

This recording of the University of California Band highlights the traditions and spirit of the campus, some stretching back to the birth of the University. These songs help to infuse new students every year with the California Spirit, passing on feelings of camaraderie, heart, and brotherhood to new sons and daughters of California. Whether the University hymns or the fight songs played from carillon in Sather Tower, being heard within the confines of California Memorial stadium or Haas Pavilion, these songs have stood the test of time as being parts of the University of California. We record these songs in the hopes that alumni, students, and those connected with the University of California can all enjoy them, and share them with their families.

Thanks go to Roschelle Paul for her work in preserving the history of these songs during World War II, the History Committee of the California Alumni Association for their work on *The Pride of California: A Cal Band Centennial Celebration* in 1993, to the late Howdy Brownson ('48) of the California Men's Octet, to Director Robert Calonico for his dedication and patience as the guardian to all bandsmen who marched for him, and to the different carriers of the California Spirit who pass their love of the University on to further generations of Californians through song and story.

-Kiran N. Permaul, Class of 2014

Fight for California- Music by Earl Elleson McCoy 1906, Lyrics by Robert N. Fitch ('09) 1909, Arranged by Robert O. Briggs ('51)

In 1906 Earl McCoy penned the *Lights Out March*, the signature being *Taps* in the middle of the break strain. In 1909 the song was played around with by the California Glee Club, and was considered "fine for a college song" by one Robert Fitch, who then set out to writing words to the trio of the song. With two verses, the song was adopted as the fight song of the California, and has become the traditional 4th song in Cal Band pregame performances, as the band moves from a set of concentric squares at mid-field into a Script Cal facing the student section. The song was one of the very first the Cal Band ever recorded on records during the 1920s. It is played at the beginning of any half of California athletic endeavors, whenever a California team makes an entrance, and is the typical entrance of the California Straw Hat Band. It is by far, the most recognizable of Cal songs.

The Golden Bear Lyrics by Charles Mills Gayley 1895, Arranged by Jonathan B. Elkus

The oldest song still sung on campus, *The Golden Bear* was written in honor of a victorious Track team that went back east to compete against the respected and famed colleges of Princeton, Yale, Harvard, and the University of Chicago. The supporters who followed the team carried with them a banner of the state flag, a golden grizzly bear, upon a blue field. The California teams not only held their own against the powers from the east, they swept the meets, the Golden Bear upon the blue banner having "jinxed" the Eastern schools according to the eastern newspapers. A recent transplant from the University of Michigan, Professor of English Literature Charles Gayley felt inspired by the crowd that came to greet the victorious Track team in Berkeley when they returned. His unparalleled 8 verses of song, set to the popular tune *The Pope*, otherwise known as *Pabst und Sultan*, a German drinking song. With the song, Gayley set

down forever the Golden Bear as the representation of the University of California in all athletic events. Today the Cal Band typically plays through it only 3 times, the 1st, 2nd, and 4th verses of the song are the traditionally the ones remembered these days. The dynamics can be heard between the 3 verses: the first strong and moderate, the second soft and quiet, highlighting the clarinet section, while the third returns with a bellicose roar.

Sons of California Written by Clinton R. “Brick” Morse (’96) 1905, Arranged by Larry Austin

Written ad lib by Clinton “Brick” Morse in 1905, *Sons of California* has become a standard of California tradition that has stood the test of time. Morse was a former California athlete, having played in the first ever Big Game against Stanford in the spring of 1892, and would later become one of the San Francisco Bay Area’s respected sports writers in the early 20th century. Director of the California Glee Club, Morse and his singing group made regular travels of the entire world singing songs that made California well known. The song was written to be sung slowly, but in the 1930s the Cal Band began to play it at a faster tempo, and has carried it to this day in its pregame as the second song after leaving North Tunnel. The original second verse of the song, is largely forgotten, references victory over Stanford University, and has become considered the 3rd verse of the song, should the Cal Band play through that many times. It sometimes makes rare resurgences during Big Game Week from the Cal Band, when all who wave the color red are meant to fall. The California Spellout, a cheer of the California Student Section since the early 20th century, over time was sped up from its traditional slow pace, and was inserted between the 1st and 2nd verses when the Cal Band plays it. In addition, it is often the song which the California Straw Hat Band will march out of performances to, having sung the 1st verse before playing through the 2nd as they weave their way out of the venue.

