MEMO

SUBJECT: First Script Ohio

DATE: January 17, 1996
FROM: Dr. Raimund E. Goerler, University Archivist
TO: File

There is compelling evidence that the first performance of "Script Ohio" by the OSU Marching Band took place during the football game against Pittsburgh on October 10, 1936, not on October 24, when OSU played Indiana.

The Lantern, October 12, 1936, vol. 56, no. 11, page 3 described the game and stated:

"The Scarlet band came in for real tribute after it had formed a beautiful O-H-I-O in script between halves. The lettering was perfect, even to the dot on the eye! (sic)" This was reported by student reporter Banning Whittington, in his column "Spyglass Vista."

In addition, the OSU Alumni Magazine (November 1936, p. 15) reported the game against Pittsburgh and noted "Ohio's matchless band reached a new high with a sensational 'Ohio' formation in script."

Revised and slightly expanded

LE REGIMENT DE SAMBRE ET MEUSE

A FRENCH MARCH IN THE OLD NORTHWEST

Pronounced in Olentangy Valley imitation French, "Le Regiment" is OSUMB jargon for Le Regiment de Sambre et Meuse, the venerable French march around which Script Ohio formation is built. The driving beat of the popular march stimulates instant recognition and tireless clapping as OSUMB moves into the shapely curves of the famous script.

Le Regiment de Sambre et Meuse was a military poem by Paul Cezano (fl. 1875-1877), of Paris. The poem reflected French folklore based upon the Revolutionary period when France was invaded by European monarchists who hoped to overthrow the Revolution. Les sans cullottes, rude peasant soldiers drafted into the army in panic, with little training, saved France, to the cheers of badly frightened countrymen. Their feats passed into French tradition, reinforced by the successes under Napoleon during the next two decades. Their stories became part of the folklore of the nation. Sanche de Gramont recounted that "accounts of battle have always been popular [in France]....Military episodes were the subject of popular songs....France [in the XIXth century] seemed to thrive on the glories of warfare...." Cezano's poem told of a battle in which the despised citizen soldiers set the example of bravery for their royalist officers by refusing to retreat when he ordered them to do so. The poem slapped at the weaknesses of the old royalist regime, glorified the 'elan, the guts and bravery of the poilus, the citizen soldier, and exalted the French hunger for glory.

Even the river names of Le Regiment de Sambre et Meuse exite French spirits. The Meuse, 560 miles long, drains eastern France, mostly west from the Vosges mountains, passes through the cockpit of French warfare for centuries, past Verdun, Saint Mihiel and Sedan, into Belgium. The Sambre, 120 miles long, much further west, flows north through French and Belgian industrial areas, through an area rich in military tradition, then joins the Meuse at Namur. Thence the Meuse flows north through Holland (whose people call it the Maas), into the North Sea. These ancient rivers became the namesakes of the Armée de Sambre et Meuse, of 1794, whom Claude Desprez, a French author wrote: "It was this army that initiated our long series of triumphs. In its ranks were trained the greater number of those warriors who carried our victorious standards into so many lands, and made glorious the name of France."

With such historical overtones built into Cezano's poetry, J. Robert Planquette (1848-1903), then a young composer, favorite of the Paris singing hall crowd, early in his career, by 1872, set the poem to a simple melody. It became a favorite song of the suffering French, who badly needed balm after the disastrous Franco-Prussian War of 1870-1871. Military songs lifted the heavy spirits of the French populace, battered by the heavy tribute imposed after the war, the grief and shame caused by the loss of Alsace-Lorraine, and their gnawing dream of ravanche, the need for revenge after their humiliating defeat by German armies.

Planquette, trained in the French musical tradition, first composed sings for the singing hall crowd, concert hall ballads and military

songs. Over thirty years, Planquette grew to be a popular favorite, best known as a composer of light opera. He wrote more than a score, produced in France in the last quarter of the century, and one, Les Cloches de Corneville (The Chimes of Normandy), played more than a thousand times during the ten years after it was first produced in Paris in 1877. Les Cloches was translated into a half-dozen languages, has been popular in this country well into recent years Planquette died in 1903, still a popular composer, was interred among the great of France at the famous Père Lachaise Cemetery, in eastern Paris.

Within a few years, Le Regiment was not only a singing favorite; in 1879, P. Rauski, chef de musique of the 18th Infantry Regiment of the French army, arranged the tune in march form, as a pas re double, and added a trio. (OSUMB does not use the tria.) Rauski's Paris publishers carefully recognized the music of Planquette. Perhaps his name added commercial appeal to buyers. In the 1890's new piano and song versions carefully attributed the words and music to Cezano and Planquette. An orchestral arrangement by A. Turlet was released about the same time, also based on Rauski's march, but it too plainly continued Planquette's credit line.

Years before the first World War, the melody of Sambre et Meuse had passed into the folklore of French tradition and culture. It became a part of the early memories of most Frenchmen, even French Canadians. The march is a classic example, wrote one, of the best that carry on the grand sentiments of the French Revolution. It eclipsed the other marches in Planquette's collection, Refrains du Regiment: 12 Chansons Militaires (about 1872), all composed in the early years of his work. A German encyclopedia of 1962

recognized Sambre et Meuse as one of the most popular marches. "Planquette had an inborn feeling for melody, he understood musical instrumentation and had good judgment in choosing librettoes. On that account, his theatrical works are still remembered to this day." Despite Planquette's wide popularity, at least two critical remarks appear in long-hair French literature, apparently by those who measured his ability against old-line classical viewpoints, dismissing with disdain the enthusiastic acceptance by the French populace at large.

The miseries of the World War (1914-1918) renewed French affection for Sambre et Meuse. France was literally fighting for her life. In 1913, Paris publishers produced new versions of the celebre chanson, the famous song, for solo, duets, quartettes, piano, orchestra and harmonie militaire, the military band. In 1917, Oliver Ditson's sheet music edition from Boston advertised "the song that won the battle of the Marne," attributed the quotation to Marshall Joffre, hero of the battle that saved France in 1914. Soldiers sang it as they moved to their battle stations. Barbara Tuchman, in her famous book, The Guns of August, twice spoke of the popularity of the song among the poilus, the French soldiers, who used it as a marching song. When the war was won, the grand old march was featured at the grand Victory Celebration parade at Paris on Bastille Day, 1919. In addition, the march is played today in Belgium, Great Britain, Greece, Germany and Japan. It has been recently copyrighted in France, this time for an accordion band.

In this country, Planquette's melody had long been in the public domain. Hence, it was not subject to copyright when American

law first extended protection for the work of French composers, in 1893. The earliest American copyrights were claimed by Carl Fischer, in 1904, and by his band arrangement of 1908. Renewed activity cropped up from 1916 through 1923, the product of sympathies with the French during the World War. Sheet music, beautifully decorated with the French tri-coleur, the national flag, set to a variety of piano arrangements, solos and duets, for men's glee clubs and mixed voices came into the copyright office, along with a player piano performance and one version in a community song book published in Chicago. A group of arrangements by at least a half-dozen American music publishers testify to its continuing popularity. In recent years, Arthur Fiedler's Boston Pops Orchestra has broadcast Sambre et Meuse, properly credited to Planquette, and a Reader's Digest circulation drive included the number in an Arthur Fiedler recording. But in most American band circles, not only has Planquette's name been lost, but for many, even the original French title has been changed. The Planquette melody lives on, his name unknown to most American musicians, neglected by American band arrangements, the title corrupted, the poem lost.

Professor Weigel had played in a Navy band at the training station at Great Lakes, Illinois, during the World War. He came to OSUMB in 1929; the next year, Le Regiment was a part of the repertoire, we know. We can infer that he ordered the number after he came to Columbus. Thereafter it was played in 1934 and 1935, and every year continuously since the beginning of the Script Ohio experience.

At the first performance of Script Ohio in 1936, OSUMB played the stock arrangement for band, published in 1908 by Carl

Fischer Co. of New York, entitled Le Regiment de Sambre et Mause, subtitled French National Defile March. Except for the hint in the suggestive titles, the face of the band arrangements hid the story behind the composition.

Several years later, when additional parts were reordered (OSUMB had not yet made its own arrangement), Fischer's newly copyrighted (1937) parts came through with the former title and subtitle reversed, and Julius P. Seredy, of the publisher's staff, was named as the arranger, otherwise the same as the 1908 stock. Fischer's band arrangements of 1908 and 1937 both credited the composition to A. Turlet. In the mid-forties, OSUMB made its own arrangement, and in 1964, Richard Heine produced the version currently in use. Thus the history receded even further back into the crevices of time. Sambre et Meuse has seemingly lost its French origin, identificable only by the simple midwestern version of Le Regiment, without more.

Until 1978, Fischer's erroneous attributions were the extent of OSUMB's knowledge about the origin of the old march. TBDBITL alumni undertook to tame the facts and reconstruct the history which underlay the esoteric title. The story was hard to find, but pieced together, it demonstrated a melange of mistakes unknown to brass band brass, including an OSUMB 1955 recording in which Le Regiment was attributed to A. Turlet as composer. Not so! P. Rauski might arguably be credited as the composer of the pas redouble, based on his conversion of Planquette's song into the French march plus the addition of a new trio. Turlet used Rauski's version as an arranger for an orchestra. Carl Fischer's

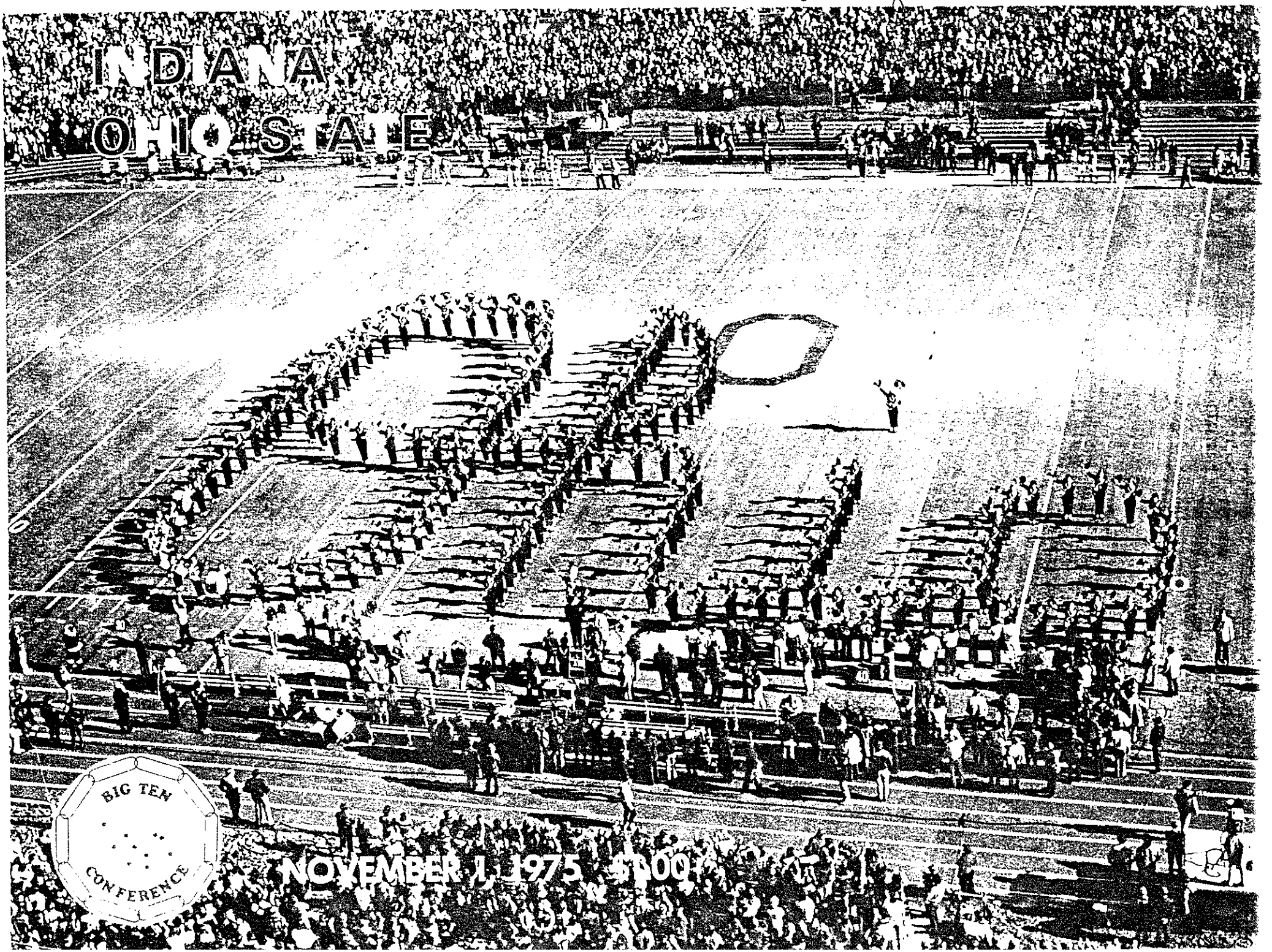
arrangers likely used Rauski's march but forgot to mention either Planquette or Rauski. Dick Heine likely did not know this history when he prepared the arrangement of 1964 for OSUMB. As well might the composition be attributed to Heine as to Turlot!

OSUMB continues to honor French tradition through its continued use of Le Regiment. The French notoriously dislike abuse of their language by the crudities of foreign mispronunciation. Even so, knowing this new world history, a warmblooded Frenchman would likely forgive the distortions to his mother tongue inflicted by generations of OSUMB bandsmen who have played the lilting music of "Le Regiment."

Ted Boehm
OSUMB, '35-'36

From the files of Jack O. Evans, as given to the OSU MArching Band Alumni Club.

Football Program 1 November 1975

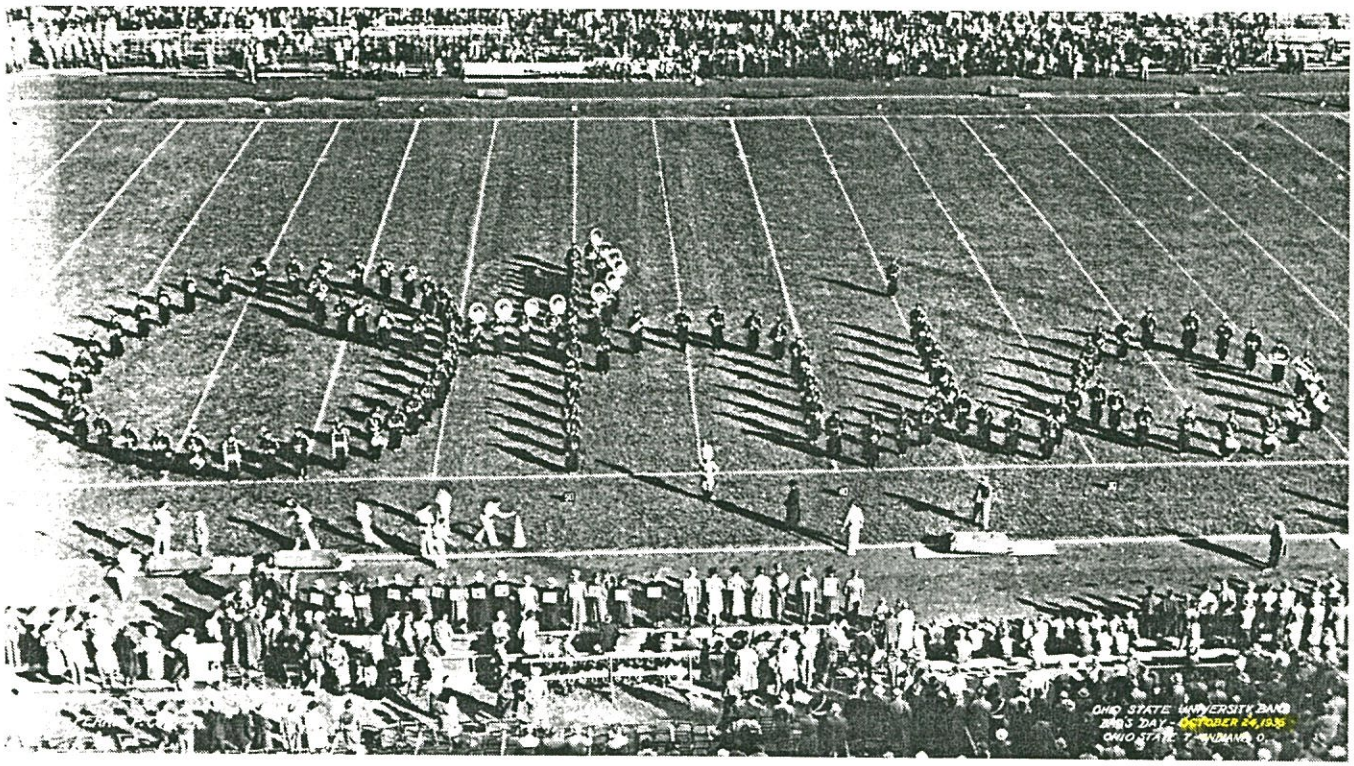


OSU Monthly — October 1976



Lou Wilhelm photo

MARCHING BAND Alumni joined with regular members of the Band to present triple Script Ohio formation at the Michigan State game. Annual reunion of Alumni band members was held prior to and after the game



The First Script Ohio Date on photo is October 24,1936.

100 YEARS OF TRADITION

	FORMATIONS	and	MUSIC
PREGAME:	Traditional Ramp Entrance		"Buckeye Battle Cry"
	Alumni Ramp Entrance		"Buckeye Battle Cry"
	Flag Raising Ceremony		"Star Spangled Banner"
	BAYLOR		"Baylor Fight Song"
	GO BUCKS		"Across the Field"
			"Go Bucks Cheer"
			"Hang On Sloopy"
HALFTIME:	Kaleidoscopic Patterns		"Malaga"
	Alumni Entrance		"I Wanna Go Back to Ohio State"
	100		"Jellalabad"
			"St. Louis Blues March"
	OSUSA		"Tradition"
			"America, the Beautiful"
	Quad Script Ohio		"Across the Field"
			"Le Regiment"
			Chimes and "Carmen Ohio"

It is fitting that the Tenth Reunion of the TBDBITL Alumni Club also marks the 100th Anniversary of the forerunners of the Ohio State University Marching Band. During the 1878-1879 school year a 12-piece drum and fife corps was formed, then gave way to a 16-piece band. From this humble beginning "The Best Damn Band in the Land" has grown into one of the nation's most distinguished and respected musical organizations. Today's reunion gives further evidence that the traditions and innovations of the past are still meaningful.

STAFF OF THE OHIO STATE UNIVERSITY MARCHING BAND

Director ..... **Paul Droste**
Associate Director ..... **Jon Woods**
Assistant Director ..... **Willie Sullivan**
Graduate Assistant ..... **Jeff Keller**
Staff Assistants ..... **Kenneth Hoeltzel**
W. Robert Leonard
John Watkins
Drum Major ..... **Dwight Hudson**

Secretary ..... **Christy Canaday**
Manager ..... **David Somerville**
Announcer ..... **Edward Montgomery**
Music Arrangers ..... **Richard Heine**
John Tatgenhorst
Edward Montgomery
James Swearingen

Book To Honor Marching Unit In 100th Year

OSU's Band To Take Bow

By Carol Ann Lease
Of The Dispatch Staff
15 APRIL 1979

Ladies and gentlemen. The pride of the Buckeyes: the Ohio State University Marching Band. . . . So says the announcer every football Saturday when the band marches into Ohio Stadium.

A group of people who know what it feels like to hear the crowd roar when hey step onto the field, instruments blaring, is putting together a 250-page book on the band to celebrate its 100th birthday this year.

The idea started more than a year ago with members of OSU's Eta chapter of Kappa Kappa Psi, a national band honorary, said Eric Aho, a graduate student and the book's editor.

"WE WERE thinking we'd like to start another *Script Ohio* which was a yearbook" named after the band's most famous formation, Aho said. The last yearbook was published in 1965 so members decided to do a few pages on each year since then and maybe a short early history.

"Then, we started doing research," Aho said, "and discovered that the band was started during the 1878-79 school year.

"We realized it was going to be the 100th anniversary of the band. . . . The project just mushroomed."

They put together $10,000 from OSU alumni, TBDBITL (The Best Damned Band in the Land) Alumni and the athletic department and mailed questionnaires to former band members. The memories and memorabilia poured in.

ONE OF THE oldest contributors, Austin Lloyd of Lakewood, Ohio, sent a tape recording of his experiences from 1907 to 1909

The band started as "just a little combo," said Aho, a 1974 Grandview High School graduate who lives at 129 E. Tompkins St. By 1883, it was marching. "They did military reviews on the Oval."

The book, also to be called *Script Ohio*, is to include a 100-year roster of all people ever in the band and a section on drum majors.

It also will talk about traditions, some slightly modified by time. For example, for years "when you made a mistake (such as losing a hat on the field) you got thrown in the (Olentangy) river," said Aho who played a euphonium, "like a baritone horn," in the band and received a bachelor of music education degree in December.

THE HEALTH department decided there was too much danger of getting hepatitis so now offenders are sprayed with a fire hose as they march at the band's next practice, Aho said. "The ultimate is to march without mistakes."

Paul Droste, current band director, follows a series of directors. Others have been Gustav Bruder who served as the band's first director from 1897 to 1928; Eugene Weigel, 1929-39; Manley Whitcomb, 1939-42 and 1946-51; William McBride who filled in while Whitcomb was in military service, 1943-45; Jack Evans, 1952-63; and Charles Spohn, 1964-69.

Before Bruder, students led the band. In its early days, the band played for military reviews, and students got military credit for marching.

Also in the book will be the origin of "Roger," a long thin object that the senior member with the most spirit twirls while riding on another band member's shoulders every time OSU scores a touchdown.

ONCE AN ESSENTIAL part of a bull's anatomy, Roger was obtained in 1948 by band member Herb Floyd who lived on a farm near West Jefferson.

Floyd now lives in Washington, D.C., and Roger, dried and varnished, is kept in a cherry wood box with virgin wool lining.

Another example of tradition will be an embossed figure of a tuba player dotting the "i" in *Script Ohio* which will be on the back cover of the book.

The figure will be made from a photograph of Doak, M. Ewing of Savannah, Ga., dotting the "i" in 1970, exactly 25 years to the day his father, P. Doak Ewing Jr., did it.

