

my ideal, so musically talented, strong and a wonderful leader. She was one of my squad leaders also and the first female Most Inspirational Bandsman. By my last year I was so much better, so much more confident – I could march an entire tryout drill or series of ramps without missing a note, could march down the field with no horn movement, could march Sloop with no drifting, could fall out and instruct a candidate whenever asked. As M-7, my dad and I were at one time the only two family members to have marched the same spot. That may be different now, but still fabulous to us!

I met the love of my life in band, Brian Stevens, who has gone on to become one of the best high school band directors in the state in my humble opinion. His cousin had been in the band, so Brian knew he wanted to try out for himself. Although he was cut the first time, he did not let that stop him as he had his own store of determination. When he made the band on his second try, his parents were so incredibly proud of him. That learning experience has allowed him to reach out to students who may experience failure and encourage them to persevere, then succeed with the victory all the sweeter. A member of Trumpet Cheers, he also became a squad leader his last year. We continued attending the TBDBITL alumni reunion together when his fall schedule allowed, and we do so to this day. Also the director of the Brass Band of Columbus, he has many former OSUMB, now TBDBITL alumni members in his band. We share an heritage of pride and excellence. Brian's high school bands have long marched in the Buckeye Invitational, and he and Jon worked together often to hone and enhance the role the Ohio Music Educator's Association plays in high school music programs. You have never seen anything more lovely than the look on a student's face when they come off Ohio Field having marched their competition or exhibition show. A dream come true for many, and a powerful recruitment tool for Ohio State. My brother, Steve Essman, also made the band. He played sousaphone, has emotional and deeply felt memories of dotting the "i" and was in K-L Row with Jon. He told me at the time what a wonderful person Jon was, and was so incredibly thrilled for him last year when named the head director, at long last. Steve's five years in band shaped him, also allowing him the chance to grow into the strong, wonderful person he is today. Steve also comes back for reunion every chance he gets.

Three years ago, our son, Dan Stevens, auditioned for the first time, on trombone. There is nothing harder than knowing exactly what your child is facing and having no power to influence the outcome. He wore the same grid into the yard, ran miles and miles, and went to every summer session. Like my dad had done, I asked him what he would do if he were cut. Try again next year, like dad did, he said. Dan is such a bold soul, with a big heart and incredible talent, and I was so scared. He made the band as an alternate, one of only five freshmen to be selected that year. He has done very well and this year is assistant squad leader in Q-Row to his best friend. He plays in Trombone Cheers and has been known to serenade our pastor, my mother, various friends and family if he knows where they are seated in the stadium. Another best friend from high school is also in Q-Row and Dan has never been happier. Brian and I are so proud of him. He was interviewed last year by Channel 6 at the height of the positive hoopla, and again a week ago at the depths of despair, and acquitted himself well. His sister has the talent and strength to make the band, but would choose to be the band PT, providing her insight and wisdom in other ways. His younger brother has expressed a wish to try out when his time comes, as well, so the tradition continues.

I submit this family history to make a point. This is not an institution based on degradation, humiliation and negative practices, nor could it do so and persist for generations. I carry that

family connection with me wherever I go, continually meeting people who also have a deep pride in our history. I stand with my band family and the current OSUMB.

I stand with Jon Waters.

Respectfully yours,
Julie Essman Stevens, M-Row 1985-1988

I am writing to you to provide information on my experiences with the Ohio State University Marching Band culture. I was a member of the marching band from 1986 to 1990, and a member of KL-row. This is the basses, or as most people call them tubas or sousaphones. I dotted the "i" twice in my time at Ohio state, in 1989 and 1990.

It is with great dismay that I have seen our reputation slandered by an inaccurate representation of our culture.

The OSU report glosses over some very critical pieces of information, and because of that the press has read between the lines to spread information that is actually libelous. There are many baseless claims of things people had to do to participate in the band.

It's been constantly overlooked that there is a very formal process for getting into the band. Tryouts will start this week and I sincerely hope you attend this process. It is a very serious professionally run system that has been in place for years. Past members as well as new candidates must tryout. The tryout as I remember it consisted of one musical audition, one candidate at a time in front of School of Music faculty. But primarily the audition consisted of three long intense half-day marching sessions where you were assigned complex drills, and were graded on your execution of marching fundamentals, your ability to remember complex drills, and how you handled it when you could not remember them.

It is an intense time, and for those who don't make it, a painful time. I was cut twice, in 1984 and 1985.