California We’re for You Written by Sydney K. Russell (’19) 1921, Arranged by W. D. Denny

Found first in the songbooks of 1921, *California We’re For You* has been a song that sometimes slips under the radar of the Cal faithful as it is so seldom heard. The Cal Band has performed the song on recordings at least since the 1960s, the song has made a resurgence in recent years, returning to pregame in the year 2016 as the third song. Musically, the song comes together as an ensemble to form the melody and sound in the song. When taking a look at the lyrics, one can clearly see inspiration from *Fight for California* with reference to the second verse, “brawn and brain are all in vain,” without the California Spirit being felt by all loyal Golden Bears. If you listen carefully, the carillon in Sather Tower can be heard to play it on Saturdays in the fall when a football game is to be played in California Memorial Stadium, ringing out from the foothills to the San Francisco Bay.

March On, California Music and Lyrics adapted from “Ned Flanders’ New Medley Glee Club song book” ca. 1940, Arranged by Tyler Kimball (2015)

One of Cal’s truly lesser known songs, this CD is the first time the Cal Band has ever recorded *March On, California*. It was first added to the Cal Songbooks in 1947, and was part of the repertoire of the California Glee Club, run by the California football and singing alumnus, Clinton “Brick” Morse. As with most songs unknown to the Cal Band, the song has disappeared

from the student body of today. This song was recorded by the Band for the purpose of mirroring the “Songs of California” song book published by the California Alumni Association to mark and remember the songs and history of the California Spirit, and was arranged by the Cal Band’s current student director, Tyler Kimball (2015) for the purpose. The song sounds slow and solemn as it starts, before lurching forward to life in the last few measures.

Big C Written by Harold P. Williams (’14) and Loyall McLaren (’14) 1913, Arranged by Robert O. Briggs (’51)

High up in the hills above the campus today there can be found a cement block “C” embedded into the ground in the spring 1905 by the Classes of 1907 and 1908 in a driving rainstorm. It was a peaceful end to the tradition of classes “rushing” the hill, trying to beat each other to the top, which had resulted in numerous injuries over the years. Painted gold and taken care of by the University of California Rally Committee today, this has been a symbol born by athletes of California for ages since, despite current attempts by the Athletic Department to marginalize it. This song, the most well-known to the California faithful, was written to honor the symbol of the University upon the hill, and was submitted to *The Daily Californian* for one of its numerous song competitions at the beginning of the 20th century.

Now found as the lead song of any Cal Band pregame as it marches south in a flying wedge, culminating in a block “C” upon the field, *Big C* is one of the most controversial songs of the campus. During an All-University Weekend in the 1960s, a tradition where there would be a UC Davis-UC Santa Barbara, UCLA- California double header football match, former Cal Bandsman and then director of the UCLA Band Kelley James arranged *Big C* for all the bands to play together. However this arrangement wasn’t put away following this performance, Kelley continued to have the UCLA Band play it, with new title and lyrics known as *Sons of Westwood*. Then Cal Band Director James Berdahl took offense, and started to fight Kelley for the rights. It took until 1969 and word from the Library of Congress that *Big C* hadn’t been copywritten, and at that point not only UCLA, but UC Davis and other schools in the UC system started using it. While all other UC schools who use *Big C* attribute the song (and usually don’t change the lyrics) to California, UCLA remains obstinate. Current students and alums are forever correcting those from the Southern Branch whose song it really is.