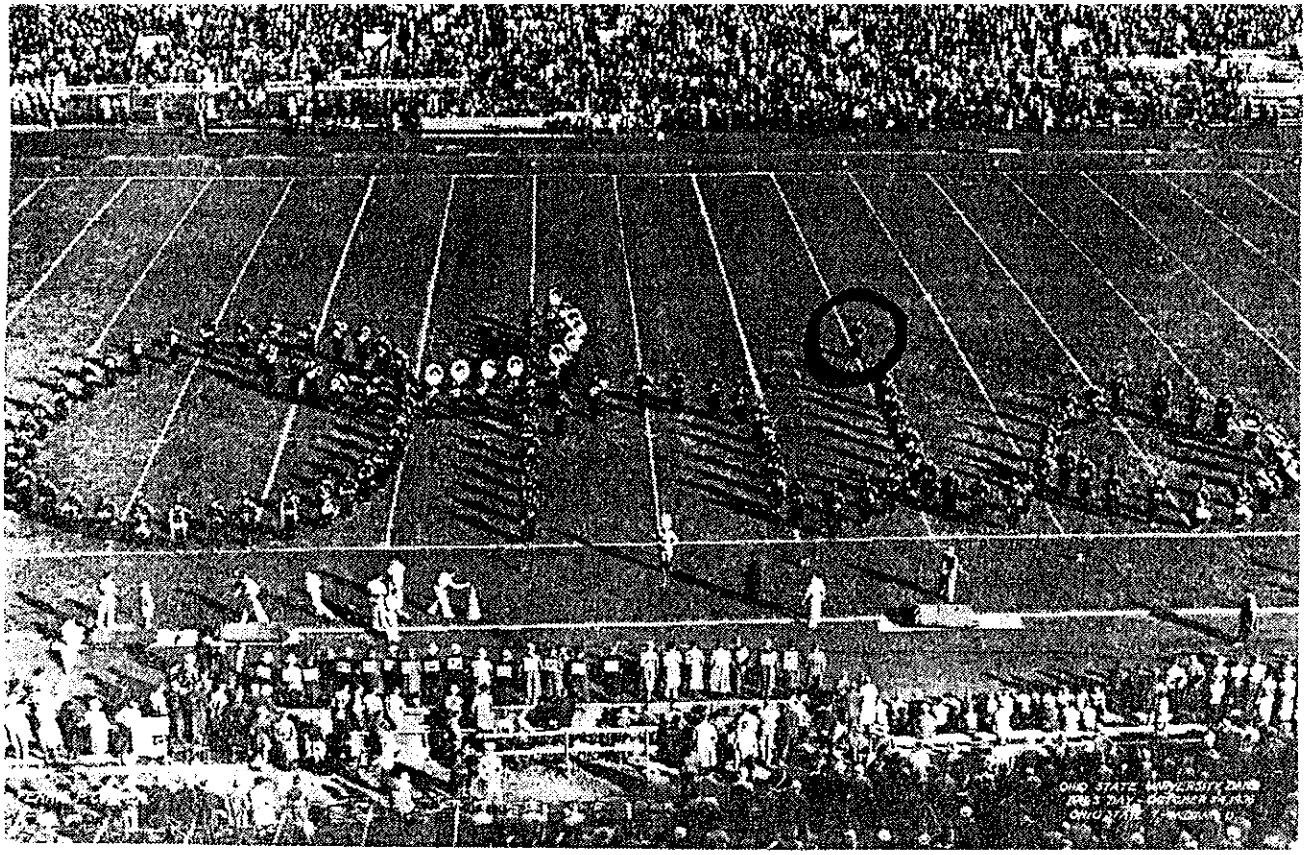
"IT ALL ADDS to the esprit de corps," Aho said. "That's what the band is known for."

Despite the help from both students and alumni, there have been problems. "We've had nine people claim to dot the first 'i,'" Aho said. They finally decided on John Walter Brumgart.

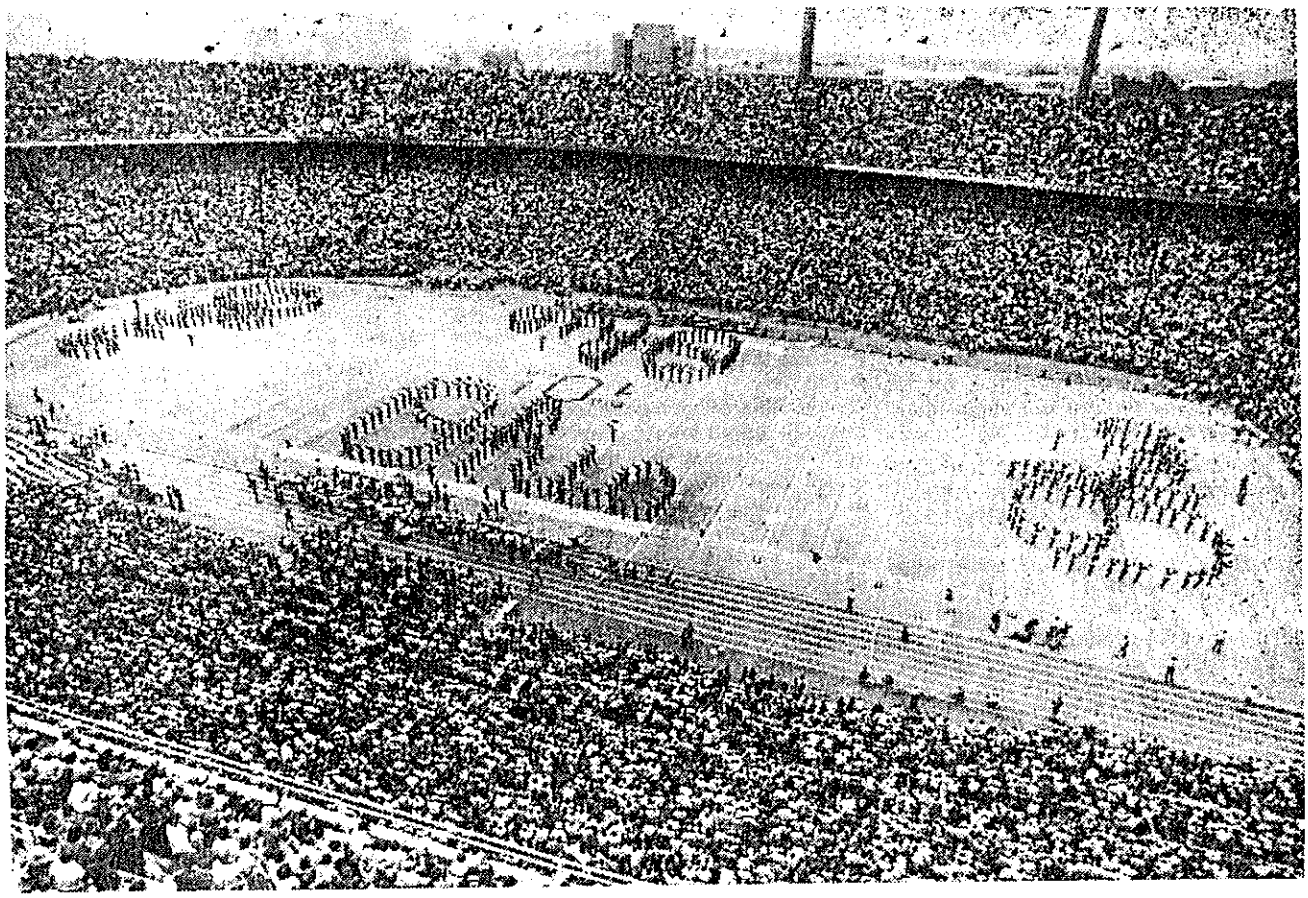
"His wife (who lives in Coshocton, Ohio) confirmed it," Aho said.

Also, the first dotter was a trumpet player, and Brumgart was the solo trumpeter, meaning the best, so the honor naturally would have gone to him.

THE FIRST *Script Ohio* was done at a football game in 1936. Brumgart dotted the "i" four times before the band changed to a tuba player because the instrument is more visible.



FIRST SCRIPT — The evolution of Script Ohio will be a featured part of *Script Ohio*, a 100th anniversary history of the Ohio State University Marching Band being put together by students and alumni. This photograph from OSU's archives shows the first Script in 1936 with a trumpet player dotting the "i."



FOUR OF A KIND — OSU band members and alumni teamed up to make this quadruple Script in Ohio Stadium in 1978. A similar color photograph is to be a double page fold-out in the book.

Columbus Dispatch : April 15, 1979.

August 7, 1979

Ted Boehn
2701 Berwyn Road
Columbus, Ohio

Dear Ted:

I received a phone call from Glenn Johnson asking if I could recall the sequence of events leading up to the first bass horn player to dot the "i" in the Script Ohio. I will gladly do this to the best of my ability. My years in the band were 1937 through 1941.

As I recall, in 1937 Glenn Johnson was playing an upright E flat tuba and marched just behind the drum row for a game or two. He then was switched to an E flat sousaphone and marched on the right side (starboard) of the bass horn row which was in front of the drums. I believe his number was 61. For your records, my number was 62 and I marched beside him for approximately three years. Shortly after he became number 61, Professor Weigel, during a practice in 1937, asked the Sousaphone player at the top of the "h" to trade places with the trumphet player who was dotting the "i". This sousaphone player was Glenn Johnson and for the rest of the three years he dotted the "i" every game. In view of this, it is my belief that he is the first bass horn player to dot the "i".

If you have any further questions or would like any additional information that I might be able to provide, please do not hesitate to call or write. Yeah Ohio.

Cordially yours,

E. B. Taylor

EBT/ks

cc: Glenn Johnson
610 Jennings Landing
Battle Creek, Michigan 49015

Glenn -
My CB call number is KAPN 7137

GLEN R. JOHNSON JR.
610 JENNINGS LANDING
BATTLE CREEK, MICHIGAN 49015

31 August 1979

Mr. Ted Boehn
2701 Berwyn Road
Columbus, Ohio 43221

Dear Ted:

Sorry it has taken me longer to get my "story" typed than I had indicated in our last phone conversation, but business interfered with desire.

Hope this telling of how Script OHIO started and the dotting of the "i" will clear up some of the confusion which has prevailed. It has taken some research of old photos, notes and partial "diary" plus old calenders to nail down the dates. The Athletic Dept. was helpful in confirming the listing of opponent schools and game locations which I had rough drafted, and they provided the scores. The only one I couldn't remember was the 1936 opening game opponent.

You mentioned in our last conversation that some of Professor Weigel's records which his daughter had and a write-up in a Pittsburgh paper indicated Script OHIO was first performed At the Ohio State - Pittsburgh game October 10, 1936. I saw that game and I don't remember seeing any Script OHIO. Maybe he had plans to do it at that game, but postponed it until the next home game. I'm sure Dad's Day, October 24, 1936 vs. Indiana was the first public showing of Script OHIO.

I'll make a few copies of this epistle and bring them with me to the reunion of TBDBITL 8 September in the event the Postal Service doesn't deliver the original before then.

Will look forward to seeing you then, and maybe Whitcomb.

Sincerly,

Glen R. Johnson, jr.

ps: If it hadn't been for the "whiteout" to make corrections this thing would have never made it out of the typewriter.

 Typed: 31 August 1979

GLEN R. JOHNSON JR.
610 JENNINGS LANDING
BATTLE CREEK, MICHIGAN 49015

"SCRIPT OHIO - DoTTING THE i - HOW IT ALL BEGAN"
By: Glen R. Johnson Jr., OSU Band 1936 - 1940

The first public showing of script OHIO was October 24, 1936 - Dads Day - Indiana at Ohio Stadium, score Ohio State 7, Indiana 0. The i dotter was not a Sousaphone bass player but a trumpet player who now lives in the Detroit, Michigan area and he dotted th i three more times before the 1936 season ended with a 21 to 0 win over Michigan at Columbus.

The Sousaphone bass player did not start dotting the i until 1937 --- I know, because I was that tuba playing man. Dads Day (again) October 23, 1937 was the first time a Sousaphone bass player publically dotted the i in script OHIO as Ohio State beat Northwestern 7 to 0 in Columbus. I didn't stop dotting the i until my last "game" November 23, 1940 when Ohio State suffered a 40 to 0 whitewash from Tom Harmon and Company in Columbus. How many times did I dot the i ? I lost count and can't remember, but it was a lot considering we did the script OHIO four or five times a season plus all those practice sessions drilled into us by Prof. Eugene J. Weigel and Prof. Manley R. Whitcomb --- probably 80 to 100 times from 1937 through 1940.

Several times during those four years, ohhers in the Sousaphone row asked me to switch with them in the block "O" so they could dot the i, but I wanted no part of a reprimand from Prof. Weigel (a scathing look was bad enough), who could spot the difference a mile away between an E flat and a BB flat Sousaphone --- and I was one of two players under an E flat. Maybe Whitcomb wouldn't have said anything, but I wasn't about to test his leniency either. Armistice Day 1938, a Friday, one of the Regimental ROTC bands had to play and march in a parade. My roommate, a trumpet player (also in the Marching Band) wanted to go home for the three day weekend (yes, November 11 was a National Holiday then). Ohio State was playing away and the Marching Band stayed home, so I "volunteered" to "sub" for my roommate. When I showed up with a trumpet, Whitcomb wanted to know, "What inthehell is going on, where's Titlow ?" I explained the circumstances, and then Whitcomb explained to me in no uncertain terms that he expected me to play as well as march and if I didn't both my

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roommate, Paul Titlow, and I would receive ROTC demerits, and he would personnaly check on me to make sure I was playing. He did, and I did. Every block of that parade, Whitcomb would drop back and march alongside of me to make sure I was playing --- and on key. I sure learned the second trumpet part of "Men Of Ohio" and two other marches I've since forgotten, that day. What "Whit" didn't know was that I had played trumpet before switching to tuba and also played a slide trombone in a dance band. However, I learned my lesson that day and thereafter was never a party to pulling any suprises on Manley Whitcomb.

To tell the "i dotting" story as it happened has required a lot of memory jogging, checking dates, games, recalling names of fellow band members, military personnel, band trips and other triva which led to the now famous parady, "We don't dive a damn for the whole state of Michigan, etc.", and "The Best Damn Band In The Land" and the trumpet fanfares during game timeouts ---- all started in that era of 1936 to 1940. Band members or managers who I can recall of that era who can verify these happenings and probably add some of their own: Bob Block 31-39, Ernest "Ernie" Taylor 37-41, Bob Berger 37-40, Clark Hammitt 36-38, Bill Randolph 37-40, John Titlow 34-38, Paul Titlow 38-39, Jim Taylor 38-39, Myron McKelvey 36-39, Rodney Hearing 38-41, Dick Heine 35-39, Bob Hightshoe 39-41, Lowell Walker 38-41, Harry Carter 36-40, Bill Pierson 37-40, Bob Hite 37-40, Tony Violi 36-?, Lowell Barnhart 37-40, Lloyd Riley 38-41, Bill Plummer 37-?, Lee VanDervort 38-41, Bob Reinhart 38-?, Bob Roshong 37-39, ---- and others whose names I cannot recall at the present.

The Sousaphone Bass row in 1937 Band by position as I recall was; #61 Glen Johnson, #62 Ernie Taylor, #63 Cliff Hite, #64 Bill Hopkins, #65 Dick Downes, #66 Myron McKelvey, #67 Leo Zieokowski, #68 ? #69 ? , #70 Penny (the other E flat Sousaphone).

Permit me to start this i dotting story with a little prelude. Fortunately, I and many other young people had the benefit of musical training and band marching from a very dedicated music director at Bath Township Consolidated Schools, now Fairborn, Ohio, a high school of less than 400 students but a 75 to 80 piece band. Its quite a trib-

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ute to Professor Harry Smith that for 12 consecutive years at least one of his students was in the Ohio State Marching Band and one year - 1938 - there were three. So, one of our big ambitions in high school was to play for Professor Weigel in the Ohio State Marching Band. And if we couldn't make that, then the Concert Band or Symphony Orchestra. A few of us were fortunate to make all three under his direction.

My first disappointment, Freshmen week of September 1936, was I didn't make the Marching Band but was assigned to an ROTC Regimental Band under the direction of Gustave Bruder. "Gus" Bruder didn't mean anything to me at the time, but I promptly recognized his music and conducting ability. It was only later I learned he was a long time conductor of the Ohio State Band - (1897 to 1928) - and left a great heritage and tradition for Professor Weigel to follow. We practiced in the Northeast tower of the Stadium where the Marching Band had practiced two or three years before. I played E flat Sousaphone tuba in "Gus" Bruder's band. I watched the first two 1936 home games - New York University (OSU won), University of Pittsburgh (OSU lost) - from the student section. I had seen all of Ohio State's home games the previous three years as a Boy Scout usher. I loved the Marching Band, and here now I'm an Ohio State student and I'm still watching the band from the Stadium.

The next game, October 17 was at Northwestern in Evanston. The Band didn't go. But my dream came true about the 14th or 15th - I can't remember the day of the week - but "Gus" Bruder told me to report the next day to Rehersal Hall and Professor Weigel. I don't know what precipitated the transfer from one ROTC band to another - yes, the Marching Band was an ROTC unit with a military commander, drill and supply sergeants - but I've been ever thankful. I had visions of joining that row of ten Sousaphones in front of the drum row. Wrong again. Professor Weigel in his all brass band concept liked a balance of bass horns between BB flat, E flat and B tubas. The two end Sousaphones on the bass row were E flat, the other eight were BB flat. Two more E flat tubas and three B basses (special made for Prof. Weigel) marched behind the drum row ---- and that's where I started with an E flat upright. I was in the Ohio State Marching Band !

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What a change !! I learned the first day Professor Weigel would tolerate nothing less than perfection. Practice, practice, play, play, memorize, and march, march, march..Woe be the one who played one note off-key, was out of step or missed a que. There were several evenings when the Band was still practicing after Coach Francis X. Schmidt had dismissed the football team.

I had seen floating formations of words, school letters, block O, OHIO, but Professor Weigel had a new idea of writing OHIO. He didn't give us any printed sheets but personally showed each of 120 Band members - 110 musicians and 10 drummers - where he was to be when the "script" formation ended. We walked through it several times from a block "O" to a drum rim beat. Monday was music and memorize, Tuesday was "torture".. If you didn't learn Buckeye Battle Cry that day, you never would. Over and over, again and again script OHIO to the beat of Buckeye Battle Cry. Both were great as far as I was concerned, I was in THE BAND ! Wednesday, forget what we learned the day before. A new combimation - script OHIO to the beat of"Regiment de Sambre". Who made the music change ? Professor Weigel, of course. But I heard that some of the older Band members made an "off-hand" suggestion to Weigel, and its never changed since its debut at halftime, October 24, 1936.

The next week Ohio State played Notre Dame in South Bend, seeking revenge for the 1935, 18 to 13 loss - one of the greatest football games ever played. It was another "rock-em, sock-em" games with Ohio State on the short end again 7 to 2. But the Marching Band stunned the partisan crowd with a shamrock formation and waving green colored handkerchiefs and then SCRIPT OHIO. The crowd went bannanas ! Script OHIO was performed three more times; November 7 University of Chicago at Columbus, November 14 University of Illinois at Champaign and Homecoming versus Michigan at Columbus. The trumpet player was dotting the i and I was on the lower curve of the small "o". The crowd ovations and cheering sent chills up your spine. And so ended a historic 1936 season.

The 1936 Marching Band disbanded and those who had ROTC obligations (two years required then) reported back to one of the two Regimental Bands.

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We played at basketball games during the Winter Quarter. Many nights we walked from campus to the Ohio State Fair Grounds where the home games were played. Spring Quarter was a Regimental Parade and Review for the ROTC Corps every Wednesday late afternoon. What a dull cadence after the Marching Band beat of 144 per minute.

Early September the Post Office delivered a welcome card inviting me to report a week early before classes started for the 1937 Marching Band to prepare for the season opener on October 2 with Texas Christian University in Columbus. I can't remember our band show sequence at halftime because we received the suprise of our lives. The pre-game ceremonies, in a downpour of rain which never let up during the whole game, were routine with the TCU band marching down the field, doing one or two formations and then we made our ramp entrance, down the field and the two bands joined in the Star Spangled Banner. At halftime, the TCU band did not go on the field, but formed a semi-circle on the running track in the Northwest sector of the Stadium. For their show, they played the the popular swing music numbers of the day in the sounds of the big bands - Tommy Dorsey, Benny Goodman, Glen Gray, Hal Kemp, Kay Kayser and the newest sensation Glenn Miller. The TCU Band did a great job ! The crowd loved it. We were stunned because we hadn't faced this type of competition before. The football team was in the same "boat" watching Davey O'Brien throwing the football but at least they won 14 to 0. We put extra effort in the halftime show - no script OHIO - but the downpour of rain and the TCU Band performance certainly dampened our spirits.

The following week Purdue brought their big drum, golden girl drum major and band. I don't remember much of the show except we did Script OHIO at halftime with the trumpet player still dotting the i and I was still playing the upright E flat tuba and marching at the end of the eighth row, position # 90. My impression of the Purdue band was formulated that that day and it has never changed -- big, showy, a lot of flags, no imaginative formations and they needed music on the field. Ohio State won 13 to 0.

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Two things happened within the next ten days which forever changed my position in the Marching Band. First, one of the E flat tuba players in the Sousaphone line dropped out of the Band and I was moved to the sixth row, position #61, under a Sousaphone. I really had it made, I thought. Little did I know what that move would lead to. The third game was at University of Southern California, so we had ten days to put the show together for Dad's Day, October 23 against Northwestern and they were not bringing their band. The feature, of course, would be Script OHIO to close the halftime show. The formation then with 120 bandsmen had the Sousaphone row form the "loop" on the "h" with the end man, position #61 (me) being at the top of the "h". This was new to me and I had just learned where I was supposed to be at each measure of "Regiment de Sambre" when the second thing happened.

It was Tuesday evening before the gameand we were practicing on the football field at the Northwest corner of the Stadium. Professor Weigel was at his usual place on "B" deck with his customary megaphone. (No public address system for the band then -- Weigel and a megaphone was sufficient). We had just gone through the halftime show with music, finished Script OHIO and started singing "Buckeye Battle Cry" when Professor Weigel stopped us. Then in a loud stentorian voice he said, "Hey you, change places with him. The bass player at the top of the "h" and the trumpet player on the "i"." We changed places. I didn't know him and he didn't know me, but we both knew Professor Weigel and no one questioned his decision. Weigel continued, " Yeh, thats a lot better. Now you two tell each other your position in the block "O" and trade places. Don't forget bass man, you're to pick up the Drum Major at the bottom of the "o". Back to the block "O" and go through it again. We traded places and now I had to relearn where I was supposed to be on each measure of "Regiment de Sambre". As I recall, I was one or two measures off when I hit the 30 yard line at the "o", but Wesley Leas, Drum Major waited, picked me up, completed the "o" with me marching four paces behind, pointed his baton at the 35 yard line above the "i" and I arrived on the last beat of "Regiment de Sambre", faced Weigel, and into the "Buckeye Battle Cry". This was the <u>first time</u> a Sousaphone tuba player dotted the "i" in Script OHIO.

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Thirty-nine years later I followed Wesley Leas again at the 1976 TBDBITL reunion and dotted the "i" on the Script OHIO facing the West stands in the Stadium. It was a great thrill and satisfaction that I could still perform after all the passing years. Later that same day I saw myself on local Columbus television dotting the "i" - a close up shot included -- but fortunately it didn't show the couple of sentimental tears on my cheeks beacuse I knew it was my last time and I would never dot the "i" again in Script OHIO.

The kick, turn and bow by the "i" dotter was an impulse reaction in a 1938 show, when Myron McKelvey, now the Drum Major promoted from the Sousaphone bass row (the drummers said we bass players never could keep time with the music), arrived three or four measures too soon at the top of the "i", so I did a big kick, a turn and a deep bow to use up the musice before "Buckeye Battle Cry". The crowd roared when this happened and it became part of the "show" thereafter.

But back to that Tuesday evening in October 1937. We went through the "script" about three more times (primarily for my benefit, I think) and the the entire halftime show once again and this time singing "Buckeye Battle Cry". The Dad's Day pre-game show was an "n u", which read the same from either side of the field, then a walking (legs moved) wildcat, a block O H I O with shifting crossbar on the "H" and another formation I can't remember. The halftime show was a floating "H E L L O", followed by "D A D S", "M A T O O", block "O" and Script OHIO. I didn't bow or do anything fancy, but the fact that a Sousaphone tuba player was dotting the "i" made a lasting impression on the crowd and radio media. Thereafter, the hometown folks in Fairborn, Ohio listening on the radio would always know the "local kid" was out front when the announcer would say, "---- and there goes the bass player to dot the "i".

Needless to say, those two weeks in October 1937 are memorable but they only set the stage for more memorable experiences over the next $3\frac{1}{2}$ years. They began the following week - October 30 - with a trip to Chicago where Ohio State played University of Chicago (won 48 to 0) at Stagg Field. I don't remember much of the pre-game or halftime show except

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Script OHIO. Professor Weigel said the stadium wasn't high enough for anyone to appreciate the script formation but since it hadn't been shown in Chicago we would do it. I don't know what the 15,000 people saw but they heard the music and we were given a standing ovation once again.