There is nothing during this process that could remotely be considered hazing or harassment. None of the things that OSU's report alleges could ever happen at this time. You are not in the band. The only way to get in the band is through this tryout process. More importantly, there is no danger of being removed from the band after you make it (excepting of course for acts that would get you thrown out of any OSU class).

Any such comparisons of the alleged rituals in the investigative report with fraternity hazing rituals are therefore inappropriate, as these hazing rituals in fraternities are prior to membership. Various articles have reported that these are things you "had to do to participate". And yet this is absolutely not true. The only prerequisite to participation in the band is the tryout process.

Not everyone marches in the band. There are two alternates for every row (of twelve) who do not march. Again though this is controlled entirely by formal processes. Failure to memorize your music can result in becoming an alternate. Otherwise, alternates challenge someone from within the row in a process just like the tryout process, to try to take their marching spot by demonstrating superior marching skills. Marching ability is the only criteria that matters. These challenges are judged by squad leaders, and overseen by band staff.

No one is immune from this process. One year a marcher who I will not name in his fourth year was a bit out of shape. A rookie chose to challenge him as the weakest marcher currently marching. This is unusual as most fourth year members are expert marchers. Because of this, the staff was giving this challenge extra scrutiny to insure that only marching ability came into

play. The rookie lost, but the challenge was very close. Afterward there were no repercussions for the rookie. They were doing exactly what they were there to do, insure excellent marching in the row. The fourth year member shaped up.

These are the kinds of things that the band is really all about. This is the truest heart of the band's culture. We were there to make sure the band did the best job possible.

Band practices and performances were always run with the utmost respect and professionalism. Every band function was taken seriously. There was only one way to gain respect in this system, and that was to work hard and do your job well. There was also only one way to lose respect, which likewise, was to fail to take your band membership seriously.

Most of the alleged rituals in the report, I do not recognize. Some though, I do, and I witnessed them or took part. However it should be made extremely clear that the vast majority of such things happened completely outside of the duties of the marching band, for instance at parties put on by band members. Attendance at these parties was not required by staff, nor did any students ever claim they were required.

Any extracurricular traditions of the band are only intended to bring the band together. One of the few things that did take place during practice was the use of rookie nicknames. However this was a process who's goal was inclusion, not humiliation. Nicknames were chosen with sensitivity to the response from the rookie. Sometimes based on an uncomfortable look, but often based on direct objections from the rookie. The vast majority of nicknames were given and never used again. Once you understand that the purpose was inclusion, and that the practice was to find names that people were comfortable with, the whole thing becomes rather pedestrian.

A bit of a big deal has been made about whether the directors used the nicknames. Generally no, but sometimes. This is hardly shocking. A big bear of a trombone player was nicknamed "Ox". It was also a shortening of his last name. Everybody including staff called him Ox. It's simply a nickname that stuck because HE liked it. It's not unusual that people prefer to go by nicknames, and it's hardly surprising that in those cases the staff might pick up on those nicknames.

I want to specifically talk about Midnight Ramp. This is an important tradition, and I'm sad that it will be going away. This one tradition, while extracurricular, I have to admit is not entirely unofficial. The band members who choose to participate have access to the band room, the stadium, and their instruments. (Any claims that university didn't know about this are absurd, as half of a band out in Ohio Stadium marching and playing our instruments as loudly as we would in a performance could not go unnoticed.)

If memory serves, I did this three times out of my five years. I did not choose to do it my rookie year. Like any extracurricular tradition, it was absolutely not mandatory. Moreover, those who were not interested were not even at the stadium (unless they wanted to watch but not march, which was sometimes done). Nobody was forced to be in their underwear, and nobody was forced to see anybody in their underwear. I do know of members who never marched and never attended (at least one became a squad leader).

But I want to share with you why I think this is an important tradition, and why it is ludicrous that it has been called "sexual" in nature. As marching band members, there is, in fact one horribly difficult thing that we are forced to do by the band, and which our membership depends on. It is terrifying and uncomfortable and the source of great stress before any rookie doing it for the first time.

We have to march in front of 100,000 screaming fans, after only having one week to memorize new music, and learn new pregame and halftime shows. There is no optional tradition that I ever chose to participate in that ever made me remotely as uncomfortable as the fear of performing in Ohio Stadium.

This is why Midnight Ramp was important. It was EXACTLY about that fear. The dream we all have where we are in public and suddenly realize we are in our underwear, is a manifestation of this fear. And midnight ramp is one more way we can directly confront that fear. If we can march and play a pregame ramp in our underwear, surrounded by other people in their underwear, and do it correctly and professionally, it affirms our ability to do our jobs without distraction.