Cal Band March Written by Jonathan Elkus (’53), Lyrics by Robert Bramson (’77) and Susan Mattson (’81) 1978, Arranged by Larry Austin

One of the youngest songs carried by Cal Band, *Cal Band March* was commissioned by Tellefsen Hall, the house for Cal Bandsman, in 1978 in memory of the recently departed Chris Tellefsen, 1st honorary member of the Cal Band in recognition for his assistance and help for over 40 years starting in 1923, when he first procured uniforms for the ROTC Cadet Band to dress and perform for the ASUC during football games. Jonathan Elkus, a Cal Band alumnus, was asked to write the song, which does not appear in its entirety on this CD. The competition for lyrics was won by Robert Bramson and Susan Mattson, each supplying a verse. The whole march is rarely played, although the trio was the 3rd song in pregame during 1991 during the Band’s centennial, and in 2010, becoming a regular addition to the Cal Band repertoire. When heard, the trio is usually played twice through, the second time starting quiet before growing loud in the middle.

The Stanford Jonah Written by Ted E. Haley ('15) 1913, Arranged by Robert O. Briggs ('51)

The Stanford Jonah was originally submitted to *The Daily Californian* in 1913 for a song competition that was ultimately won by *Big C*. Haley however resubmitted it in 1914, and was selected the winner. Written during the age when Cal and Stanford had discontinued football, the song when referring to the “Big Game” refers to the rugby match between the two schools. The other two things to note are the reference to the “Oski rips through the air” a reference to the Oski-Wow-Wow cheer that can be found referenced in many Cal songs, and is the inspiration for the name of Cal’s comical mascot today. The other is to a “battle-axe,” or the Stanford Axe, which at the time was simply the spoils of victory from a Cal-Stanford scrum following a Cal baseball game in 1899. Not a trophy for the winners of the Big Game, the Axe was possessed by Cal alone, and would remain that way until 1930.

The chorus to the song seems to be a bone of contention between a few schools who claim it as their own. Specifically the University of Montana, the US Naval Academy (with permission from U. of Montana) and Georgia Tech University all have songs using the chorus with very similar lyrics. With 1916 being the year attributed to *Up With the White and Gold* of Georgia Tech and 1914 being the year attributed to *Up With Montana*, it would appear that Haley and *The Stanford Jonah* are the original article, and yet it is curious that this song has become so widespread. It is supposed that the California Glee Club, with its national and international tours of the time, may have spread the song to both schools, who then penned their own versions, calling them “original.” Luckily for Georgia Tech, we have not crossed paths regularly, and California has not had to get as angered as they have become at UCLA for their appropriation.

Traditionally *Stanford Jonah* will be played throughout Big Game Week or whenever Stanford and Cal clash in competition, the chorus being sung by the Band and all who know the first time through, before playing the chorus loudly for all to hear. It often is also simply played from the chorus, sometimes leading to the confusion that it is two separate songs, or is better known for the chorus and its lyrics than that of the beginning.

Fight ‘Em! Music by I. B. Kornblum ('17), Lyrics by H. E. Kowalski ('16), Arranged by Jason Chang (2015)

One of the few songs to be written with no reference to Stanford, *Fight ‘Em!* was written in 1915 to commemorate the Cal-Washington football game of that year. California had chosen to return to football that year instead of only playing rugby, and found itself not facing Stanford for the first time since the beginning of the rivalry in 1892. Inviting the University of Washington down to the San Francisco Bay, Californians rallied to this as their “Big Game” for the next three years. The return to football can be seen alluded in calling for the “Big C teams of yore” to be seen again upon the field within the lyrics. That day in 1915 however saw no win for California, as the seasoned Washington team smashed the still learning Californians. As history would have it, in 1915 there was another song written to commemorate this game, *Bow Down to Washington*, which is considered the main fight song for the University of Washington to this day. The Cal Band for this historic CD, had a new arrangement made by one of its current members, Jason Chang (2015).

A Toast to California Written by James Murray Hunt ('17) 1956, Arranged by Howard Brownson ('48)

Written in 1956 by the director of the California Glee Club James Hunt, rumor has it during a Glee Club-Treble Clef Alumni Reunion, *A Toast to California* has become a song sung by both the California Men's Octet and the Cal Band. Sung first at a Peninsula event by the Men's Octet, it has become a song sung on formal occasions, often accompanied with a raised glass. The Band sings this song together in four-part harmony as intended, one of the few songs that the Band has no marching music set to (despite attempts). The trumpet section of the Cal Band has been known to sing it often and does so every year the evening before the Fall Training Program, ushering in the new season with a toast to the University.