The big thing for most of the band members was the special train to Chicago, staying Friday and Saturday nights at the Morrison Hotel (then the world's tallest hotel) in the "Loop", seeing the big city skyline from the hotel roof. Best of all was Saturday night in Chicago where we could go see and hear the big name dance bands at the Blackhawk Restaurant, College Inn at the Sherman House, Empire Room at the Palmer House, Aragon and Trianon Ballrooms, Boulevard Room at the Stevens Hotel (now Hilton) and others thats faded from memory. Assistant Director, Manley Whitcomb was a great help on "tips" of where to go and who to see; he being a Northwestern graduate and dance band trumpet player in the Chicago area. Needless to say, most of us were agog with the sights and sounds of the big city, but a few of us who had attended the "Century of Progress Exposition with our parents or a group 4 or 5 years earlier played a little "one-up-manship" on the first timers.

The season wound down with a 10 to 0 loss to Indiana at Columbus and a Homecoming win over Illinois 19 to 0. We performed Script OHIO at both games. By now I had the timing down pat, was where I was supposed to be on every measure of "Regiment de Sambre", could dot the "i" every time on the last beat, turn and face the stands, play the eight bar introduction to "Buckeye Battle Cry", raise the megaphone to mouth and sing. After the usual ovation, we ended with "Carmen Ohio".

Our second trip of the season for 1937 was the last game with University of Michigan at Ann Arbor. (We won 21 to 0). We left by train Friday afternoon, stayed in Toledo Friday night at the Secor Hotel. Our Friday practice session consisted of the complete pre-game and halftime shows which we performed at the well lighted Toledo Waite High School Stadium. A crowd of about 4,000 people were there and they just demanded more after we concluded Script OHIO. Professor Weigel complied by having us

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play four or five marches as an encore. They still wanted more, so we concluded with "Stars and Stripes Forever". That night, the hair curled on the back of my neck as I heard those "E'fers"play the piccolo part. And it still does. It was many years later before I found out why we were so well received in Toledo. In the Spring of 1936, the Concert Band played a concert in Toledo and it was favorably compared to well known symphony orchestras who had previously appeared. The Concert Band music performance ranked with what would be expected from a professional organization.

That Friday night practice in Toledo really had us primed to "blow" the Michigan Band out of their own Stadium. And we did. To the extent that U of M band members walked right past us carrying 8 or 9 bushels of apples (Delicious, we were sure) and they never looked our way or offered us one apple. It was customary for visiting bands to be given some sort of a treat and we had given them apples the year before. It was a snub many of us have never forgotten, even to this day over 40 years later. This incident triggered the parody of, "We don't give a damn for the whole state of Michigan , etc." Maybe it was their frustration of being clobbered by the Ohio State Marching Band and Football Team, because this was the fifth straight year that U of M failed to score a single point against Ohio State.

The 1937 Marching Band disbanded with many fond memories. Wesley Leas would graduate and we would have a new Drum Major next year, and others would not be back for various reasons. But, the heart and core of the 1937 band would return and prospects for the 1938 band looked great. Many of us returned to the Regimental ROTC bands to await next year..

This is the story of how it all began; script formations pioneered by Professor Weigel which has become a tradition, and performed by his 1936 and 1937 Bands. Script OHIO has become a trademark of The Best Damned Band In The Land. Sometime soon, before memory fails, I'll try to relate some of the happenings of the 1938, 1939 and 1940 Bands. Perhaps others of that period will be encouraged to put some of their memories on paper as a contribution to an on going history of The Ohio State Marching Band.

2701 Berwyn Road
Columbus Ohio 43

November 3, 19

Glen R. Johnson
610 Jennings Landing
Battle Creek Mich 49015

Dear Glen:

Finally I am getting back into our
~~fun stuff~~, instead of fighting, court decisions
and litigation. Your fascinating letter of
August 31, 1975 and calls for an answer.

1 - You showed pencil in copies of the 1st
photos, notes and partial diary pages
whatever primary evidence you have to
objectively prove your recollections.
We want them for the archives.

2 - You will see the SCRIPT OHIO
CENTENNIAL recognized you as the
first woman lawyer.

3 - I did get that your opinion as to
the Pitching game is probably right.
It will be there for a researcher in
the future to accept your memory as

Cancelling of the newspaper articles from Pittsburg. I too was there, and I too do not remember. But then, I don't trust my recollection, looks like I was wrong

4- Who was the trumpet player i date now living in the Detroit area? Can he write his recollection?

5- Your script version was fascinating Would that I had had that when I wrote the published version of my Dayton in SCRIPT OHIO CENTENNIAL. Your title reads very well indeed, has color, personal taste, credibility and from my recollection, is very good.

You ought to read my version, Especially about 5th Regiment and Dayton, in SCRIPT OHIO CENTENNIAL.

Ted Bocum
OSU MB '35 '36
OSU Law '38

PS/ Was it you who pointed out to me an error in identification of a photograph? Please write the details for reference, etc for future correction.

GLEN R. JOHNSON JR.
610 JENNINGS LANDING
BATTLE CREEK, MICHIGAN 49015

June 14, 1980

Ted Boohm
2701 Berwyn Road
Columbus, Ohio 43221

Dear Ted:

The arrival of TBDBITL Reunion material jabbed me that I had never answered your hand written letter of November 3, 1979. Yes, I did point out to you errors of identification in SCRIPT OHIO CENTENNIAL.

Page 169, lower right photo. That photo is me at the September 11, 1976 TBDBITL reunion (not 1978) when I dotted the i on the west side of the field after following Wesley Leas, drumajor., and Wes was the same drumajor I followed 39 years before when I first dotted the i in the script OHIO. Ernie Taylor dotted the i on the east side in 1976.

On page 171, tuba player. That is not William Decker, but it is me again at the 1976 reunion, after I dotted the i and just before we left the field. I remember it well since the TV camerman was also shooting me at the same time and I saw the playback later that evening. It also was my last performance, my last "march down the field". Maybe I am in good physical condition and could "march" one more time, but common sense tells me to quit and leave it to the younger ones.. With my history of a clogged aorta and a heart attack, I just thank God he let me live to "play it one more time". .... and by the way, the tuba player taking the bow on page 174 is again "yours truly" at the 1976 reunion.

On page 160 Eugene J. Weigel, did not direct a combo. He directed Buddy Rogers Band, at the College Inn, Sherman Hotel, Chicago, Ill. October 22, 1938. I have the album with that photo. Also, page 160 That is <u>not</u> Glenn Baumhardt with Ina Rae Hutton; its Wesley Leas.

On page 50, baggage car photo, the bandsman on the left is Robert C. Berger, drummer who now lives in Erie, Pa. The one between Sgt. Cutler and Sgt. Major Williams is Paul C. Titlow, 2nd trumpet, who now lives in Utica, Michigam, and he was my OSU roomate for three years. The two on the right I can't identify.

I gave a copy of SCRIPT OHIO CENTENNIAL to my father. He was very pleased, particularly when he say the Dad's Day photo on page 44. he's in the second row just to the right of Eugene Weigel.

I may be able to find who the trumpet player was who first dotted the i. Several years ago there was a write up in the Detroit Free Press about him. I'll see if I can nail it down to a particular date and contact them.

I'm planning to attend this year's reunion and will bring along some artifacts for TBDBITL archieves.

Sincerly,

Glenn

2701 Berwyn
Talmhoo Mi
July 15, 19

Hon R. Johnson Jr
610 Jennings Landing
Battle Creek Mich 49015

Dear Hon:

At long last, here are my thanks to you for your letter of June 14. The catalogue errors needs to be expanded. Neither one of the material I prepared contained a printing error. Most of my doing. The students were minded to alumni in general. I thought only to Barney Mosley in particular. Ben got the alumni organized with the long rotten old drum major. Raised thousands of dollars. Literary got the job rolling. Their treatment of Ben was just plain shabby. As you will see upon inspection.

Nonetheless, the volume is a real success, with its imperfections mercifully hidden. My comments are much too negative. I'm glad it turned out so well.

Jack Bales

Dear Colleen, Enclosed the answer will be sent to Dr. Smith. Thanks, Jack

The Ohio State University Alumni Association

Alumni House
[illegible] Road
[illegible] Ohio 43210

June 14, 1983

Mr. Glen R. Johnson, Jr.
610 Jennings Landing
Battle Creek, MI 49015

Dear Mr. Johnson,

Thank you very much for your recent letter.

We would like to publish it in our "Letters Column" in an up-coming issue of the OSU/Alumni Magazine.

If this meets with your approval, would you please indicate so on this letter. A stamped envelope is enclosed for your use.

Thank you very much for expressing and sharing your opinion with fellow alumni. Such support, we feel, enables the Association and its publication to better serve its members.

Sincerely,

Peggy Maize Olson
Director of Communications

PMO:sjh

October 29, 1983 - You have my permission and approval to publish my letter.

Glen R. Johnson, Jr.
Glen R. Johnson, Jr.

PEGGY MAIZE OLSON
[illegible]

GLEN R. JOHNSON JR.
610 JENNINGS LANDING
BATTLE CREEK, MICHIGAN 49015
(616) 963-4983

October 29, 1983

Ms. Peggy Maize Olson
Director of Communications
The Ohio State Alumni Association
2400 Olentangy River Road
Columbus, Ohio 43210

Re: Marching Band, "Script Ohio"

Dear Ms. Olson:

I just finished reading OSU/Alumni Magazine, November 1983 issue, letters to the editor, particularly Mr. Joseph G. Leeder letter regarding the Script Ohio i "Dotter". He refers to Ted Boehm as being the first sousaphone player to dot the i. This is incorrect. Mr. Leeder also states it is unfortunate that a record was not kept about the first person.

There are records. The unfortunate part is that they are not referred to before writing and perhaps have become misplaced. Ted Boehm and I talked several times in 1979 and exchanged correspondence about me being the first i "dotter". In his last letter of July 15, 1980, he said my letters and his would be put into the official University archives to highlight the errors in the published book "SCRIPT OHIO". Whether or not this was done before he died later that year, I do not know.

Anyway, you requested my permission to publish my letter. Your request of June 14, 1983, with permission granted is enclosed.

Also, I'm sending to you copies of letters to and from Ted Boehm, and my story of how it came about for a sousaphone player to be chosen to dot the i in Script Ohio. You may use the story as you may choose, and hopefully this material will be retained for future reference. I still have my "shako" that was on my cap and my tuba mouthpiece if these memorabilia would be of interest to the University, Alumni, or TBDBITL Alumni.

I was in Columbus earlier this month for the Purdue game; attended church on October 9, saw Jimmy Franck, who played in the Marching band with me and Jimmy Hull. It was like a "class reunion of -- remember when" for several minutes. Most enjoyable to see old friends.

I'll be in Columbus again for the Northwestern game, then will have surgery November 16 at Ford Hospital, Detroit and out of circulation for three or four weeks. If you have any questions contact me before.

Sincerly,

Glen R. Johnson Jr.

Glen R. Johnson, Jr. 1941/Bus. Admn.

182/83 182/83

The Ohio State University

University Archives
169 Converse Hall
2121 Tuttle Park Place
Columbus, Ohio 43210
Phone 614 422-2400
614 422-1767 (Photographs)

December 14, 1983

Mr. Glen R. Johnson, Jr.
610 Jennings Landing
Battle Creek, Michigan 49015

Dear Mr. Johnson:

I was delighted to receive from Mrs. Olson of the Alumni Association your account of the first dotting of the "i". This has been added to your files and will be available to researchers.

I am passing on to Mr. Robert Gates [2560 Westmont Boulevard, Columbus, 43221], the historian of the Marching Band Alumni Association, your letter mentioning the "shako" and the tuba mouthpiece. The OSU Archives serves as the repository of the photographic and textual materials.

Thanks again.

Sincerely yours,

Raimund E. Goerler, Ph.D.
University Archivist

REG: me
cc: Bob Gates
Peggy Olson

SCRIPT OHIO ANTEDATED BY MICHIGAN IN 1932; ILLINOIS FOLLOWED, CLOSEUP, IN 1936

It's true. On December 11, 1978, a letter to the editor, published by Dayton Daily News, announced to surprised Ohio fandom that Michigan got there first with a Script Ohio, and claimed that objective evidence was available to prove it. Reaction: if it's false, discredit it! More soberly: if it's true, intellectual integrity demands analysis of the facts.

The source may have been a good humored, gloating report in the Michigan Alumnus of 1969, which trumpeted the first forgotten fact to Wolverine readers. But the clinching evidence was a matter-of-fact news item in Michigan Daily of 1932, backed by a photograph:

> Columbus, October 15 (1932): (At) the Ohio State-Michigan football game this afternoon (OSU 0-14), probably the most effective single formation was the word "OHIO" spelled out in script diagonally across the field in the double-deck Ohio Stadium, to the accompaniment of the OSU marching song, "Fight the Team" ...

There was more to come. On Sunday, April 15, 1979, Columbus Dispatch ran a feature about the impending publication of Centennial Script Ohio, where this copy will be published. Prompted by the article, Melvin Mullis of Newark reported to Centennial editors that, as an undergraduate at the University of Illinois (1940), he played in the university band for two years, 1935 and 1936; that as a member, he participated in a Script Ohio formation under the direction of Professor Mark Hindsley. He produced a photograph taken at the Ohio State game at Illinois in 1936 (OSU 13-0), part

of a souvenir issued by the University of Illinois to band members. Sure 'nough, the college memento (third photograph down, right hand column), sustained his recollection. The photograph showed a shapely, cursive Script Ohio quite like Ohio's traditional script formation, the "i" dotted by several musicians in a tight cluster. But the Illinois game was played on November 14, a few weeks after the Indiana game of October 24, Ohio State's first-time script Ohio.

Those are the objective facts. But are the two scripts, without more, equivalent to OSUMB's Script Ohio? Professor Weigel probably saw the Michigan version, since it was performed in Ohio Stadium. Ohio band planners devised various formations for Ohio; the block O became a triple revolving block O; diagonal letters and the moving bar of the "H" were devised to add variety and interest. The script idea was another possibility; and perhaps Weigel built on the Michigan innovation of 1932, either consciously or subconsciously. But was that all he did in putting together Script Ohio?

We submit that the script aspect is only one part of the overall event that is signified by the name. Of course, the script is the one essential element, but there is more; all of the parts have merged, starting with the triple revolving block Ohio as the lead off formation, the peel-off into the script movement, the interlaced shoestring movement, the pervasive driving beat of the venerable Le Regiment de Sambre et Meuse, the dotted "i" and the concluding vocal chorus. But most powerful of all are the emotional overtones from thousands of proud participants and an ocean of

caught-up observers, sharing a common nostalgic experience which has lasted more than forty years.

Ted Boehm
OSUMB '35-'36

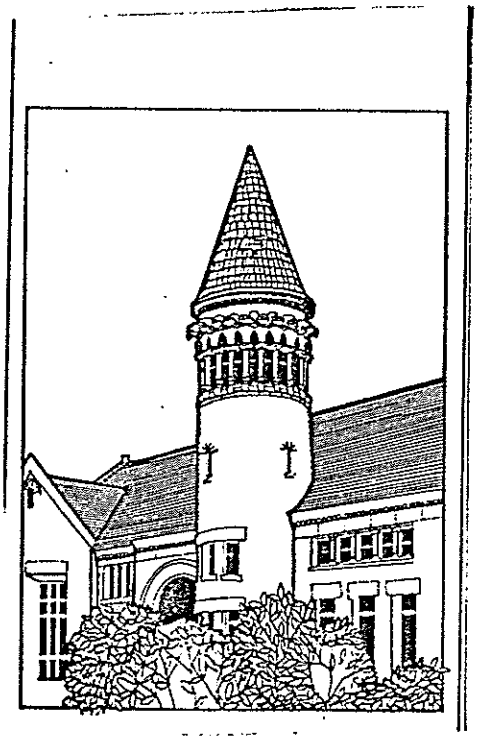
Jack Evans

OSUMB'S ORTON HALL CHIMES

Every night and morning, WOSU-TV broadcasts its sign-off - sign-on greeting, starting with the OSUMB sound of the carillon tower at Orton Hall. The video projects familiar campus scenes, appropriately starting with the Orton tower, then watching a shapely girl in a yellow skirt walk away, down the long walk, then looking at the statue of Prexy William Oxley Thompson, University Hall, the stadium, the Olentangy River, the tall twin towers, scores of lovely shots and striking aerial views. Following the sound of the Orton Hall chimes by OSUMB, from the audio comes the classic timbre of OSUMB's Carmen Ohio, singing of time and change.

The music for OSUMB chimes spring from an inspiration that gestated in slow stages. Director Jack Evans' band show for the homecoming game with Wisconsin, October 23, 1954 (OSU 31-14), presented "A Tour of the Campus", based upon the music of Let's Take an Old Fashioned Walk. With George Souder as drum major, OSUMB visited familiar sights. The band played the chimes as Tom Johnson, long-time announcer, reminded the crowd that "an old familiar campus landmark is Orton Hall with the sound of the campus chimes." OSUMB swung into a formation replica of the picturewque, tradition-rich old tower, built in 1892, "which contains the carillon on which the hours are chimed and daily concerts played."

OSUMB's first-time sound of the Orton chimes was the result of a special effort by Evans and Arranger Richard Heine. Bell imitations had been performed years before, under Director Manley Whitcomb, in Christmas numbers, and in an old favorite, Ring Dem Bells . To simulate the Orton sound with an all-brass band was not simple. Evans and Heine listened to the bells (first installed in 1915), scored the music in eight parts, then back at Rehearsal Hall,



tested their product. Patient tinkering produced the natural suspensions, special attacks, unique effects of blossoming and decay, peculiar to the sound of the bells.

The performance was an overwhelming hit. Evans received an echoing wave of letters and calls of congratulation. The success of the brass band sound and the enthusiasm of admirers wouldn't go 'way. Jack puzzled on how to carry on in other forms. Months later, the clapper struck. Combine the lovely sound of the Orton chimes as the introduction to long-beloved Carmen Ohio! Working out the combination sequence required another round of tinkering.

At the opening game against Nebraska (OSU 28-20) on September 24, 1955, the inspiration was presented for public view. George Souder, again the drum major, with Rick Marsh, his assistant, led the band into the traditional block Ohio formation. Evans conducted, playing Heine's new adaptation. Even the game announcements reflected the prior confidence that the innovation would become permanent. Johnson's script recalled the "unusual musical effect which the Band introduced last season at the Homecoming game in an imitation of the Orton Hall Chimes. So many comments were received about that performance that the band (read "Jack Evans") has decided to use the sound of the Orton Hall chimes as an introduction to Carmen Ohio". Then followed OSUMB's first Orton chimes with Carmen Ohio in tandem. Everybody knew that a brilliant tradition had been born.

Oops! Evans, the talented, thorough, forehanded musician, and Heine , the peerless craftsman, open to question for an imperfection? After the Wisconsin game of 1962 (OSU 14-7), came a light-hearted letter, not ordinary fan mail but a bell-clapping

classic. Richard L. Harris, BScED '38, long-time director of bands at Grove City High School, was also a clock collector. In combination, these talents led him to discover that the OSUMB arrangement did not reproduce the Orton bells, built upon the melody produced by the Westminster carillon in London. (Various cathedrals have their own versions.) Reduced to musical syllables, here were the two versions of the fourth quarter vorschlag:

	Phrase 1	Phrase 2
ORTON'S WESTMINSTER TUNE	Do-mi-re-sol	Do-re-mi-do
OSUMB's ORIGINAL VERSION, 1955	Mi-do-re-sol	Sol-re-mi-do
	Phrase 3	Phrase 4
ORTON'S WESTMINSTER TUNE	Mi-do-re-sol	Sol-re-mi-do
OSUMB's ORIGINAL VERSION, 1955	Mi-re-do-sol	Sol-re-mi-do

In short, slight changes were needed in two of the four phrases. Two phrases had been correctly planned, but needed to be reordered into the correct sequence. Ironically, the correct Westminister melody had been published in SONGS OF OHIO STATE UNIVERSITY (revised edition, 1923), reflecting its origin as the Cambridge Quarters, used in Saint Mary's Church in Cambridge since 1793. Sir Edmund Beckett borrowed the melody in 1859 for use in the Westminister chimes in the Houses of Parliament, and gave it the more common tune name. Harris' friendly pundigriom reminded Jack that "chime and change will surely show...." (For the uninitiated, or the uncomprehending, please compare the verse of Carmen Ohio).

Perfectionist Evans lost no time in showing change in chime. A recording session in 1955 (Fidelity Sound Recording, FRS #LP-1210) ha perpetuated the error, but the third album in 1963 (FRS #LP-1239) recorded

corrected sequence and notation.

After Charles Spohn took over the baton in 1964, he altered the arrangements a little, then used his new version for the term of his service. Not long after Paul Droste came to the rostrum as director, he returned to the Heine-Evans arrangement -- as modified by the Harris-inspired correction of 1962.

Reproduction of the sounds in the musical parts in the arrangement is a fascinating study in artistry. First the four musical phrases of the vorschlag are played in close, eight-part harmony by the cornets, eefers (E-flat cornets), flugelhorns and altos. At the end, the lower brass instruments join to produce the hum tone, an octave lower, the heavy long sounds for the hour of three, the usual time when the band plays the number. The sousaphones lay back with a flourish, pointing their shiny bells to the sky. These peals require special coordination. One-half the band imitates the sforzando punch of the strike tone clapper sound, followed by softer residual undergirding hum tone. Meanwhile, the other half sustains softly, then plays the secondary blossoming effect caused by the crescendo from the vibrations of the bells. And the three clapper chords are built around the A-flat pitch of Spanish Hymn, the melody of Carmen Ohio, built upon overtones in fourths, peculiar to large bells, a surprising lesson in the physics of sound. From this chord, the crowd gets the pitch for singing the alma mater.

Yet another OSUMB tie centers in the two Edward Ortons, senior and junior. Orton Hall was named for the first president. His son, OSU '84, was one of the organizers of the first band at

Ohio State, in 1878, went on to a career of brilliance in several fields (see the Bill Arter reproduction of Orton Hall.)

Repeated performances of the Orton carillon sound and Carmen Ohio, on daily broadcasts on Channel 34 in Central Ohio, and on national television and in stadia across the country, have reached uncounted millions. (The WOSU-TV staff are thinking of producing another video tape, since the seasons pass and the people in summer clothing are thought to be out of place in the winter. But they plan to keep the OSUMB tape for the audio.)

OSUMB's Orton chimes were an inspiration waiting to happen. Like the venerable chimes tower from which they came, they have taken on their own separate form which honors at the same time Jack Evans, Dick Heine and two Edward Ortons, Senior and Junior.

Ted Boehm, JD '38
OSUMB, '35-'36

From: TBDBITL -newsletter - 1981

A SPECIAL TRIBUTE TO "TED"

Theodore (Ted) Boehm was a special kind of tuba player in our Alumni Band. With his busy schedule, I don't believe he ever missed a practice, parade or special event in the eight years we marched together. On long trips out of town he generally carried two extra tubas incase some "alums" would show up and need a horn. He was always ready, willing, able and on time, which may have stemmed from his Navy background...Lieutenant Commander, WWII.

Ted was in *"Who's Who In The Midwest*, a JD, from Ohio State University, College of Law with impressive credentials. He authored numerous published articles in the *American Bar Journal, The Tax Law Review* and *The Practical Lawyer.* He lectured at numerous legal educational institutes, bar associations, seminars and professional meetings in the mid-west and the east. However busy his schedule, the first and third Mondays of every month were marked for Band Rehearsal.

In November, 1979 I asked Ted to help with the research and writing of the *Script Ohio* book which was being conducted by Kappa Kappa Psi and he accepted the challenge. Ted had the pride of having been a member of the Band, but beyond that he had the intellectual "Know How" coupled with a tenacious ability to write and search out the legacys that surrounded the hundred years of band history.