As ridiculous as this might sound to you, this is all I can ever associate this tradition with. I find it repugnant that anyone would ever call it "sexual".

It's my understanding that a hostile environment is one that prevents full access to participation in a school class or program. I never saw anything in my time in the band that looked remotely hostile enough to limit participation.

One of my fellow rookies was named was a fairly religious man. He didn't drink and didn't swear. He showed up and did his job. He was friendly and well-liked. He was deeply respected for his excellent work attitude. He would sometimes go to parties and sometimes not. He would not participate in the unofficial songs we sang at parties. As far as I know he never participated in midnight ramp.

And yet he was a squad leader for the last two years in the band. This is a leadership position that is nominated from within. There is no better testament to the health of our culture than the respect he earned, despite eschewing many of the informal and extracurricular traditions of the band.

I know that he did not approve of many extracurricular activities. And yet he was able to not merely participate, but to excel in this allegedly toxic and harassing environment.

My rookie class was unusually large, ten people across two rows. At the time, the row was all male, but there were two women in that came in with me my rookie year. (There had been female members in the past.) Over the years we gained additional women, but they were still a significant minority, just as they were in the average high school tuba section. Despite this ratio, and the alleged hostile environment, another one of our squad leaders in later years was one of the women that was a rookie with me.

These two examples were not at all noteworthy or unusual. The best people were chosen for the job. Only now, in the context of this report do these stories stand out in my mind as exceptional. The true culture of the band, springing from emphasis on the job, was one that was almost automatically respectful, without us even being aware of it.

When I first heard about all of this, I immediately shared an article on [medium.com](https://medium.com/@thomasafine/our-honor-defend-69d869011337) with a brief summary of my experiences in the band. It can be found here:

<https://medium.com/@thomasafine/our-honor-defend-69d869011337>

And I can provide you with the complete text directly upon request. Please use the information there as part of your investigation.

I urge you to look at this, and a large number of other unsolicited testimonials, many of which can be found at

<http://womenoftheosumb.blogspot.com/>

and take them seriously. They are representative of the real culture of the marching band, one that is serious, professional, respectful, and a place where everyone learns to excel and find their inner strength.

I'll probably write more articles on this topic, and will pass those along too when they are finished.

Thank you for your careful consideration on this important issue.

Thomas A. Fine

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Our Honor Defend

The truth about the culture of the Ohio State marching band.

I had the privilege of spending five years in The Best Damn Band in the Land, The Ohio State University Marching Band. I was a bass (aka sousaphone or tuba) player from 1986 through 1990, and also had the privilege of dotting the "i" in the Script Ohio twice.

We now know that the investigation which cost Jon Waters his job was sparked by a sexual assault, perpetrated by one member of the band against another. This is a tragic occurrence, and one that is outside of anything that I'm aware of that happened in my time with the band.

This incident didn't lead directly to Jon Waters firing. Based on available reports, he handled the situation completely according to university policy. Connections I have within the band tell me that he also took quick and decisive action internally even before the University had held a hearing which lead to the student's expulsion. No one is alleging there was a problem in how this was handled. Instead, Jon Waters was fired based on an investigation that was triggered by this incident, which claimed that the bands' culture was so toxic that such incidents were inevitable.

A band like Ohio State's lives—and dies—on tradition. Traditions like the Script Ohio. Many of the traditions are formal, like our marching style, with a high-knee lift and sharp snap. We memorize all new music for new shows every home game, so we had no floppy charts bolted onto (and falling off of) our horns. We are kept on our toes through a system of extra marchers, called alternates, waiting to take the spot of anyone who has failed to memorize their music, or has let their marching skills slip. We've all been through a grueling tryout process every single year we've marched. This process kept me out of the band twice before I finally learned what hard work meant.

There are also informal traditions, things that are simply part of the culture that has grown up in the past 136 years. Like the running joke of "back when I was in the band", an irresistible phrase to all band alumni who lament how much the band has gone downhill in recent years, and how much better we used to do it. Right from the start, Jon Waters was one to both honor tradition and break with it, because when we look at the shows he's done, we find ourselves thinking, or even saying "back when I was in the band, our shows were never *that* good".

But because of the scandal that's erupted, many people have heard of some of our other, more private traditions.