Hail to California Written by Clinton R. "Brick" Morse ('96) 1907, Arranged by Charles C. Cushing

The other surviving song of Clinton Morse, *Hail to California* was written in 1907 for California Glee Club once again. Morse was of the opinion that both it and *Sons of California* were nothing unless sung in four part harmony. Seen on par with *All Hail Blue and Gold* by many, *Hail to California* was chosen in 1934 by President Robert Gordon Sproul (a former Cal Band Drum Major) as the alma mater for the University of California system as a whole. Heard at the opening of Cal sporting events, *Hail to California* is always heard before California basketball games, led by the Cal Band singing four part harmony as the other students and alumni rise to their feet and join in unison. For many years it was sung before football games as well, but in recent decades has not been as football games become more commercialized.

California Marching Song Music by Charles Hart, Lyrics by W. B. Garthwaite ('18) 1927

Not to be confused with *Cal Band March*, this song is carried on only by the Cal Band these days. The aptly named *California Marching Song* was written in 1927, being an adaption from the Bohemian Club Grove Play *St. Francis of Assisi* which was written by Irving Pichel and Charles Hart. It used to be sung by the California Glee Club in a New Medley composed of *California We're For You*, *March On, California*, this song, and *Gold and Blue*,* but is only known by the Band now. Played as the Cal Band collapses into four long lines while exiting California Memorial Stadium through North Tunnel, it transitions directly into *One More River*.

The California Drinking Song (California or Oh Didn't He Ramble and God Damn Dutch)
Arranged by Larry Austin 1939

The California Drinking Song is a song that has grown over time, different students adding their own lyrics over time until today when we have this mash up of multiple songs put together to form one of the favored tunes to be heard on gamedays on campus. The song has two separate possible entrances, one sung and one spoken, the former is thought to have originated during a Cal-UCLA game in 1939 when the Glee Club and the Cal Band both went down to Newport to perform leading up to the game, while the latter seems to be of from a Navy drinking song.

The middle of the song consists of something once known simply as *California*, a song set to the tune of *Oh Didn't He Ramble*, a popular jazz song of the early 20th century. *California* was at one point the Freshman Class song, sung by the new students whenever filing into the Greek Theater for rallies, and has since survived in the *California Drinking Song*. *California* is one of the few songs to travel from west to east in the California Spirit tradition, being used by the Ohio State University simply as *Ohio* dating back to at least 1906 with "Ohio" in place of "California," with reference to hills still intact, before other verses were added to the beginning and has become known as *I Wanna Go Back to Ohio State*. Let it be known that when the Cal Band went back to Ohio State in 2011, there were no such hills to be found in or around Columbus.

The final portion of the song is the well-known *God Damned Dutch*, a song which can be found throughout the country on campuses as a familiar song that many drink to. The song ends unresolved, encouraging others to add other lyrics on to the end. A crowd pleaser for many a tailgate or happy victory (or saddening loss), *California Drinking Song* has found a place in the heart of the Cal Band, sung at the very end of almost any performance as it goes back to Band Rehearsal Hall, it can often be heard loudly by the South Fork of Strawberry Creek throughout the year.

Roll On Music by Paul Yoder, Lyrics by David Mandel ('65) 1961, Arranged by Robert O. Briggs ('51)

Composed by a professional arranger, *Roll On* is the second portion of a full piece known as the *Massed Band Special* written for the 1961 High School Band Day. High School Band Day is an event put on by the Cal Band every other year where local high schools are invited to join with the Cal Band to fill the entire field during half time and perform together. While most years there is usually a popular song that all the bands learn, this year, the Cal Band decided to prepare the high schoolers with something more typical of a Saturday in the fall at any college they would be headed to in the future. There was an "alma mater" section and a "fight song" section to the *Massed Band Special*, and an internal band contest to come up with lyrics for the "fight song" portion was won by David Mandel. Often played twice through, this song like *Cal Band March* starts softly during the second time played and grows rapidly louder in the middle.