Ted set aside his law practice for six months and began the head long investigation into the universities past. He wrote hundreds of letters of inquiry and even spent two weeks in the Washington, D.C. archives. Systematically he singled out many of the individual personalities and traditions that personify the band. He than began transforming factual information into historic truths. The Script Ohio book was a testimony of his love and his life and he wasn't about to let something as "great" as the O.S.U. Band go unnoticed. He wrote about the Band, its history and the music we play until the time of his death, December 8, 1980.

JOHN BRUNGART (COSHOCTON, OHIO) PLAYED TRUMPET WAS 1st PERSON TO "DOT" the "I" in 1936

Ted was the first tuba player in the OSU Band to dot the "I" in Script Ohio, fall of 1936, and that's history if you have ever been a member of "K" Row.

Beverley Moseley '46-'49

Alumni to march Sept. 20

Script Ohio: the i's have it

By Daniel M. White
Lantern staff writer

The biggest dot in the dotted 'i' history of the OSU Marching Band will take place at the football game against the University of Colorado Sept. 20.

About 50 of the 120 members of the 1936 band will dot the 'i' to celebrate the 50th anniversary of the OSU Marching Band's Script Ohio, said Janet Ebert, the secretary of Tbdbitl.

"Tbdbitl is the copyrighted acronym for 'The Best Damn Band In the Land,'" Ebert said.

"We have so many alumni band members that are lawyers that anything we do is almost automatically copyrighted," she said.

Tbdbitl is pronounced ta-bid-tul for those whose throats get hoarse from screaming it out in long form.

Ebert began working for the marching band as a student in 1954 when she worked as band secretary for 80 cents an hour.

The alumni will have two options as to how they will take part in the anniversary ceremonies.

They can either march and play with the regular band or they can sit in the stands and play, but whatever choice they make, all members will jointly dot the 'i' of Script Ohio.

One of the men dotting the 'i' will be 1938 graduate Henry M. Curl of Galena.

He said at the time of his graduation, the Script Ohio was just another band routine.

"I don't remember any feeling of historic importance," Curl said. "It was another routine we had to learn, but I did think it was unique."

Curl said band practice on Mondays were skull sessions to go over the music they were going to play the next week.

"We practiced the Script Ohio routine Tuesday through Friday and performed it at that week's game."

"The band had 120 men at that time and we were lined up 10 men in a row and 12 rows deep," he recalled.

"ROTC classes were mandatory for all students and every student had to practice marching in formation," he said.

"We practiced marching on the Oval and in the area of the old Armory once or twice a week."

"1984 was the 50th Anniversary of the all brass band," Curl said. "I was there for that also."

Curl does not remember who the first person to actually dot the 'i' was. "I know he was a trumpet player but I was in the little 'o' of the first Script Ohio, and I couldn't see who he was, but I saw the instrument," he said.

"The first year of the all brass band (1934) was also the first year for the ramp entrance," Curl said.

"We had four fellows come out ahead of the band who were herald trumpeters, with long silver trumpets, and then the drummers came out to beat cadence for the rest of the band. I was one of the four," he said.

Curl is a member of the Active Alumni Band started 18 years ago. Active members rehearse twice a month in the band room of the stadium and perform at civic functions about 18 times a year.

The first Script Ohio in history was rewarded with a 7-0 victory over Indiana.



Dispatch photo by Alan Miller

Back at center stage

John Brungart, who dotted the first "i" in Script Ohio in 1936, will make a repeat performance Saturday when OSU commemorates the 50th anniversary of the band's trademark. Brungart and about 400 other band alumni will join 225 undergraduates in a quadruple Script Ohio at halftime of the OSU-Colorado football game. Story on Page 3.

50 years later, it still spells pride

By Ruth Hanley
Dispatch OSU Reporter

All eyes in Ohio Stadium were on John Brungart 50 years ago when he provided fans with the first famous dot.

Script Ohio made its debut Oct. 24, 1936, in Ohio Stadium. Brungart, a trumpet player in the Ohio State University marching band, has never forgotten the thrill of dotting the very first "i" in that formation.

"It was quite a thrill for me," he said. He relives the memory at each OSU home game. "Every time I watch them dot that 'i,' I get chills all over."

THE CHILLS will be back Saturday when Brungart, 70, takes the field again to add that final flourish to what has become the trademark of the OSU band.

The stadium field will be packed that day as Brungart and about 400 other band alumni join 225 undergraduates in a quadruple Script Ohio, the biggest ever, to commemorate the formation's 50th anniversary.

The two undergraduate Scripts, with 112 marchers in each, will face the end zones. Alumni Scripts, with 192 musicians in each, will face the east and west sides of the stadium.

The display will conclude the OSU-Colorado halftime show, which will feature performances by the undergraduate and alumni bands.

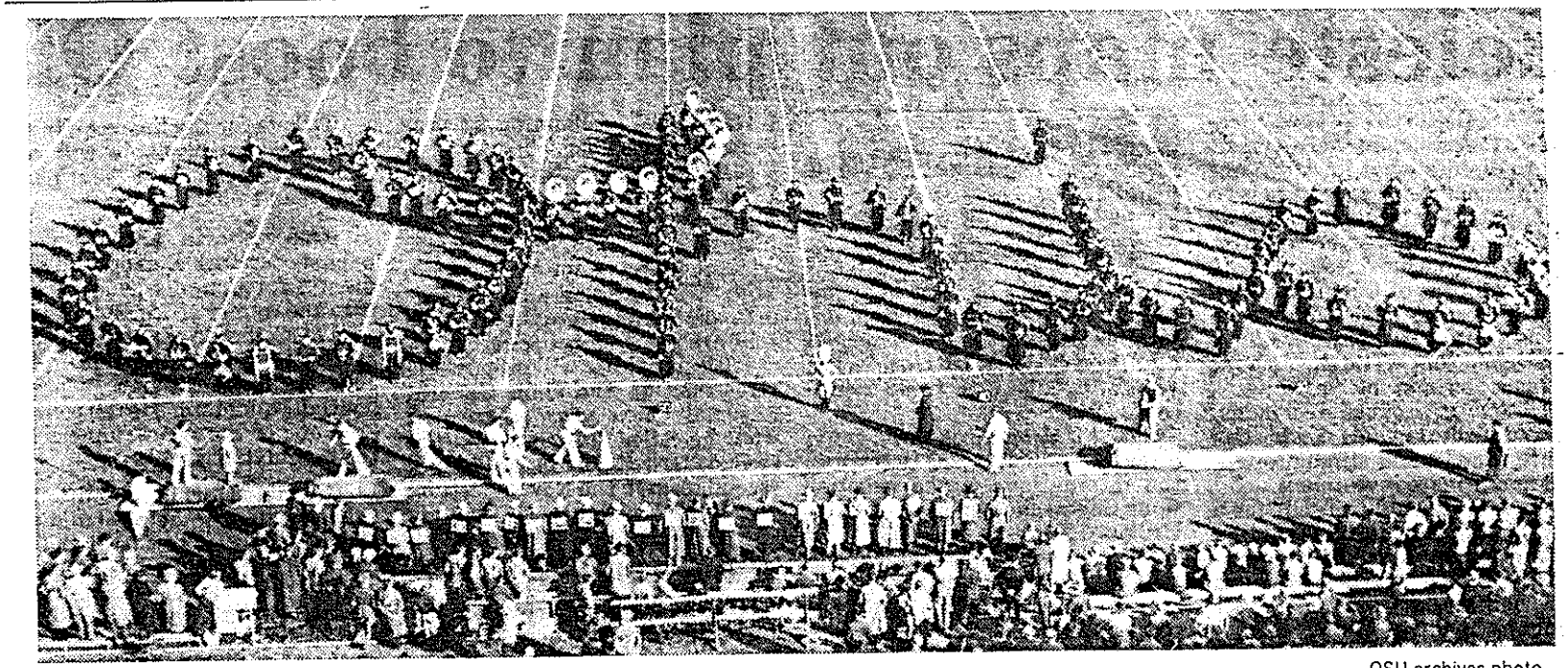
The response to this year's reunion has been so great that not all of the expected 600 alumni will be able to march because the field will be full, said David Carwile, the reunion's publicity chairman and a staff assistant with the undergraduate band.

THROUGH THE years, the "i" has been dotted by such famous faces as Bob Hope and Woody Hayes. Doing the honors at the reunion will be about 25 members of the 1936 band. They will come from the sidelines to join Brungart, making one big dot for the home-side "i." Reunion chairman Cornell Hopkins, class of 1965, was chosen through a drawing to dot the visitor-side "i."

This will be the first reunion that Brungart, a retired pharmacist in Coshocton, Ohio, has attended. He is the only 1936 veteran who will march in the Script, Carwile said.

Brungart has polished his trumpet in preparation for the event.

"I haven't had my horn out in over 30 years," he said in a recent



OSU archives photo

The first Script Ohio, Oct. 24, 1936, with John Brungart in center stage

interview. "I've been practicing like mad, trying to get my lip in shape."

Luck was on his side 50 years ago when the band began practicing the innovative formation under the leadership of longtime director Eugene Weigel.

As the marching musicians began peeling off from the block O into the curlicues of the script letters, Brungart found himself in the spot to make the dot.

HE STAYED in that position for the first three performances of Script Ohio. By then Weigel decided a sousaphone player would be more visible as a dot, and Brungart switched to a different position in the formation.

Script Ohio has seen a few other changes in 50 years. When Brungart marched, The Best Damn Band In The Land had 120 members. Today it has 225. The Script Ohio march, *Le Regiment de Sambre et Meuse,* has been revised to accommodate the band's growth.

Le Regiment was Weigel's second choice. His original idea was to use *Buckeye Battle Cry,* but rehearsals revealed that 22 choruses would be required for the 120 band members to complete the Script.

Some things haven't changed. The band's drum major still leads the musicians in the Script formation, just as J. Wesley Leas did 50 years ago.

Leas, now a transportation consultant in Bryn Mawr, Pa., remembers how it felt to be that precedent-setting drum major.

"YOU'RE concentrating to make sure everything's done exactly right," he said. "You had to start it right or everyone would follow you and it would be all wrong."

Buckeye fans greeted the first Script Ohio with as much enthusiasm as that day's 7-0 victory over Indiana in a "Dads Day" game, Brungart said. He was surprised at the reaction.

"We thought it was just a formation," he said. "We never thought it would catch on the way it did. It just got better and better."



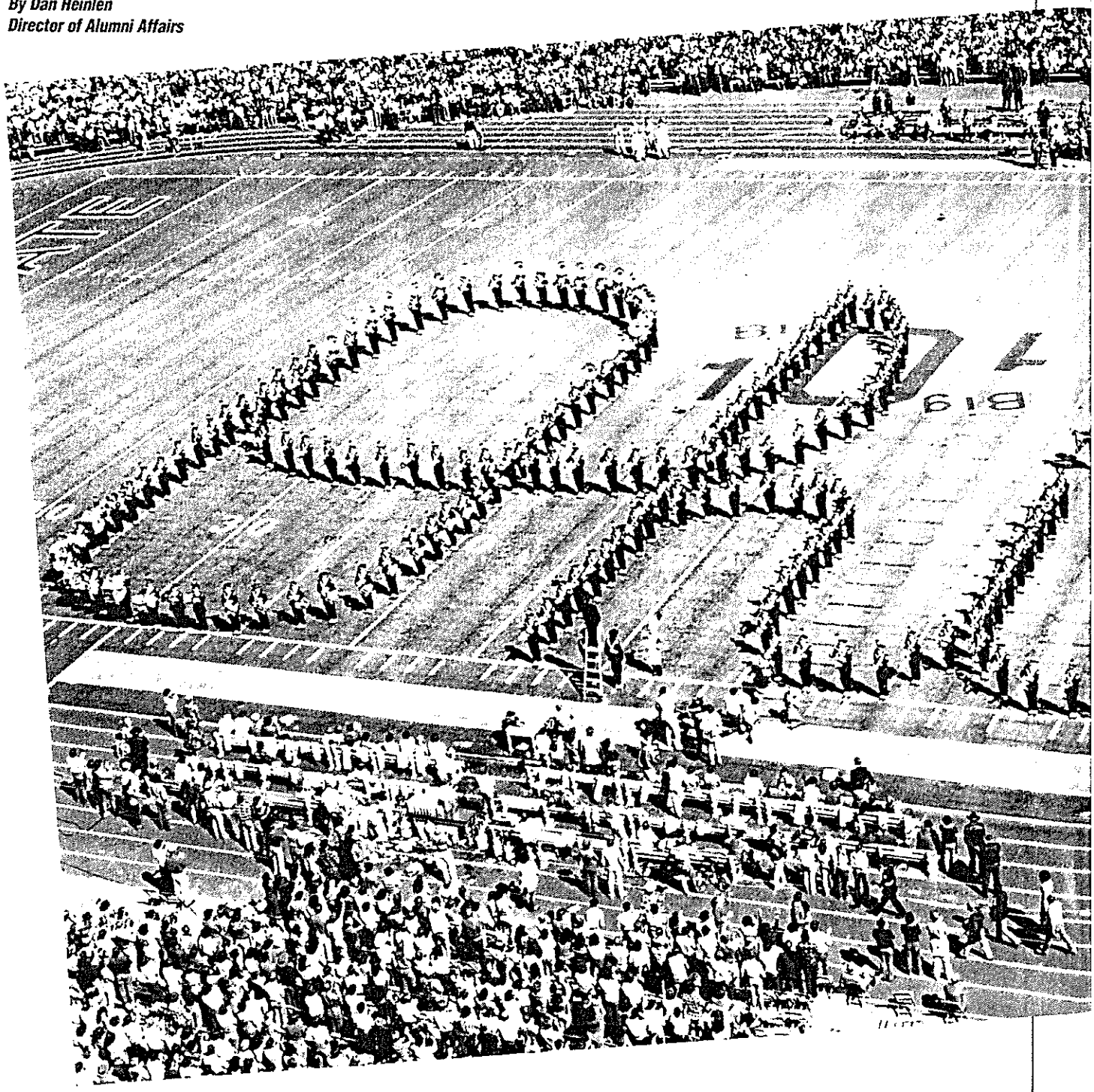
Dispatch photo by Jeff Hinckley

OSU band pride is forever

Carl Frische, 79, of St. Marys, Ohio, warms up in practice with his clarinet as part of the OSU alumni band. At halftime of the football game today, Ohio Stadium's playing field will be packed with about 400 band alumni joining 225 undergraduates for a quadruple, 50th anniversary *Script Ohio*.

THE INCOMPARABLE SCRIPT OHIO

By Dan Heinlen
Director of Alumni Affairs

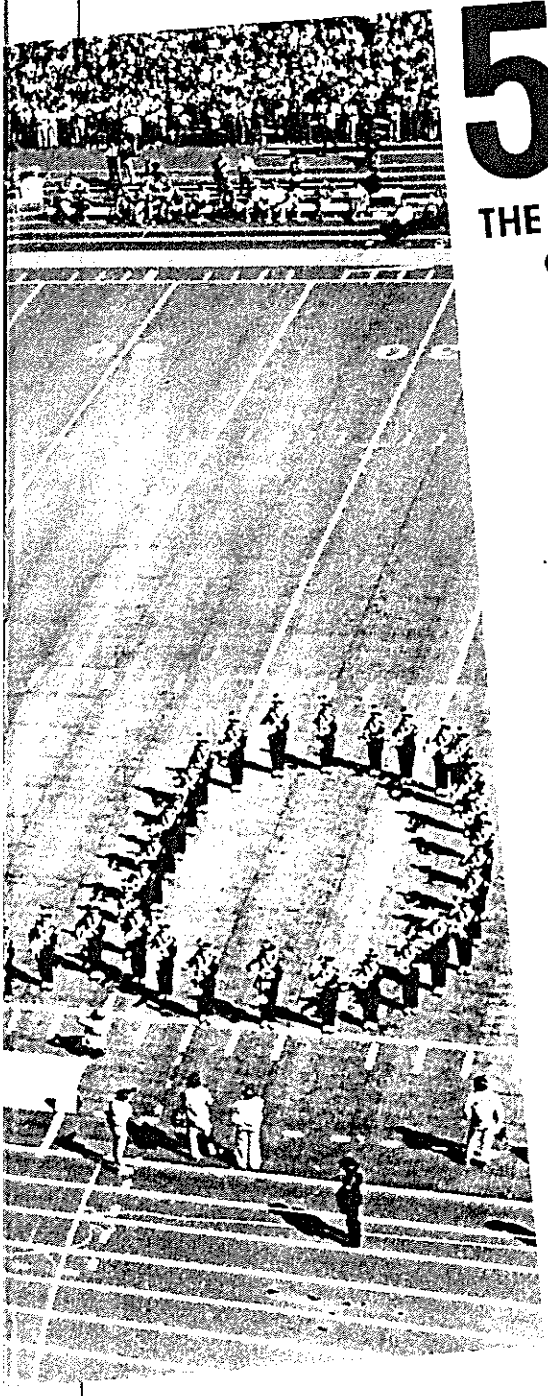


It brings everyone to their feet. Vigorous, rhythmic clapping thunders from the stands. The strains of "Le Regiment" sound across the field. The band bursts out of a rotating block formation to snake through itself and up and down and around to write "Ohio" right before our eyes. It's incomparable. And it's 50 years old this fall.

"It," as we all know, is The Ohio State University Marching Band's Script Ohio formation. The formation had its debut on Oct. 24, 1936. We beat Indiana University that day, 7-0, but we took away something else besides a victory—the beginning of a legend.

The late Ted Boehm, a 1935-36 band member, wrote a short history of the formation for the band's centennial yearbook in 1979. Eugene J. Weigel, the man who changed the group's instrumentation to all-brass, was director at the time, and Script Ohio was his creation.

Astonishingly, Boehm reported that Ohio State's Script Ohio was *not* the first script presentation of our state's name. It was—gasp!—the University of Michigan that beat us in this regard. They scrawled the name "Ohio" across their field on Oct. 15, 1932, in a simple, stand-up-type



50 Ohio

THE 50th ANNIVERSARY OF SCRIPT OHIO 1936-1986

formation. But, take heart Buckeyes, I've seen pictures of this so-called formation and, well, that band never would have passed my Mrs. Walkup's first-grade penmanship class at old Columbus Northwood Elementary School.

Illinois also did sort of a script Ohio, but it was a week or two after our version debuted in Ohio Stadium. But neither attempt by either school featured the rotating block, a peel-off into the script, intricate intersections, cross-throughs, spectacular i-dotting, or anything else now legendary about ours.

Boehm wrote in the band's yearbook: "The first field rehearsal produced a big surprise. Weigel's field diagram shows that he planned four choruses of 'Battle Cry' to carry the band into the script formation. As it turned out, he underestimated. Bandsmen who were there remember that the first movement was performed with 22 repeat choruses of 'Buckeye Battle Cry.' Of course, such tedium would never do. The solution was easily at hand. Weigel had rehearsed 'Le Regiment de Sambre et Meuse' to use as down-the-field music for the beginning of the halftime show. The old French march was shifted into the Script Ohio routine, followed by the singing of the 'Buckeye Battle Cry' chorus. This has been the en route music ever since."

It was to be a year later before the i-dotting tradition was established. Boehm reported: "At the first performance, Script Ohio's 'i' was dotted by a trumpet player [John W. Brungart, '38] with no special attention to the movement. The dotter simply took his place as a routine part of the formation. Glen R. Johnson, '41, remembers that dotting was not a highlight of the two performances in the 1936 season.

"During a field rehearsal in the fall of 1937, Weigel had a spur-of-the-moment idea, and shouted to Johnson, a sousaphone player, 'Hey you! Switch places with the trumpet player in the dot.' Positions exchanged, the line-up was adjusted, and from that time forward, the dot of the 'i' became the almost permanent province of the big horns."

Script Ohio has changed little over the years. An increase in the band's size during the 1970s necessitated some adjustments to the music to allow more time for the larger band to move, but other than that, the formation still is as Weigel first wrote it.

Alumni band reunions were to cause the biggest additions to the Script Ohio legend. At the first TBDBITL Alumni Band Reunion in 1966, the formation was doubled, and later tripled in 1971 and quadrupled in 1977.

J. Wesley Leas, '38, a past chairman of the Alumni Advisory Board, was the first drum major to lead Script Ohio, and he has returned to campus to lead some of the alumni band Script performances as well.

Paul Droste, band leader from 1970 to 1984, reports, "Script Ohio is called the greatest tradition in college band history, and I certainly think it is. As a member of the band (Droste marched in the mid-'50's), you remember your first and last Script."

Droste's contribution to Script tradition was honoring non-band members with the privilege of dotting the "i." Ohio State President Emeritus Novice G. Fawcett and his wife, Marjorie, were the first to be so recognized. He recalls, "When 90,000 people stand up to salute you, it's kind of a bewildering and very memorable experience."

Bob Hope drew i-dotting honors in 1979 and our own Woody Hayes did the job in 1983. "Dotting the 'i' was one of the greatest events of my life," Coach Hayes recalls. "I just appreciated it very, very much and I think the students did, too." Droste calls the Hayes dotting his favorite, other than his own opportunity in 1984. Woody's day at the "i" was "one of the most emotional times I can remember," says Droste.

Current band director Jon Woods says, "I can reaffirm that Script Ohio is one of the greatest drills ever written in the history of college bands. Nothing tops it."

Woods, band alumni and the 1986-87 band will salute this incomparable formation with a halftime performance today. highlighting 50 years of Script Ohio. There will be a musical review of great songs from 1936 to 1986 and then the formation will be performed by the alumni band and the regular band. For the alumni band dot, some 25 members of the 1936 Ohio State Marching Band that premiered Script Ohio will do the honors (including Brungart). The formation will be performed at various times throughout the season, but there will be a special salute again at halftime of the Michigan game Nov. 22.

Ohio State President Edward H. Jennings also shared some thoughts with me about the 50th anniversary of Script Ohio: "For many Buckeyes, including me, the performance of the Script Ohio formation sparks feelings of enormous pride in this great University. I have been privileged to see TBDBITL write 'Ohio' on many fields across this land, and it never fails to evoke an emotional response. The difficulty of this cursive maneuver, the distinctive music and the crowd-pleasing dot of the 'i'—all of these make this a marching classic that is timeless in its appeal. My hat's off to the 50th birthday of Script Ohio!"

And so is mine, along with, I'm sure, the hats of the more than 96,600 members of our Ohio State University Alumni Association!



Dispatch photo by Barth Falkenberg

Celebrating in style

Fans got quite a show yesterday at Ohio Stadium as the Buckeyes edged the Colorado Buffaloes 13-10 and the OSU marching band commemorated the 50th anniversary of its trademark Script Ohio with a quadruple maneuver. The student scripts face the end zones. Alumni scripts face the stadium's sides. About 25 members of the 1,936 band form the big dot on one "i." Game details in the Sports section.

Script Ohio written in Buckeye history

By Dave Wilson
Lantern staff writer

John Brungart remembers its modest beginning 50 years ago.

"Actually, it was just another thing for us.

"After we did it once or twice then people started – the stadium would just rebound with enthusiasm. We knew then we had something," Brungart, a 70-year-old retired pharmacist, said.

Brungart, who dotted the "i" in the first script Ohio on Oct. 24, 1936, returned Saturday to dot one of four script Ohio 'i's before a crowd of more than 88,000 at the home opener.

At his first alumni band reunion since graduating, Brungart was expected to join more than 40 surviving members of the 1936 marching band.

"I'm just thrilled that all of us guys can come back and have a reunion," Brungart said, "I hope all of us get to dot that 'i.' "

Since 1936, the band has grown from 120 undergraduate members to 225. For Saturday's halftime show about 400 alumni band members returned to march through the state that is high in the middle and round on both ends.