Traditions like the Midnight Ramp, where the band takes the field at midnight and performs our standard pregame stadium entrance... in our underwear. This was not a mandatory event—out of my five years, I only did this three times, and skipped it my first (rookie) year.

This is not unlike a great many college traditions at a great many schools. A quick check on Google for "college streaking" or "undie run" yields a very long list of such things. Such traditions are standard fare now, and have been for at least 50 years, if not much much longer. Of course this is not to say it is no problem. Some campuses have cracked down on these traditions, seeking to eliminate them. However others have formalized them, and even turned them into fund raisers. Purdue *added* an official undie run only two years ago.

But we actually don't have to look past Ohio State to see how a university responds to such behavior. The Mirror Lake Jump at Ohio State is a tradition where students strip to varying degrees and jump in the freezing cold Mirror Lake before the game with the School Up North. Rather than firing anyone for this, or telling the students it had to end, in 2013 Ohio State issued wrist bands to allow attendance at this event.

(Between the two, Midnight Ramp is the much safer event, involving the possibility of neither drowning, nor hypothermia.)

This is an example of the real problem behind the firing of Jon Waters. At first glance, that report seems shocking. But when you take a closer look, the report is all flash and no substance.

For example, a big part of the report is dedicated to the nicknames. The report leaves you with a feeling of mean-spirited and degrading behavior. My nickname was given to me the day after I made it into the band. Like almost all nicknames, it was never used again. But in fact, some of the nicknames did make people truly uncomfortable. And in those cases, a new nickname was quickly chosen by the more senior members (and again, most of the time forgotten). This part of our culture is not described in the report: that behind the lowbrow humor, people were careful, because the goal was to unite us as an organization, not push people away.

The songbooks are another example of flash rather than substance. What the report shows is, again, the disturbing humor of young adults. It does not mention that these songbooks are standard fare at a great many university marching bands. In fact, several of the songs were written by other university bands and passed on to us.

These songs were important to me. I still know some of the lyrics by heart. However I'm fully aware that they were not important to everyone. One of the other bass players who came into the band the same year I did was fairly religious, didn't drink, and didn't swear. Ever. He did not participate in the singing.

Was he singled out? Well, eventually he would be nominated by the other bass players to be one of our squad leaders, so yes, he was singled out. Singled out for an honor many of us, including myself, wanted. He was singled out as being trusted by everyone. And he was singled out as someone who was deeply committed to our traditions, even among us. Seeing how he melded with what the report claims is a toxic culture, and which was definitely a tough fit for him, was for me an incredibly powerful life lesson about fitting in while maintaining your own identity. And about the value of remaining calm and confident. This is the the true culture I found in the marching band, a culture not described at all in the investigation report.

And something else from the songbook included in the report stands out to me:

Previous Edition

Complied by [REDACTED] and [REDACTED]
Revised and re-edited by [REDACTED]
Addendum by [REDACTED]
New Shit compiled by [REDACTED]
Renovations by [REDACTED]
Recycled by [REDACTED]
Even More Shit compiled by [REDACTED]
Final 20th Century Edition by [REDACTED] and [REDACTED]
It's Not Annoying, Its Funny Edition by [REDACTED]
Renewing the Tradition compiled by [REDACTED]

From the band songbook

If you treat this as a timeline and then mentally add the hiring of Jon Waters as band director (2012), and his subsequent firing (2014), it begins to seem a bit ridiculous that he is being held responsible for such long term cultural issues.

Yet another lurid detail from the report was the changing of clothes on the buses. This happened. It also happened in my high school band. And in countless other bands, and drama clubs in high schools and colleges where rapid costume changes are needed. It's just one more detail thrown in that makes our band sound like some bad fraternity movie. But again, it's flash rather than substance. The substance behind this bit of flash is important.

I was never the most comfortable guy getting undressed in front of anyone. But all I ever experienced in this practice was a sense of professionalism. This might sound crazy if you haven't been there. But we weren't stripping because it's fun, or humiliating, or even a rite of passage. We were stripping because we had a job, and bus rides were uncomfortable, and our uniforms were more uncomfortable, and the uniforms needed to be in the best condition possible, which doesn't happen if we're sweating in them for six hours on a bus.

This was a hugely important life lesson for me. The goal was the job. The goal was to do the best job you possibly could. We were all there to do a job, to uphold a tradition. There were jokes, sure. But my own experience was that I sat in the window seat in a high-backed bus chair, with another guy on the aisle, and I changed clothes, and pretty much nobody could see anything. And then we'd switch seats and he changed clothes. Some rows backwards or forwards there were women doing the same thing. The lessons I learned in this supposed culture of inevitable harassment were lessons of respect. Self-respect. Respect for others. Respect for the work ethic. Respect for the band and the tradition. This is all missing from the investigation report.