Make Way for the Bear Written by Ted E. Haley ('15) 1965, Arranged by Larry Austin

Written by the same man who penned *The Stanford Jonah* in 1913, *Make Way for the Bear* was written to honor the 50th anniversary of the Class of 1915, and no one else made sense to call upon for the task but Haley. Though only the trio of the song is played these days, there is an fanfare intro that sometimes can be heard with an encouraging yell to let all know that the Cal Band is on the way. Like many Cal songs (although *Golden Bear* is one of the very big exceptions to the rule), the second verse is played quietly until rising up to a roar mid-way through, with a boom-crash separating the finale and final blast.

Palms of Victory Lyrics by Stuart L. Rawlings ('97) 1896, Arranged by Robert O. Briggs ('51)

In the year 1896 Stuart Rawlings of Phi Gamma Delta put words to the song *Happy Times in Dixieland* by Kerry Mills while singing with his brothers who encouraged him to send

in his song to *The Daily Californian* for one of its many song competitions, which always came with a rather handy cash prize, and to the delight of all who wished to drink some more, he won.

Unfortunately for Rawlings and his fellow Californians, seeing Stanford lose in football wouldn't happen until 1898, after his own graduation. In fact *Palms of Victory* has taken on myth and superstition all its own, befitting those who wait for January 1 every year to see a team headed for rosier times. The first few times Cal Band played the song during the 1930s Cal promptly lost the game, and it got to the point where the Band refused to play it at all for a couple of years, leading to the possibility of it disappearing like many Cal songs before it. The Band took to playing *Palms of Victory* only after California victories which seemed to end the jinx, allowing raised voices to continue the game.

While this jinx may seem silly, been more recent claims to its validity have been raised since the 1930s. The 95th Big Game in 1992 was a 42-21 smashing by Stanford, but many credit it not to the players on the field, but to a group of Cal Bandsmen who were coaxed into playing *Palms of Victory* for alums on the eve of the game. Hearing *Palms of Victory* as a game ends lets all Bear fans know whether they've had their eyes shut for the nail biter or not that Cal has carried the day.

California Triumph Written by Hirokazu Hiraiwa ('04) 2004, Lyrics by Aaron Alcalá-Mosley ('05) 2005

The youngest Cal song to date, *California Triumph* was written in 2004 as a part of a song competition held by the Cal Band which saw 15 different submissions from around the country. A fourth year trombonist, Hirokazu Hiraiwa was the winner. It is the first song to be accepted by the Cal Band since *Cal Band March* in 1978, and while it did not originally have lyrics, a fifth year percussionist Aaron Alcalá-Mosley won the competition held that spring. It was made a part of the 2004 pregame show as the 3rd song, and made a return to the football field in the pregame of 2015. The song, like many recorded here, is still being learned by student and alum alike. Still, its sound fits with the other songs found here, and can easily be recognized as a song of California by those who hear it.

California Victory Song Written by Donald Levy ('38) 1938, Arranged by Tyler Kimball (2015)

One of the last song competition winners from the 1930s, *California Victory Song* is one of the older Cal songs that the Band has never picked up or arranged until this year. It was traditionally a song of the California Glee Club and its successor, the California Men's Octet, as it was always written to be. However the carillon of Sather Tower can be heard performing it on gamedays in the fall with other Cal standards still. For this recording, the Cal Band has decided to recover this lost treasure, adding it to its quite large collection of Cal songs with this arrangement by Tyler Kimball (2015). The song was written in the wake of the 1938 Rose Bowl, a California victory over Alabama 13-0. It would be the last Rose Bowl win for California to this day, but at the time capped off a wonderful undefeated season.

One More River Arranged by Larry Austin 1950s, *One More River and One Ball Reilly*

Just as *California* was once the Freshman Song for student, *One More River* start its history on campus as the Junior Song, sung because they had but one more river, senior year, to

cross before graduation. Cal Band has been playing it since the 1940s, streaming off of the field into North Tunnel to exit California Memorial Stadium. Usually *One More River* is only played twice through, while the end portion is actually the song *One Ball Reilly* which the band used to sing as they went through North Tunnel which had very entertaining lyrics set to it, and would do so until they cleared North Tunnel, which could be quite a few times in the days when fans exited California Memorial Stadium after pouring onto the field. Later the band came up with their own lyrics that were more appropriate for themselves for both *One More River* and *One Ball Reilly*.