Eugene Weigel directed the band in 1936 for the first script Ohio, when Ohio State beat Indiana 7-0, and drum major J. Wesley Leas led formation.

Brungart, who played the trumpet, dotted the 'i' three times before Weigel switched the duty to the tuba player.

In the first try the honor fell upon Brungart by luck.

"I just happened to be in the right place to go out and dot the 'i,' " he said.

The Best Damn Band in the Land began in 1878 as a 12-piece fife and drum corps, growing to a 100-piece band by 1920, when it introduced the first strutting drum major in the United States, Edwin "Tubby" Essington. The band became all brass in 1934.

"I see that 'i' being dotted or script Ohio being formed," Brungart said, "and tears come to my eyes."

Brungart said he never had a chance to make past band alumni reunions because he was busy with his drugstore in Coshocton.

"It's hard to get away and to practice," he said. "I just felt that I can't come over unless I can do a little something.

"Well, I'm retired now and here I am."

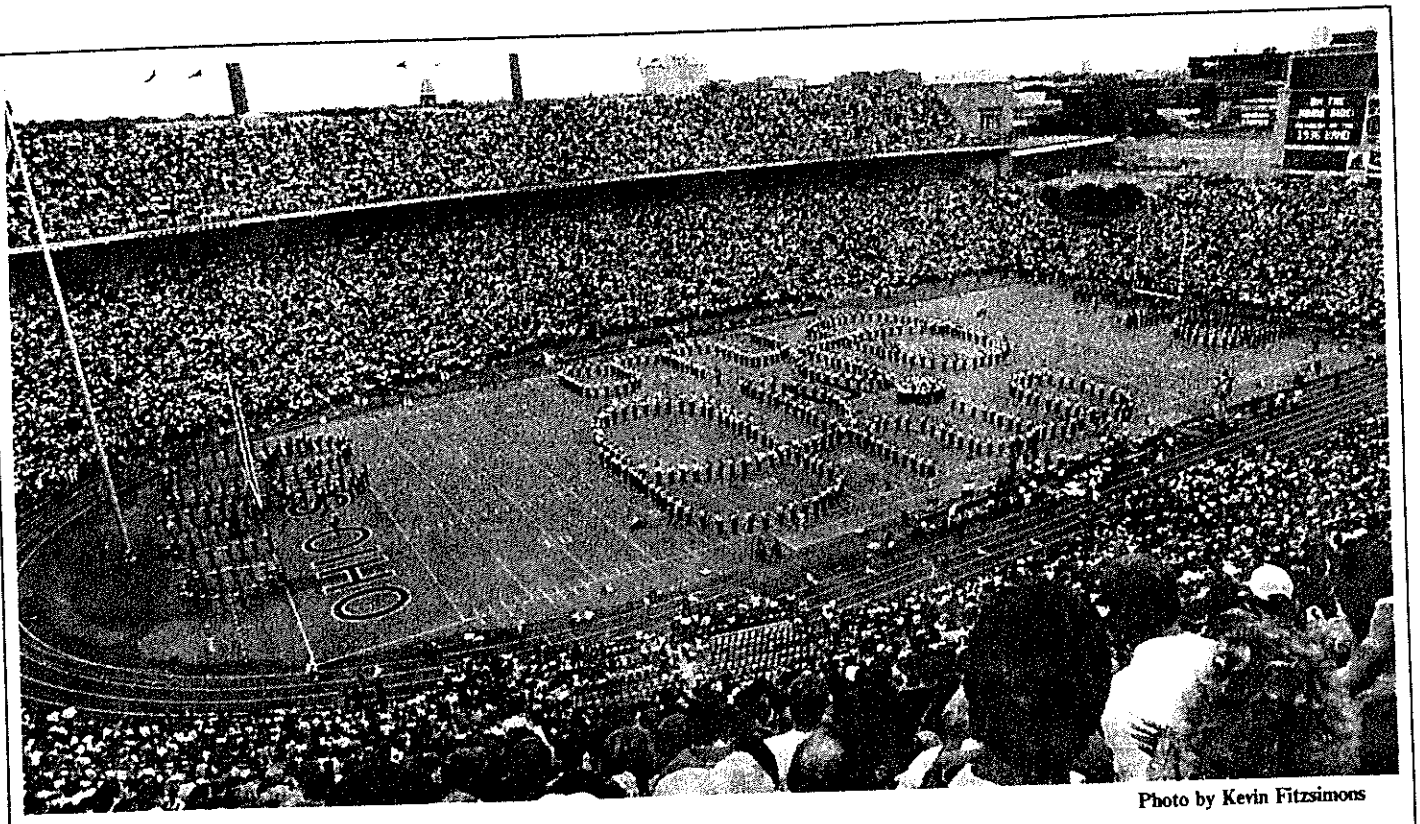


Photo by Kevin Fitzsimons

Quad sound

IT'S A BLAST FROM THE PAST when four bands perform "Script Ohio" during halftime of the Ohio State-Colorado game in Ohio Stadium Sept. 20. The quadruple feat celebrated the 50th anniversary of the marching formation. In the group of band alumni dotting the "i" in the formation facing the camera is the first band member to be the "dot" in 1936.



Courtesy of Photography and Cinema

The legendary Script Ohio, one of college football's greatest spectacles.

THE OHIO STATE UNIVERSITY

THE OHIO sCRIPT

PUBLISHED BY THE COLLEGE OF PHARMACY ALUMNI ASSOCIATION



JOHN BRUNGART AND THE LEGENDARY "SCRIPT OHIO"

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Fall/Winter, 1986

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On the Cover John Brungart, B.Sc., 1938, stands in the familiar surroundings of Ohio Stadium. Brungart dots the "i" in this issue of *The Ohio Script*.

The Ohio Script/Doug H. Stein

Leading Off (facing page) Wesley Leas, drum major of the 1936 OSU Marching Band, leads Pharmacy student John Brungart out to dot the first "i" ever in Script Ohio.

Courtesy OSU Photography and Cinema





DOT

It was 50 years ago mid-October when the first Script Ohio was performed by the Ohio State University Marching Band. It was Dad's Day, October 24, 1936 and Ohio State's opponent was Indiana. Halftime shows at Ohio Stadium would never be quite the same.

A man that helped make history that day was a 19-year-old trumpet playing College of Pharmacy sophomore by the name of John Brungart. "Just following orders" is what Brungart did that day 50 years ago. In this case the man giving the orders was band director Eugene J. Weigel. What he told Brungart to do was "put the icing on the cake" or in this case dot the "i" in Script Ohio.

Brungart, B.Sc. 1938 was born and raised in Columbus during the Great Depression. His parents invested $100 in a silver trumpet with gold inlay which Brungart played for the North High School Marching Band, located a mile or so up High Street.

Brungart says that his parents taught him how to play the trumpet when he was nine years old. With music engrained at him at this early age, Brungart was destined to march in TBDBITL (The Best Damned Band In The Land) at Ohio State. He wound up doing other things in addition to playing in the all-brass band.

The 70-year-old Brungart and his wife of 49 years, Doris, both begin to laugh as they trace John's musical climb to the top. Laughing, they both recall the name of Brungart's dance band that he put together when he was 15 years old. "I had a band called Shorty Brungart and his Rhythm Kings, we played dances and anything else which would make us money," he said.

As a young man Brungart says he always lived around the campus area. "I was indoctrinated to Ohio State and football Saturdays. Its all been tied into part of my life," he said.

So what brought Brungart to the College of Pharmacy's doorstep? "Groff's Pharmacy which was located at the northwest corner of Lane and N. High St. I think its a bicycle shop now," Brungart said.

Dean Clair Dye was at the helm of the College of Pharmacy in 1936 where Brungart relates he was an "A" student. But he had to convince Dean Dye that he wasn't cheating on the USP exams that Dye would give.

"He put me in front of the class so he could keep an eye on me when I would take a test. He ended up apologizing to me when I maintained my high scores," Brungart said.



"We just sort of figured that Script Ohio was just another formation."

And the Brungart family is no stranger to pharmacy. John's brother Paul carbon copied John's footsteps by playing in the marching band and graduating three years after him in 1941 from the College of Pharmacy. John's son J.C. took a Pharmacy degree from Ohio Northern as well.

GETTING FIRED

Back to Groff's Pharmacy. "I got interested in pharmacy by working at Groff's. I jerked sodas, worked the fountain, and worked as a waiter at Groff's," John said. "Most nights I would be in there until 11:30 closing that place up."

John says that the place was owned by Paul Groff, an Ohio State College of Pharmacy alumnus, Class of 1918, and run by Paul's mother Ocie Groff. John says that Ocie Groff was the first woman registered pharmacist in Ohio. Josephine Failer, Class of 1939, referred to Paul Groff as "a gentleman's gentleman."

John said that he didn't always get along with Ocie Groff. Sometimes it got to the point that Ocie would relieve Brungart of his duties. "She fired me all the time. One day she fired me and I went to Paul for advice. He told me to go out front and sit on the curb. Sure enough, sooner or later Ocie would forgive me and come to hire me back," Brungart said.

Brungart worked his way through Ohio State by staying on at Groff's. "I worked a pretty heavy schedule and also found time to play in the band and wrestle intramurals," Brungart said. He did so well at wrestling he won several numerals (similar to earning a letter) and was recruited by the varsity wrestling coach. He said no to wrestling and stayed with the marching band, Groff's and school work.

DOTTING THE "i"

In 1936 the marching band was directed by Professor Eugene J. Weigel. (There is an auditorium named after him across from the School of Music) "Weigel was considered quite an innovator in those days," Brungart said. "He was the man who brought the all-brass band concept to Ohio State."

"He (Weigel) did all kinds of new formations with us so we just sort of figured that Script Ohio was just another formation," he said. Brungart says that there are two theories on how Professor Weigel conceptualized the famous Script Ohio.

"Some say that Weigel went down to

THE "i"!

the Ohio Theatre in downtown Columbus and looked up at the marquee with the flashing light bulbs spelling out Ohio and it hit him then and there. He could see his band doing that," Brungart said.

"The other theory is that he looked up one day to see a sky writer spelling out Ohio, and he could imagine his band doing that very thing, spelling out Ohio."

Brungart, a band member from 1933 to 1936, says that there were 120 marching band members that performed the first Script Ohio. TBDBITL archivist Bob Gates tells us that there are now 192 varsity band members to pull the job off, hence that difference in size from the first one to the modern day version.

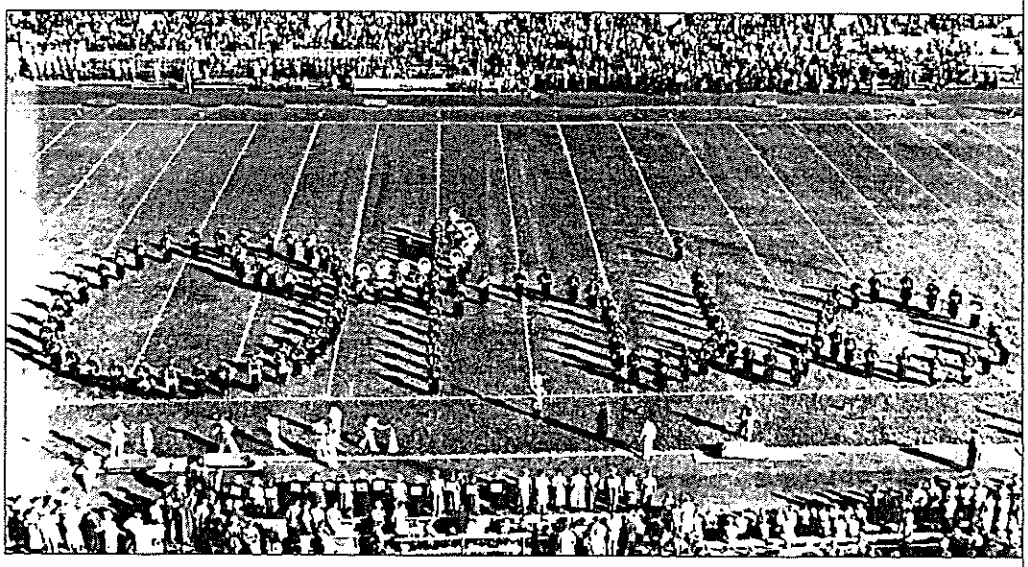
Did a roar go up when Brungart dotted the first "i" ever? "You bet it did," Brungart said. "It was just as loud when I did it that first time as it is when the tuba player does it today."

This brings Brungart to another point. "I dotted the "i" three times that year," he said. Gates tells us that Brungart did the honors when Ohio State played Michigan that year too. Brungart dotted those "i's" with his silver trumpet though, not the larger, more noticeable sousaphone or as Gates calls it a bass. The switch was on for the Fall of 1937 when Weigel opted for the bass player, Gates informs us.

All good things had to come to an end as Brungart's "i" dotting days were over. Modern "i" dotters only have the chance to do the honors once in their careers. Brungart was lucky when he got three in before the policy changed.

Brungart stepped off Ohio field for the last time as a band member in 1936. Fifty years have come and gone in his life. He entered the Army in 1943, stayed in for one year and five years later realized a life-long ambition by opening his own pharmacy.

Coshocton became the new home for John and Doris. Now retired for two years, Brungart relaxes by sailing in Florida and riding his prized Arabian in Eastern Coshocton County.



The first Script Ohio completed, Brungart stands on the 35 yard line dotting the first "i" ever.

A GOLDEN ANNIVERSARY

But 1986 holds a special meaning to the members of the first Script Ohio performers. This year the marching band celebrated the 50th anniversary of Script Ohio. Now its legendary. Its the only halftime show in the country where the fans actually stay in their seats to watch the band perform.

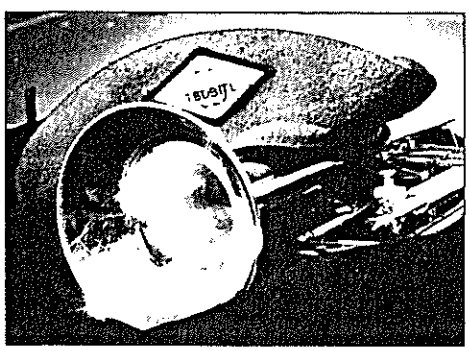
Its also one of the few stadiums in the country that gets packed full to see the band make its grand entrance to perform the pre-game show.

"Ladies and Gentlemen . . . the priiide of the Buckeyes . . . The Ohio State University Marching Band!" The familiar drums begin to beat, echoing off Ohio Stadium's huge concrete walls, and down the ramp the band marches. They make their famous entrance the same way it was done 50 years ago. (Keep your eye on the first horn player who kicks the orange end line and goal line marker to show that the band is here now, "we don't need these things here, the band is here now.")

When TBDBITL got together this past September 20th to celebrate the Golden Anniversary of the Script, John Brungart was there with numerous others from that first Script class.

History somehow always seems to repeat itself, and in this case its true because 32 band members of that first Script Ohio got together to form a huge dotting of the "i" and John Brungart was there.

"It really go to me . . . I've always wanted to relive that moment of doing Script Ohio again," he said. "Talk about a lump in your throat, I'm not even a sentimentalist but the tears just rolled down my cheeks. It was a tremendously emotional affair."



The Ohio Script Dog H Stem

Fans to form largest Script Ohio

By Ty Wenger
Lantern staff writer

Five thousand Ohio State fans will get a chance to perform the greatest tradition in marching band history this Saturday — the incomparable Script Ohio.

In what is being called the largest Script Ohio ever, the first 5,000 spectators arriving for Satuday's Scerlet and Gray game will be given kazoos and lined up at the north ramp of the stadium.

At 11 a.m. the procession will begin, with the fans playing their kazoos to a recording of "Le Regiment." Drum major John Lavalle will lead the fans through the mammoth version of the drill, which will cover almost the entire field.

"You've got to hand it to whoever thought this up," assistant director Dave Leppla said. "They're making an effort to turn this spring game into more than a scrimmage...and really get the fans involved."

Lavalle said the drill, which will run continuously for an hour and a half, should go smoothly. He said marching band members would be placed at key intervals along the script to make sure it keeps its form.

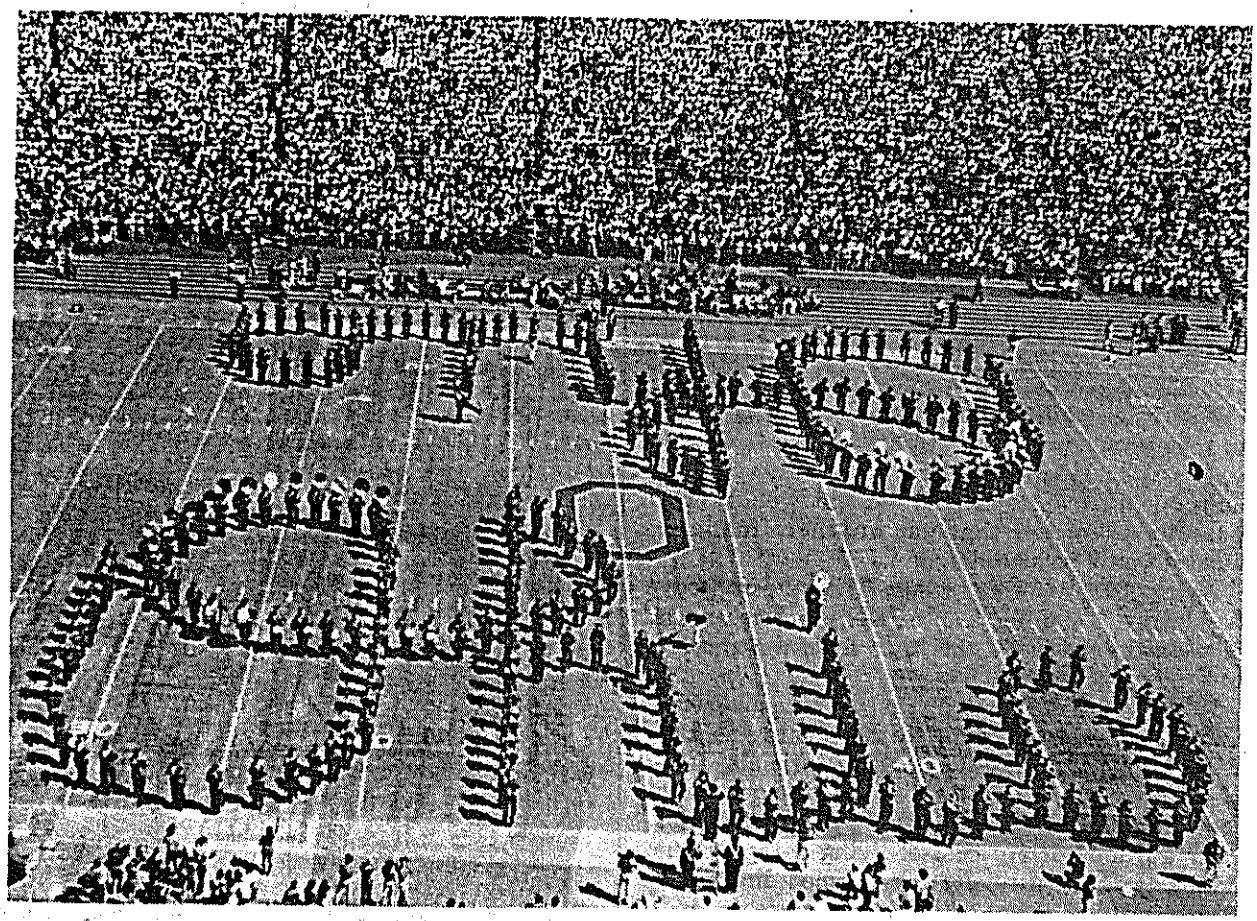
"I just have to hit the right spots and hopefully everybody will follow me," Lavalle said. "They'll probably drift a lot, especially in the loop of the "h" and the loop of the big "O," and the crossovers will be trouble...but it shouldn't be too difficult."

Lilli Johnson, a junior from Urbana majoring in finance, said she has high hopes for the drill.

"I think it's a neat idea to give everybody the opportunity to participate in such a great tradition," said Johnson, a trumpet player in the Spring Marching Band.

Some band members, however, think the drill could run into some problems.

"I think it's going to be a wreck," said Mia Shea, a sophomore music education major from Circleville and a trumpet player in the band. "Besides, it's not tradition. I'm kind of disappointed we don't get to do it ourselves."



File photo

This double Script Ohio was performed by the OSU alumni band on October 29, 1977.

The band will perform their own pre-game show at 1 p.m. The football game will begin at 1:30 p.m.

The drill is being sponsored by the Athletic Department and Big Bear, which are providing the funding for the 5,000 kazoos.

PREHM

Bernard G. Prehm, age 76, Monday, February 8, 1993 at his residence. A graduate of The Ohio State University, he was a member of the marching band and marched in the First Script Ohio in 1936. Retired from F. & R. Lazarus and Co. Long-time member of Clinton Heights Lutheran Church and Columbus Maennerchor. Survived by wife, Ailene (DuBois) Prehm; daughter and son-in-law, Sally and Martin Metzger; grandson, Bernie; brother, John (Louise) Prehm, Jr., of Columbus; sister, Florence (The Rev. Jacob) Schick, of Rocklin, CA.; and nieces and nephew. Private burial prior to Memorial Service at 1:30 p.m. Friday, February 12, 1993 at The Clinton Heights Lutheran Church, Clinton Heights Ave. at High St. Pastors William Saunders and William Zoltner officiating. Family will receive friends in the church lounge following memorial service. Memorial contributions may be made to the American Cancer Society, The Hospice at Riverside, or The Memorial Fund of Clinton Heights Lutheran Church. Arrangements by RUTHERFORD-CORBIN CHAPEL, 515 High St., Worthington.

Band must adjust Script Ohio

By Lisa Satterfield
Lantern staff writer

The OSU Marching Band will have to make adjustments to perform its signature Script Ohio next year.

The hash marks in Ohio Stadium were moved in six feet to correspond better with the position of the goal posts, said Brad McDavid, co-director of the OSU Spring Band. The posts were narrowed recently to correlate with professional football.

The hash marks, which measure the width of a football field, were moved closer to the center of the field, but they will not be as close together as in professional football, said Bill Borokhovich, building maintenance supervisor for the athletic facilities.

OSU punter Joel Kessel said, "From a kicker's perspective, the new arrangement is better because it narrows the angle a lot."

Kessel said the change might affect the game plan for coaches because the distances from the hash marks to the sidelines is increased.

Jon Woods, director of the OSU Marching Band, said the new position of the hash marks is historical and represents a significant change that will cause problems for the band in terms of both spacing and alignment.

The hashmarks "affect everything we do" and are used as position indicators on a number of routines, including Script Ohio and the ramp entrance, Woods said.

Woods said the hash marks give band members a clearly visible indication of where they need to be on the field during a given routine. This makes it easier for band members to keep straight and precise formations, Woods said.

McDavid said, with the previous positioning of the hash marks, the field was divided into equal thirds. This allowed the band to take 28 steps between sections, leading with the left foot, and hitting the hash mark with the right.

With the new placement of the hash marks, if the traditional 22-and-a-half inch step was maintained, it would be 32 steps to the first hash mark, landing on the right foot. The second hash mark would be stepped on with the left foot, and the sideline would be completely stepped over, McDavid said.

Woods said the band has two primary options. It could make minor adjustments in its step size and still use the hash marks as checkpoints, or keep the traditional step size and ignore the hash marks and sidelines.

Woods added that if the second option were followed, the band would need to exercise "more field awareness, especially to the left and right, to make sure they are in line."