Was there hazing in my day? I suppose it depends on what you mean. I do remember things that were asked of me, things that would be considered hazing. And in every single case, I remember a squad leader or other senior member making sure we understand that these things were optional. And I remember that almost always, members opted out of various rituals, and sometimes I did. This was always ok. The band was always a safe place. This is central to what I remember about the culture of the marching band, and yet the report doesn't mention this at all. Member after member is stepping forward and describing the band in the same way.

The report lists a few tawdry details, which are more or less true, but presented completely out of context. I remember the culture of the marching band as one of the best functioning cultures of any institution with which I've been a member. And yet this is all missing from the report.

But of all the things that are missing from the report, the most important thing is any actual wrongdoing on the part of Jon Waters. The worst they can say is that he knew, or should have known, that college students enjoy crude humor. Or that college students go to parties and drink. Or that, tragically, young adults sometimes make what will be the worst mistake of their lives while in college.

There's no evidence of widespread student problems. There's no evidence of a cover-up. All the presented evidence in fact points in the opposite direction: Waters handled the incident at the start of this report quickly and decisively, and in full accordance with University policy. And Waters was taking reasonable steps even prior to this to address any potential issues that could arise from the relatively benign culture he inherited, to insure the safety of the students.

For example, in his very short tenure of two years, he had already taken significant steps to curb Midnight Ramp. It's hard to describe to an outsider how difficult this would be. The members of the band defend every tradition, and I'm sure the band was most displeased by Jon Waters' efforts. But he was defending the honor of the band and the university, a part of his job which he obviously took seriously.

It should be obvious based on the evidence in front of us that the firing had nothing to do with Jon Waters, or what he did or did not do.

President Michael V. Drake was not protecting the students in the marching band, because he had no evidence they were actually in danger. Instead, I believe he was worried that the report as it was written was a gift-wrapped package for the modern media. He had a report that was only

about flash, and the press lives for flash. He was simply trying to make the report disappear from the media, by throwing the press the nearest scapegoat that was handy.

To be fair, President Drake does not have an easy job. We are warned to "judge not, lest we be judged". Nevertheless, it is in fact the job of university presidents to pass judgement when needed, and to take quick and decisive action. Other universities have faced serious and even tragic issues where quick and decisive action was necessary.

However, such decisive action is necessary *only* when there is a real problem to be solved, such as the one Jon Waters actually faced and handled correctly. Passing judgement against a group based solely on the style in which they operate is decidedly not in the President's job description. In fact this form of judgement goes by a very different name: intolerance.

The title of this article, "Our Honor Defend", is a line from the Buckeye Battle Cry, the song played by the band during our ramp entrance at pregame, and sung by the band at the end of Script Ohio, while the bass player plays his part solo, as Jon Waters did at the Ohio State-Michigan game in 1998.

By all available evidence, Jon Waters, the most promising and influential marching band directory in the nation, has behaved honorably, and has worked to defend the honor of the The Ohio State University, and the band, and its members.

President Drake on the other hand has not defended the honor of the institution, and in fact has dishonored it. He has ended the career of a hard working innovator who has brought great honor to the institution, in the absence of any real signs of wrongdoing, solely in the hopes of avoiding embarrassment that from the beginning was based solely on flash and on intolerance, not on substance.

"Our Honor Defend" is clearly a phrase that is understood by Jon Waters, but is not understood by our President Drake.

In other words, Jon Waters is a Buckeye. Michael V. Drake, sadly, is not.

There are two paths we can go from here. In the most likely path, President Drake will continue with his posturing that the problem was real and the firing was necessary. That means he'll have to hire a replacement for Jon Waters, and he'll have to foist this posturing on the replacement. They will not be a Buckeye. They will be someone who does not understand or respect the tradition of the band. In short, their job will be to dismantle the organization and rebuild it from scratch.

What other choice is there? If you pretend that this culture was so toxic that it merited firing someone after only two years, then you have to pretend that the entire culture must be eliminated. This protectionist pretense can only mean the end of the band.

It is still possible to undo the wrong. The president can admit he overreacted, hire back Jon Waters, and closely monitor the situation, to make sure it is as benign as I and countless other

band alumni and current members are saying. This won't be an easy path, but it will allow the 136 year old band to continue. The only way this can happen is if the faculty, students, and alumni of the university are willing to make it happen. You have to be willing to defend our honor.