Gold and Blue (formerly *California Indian Song*) Music by Harold W. Bingham ('06) 1907, Lyrics by Kiran Permaul (2014) 2012, Arranged by Robert O. Briggs ('51)

The *California Indian Song* was written in 1907 by Harold Bingham, the same man who wrote *All Hail Blue and Gold*. The song itself sounded like an Indian war chant, as Stanford had been known as the Indians informally before the acceptance of it by the university in 1930. There were references to war paint, scalping, and also celebrated the taking of the Stanford Axe, naming it as a tomahawk which would give California means to do away with Stanford. It has been a favorite of the campus for many years. In 1972 Leland Stanford, Junior University dropped the moniker of the Indians for their athletic endeavors, and started referring to themselves simply as the Cardinal, and still the Cal Band played the *California Indian Song*, dropping the old verse completely in favor of the chorus, lyrics unchanged.

Following the end of the Indian at Stanford the Cal Band would typically play the chorus three times, playing the 1st and 3rd times through while singing the lyrics in the middle. As time passed however, and changing attitudes and memories of the Indians across the Bay faded, the appropriateness of singing about said defunct Indians was called into question by both bandsmen and other students from time to time, with the affect being that the words were to be struck and never sung again by an Executive Committee decision in the early 1990s.

However in the 2000s, the Cal Band deemed that further means were necessary, worrying about the name itself which had been retained even after singing had stopped. So marking the 40th anniversary of the death of the Indian in Palo Alto in 2012, the Cal Band held an internal competition which came up with 8 different sets of lyrics were chosen from. The final result was *Gold and Blue* by Kiran Permaul, a third year trumpet player, who wrote these lyrics in the hope of retaining the main points of the chorus, while giving a nod to the final words of the original verse, where Californians were covering themselves in “royal Gold and Blue.”

All Hail Blue and Gold Written by Harold W. Bingham 1905 ('06), Arranged by Robert O. Briggs ('51) and Albert Elkus ('54)

The University's alma mater, *All Hail Blue and Gold* was written in 1905 by Harold Bingham, and it has become the song of the campus. Whenever any athletic event ends, the Cal Band strikes up with *All Hail*, just as *Hail to California* begins the game, the alumni and the other spirit groups. There was a time when the call of “stick around for *All Hail*” from the head yell leader would be heard following all games, but rarely happens these days. *All Hail* is always played by the Cal Band before any musical endeavor, be it practice on Maxwell Field just north of California Memorial Stadium or in Band Rehearsal Hall in the basement of the Cesar Chavez Center before the California Straw Hat Band gets ready to go off and perform for alumni,

friends, and games. Cal Band also leads the Greek Theater in singing *All Hail* during Bonfire Rallies at the end of the night as the fire dies to close the evening out. The Band also sings it on the final night of the Fall Training Program at UC Davis, bringing its new members into the fold of the California Spirit, swaying with interlocked arms as the 2nd verse begins. When the Band plays, it uses the arrangement by Robert O. Briggs (Class of '51) who arranged many of Cal's fight songs as they play them currently. When the Band sings, it uses the arrangement of Albert Elkus, the father of Jonathan Elkus. Following this traditional arrangement is the *All Hail March*, arranged by Jonathan Elkus as a part of the *Cal Band Street March* During the 1950s.

St. Anne / Let There Be Light Written by Isaac Watts and William Croft 1708, Lyrics Charles Mills Gayley 1904, Arranged by Jason Chang (2015)

The University Hymn, *St. Anne*, was a favorite of President Benjamin Ide Wheeler when in 1904 Professor Charles Mills Gayley wrote new words to the tune, naming the song *Let There Be Light*, though those words have faded over time and the original words have remained. It used to be regularly sung during Charter Day and Convocation, but has been forgotten by many on the Cal campus. It is the hope that it will be remembered in this recording for future generations lest the memory of it be lost.