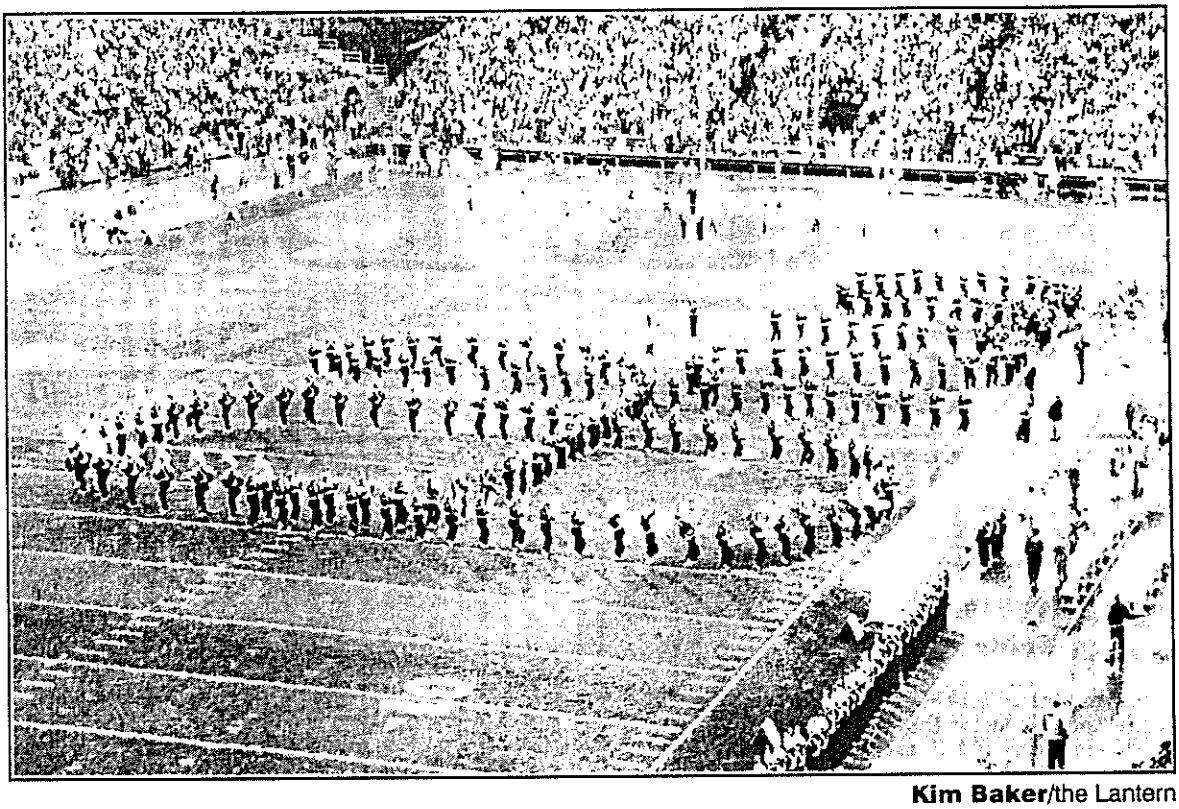
McDavid said the band's immediate concern is to thoroughly examine the problem and make a decision on what changes need to be made. He has been in contact with other bands in a similar situation to see how they dealt with the problem.

A more concrete decision on how to proceed will be made in the next few weeks, during summer drill session, McDavid said.

Woods does not foresee the adjustments requiring a significant increase in the band's practice time, but will force band members to make bigger adjustments than normal between seasons.

Woods said while the change will cause problems for the band in terms of spacing and alignment, "There won't be anything we can't do because of it.

"Nobody will know the difference but us, I guarantee you."



Kim Baker/the Lantern

Ohio pride

The OSU marching band performs Script Ohio at the OSU/Indiana game Saturday. It was the last performance in Ohio Stadium for the 40 senior band members.

OSU alumni band to dazzle football

By Chris Dale
Lantern staff writer

The time for Buckeye football home games is rapidly approaching. The first game features Ohio State's alumni band.

For many Buckeye fans seeing four Script Ohios at the same time on the Ohio Stadium football field is breathtaking.

The OSU alumni band will once again be carrying on the tradition of playing before and during the first home game of the 1995-96 football season. This is the band's 27th reunion.

The Buckeyes' first game is against the University of Washington on Sept. 16.

Ed Franks, chairman of internal publicity for the alumni band, said there will be about 700 people including the marching band participating in the band for the first game.

"We're the most active alumni group at Ohio State," Franks said.

The alumni band has 1,800 dues-paying members and is made up of four different bands. There is the Board of Governors band, the active band, the hyperactive band and the reunion band.

The Board of Governors meets every two months and sets policies for the alumni band.

The active band is made up of about 200 people and meets every two weeks for rehearsal. They play concerts and parades.

The hyperactive band is a pep band and is smaller with about 20 to 30 people.

About 500-700 people make up the reunion band which meets once a year to play before the first game of the season.

The reunion band has grown so much that the ramp entrance to the stadium has to be pushed as far back as possible, Franks said. The band comes through the ramp with six people across, which is the limit.

The coming season is no different than years before as far as the alumni band is concerned. They plan on performing four Script Ohios on the field during half-time.

Franks said everyone who wants to march is allowed, yet there is a limitation on how many people can make up one Script Ohio. A lottery is run for Script Ohio positions and everyone else marches up to the Script Ohio and then is worked into some other formation.

Carl Frische, a 1930 graduate of OSU, is the oldest member of the alumni band that still marches. He is 88 years old and has been marching with the reunion band since it began.

"I think it's one of the best bands there is and of course the alumni band is definitely the best," Frische said.

Frische plays the clarinet, which is no longer an instrument in the marching band because the band is all brass. He said he had to learn to do Script Ohio when he came to the first reunion because they did not do it when he was in the marching band.

The band will meet the Friday before the game in order to practice for the first time. On Saturday morning, the day of the game, the band practices one more time on the field.

Pete Boriin, a 1990 graduate of OSU and chairman of the active band, said he is very enthusiastic about the alumni band.

"It's neat to partake in the reunion. You can still relive the moments and feel the emotion, as if you were still in the marching band," Boriin said.

The alumni band and the marching band will combine for a couple of numbers, Franks said. A combined national anthem will start the game.

The alumni band is not only seen at Ohio Stadium, it can be seen other places throughout the year as well.

"There's no other alumni band in the country that has this kind of an alumni," Franks said.

fans with four Sript Ohios

THE OHIO STATE UNIVERSITY

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Columbus, OH 43210
Phone 614-292-2409
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FAX 614-688-4150

November 15, 1995

Linda Crossley
OSU Alumni Magazine
Fawcett Center
2400 Olentangy River Road

Dear Linda:

I am writing in response to the letter of Curtis B. Littlegreen II, which appeared in the November issue. Please print my reply to his letter in the next issue.

Regarding the timeline in the September issue, I don't know how October 13, 1936 appeared as the date of the OSU vs Pittsburgh game. Certainly it was October 10.

I appreciate Mr. Littlegreen's research and simply want to comment. My evidence that the first Script Ohio was at that game, and not the Indiana game of October 24, is based on the account of the game that appears in the OSU ALUMNI MAGAZINE of November 1936. In addition to describing the loss (6-0) to Pittsburgh on October 10, the paragraph states, "Ohio's matchless band reached a new high with a sensational 'Ohio' formation in script." (page 15). This would appear to confirm the statements in both SCRIPT OHIO histories (p.43) referring to Pittsburgh, not Indiana, as the first SCRIPT Ohio formation.

I am willing to keep an open mind on this but there is <u>significant</u> evidence to support the October 10 as the first date.

Sincerely,

Raimund E. Goerler, Ph.D.
University Archivist

letters

What? No "Carmen Ohio"?!

Those of us who live in New York rarely have the opportunity to see an Ohio State football team "in the flesh." Accordingly, I was delighted to be able to attend the game against Boston College in Giants Stadium and was favorably impressed by the Buckeyes' performance.

Despite an outrageous $10 charge for parking (listed in the alumni flyer as $6), my major regret was that the Ohio State Marching Band (also pictured in the flyer) was represented by a relatively small number of musicians who never took the field.

Compounding the situation, they did not play "Carmen Ohio," thus depriving this sentimental old grad and thousands of others of participating in an important emotional experience with their alma mater.

Alvin Katz '46
New York City

A fine tradition

Congratulations are in order again!

What a fine tradition it is that each Ohio State graduate receives his or her official diploma during graduation ceremonies. Credit must go to the originator of this fantastic scheme of organization and to the staff who implements this plan each quarter.

Our family—Paul '61, Janice '63, and children Sherri '93 and Ann '95—have all had the pleasure of experiencing this great tradition. What a thrill to receive the real diploma on the big day! So many other schools mail them to their graduates weeks later.

It might be interesting to have a story about this subject. I would like to know who is responsible. Let's give credit where credit is due. And maybe we can teach others how to pull off this amazing plan.

Janice C. Workman '63 (LM)
Anna, Ohio

Eddie got his stamp!

The U.S. Postal Service has issued a commemorative 60-cent airmail stamp for Capt. Eddie Rickenbacker.

While the Milton Caniff sketch of Rickenbacker that we had urged the post office to consider was not used, we are pleased with the design chosen.

The first day of issue was Sept. 25, at a ceremony at the Ohio History of Flight Museum at Port Columbus International Airport.

Thanks to *OSAM* readers for their help toward this goal. As a result of my letter in the December 1994 issue, we had about 10 replies and one telephone call. This support is much appreciated.

Richard W. Hoerle
Columbus

OSAM led astray

It came as a rude shock when the September issue revealed an early photo of a student skinny-dipping in hallowed Mirror Lake (page 19), albeit her backside is to the camera.

Trembling a bit at this lewdness, I leafed through the magazine. Another rude awakening loomed on page 22. There, in bold panoramic view, was an array of ladies' bloomers and a bra big enough to choke a horse!

Dear *OSAM*, what has led you astray into the immoral depths of Victoria's Secret catalogs, Frederick's of Hollywood, and Calvin Klein ads?

Please come back up to a level of decency that we old grads feverishly hold on to. It's never too late to reform, and you can "learn by doing" (John Dewey).

Granted, I have not lost interest in lusty sexual fantasies. But my venue for this sort of titillation is cable's Showtime, *Penthouse*, and *Playboy*. Not *Ohio State Alumni Magazine*.

Alan Abel '50
Westport, Conn.

Editor's note: A clothesline full of underwear indeed appears on page 22, but when we checked on the alleged skinny-dipping on page 19, we found a winter scene of students ice skating, all fully—and heavily—clothed. Readers, go back and check for yourselves!

Timeline correction

In the September issue, you report that archivist Raimund Goerler noted that the official published history of the Ohio State Marching Band (*Script Ohio, A 110 Year History of the Ohio State University Marching Band, Time and Change*) is incorrect in reporting the date of the first Script Ohio. The timeline says that the first Script Ohio was formed by the Marching Band on Oct. 13, 1936, in a game against Pitt. These statements are wrong on several counts.

First, Oct. 13, 1936, was a Tuesday, not a Saturday. Second, the Ohio State Marching Band did not form the first Script Ohio; the University of Michigan Marching Band did, in 1932. The Michigan band did not, however, write out "Ohio," but simply marched into position in that formation. And third, the first Script Ohio performed by the Ohio State Marching Band was not at the Pitt game (played on Oct. 10, by the way), but rather at the Indiana game on Oct. 24, 1936, a 7-0 Buckeye victory.

I was one of three then-members of the Marching Band who co-edited the history of the band. As such, I am the first to admit that there are mistakes in our book, but the date of the first Ohio State Marching Band Script Ohio is correct.

In the 100-year history of the Marching Band, the date of the first Script Ohio performance is given as Oct. 10, 1936. When we were putting together the later version of the book, there was a great deal of controversy surrounding the date given. We pored through old scrapbooks and photos, watched film of the original Script, and interviewed several of the men who took part in it. The date of Oct. 24, 1936, is, without a doubt, the correct one

Curtis B. Littlegreen II '90 (LM)
Annandale, Va.

Stupid purple lettering

I guess that I am not the only crank among Ohio State alumni—several have told me in the last few days how stupid the purple lettering looks on the cover of

Script Ohio celebrates 60 years

By Linda Hagenah
Lantern staff writer

When the Ohio State marching band unwinds out of a massive block "O" Saturday, all of John Brungart's memories will come flooding back.

John Brungart, the first "i" dotter of Script Ohio, along with alumni, band members and fans, will celebrate 60 years of an OSU tradition during halftime of the OSU-Wisconsin game.

Brungart, a former OSU marching band member, spoke with great enthusiasm as he recalled his experience as trumpet solo in Director Eugene J. Weigel's varsity football band, as it was called in 1936.

"It was a great thrill because not too many guys got the chance to dot the 'i,'" he said.

To this day, Brungart said he still gets a lump in his throat when he comes back to OSU to perform Script Ohio.

Brungart returned to perform Script Ohio when OSU played Rice University on Sept. 7 and was given the opportunity to perform with 10 original members from the 1936 alumni band.

"We performed Script Ohio on the home side of the field while the regular OSU band performed on the north and south ends," he said.



John Brungart

Although it was a great honor to be in the band, Brungart said it was a lot different in 1936. The band was all male until 1973, he said.

"Back then every guy had to be in the ROTC for two years," he said.

There were three bands in the ROTC, Brungart said; the artillery band, the infantry band, and the most competitive, the varsity football band, today known as the OSU Marching Band.

"I was fortunate enough to make the varsity football band the first year," he said. "Most guys didn't get to play in the varsity band until their second, third, or sometimes fourth year. You had to be pretty doggone good to play."

Brungart, a retired pharmacist currently living in Coshocton, was born and raised in Columbus. He graduated from OSU in 1938 with a degree in pharmacy.

Working his way through school at Groff's, a drugstore on the corner of Lane Avenue and High Street, helped him to decide on a major in pharmacy, he said. He was a member of the varsity football band from 1933 to 1936 and a member of the Kappa Sigma Fraternity on Indianola Avenue.

In 1934, the 120-member OSU Marching Band switched to an all brass instrumentation.

"Weigel did away with all the reed instruments because they didn't make enough noise, he said. "He wanted a blast of volume."

Everyone who played in the band had to try out, Brungart said.

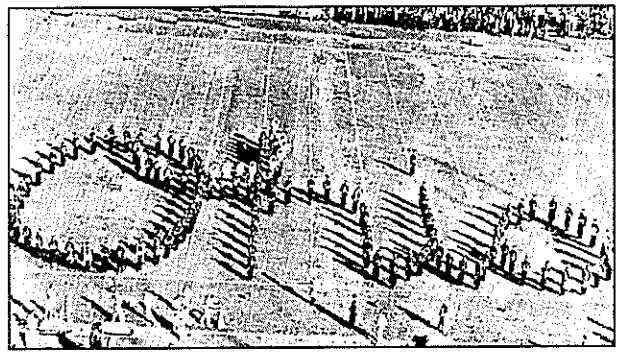


Photo courtesy of OSU Photography and Cinema

In the first Script Ohio completed, Brungart stands on the 35 yard line dotting the first "i" ever.

"You would go to tryouts and Weigel would put a sheet of music in front of you and tell you to play it," Brungart said. "It would be a piece that you had never seen before."

It was very difficult to make the varsity football band, he said. Those who didn't make the football band would then play in the artillery or infantry bands. Then, if a guy in the football band played badly, Weigel could pull someone from one of the other bands.

Being in the OSU Marching Band is something you never forget for the rest of your life, he said. "It's no wonder why its the 'Best Damn Band in the Land'."

Brungart said he still gets to go the games with season football tickets he receives every year from OSU.

Happy Birthday, Script Ohio!

By Linda Hagenah
Lantern staff writer

Sixty years ago this week an Ohio State tradition was born.

On October 10, 1936 the first Script Ohio was performed by the OSU Marching Band at the OSU vs. Pittsburgh game. Over the decades, the performance has become the most incomparable tradition in college history because it has remained relatively unchanged.

Former OSU Band Director Eugene J. Weigel and the marching band created what is known today as one of the country's greatest symbols, the Buckeye's gridiron signature.

To celebrate the anniversary, the OSU Marching Band will perform a double Script Ohio at both the west and east sides of the Horseshoe Saturday. Also with the performance will come another long-standing tradition, the dotting of the "i."

Dotting the "i"s in the double Script for the first time this weekend will be fourth-year tuba players Chris Kuhn and Jim Heine. Kuhn will perform the script on the west side of the field and Heine on the east side.

"I'm nervous about this weekend but once you get past the big "O", you just sort of float out there and don't think about being in front of 95,000 fans," Kuhn said.

Script Ohio is such an important and special tradition because fans go crazy when it is performed and it is an OSU trademark, he said.

Kuhn, who began playing the tuba in the eighth grade, said if it wasn't for the band he wouldn't be at OSU.

"The only reason I came to OSU was to be in the band and dot the 'i'," he said. "It has been my dream all through high school and college."

Kuhn said that being in the marching band is the most competitive thing he has ever done.

"OSU only takes the best because we have to live up to our reputation," he said. "We can't just be mediocre."

Kuhn said band tryouts are based on marching and playing scores. It is also based on a number of rigorous routines, instrument position, horn control and leg-lift.

"They want to see if you can remember all these things at the same time," Kuhn said.

Heine, who has been playing the tuba since the seventh grade, said dotting the "i" is a dream come true.

"I'm honored that I'm doing it, but I also have a lot of mixed feelings," he said. "I'm nervous, scared, and anxious. The hardest part about it is calming my nerves."

Karen Webber, assistant secretary of the OSU Marching Band said a tuba player always dots the "i".

It is a different person each week and is also based on the number of ramp entrances or performances a band member has done, she said.

NAYLOR

Bernard Ellsworth Naylor of Clintonville, died on Wednesday, 1 April 1998 at Riverside Methodist Hospital. He was born 8 October 1914 in Leesburg, Oh. Preceded in death by parents Elmer T. and Sally (Bernard) Naylor. He was a retired optometrist with offices in Worthington and Utica, Oh. He served in the U.S. Army at Hammond General Hospital in Modesto, Calif. during WW II. He graduated from North High School in 1933 and from The Ohio State University College of Optometry in 1938. He was a member of The Ohio State Marching Band and marched in the first Script Ohio formation. He was a member of Overbrook Presbyterian Church, the Northern Kiwanis Club for 24 years, Old North High Club, O.S.U. Alumni Band, M.A.T.H. Club oo the Clintonville Woman's Club and the Barber-Roselea Senior Citizen's Chorus. Survived by wife, Catherine (Collins) Naylor whom he married 29 June 1942; and son, Bernard Allison Naylor, both of Columbus; brother, Everett (Mildred) Naylor of Fla. and Massillon, Oh.; brother-in-law, John (Esther) Collins of Zanesville, Oh.; 19 nieces and nephews. Calling hours 2-4 and 7-9 p.m. Friday at WEIR-AREND FUNERAL HOME, 4221 N. High St. (3 blocks south of Henderson Rd.). Funeral will be at Overbrook Presbyterian Church, 4131 North High St. on Saturday 10 a.m. Burial will be in Cumberland Cemetery, Cumberland, Oh. on Saturday afternoon. Rev. William Leety and The Rev. Dr. Lal Heming Liani officiating.

EDWARDS

William "Bill" S. Edwards, 83, of Riverlea, Saturday June 20, 1998 at Norworth Convalescent Center. Life long member and Elder of Indianola Presbyterian Church and member of OSU Marching Band 1933-36. He marched in the original Script Ohio as a tuba player and continued as a member of the TBDBITL Alumni Band. Member of New England Lodge #4, F. & A.M. for over forty years. Active on the Riverlea Village Council for more than 20 years. Retired from Rockwell International after nearly forty years in the aviation industry. Survived by: loving wife of 56 years, Naomi; son, Randy (Tracy) Edwards of Farmington, MI; sisters, Jeanne Brian of Columbus & Jayne Weiss of Grand Blanc, MI; and many nieces and nephews. Funeral service 10 a.m. Tuesday June 23, 1998 at RUTHERFORD-CORBIN CHAPEL, 515 HIGH STREET, WORTHINGTON where friends may call from 2-4 & 7-9 p.m. Monday. Rev. Robert Harris officiating. Interment Mansfield Memorial Park. Donations may be made in Bill's memory to Indianola Presbyterian Church Living Memorial Fund, Waldeck Avenue & 18th Avenue, Columbus, Ohio 43201, OSU Development Fund, Department 0811, P.O. Box 16579, Columbus, Ohio 43216 or OSU Marching Band, Script Ohio Club, c/o The Ohio State University.

Band member prepares to strut to top of the 'i'

By Sarah Estle
Lantern staff writer

Charles Cartwright is an obvious Ohio State fan decked out in his Block "O" ballcap, gray football jersey and scarlet Rose Bowl marching band jacket. His father was an OSU alumnus, his older sister an alumna, so it seems only logical that Cartwright would choose OSU as well, especially since it had The Best Damned Band in the Land.

Cartwright, who will dot the "i" after this year's Homecoming game, is a long time band member. He got started in the fifth grade as a percussionist and trumpet player and has been a member ever since.

"My uncle was a professional percussionist that played jazz, and then my father and grandfather played trumpet," Cartwright said. "But I didn't really have the chops for trumpet and I was not getting along with the percussionists." So he switched to the sousaphone in eighth grade and still plays it.

"After I hit about 10th or 11th grade I was like, 'OK, I'm going to go and dot the 'i' and spite everybody that's here that thinks I'm not going to do anything playing the sousaphone after high school.'"

So Cartwright became dedicated to getting into the OSU Marching Band. He commuted to and from Columbus from Wakeman, Ohio about two hours away where he was working at a Boy Scout camp every Tuesday and Thursday night for the practice sessions during the summer before his freshman year.

The band audition, which included everything from endurance to playing chromatic scales to memorizing and running precision drills, was nerve-wracking and lasted four days, Cartwright said. But the summer practices had paid off and he made the band. Cartwright is now in his fourth year and will be around for a fifth year to finish his architecture degree.

On top of band, a typical week for Cartwright includes classes and several hours in the architecture studio.

"Charles balances academic work and band work very well so he's very successful in both areas," said Jon Woods, OSU Marching Band director. "He's punctual and is one of the first people to learn marching routines."

His success comes with a lot of hard work and dedication. He is at practice two hours each night on weekdays and spends a lot of time memorizing music.

And of course, he pretty much dedicates his entire Saturday to band activities each week.

"For home games, band members generally arrive five to seven hours before kick off for warm-ups and practice. Then we have the skull session and pre-game," Cartwright said.

For Cartwright, it's generally even earlier.

"I'd say Charles arrives about two hours before everyone else," said Tom Searles, a senior majoring in materials science engineering and Cartwright's squad leader. "That's how dedicated he is."

The band has been a major part of Cartwright's life, bringing him many memories, but one in particular sticks out to him.

"The first thing that comes to mind is going and doing my first ramp when we march in for pre-game," Cartwright said. "That was just after I had made the band...they told me to look at the guys' cross belts in front of me, not to look up at the crowd until, at the very soonest, you get down for 'The Star-Spangled Banner,' because if you do, odds of you messing up are pretty good."

Although he used to be intimidated performing in the stadium, Cartwright now enjoys it. "There's nothing that really quite compares to being out there in front of all those people."

However, Cartwright is starting to get nervous about the big day.

"I'm not sleeping much. At some high school band shows we got a chance to practice dotting the 'i' so I'm not quite as worried about it. I'm having the drum major help me with my strut."

The tradition of dotting the "i" has been around since 1936, when a trumpet player held that position, but at that point in time, it wasn't an honor, just another position in the Script Ohio formation. In 1937, band director Eugene Weigel switched the trumpet player with a sousaphone player as a last minute decision, and the privilege of dotting the "i" has belonged to the sousaphones ever since. Over the years, it slowly developed into the honor that it is today.

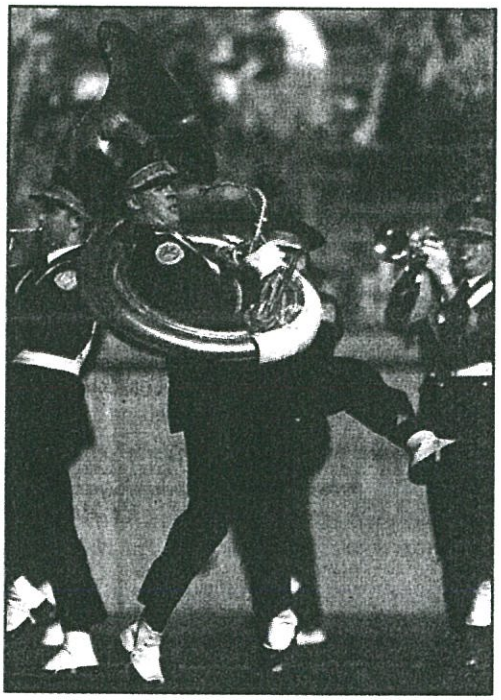
To be eligible to dot the "i," a sousaphone player must be at least a fourth-year member of the band. Because more than one person usually meets this requirement, the sousaphone player who has marched the most pre-game ramps is given the first choice of which script he wishes to dot. This process continues until all fourth-year members have chosen a dot. Then, it becomes open for fifth-year members to choose a dot.

For now, Cartwright is just trying to stay calm until the big day. "I'm perfectly fine now, we'll see when it comes time for the actual game."

He's not too worried though. One of his strongest beliefs is that enjoying yourself is one of the most important things in life, and that's what he plans on doing on game day.

"If you're not enjoying yourself, you shouldn't be there," he said.

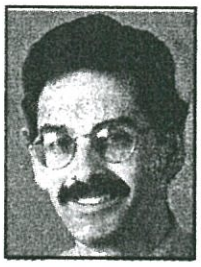
The Columbus Dispatch
Saturday
■ NOVEMBER 4, 2000
H 1



Mike Munden / *Dispatch*

Charles Cartwright high-steps into position to dot the "i" in Script Ohio at the home game against Minnesota on Oct. 14.

Script's high drama could play out only in Columbus



JOE BLUNDO

"Hey, you, switch places with the trumpet player."

That's how casually the tradition of a sousaphone player dotting the "i" in Script Ohio began. Choosing a dotter has become considerably more complicated since then.

Elaborate records are kept. Seniority is considered. Post-dot receptions are planned. So coveted is the opportunity to dot the "i" in the Ohio State University Marching Band's most famous formation, some dotters start planning in middle school.

"I've wanted to do it basically since my eighth-grade year," said Steve Sinfield, an OSU senior. He switched to tuba (the concert band counterpart of the marching band sousaphone) way back then with an eye toward the "i."

College football's most famous vowel movement didn't start out as such an honor.

OSU band director Eugene Weigel introduced Script Ohio at a game against the University of Pittsburgh in 1936. Trumpet player John Brungart dotted the "i" in that first formation, according to the book *Script Ohio: 110 Years of the Ohio State University Marching Band.*

At a rehearsal the next year, Weigel hit on the idea of dotting the "i" with the more-visible sousaphone. Weigel gave his "Hey, you," order to sousaphonist Glen Johnson and a tradition was born.

Johnson continued to dot for several seasons before the band decided that such a moment of glory should be passed around.

Slowly the system evolved into the process used today.

The pecking order goes like this: Fourth-year players have priority. If any "i's" are left, fifth-year players, who already dotted a year earlier, get another chance.

Of course, not all Script Ohios are created equal. Some are done pregame, some at half-time, some postgame. At some games, multiple Scripts are done simultaneously.

Most coveted is the home game against Michigan, for three reasons: It's a big game; the band does a single Script, focusing all the attention on one "i"-dotter; and the formation is performed pregame, when the crowd is least distracted.

So who gets to do Michigan? Here's where the record-keeping comes into play.

"There's all kinds of tiebreakers," said sousaphonist Scott Sears.

To put it in football terms, the band has two rows of "starting" sousaphonists and several bench players, or alternates. Each week, alternates can bump starters if their marching and music-playing is judged to be better.

Sousaphonists who survive these challenges most consistently over the years, who don't have blots on their records (such as failing uniform inspections), and who get elected squad leader or assistant squad leader of their rows are in the best position to dot at the Michigan game.

This year, the honor goes to Tom Searles. Searles went into the season tied with Sinfield for top pick. He edged Sinfield because he is a squad leader and Sinfield is an assistant squad leader.

Searles is the fourth member of his family to execute the strut, kick-turn and bow with which sousaphonists traditionally dot the "i."

His brother, Pete, dotted, as did Pete's wife, Jennifer, and a cousin. Pete Searles got to dot at a bowl game, which required another round of competition because bowl games can't be planned for like regular games.

"Everyone eligible to dot will do the strut,"

Please see **BLUNDO** *Page* **H3**

Pete Searles said. "Whoever does it the best, that's who gets to do it at the bowl game."

This year, a thunderstorm almost disrupted the carefully considered "i"-dot process.

Sinfield chose to dot at the Penn State home game, usually considered the second-most-desirable dotting opportunity. But a thunderstorm washed out the pregame Script. It wasn't until late in the game that the band got word that the Script would be done postgame.

In any other town, the crowd for a rainy, postgame band show might have been disappointing. But this is Columbus, which regards Script Ohio with roughly the same affection Venice has for its canals.

"We were pretty much impressed with how many people stayed," Sinfield said.

Afterward, his parents had a reception for their son, the dotter. This may sound like a lot of hoopla over a ritual that lasts a few seconds, but you'll never convince sousaphonists of that.

When Chris Taylor and Andy Drury dot the "i's" (it's a double Script day) at the Michigan State game today, they'll no doubt get a memorable reaction from an Ohio Stadium crowd that loves its Script Ohio.

Joe Blundo — jblundo@dispatch.com — is Accent columnist.

Inside
Social notes from around the region
Page C2

Rick Greene
PDT Managing Editor

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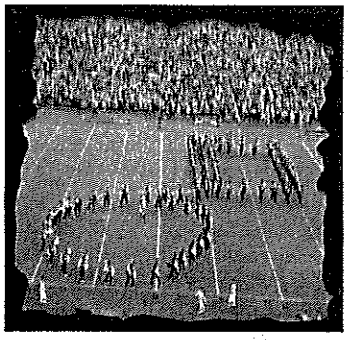
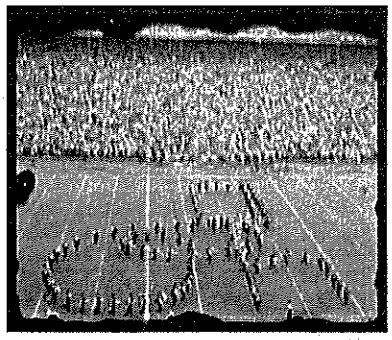
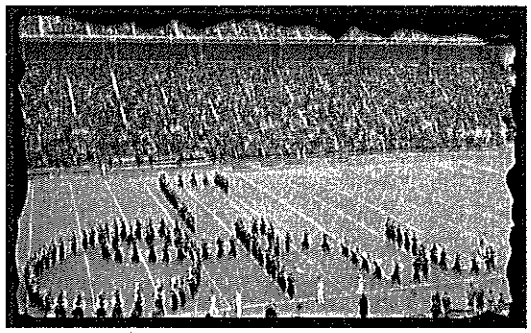
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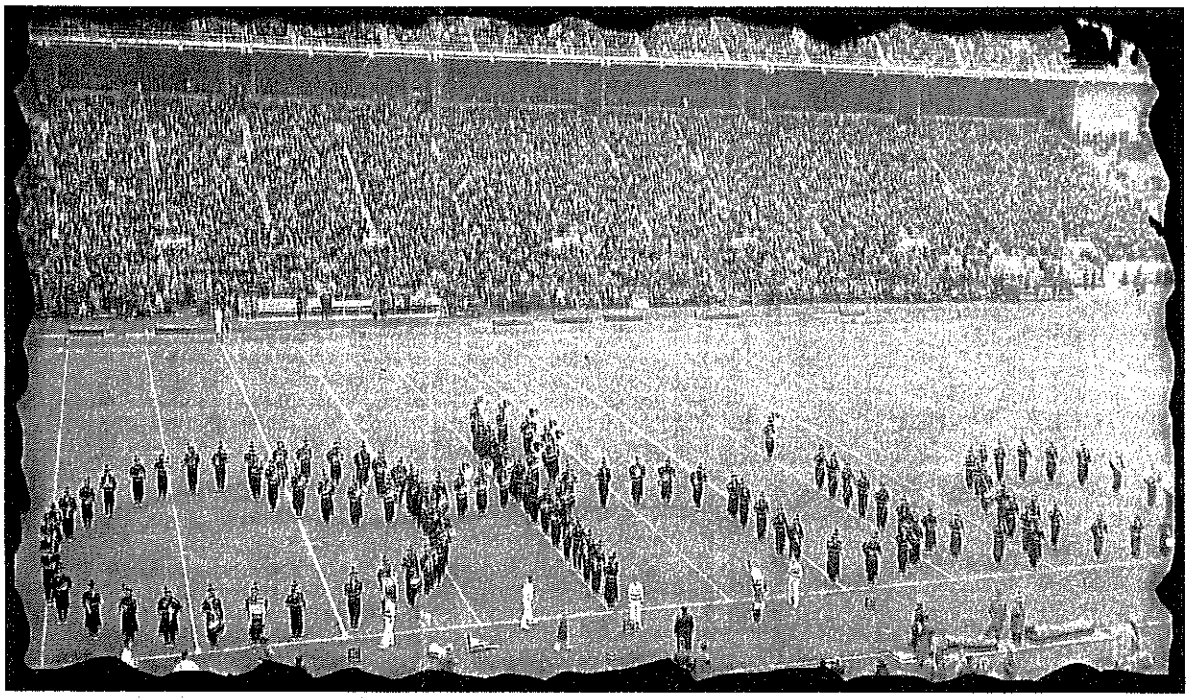
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Submitted photos

The 1936 Ohio State band performs the script Ohio. In the culminating formation above, James Daulton is in the loop of the capital O.

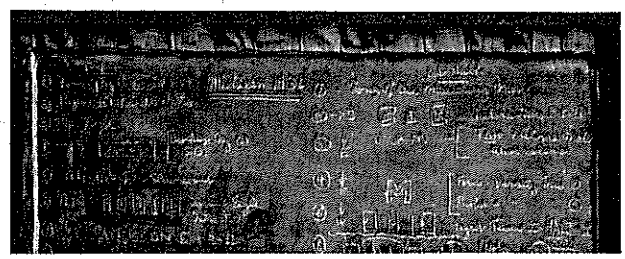
Scripting the past

Sugar grove man part of historic OSU band

By Kendra Williams
PDT Staff Writer

JAMES Daulton is more than a fan of the Buckeyes.

Since then, that triple Block O formation is one of the most recognized traditions in college football and the legendary dotting of the "i" by a sousaphone player in the script was voted the greatest football tradition



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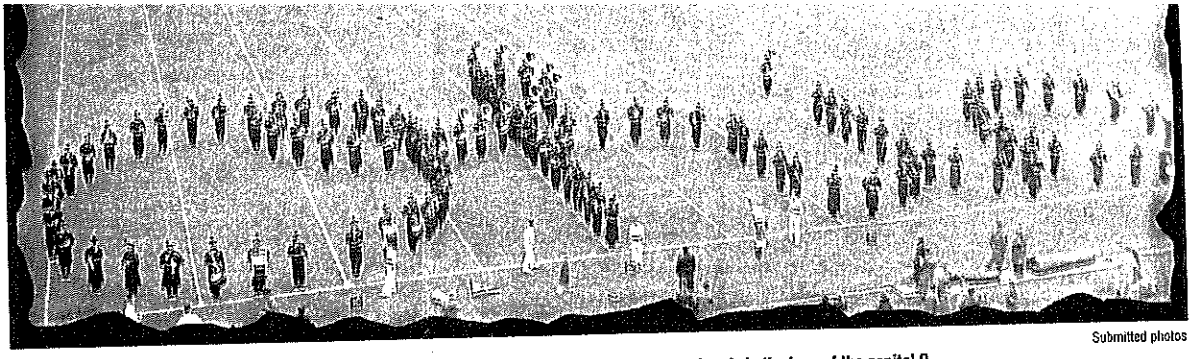
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Submitted photos

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Scripting the past

Sugar grove man part of historic OSU band

By Kendra Williams
PDT Staff Writer

JAMES Daulton is more than a fan of the Buckeyes.

He is a member. The Portsmouth native belongs to an elite group of marching musicians, once performers in The Ohio State University Marching Band, or "The Best Damn Band in the Land."

But, perhaps its trademark is the floating marching formation called the Script Ohio.

In 1936, OSU Marching Band Director Dr. Eugene J. Weigel introduced the formation to his 120-piece, all-male brass and percussion band. Daulton was a freshman baritone player and participated in the first Script Ohio performance at Ohio Stadium on Oct. 10, 1936.

"Script Ohio wasn't that big of a deal at the time, it was just another one of the formations," said Daulton, now 84. "The crowd always enjoyed it and we did it at every game after that."

Since then, that triple Block O formation is one of the most recognized traditions in college football and the legendary dotting of the "i" by a sousaphone player in the script was voted the greatest football tradition by ATHLON Sports.

> *"Script Ohio wasn't that big of a deal at the time. It was just another one of the formations. The crowd always enjoyed it and we did it at every game after that.*
>
> **James Daulton,** member of OSU band in 1936

Daulton remembers its humble beginnings.

"We didn't make that much about dotting the "i," but doing the script Ohio was the main thing," he said.

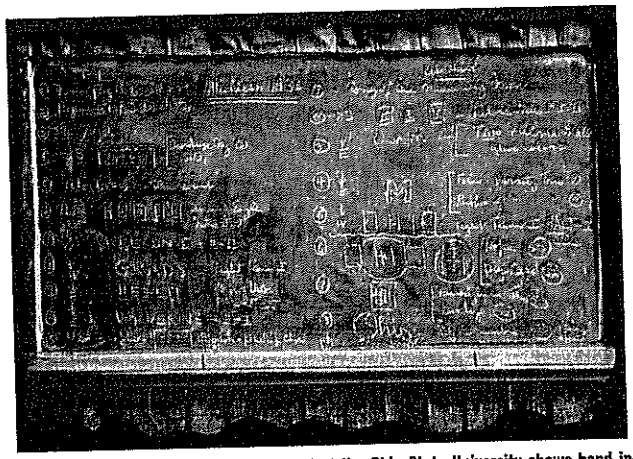
According to the Ohio State University, director Weigel's inspiration for the script came partly from a skywriter's version of Pepsi Cola written in the clouds.

Apparently, for its first practice, Weigel had only a chalkboard diagram and an idea. The director planned for the band to play just four choruses of Buckeye Battle Cry to complete the 3 1/2 minute script. It ended up playing through 22 choruses to complete the formation and Weigel quickly adopted El Regiment de Sambre et Meuse for the script, a French march with which the band was familiar and is still playing today.

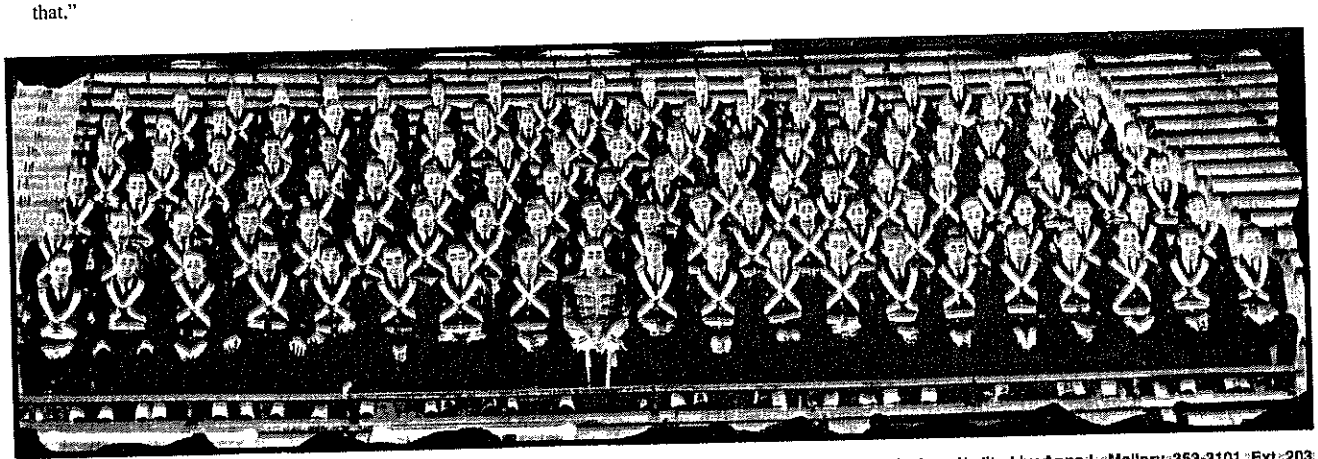
A trumpet player dotted the first "i," with no particular emphasis put on the movement. It wasn't until a field rehearsal in 1937 that Weigel put a sousaphone player in the "i" position. Over the years, that coveted position has been reserved for sousaphone players and the script has become the object of national attention.

Daulton grew up in a family of musicians. His sister is a piano player and his older brother played oboe and clarinet for the OSU concert band four years before Daulton. He remembers how he became musically inclined.

See **BAND**, C4



Above, A blackboard in the rehearsal hall at the Ohio State University shows band instructions before the 1936 Michigan game.
Below, A group picture of the 1936 Ohio State University Marching Band shows Sugar Grove resident James Daulton in the front row. He is the fourth person to the right of the drum major.



Band

From Page A1

When Daulton was a sixth-grader in Portsmouth, Portsmouth High School Band Director Henri Schnabl invited middle school students to bring in any instrument they had or could get their hands on. He was organizing a grade school orchestra.

"My dad had an old brass baritone horn, which he had bought years ago but never had learned to play the thing," Daulton said. "It was in a closet at home. Mother had given me piano lessons since I was 8 years old, so I could read music pretty well."

Daulton practiced with the newly formed orchestra and said Schnabl recognized that he could play well enough to be a future prospect for the high school band. The director invited the sixth-grader to play with the high school on Friday nights. The young musician did and continued through 12th grade.

Schnabl had even grander plans for the baritone player after that. The director had attended OSU for some summer work in music and recommended his student for the university's marching band.

After a brief tryout, Daulton was in.

"The band in those days was not nearly as big as it is today. I enjoyed the band. It was something to do in the fall," Daulton said. He marched for OSU for three years, until he got a little tired of performing and wanted to do some watching.

"I just wanted to sit up in the stands where I had a better view of the football game and I was pretty busy with my schoolwork, so I just didn't play in the band my fourth year," Daulton said.

He went on to graduate from the university in 1940 with a degree in business administration.

In March of 1941, he was drafted into the military, where his musical career continued. The Army was forming a band for a new camp in Texas and, through little research, discovered Daulton played the baritone. He played and served for 28 months.

Although Daulton downplays his involvement with the band, Dr. Richard Brunner thinks it is something to be proud of. Also a graduate of PHS, he headed to OSU right behind Daulton, playing the E-flat trumpet in the marching band in 1940 and 1941. That instrument has

A moose of a different color changes li



Loren Hardin
Contributing Columnist

James was 72 years old when referred to Hospice because of chronic airway obstruction and colon cancer. He was born and reared in Scioto County. He served in the infantry during the Korean War. For 27 years, following the war, he and his wife, Wanda, lived and worked in Cincinnati and then Columbus. James managed a service station in Cincinnati and worked for Lennox Air-conditioning in Columbus. They always considered the Otway area their home. They even maintained a home in Otway so they could return on the weekends. When James became disabled in 1982 they returned to the area for good.

James and Wanda shared their love for their community and church. James was grateful for the opportunity to serve as a deacon and Sunday school teacher for five area Baptist churches. They smiled and became animated when talking about the many community and church fund-raising projects they participated in.

Now for "the rest of the story." James's life was not always characterized by faith in God, and he has one of the most unique testimonies of spiritual-conversion I've ever heard. Wanda reported that James started drinking after his mother died in 1970. He promised his mother he would make a change in his life, but that change wouldn't occur for two more years. James drank almost daily. He even carried a fifth of whisky in his lunch box. Wanda exclaimed, "He got down to 127 pounds!"

Now this is where the story gets really interesting, James continued: "Me and my wife's uncle always went to the Riverside Bar and Grill in Columbus after work. We would drink from about 11 in the evening to two in the morning, until the bar closed. There was a large moose head mounted on the wall behind the bar. One night, after about 10 doubles I looked up at that moose head and its eyes looked like they were glaring back and forth at me. Then I heard the moose say, 'This is your night. You better change your ways. It's your last chance.' It scared me to death so I called a taxi to take me home. I asked the driver if he drank and he said, 'Yes,' so I gave him my six pack of beer and the fifth of whisky that I carried in my lunch box."

Wanda added "As soon as he got home he told me, 'I have to get saved!' I thought he was losing his mind, but I knew something must have happened because I didn't think he would ever give away his last beer. He told me, 'You have to take me to your mom's and dad's right away.' It was about five o'clock in the morning by then. But we went and Mom and Dad prayed with him and he got saved that night." James assured, "That actually happened; Feb. 26, 1972. I wasn't smart enough then to know that it wasn't the moose that was talking to me, but the Holy Spirit."

James' story reminds me of the Old Testament Biblical story of Balaam and his donkey (Numbers Chapter 22).Balaam, against God's direct orders, was on his way to curse God's people. His donkey saw an angel of God, with a sword drawn in his hand, blocking So, in fear, the donkey refus ceed. Balaam, unable to see struck the donkey, but the d brushed up against a wall a Balaam's foot. Finally the d down on the ground. Balaar donkey again, "Then the Lo the mouth of the donkey, an Balaam, 'What have I done you have struck me these th Am I not your donkey on w have ridden, ever since I be yours?" Well, Balaam finall message. God allowed him but his heart and purpose w If God could use a donkey t direction of Balaam's life, I could use a moose head to c direction of James' life. Go love, will use what ever it t our attention, to divert us fr self-destruction. Hopefully smart enough to have a cha

LOREN HARDIN is a staff m pice of Southern Ohio, part of Medical Center.

Good manners building blocks of gaining resp



James Dobson
Syndicated Columnist

Question: Do you think a child should be required to say "thank you" and "please" around the house?

Dr. Dobson's Answer: I sure do. Requiring these phrases is one method of reminding the child that his is not a "gimme-gimme" world. Even though his mother is cooking for him and buying for him and giving to him, he must assume a few attitudinal responsibilities in return. Appreciation must be taught, and this instructional process begins with fundamental politeness at home.

Question: My 7-year-old son has recently begun demonstrating some rather cruel behavior toward animals. We've caught him doing some pretty awful things to neighborhood dogs and cats. Of course, we punished him, but I wonder if there is anything more to be concerned about?

Dr. Dobson's Answer: Cruelty to animals is often a symptom of serious psychological dysfunction to be evaluated by a professional. Typically, children who do such things are not just going through a phase. It should be seen as a warning sign of possible persistent emotional problems. It also appears to be associated with sexual abuse in childhood. I don't want to alarm you or overstate the case, but adults committed to a life of violent crime were often cruel to animals in their childhood. This fact was verified in a recent study by the American Humane Association.

I suggest that you take your son to a psychologist or other behavioral specialist who can evaluate his mental health. And by all means, do not tolerate unkindness to animals.

Question: I've heard that attention deficit disorder (ADD) is controversial and that it may not even exist. You obviously disagree and believe that ADD does exist.

Dr. Dobson's Answer: Yes, I disagree, although the disorder has become faddish and it tends to be overdiagnosed. But when a child actually has this problem, I assure you his or her parents and teachers don't have to be convinced.

Question: What does behavioral research tell us about the best way to raise children? Have scientific studies spelled out what works and what doesn't, especially regarding how to discipline properly?

Dr. Dobson's Answer: My answer may sound like heresy coming from a man who spent 10 years of his life as a professor of pediatrics, responsible for medical and behavioral research, but I don't believe the scientific community is capable of determining the best parenting techniques. There have been some worthwhile studies, to be sure, but the subject of discipline almost defies definitive investigation.

Why? Because the only way to study this topic scientifically would be to place newborns randomly in "permissive" vs. "disciplined" families, and then keep them under close observation for 10 or 15 years. Since it is impossible to do that, researchers have tried to tease out information where they could find it. But family relationships are so multidimensional and complicated that they almost defy rigorous scrutiny.

Indeed, most of the studies reported are scientifically useless. For example, Dr. David Larson, psychiatrist and formerly a researcher at the N tutes of Health, reviewed 1 professional journals that p investigate the long-term c of corporal punishment. H of them flawed in design. I cent of the studies failed to between good homes wher was administered by lovin and those bordering on (or flicting) child abuse. This critical for obvious reason concluded that the findings dated by this failure to con overall health of family rel

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JAMES DOBSON is the cha board for Focus on the Family contacted, c/o Focus on the F 444, Colorado Springs, CO 8(questions and answers are ex books authored by Dr. James published by Tyndale House F

Club Notes

Double Delight Garden Club discusses decorations

Double Delight Garden Club members met to design, construct and decorate new bicentennial decorations for the Minford Telephone Company Christmas Trees. This is a community service project and this year the decorations will feature Ohio Bicentennial red barns and small replica Bicentennial bells. Members finished 89 new decorations, including 21 barns, 23 bells and 38 telephone books (with the Centennial barn cover). Trees will be decorated by club members on Nov. 28. The November meeting also featured a display by Phoebe Fannin of flowering kale and cabbage, which thrives in the cool fall weather. Members learned that it is fairly disease free, and should be shown from seed in mid-summer for a beautiful fall display.

Nine members answered roll call at the home of Pat Smith, and President, Clarice Morris opened the meeting. Smith read a short poem of appreciation, received in relation to the Linis Blanket Project and Catherine Campbell had a special reading, "A Birthday to Remember". Reports were received from the Treasurer and Secretary. An invitation from Willow Garden Club for an open house on Sunday, December 14 was read. And an announcement concerning a reception in honor of Doris Hannon, hosted by the Lawrence County Garden Clubs on Nov. 29 was also presented.

Sara Marley brought a re-blooming iris, the Lady Jean and me changed bulbs. Getting the ready for cold weather wa Clarice Morris presented a ing reading written in 180 chusetts, "Over the River"

The December meeting Delight Garden Club will Christmas handmade gift an Illuminary design deme The meeting will be held of Faye Collins.

marched for OSU for three years, until he got a little tired of performing and wanted to do some watching.

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"During the football season, almost as many people are as interested in the band as the football team," Brunner said. "Of course that was the first year (for the script), 1936, and since he's the only guy from this town that was in it, it was a big deal."

"Music has had a profound impact on my life," Daulton said. It affected his grade school, high school, college and post-college years. He said he hasn't played the baritone in about 20 years. The now retired farmer said he has attended some OSU marching band reunions and a football game, but was "bored to death."

He's content watching from his Sugar Grove farmhouse.

KENDRA WILLIAMS can be reached at (740) 353-3101, Ext.232.

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Club Notes

Double Delight Garden Club discusses decorations

Double Delight Garden Club members met to design, construct and decorate new bicentennial decorations for the Minford Telephone Company Christmas Trees. This is a community service project and this year the decorations will feature Ohio Bicentennial red barns and small replica Bicentennial bells. Members finished 89 new decorations, including 21 barns, 23 bells, and 38 telephone books (with the Centennial barn cover). Trees will be decorated by club members on Nov. 28. The November meeting also featured a display by Phoebe Fannin of flowering kale and cabbage, which thrives in the cool fall weather. Members learned that it is fairly disease free, and should be shown from seed in mid-summer for a beautiful fall display.

Nine members answered roll call at the home of Pat Smith, and President, Clarice Morris opened the meeting. Smith read a short poem of appreciation, received in relation to the Linis Blanket Project and Catherine Campbell had a special reading, "A Birthday to Remember". Reports were received from the Treasurer and Secretary. An invitation from Willow Garden Club for an open house on Sunday, December 14 was read. And an announcement concerning a reception in honor of Doris Hannon, hosted by the Lawrence County Garden Clubs on Nov. 29 was also presented.

Sara Marley brought a re-blooming iris, the Lady Jean and mem changed bulbs. Getting the ready for cold weather was Clarice Morris presented a ing reading written in 1802 chusetts, "Over the River".

The December meeting o Delight Garden Club will fe Christmas handmade gift ex an Illuminary design demor The meeting will be held at of Faye Collins.

Super Crossword
Answers

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5% OF ALL PAID ORDERS WILL BE DONATED TO TOYS FOR TOTS
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Parents!

Find the latest information on your child's school in our Education section each Wednesday.

Elks Lodge's oldest living mem to help honor past year's decea

The Portsmouth Lodge of Elks No. 154 will have a Memorial service honoring members who have passed away since last November. The Dec. 7 service, at the lodge located at 544 4th St. in Portsmouth, begins at 2 p.m.

The speaker will be Jacob Frowine. Frowine is a Past Exalted Rule of the Lodge and is also a Past District Deputy of the South Central District of the Ohio State Elks Association. Frowine is now serving the lodge as its chaplain and is the oldest living member of the lodge. The service is open to the public and everyone is invited.

From PDT staff reports

WHEELERSBURG CINEMA 6
8805 OHIO RIVER ROAD
574-8620
BOX OFFICE OPENS AT 6:30 PM FOR EVENING SHOWS AND 12:30 PM FOR SATURDAY - SUNDAY MATINEES
TUESDAY NIGHT BARGAINS $4.00 (EXCLUDES SONY PICTURES)
MATINEES $4.00 ADULT (12+) $6.00 CHILD (11-) - $4.00
NOVEMBER 21ST - NOVEMBER 25TH
A SMOKE FREE ENVIRONMENT
LOONEY TOONS (PG)
Matinees 1:30 - 3:30
Nightly 7:30 ONLY
SCARY MOVIE 3 (PG-13)
Matinees NO SHOWS
Nightly 9:10 ONLY
BROTHER BEAR (G)
Matinees 1:00 - 3:00
Nightly 7:00 - 9:00
GOTHIKA (R)
Matinees 1:20 - 3:20
Nightly 7:20 - 9:20
ELF (PG)
Matinees 1:20 - 3:20
Nightly 7:20 - 9:20
MASTER & COMMANDER (PG-13)
Matinees 1:00 - 3:40
Nightly 7:00 - 9:40
THE CAT IN THE HAT (PG)
Matinees 1:00 - 3:20
Nightly 7:00 - 9:20

GOODWIN'S
1406 Kinney's Lane Phone 353-2455
STORE HOURS:
MONDAY-SATURDAY 9 AM - 6:30 PM
Prices Effective Nov. 24th thru Nov. 29th
Beef Chuck, Boneless
CHUCK ROAST ..... $2.59 Lb.
Beef Loin
T-BONE STEAK ..... $6.99 Lb.
6 Lb.-8 Lb., Cavalier, Boneless, Fully Cooked
HAM ..... $2.49 Lb.
16 Oz., Town House
CRACKERS $2.39
7.5 Oz., Mondaro, Italian (World's Finest)
ASTI ..... $11.99 Ea.
18 Oz., Stokely's, Sliced, Pickles
BEETS ..... 99¢ Ea.
3 Oz., Jello
GELATIN DESSERT ..... 2/89¢
28 Oz., Bush's
BAKED BEANS ..... $1.39 Cn.
14 Oz., Snow Floss
KRAUT ..... 2/89¢
15.5 Oz., White House
APPLE SAUCE ..... 2/89¢



FO
By DR.
GENE
FOOT CA
Until they become pair take our feet for granted right. They are, as Leonar a masterpiece of engine don't, they can severel and reduce a person's q are some general tips for your feet.
First of all, have at least a examination by a poc specially trained to deal the foot, ankle and lowe feet for cracks, sores areas. Trim toenails strai dig into corners. Dry fee between toes. Wear pr and socks. Shop for shoe when feet are slightly sw orthotics, have them c podiatrist every six mo that walking is the best Avoid the following: W Trimming corns and call Over-the-counter medi callus removers that can See your podiatrist when lingers for more than a v
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Arthur O. Kelly
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Honorary "i"-dots

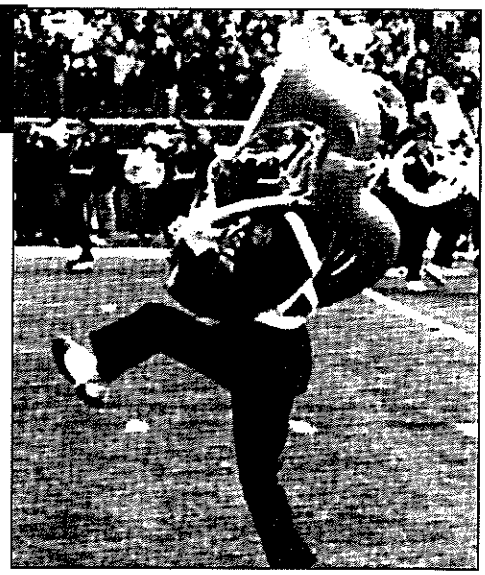
Several prominent individuals and couples have been honored by being allowed to dot the "i". This is considered the greatest honor the band can give to any non-band person, and is an extremely special (and rare) event.

Honorary "i"-dotters with the OSU Marching Band include: **Bob Hope**, **Woody Hayes**, OSU President **Novice Fawcett** and his wife, Retired ticket director **Robert Ries,** and now **Jack Nicklaus.** OSU president **Gordon Gee**, his wife, retired directors **Dr. Paul Droste, Jack Evans,** their wives, and Heavyweight Champion **Buster Douglas** have also dotted the "i" with the OSU Alumni Band. Additionally, all thirteen seniors of the 2002-2003 National Championship Football team dotted the "i" at the National Championship celebration.

Band members and band staff have maintained that the privilege of dotting the "i" is 'Not For Sale' -- the tradition is reserved for sousaphone players and, on very special occasions, persons near and dear to the marching band, The Ohio State University and the State of Ohio.

The "i"–Dot Tradition

From OSU Marching and Athletic Bands Online



If it were not for the mind of Eugene Weigel, the sousaphone might still be viewed as nothing more than the instrument at the back of the band. Instead, because of *Script Ohio,* sousaphone players from all over the country choose to attend Ohio State and try out for the band, just for a chance to dot the "i". Very few get the opportunity to dot, but those who do remember it forever...

History of the "i"-dot

At its first performance, the *Script Ohio's* "i" was dotted by a trumpet player, with no special attention or honor being given to the movement. When the trumpet player, **John Brungart** (1933-36), dotted the first *Script Ohio* "i" October 10, 1936, the march from the top of the "o" to the top of the "i" was just another movement to complete a formation. Brungart simply took his place in a complex single file line drill. Over 60 years later, the honor of dotting the "i" is known throughout the world.

Because director **Eugene Weigel** provided several new floating formations throughout the 1936 season, the first *Script Ohio* was seen by bandsmen as just another formation. No charts were used—Weigel simply placed members in their spots. "We knew that we did something different, not started a tradition," Brungart said, "I wasn't picked to dot the "i", I was just in the right place at the right time." *Script Ohio* was performed two more times during the 1936 season, both with Brungart dotting the "i".

During a field rehearsal in the fall of 1937, Weigel had a spur-of-the-moment idea, and shouted to **Glen R. Johnson,** a sousaphone player, "Hey, you! Switch places with the trumpet player in the dot." After several run-throughs with the exchanged positions, the script was ready to be performed. At the game on October 23, 1937, the marching band, led by drum major **Wesley Leas,** performed with *Script Ohio* with Johnson dotting the "i". Johnson was in the band from 1937-40, and during all of those years he dotted the "i". From that time forward, the i-dot became the province of the big horns.

The familiar kick, turn, and bow by the sousaphone player at the top of the "i" was an innovation introduced by Johnson at a game in 1938. "(The turn) was an impulse reaction when drum major **Myron McKelvey** arrived three or four measures too soon at the top of the 'i'," Johnson explained, "so I did a big kick, a turn, and a deep bow to use up the music before *Buckeye Battle Cry.* The crowd roared when this happened, and it became part of the show thereafter."

Having become the object of attention, occasionally the lucky musician dotting the "i" was identified for public notice. In the 1950's, several i-dotters at the Rose Bowl were named in nationwide news releases. Many have been interviewed by local TV stations and national networks during the week before their "dots". The media attention given to the i-dotter has only intensified the thrill this privilege gives.

How an OSUMB sousaphone player becomes an "i"-dotter

To be eligible to dot the "i", a sousaphone player must at least be a fourth-year member of the OSUMB. Since more than one person usually meets this requirement, the sousaphone player who has marched the most pre-game ramps is given the first choice of which script he/she wishes to dot. This is picked from the scheduled performances of *Script Ohio* for the upcoming season. This process continues until all fourth-year members have chosen a dot.

Fifth-year members are also eligible to dot the "i", but only after all fourth-year members have chosen. Fifth-year members choose their dots from the remaining script performances, following the same method of seniority used by fourth-year members. If a script is remaining after every eligible musician has chosen, all sousaphone players place their name in a hat and one is drawn. This is the person who will dot the remaining "i".

At post-season performances of *Script Ohio* (usually double scripts), fourth and fifth-year members compete for the open dots in what is called a "dot-off", in which eligible members perform their "i"-dot routine for the entire sousaphone section. Members watch two rounds of competition and vote for the best two candidates. The top vote-getters become the dotters for that performance of *Script Ohio.*

Honorary "i"-dots

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OHIO STATE NEWS

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Retiring marching band director to dot the "i" at halftime

Band members honor Jon Woods at his last home game

Jon Woods will celebrate his last home game in Ohio Stadium as director of The Ohio State University Marching Band (OSUMB) today (11/19). In a private ceremony this morning, the students in the band presented Woods with a written invitation to dot the "i" in Script Ohio during the halftime show at today's' game against Penn State. This game will be unique, as senior sousaphone player Jonathan Lampley will dot the "i" at its traditionally scheduled time during the pregame show on Saturday. At halftime, the band will present an encore performance of Script Ohio, capping off the 75th anniversary and honoring Jon Woods.

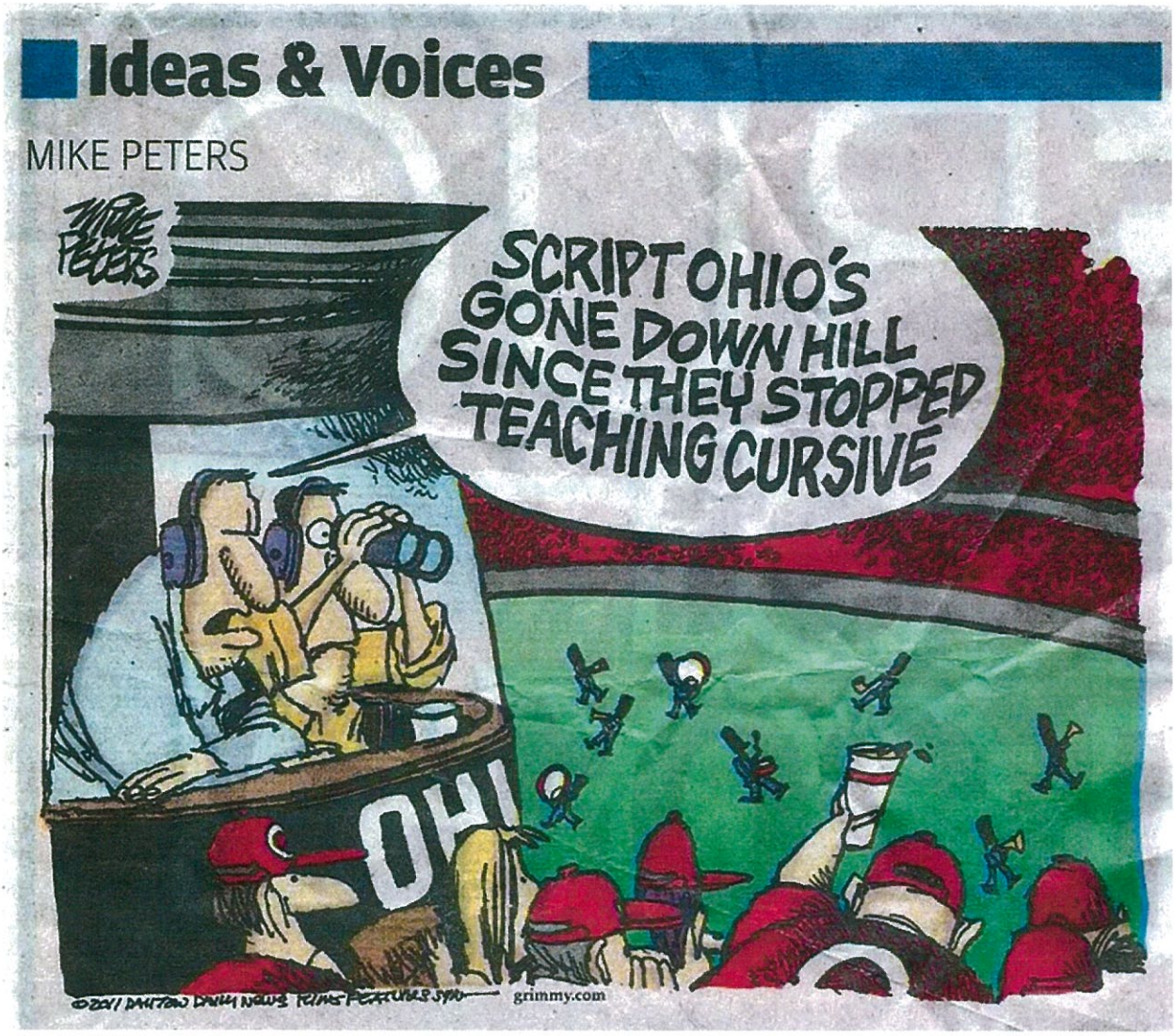
The honor of dotting the "i" with the OSUMB is something that only the students of the sousaphone section can approve. In this case, students in the sousaphone section, and then students in the rest of the band voted unanimously to extend to Jon Woods the single highest honor that band could bestow...the dotting of the "i" in Script Ohio.

Although he has conducted Script Ohio hundreds of times from the sidelines, and has witnessed many "i"-dots throughout his past 28 years as director, Woods has never had the opportunity to dot the "i." Today the band salutes Woods as he steps to the top of the "i" in Script Ohio so that all of Buckeye Nation can thank him for his profound contributions to The Ohio State University.

Woods joins an elite group of individuals and couples that have been honored by being invited to dot the "i" with the OSUMB. Honorary "i"-dotters include: Bob Hope, Woody Hayes, golfer and alumnus Jack Nicklaus, Senator John Glenn, President Gee (during his first tenure as president), former Ohio State president Novice Fawcett, Board of Trustees chair Les Wexner, retired band directors Paul Droste and Jack Evans, retired ticket director Robert Ries, boxing champion Buster Douglas, and all 13 seniors of the 2002-2003 National Championship Football team (at the National Championship celebration)

Ideas & Voices

MIKE PETERS



Sent to the Archives via email by Rusty Wilson of the OSU Graduate School on 10/3/2016.

Band: Marching, Script Ohio

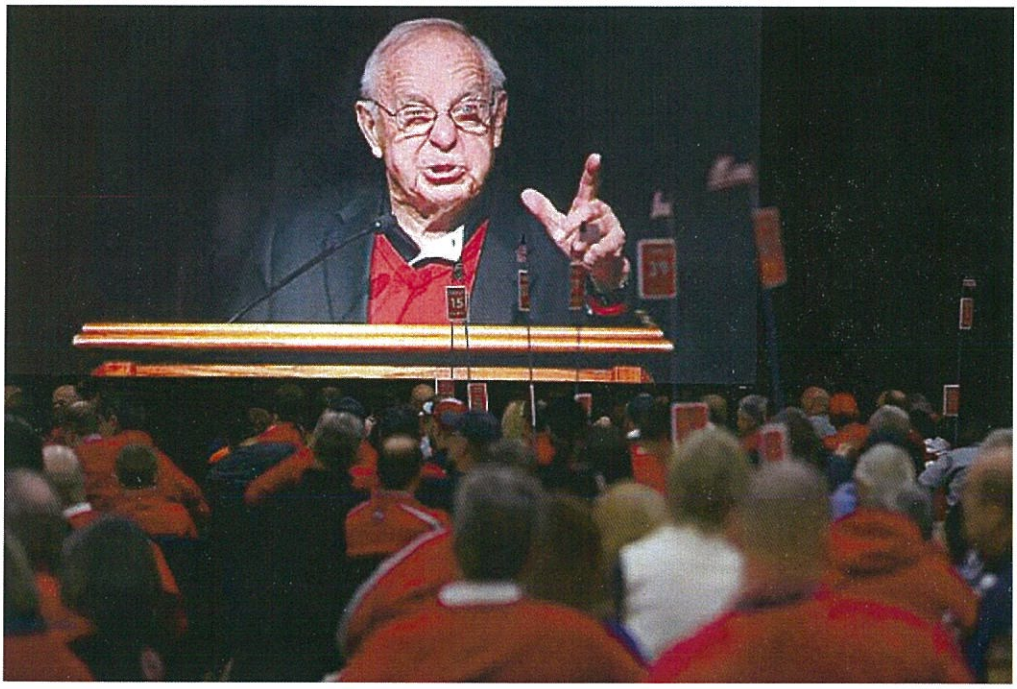
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Ohio State football | Earle Bruce to dot Script Ohio 'i' before Rutgers game



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DISPATCH FILE PHOTO

Earle Bruce, projected onto a screen at a Beat Michigan event in 2014, fires up the crowd inside French Field House on the Ohio State campus.

By Bill Rabinowitz

The Columbus Dispatch • *MONDAY SEPTEMBER 26, 2016 10:01 AM*

17 47 66

Former Ohio State coach Earle Bruce will dot the "i" during the performance of "Script Ohio" before the Rutgers game, according to Matt McCoy of WTVN radio.

Woody Hayes is the only other former Ohio State coach who has been honored with dotting the "i." Bob Hope, John Glenn and Jack Nicklaus are among the select few non-band members who've done so. A fourth- or fifth-year sousaphone player usually dots the "i."

Script Ohio was first performed on Oct. 10, 1936, and is one of college football's most revered traditions.

Bruce coached the Buckeyes from 1979-87. His own playing career at Ohio State ended prematurely because of a knee injury. Discouraged, Bruce returned to his hometown of Cumberland, Md., before Hayes persuaded him to return. He eventually became a Buckeyes assistant under Bruce.

Bruce was the head coach at Tampa and Iowa State before Ohio State hired him following the firing of Hayes for punching a Clemson player during the 1978 Gator Bowl.

Bruce had a record of 81-26-1 at Ohio State. His first Buckeyes team was undefeated and on the verge of winning the national championship before losing 17-16 to Southern California in the Rose Bowl.

Band: Marching

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He was elected into the College Football Hall of Fame in 2003. Among his protégés is current Ohio State coach Urban

Meyer, who was a graduate assistant for the Buckeyes from 1986-87. Meyer considers Bruce to be a second father.

Bruce's grandson Zach Smith is the Buckeyes' wide receivers coach.

Attempts to reach Bruce for comment were not immediately successful.

Brabinowitz@dispatch.com

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