If you consider yourself a true Buckeye, below are a couple of ways you can help defend the honor of the band, the director, and the university.

Petition to reinstate John Waters

Fundraiser campaign. #iStandWithJonWaters

John Flesher, Current Band Member and Squad Leader

Posted by WeStandWithJonWaters WebAdmin 32sc on August 13, 2014

This season will be my third year as a band member. I will be the assistant squad leader of H row. In my 22 years on this Earth, I have never met a kinder, more humble person than Jonathan Waters. From the first day I met Jon Waters, I knew I was in a safe environment managed by one of the greatest, if not the greatest person the university has ever had the pleasure of employing...

I began in athletic band in the spring of 2012. Through his guidance and assurance, and professionalism, I was able to improve as a member of the band and contribute to the band, the university, and the community. He taught me so much and I could not have asked for a better person to be under the direction of.

When I made the marching band, Jon Waters immediately welcomed all first year members with open arms. Not once did I feel unsafe. He put in place rules that all rows would live and operate by to ensure the safety of all members.

As a first year member, I was given a nickname and I was proud of that nickname. It was actually one of the nicknames listed in the initial investigative report. I have never once found it to be offensive or rude. I embraced the name as my own. I was asked to perform a "trick". My squad leaders asked me if I wanted to perform a song and, being a lover of music, I immediately said yes. I wrote my own song and loved performing it. I wish I could have performed it more! That being said, my squad leaders made it clear from the beginning that anything we did not wish to partake in, we did not have to.

Midnight ramp, my rookie "trick", my nickname, and the other things asked of me, I agreed to do all. I loved what they represented and I wasn't just desperate for acceptance. That had already happened when I made the band. There was nothing I had to do to win the respect of the rest of the band. I was respected and treated well. I never felt unsafe or harassed by any means.

My second year went just like my first but this time, I had younger members to take care of. Any time they expressed concern with anything, we took control of the situation and worked it out. If they had any questions, we answered them, and if they didn't want to do something, they didn't do it. We became a family last year, as a row, and not a single person wanted to leave the band due to any "hazing", "harassment", or anything else mentioned in that report.

This year, I was chosen as a squad leader of H row. I am so proud to have been selected by Jon Waters. I cannot remember a moment in my life when I was happier. I am an Eagle Scout, I have a degree from Ohio State, and I have won many awards and competitions with several musical groups I am a part of. And being chosen as a squad leader is the number one thing on my list of greatest achievements. I will forever hold that dear to my heart. But this position is not about me. Being a squad leader is about what Jon Waters preached and practiced: servant leadership, respect, and leading by example. Jon was never afraid to help somebody, tell the truth, or fix something himself. He taught us all so many lessons that we can use in band, in school, and in life. Without Jon, I would not be the person I am today. And I'd like to think that person is pretty incredible.

I am a masters student at Ohio State, having received my bachelors degree in city and regional planning; I am a dedicated member of Kappa Kappa Psi, national honorary fraternity for bandmen; I was a brother of Pi Kappa Alpha, one of the most successful Greek fraternities on

Ohio State's campus; I am the secretary of the A Cappella group, Buck That!, we are a group of college men that sing for competitions, charity, community, and university events; I graduated with honors and Cum Laude; I hold a wonderful internship position with the Ohio Department of Transportation, and previously the City of Columbus; and I am actively working to improve others lives by being a squad leader in the Ohio State University Marching Band, where I teach others skills in band and life through my actions and words.

I am not a sexualized, homophobic, anti-Semitic, racist, sexist, crazed college student like the university's report made it seem like.

I am a hardworking, dedicated, talented, mature, kind, trustworthy, chivalrous, active student. And this would not be the case had I not tried out for the marching band in 2012. And the only reason I have changed to be this person is because of the man the university recently fired.

Jonathan Waters.

I will always stand for that man and his words and actions. He has changed my life for the better just as hundreds, if not thousands of other students.

Please take the time to learn the true facts about who Jonathan Waters and the Ohio State University Marching Band are. I'm sure you will learn we are exactly who you've seen on YouTube and the international news the past two years.

God Bless and Go Bucks,

John Anthony Flesher
H-12

President Michael Drake

The Ohio State University

205 Bricker Hall

190 North Oval Mall

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Dear Dr. Drake,

I am writing today to state that terminating Jon Waters was a grave error. I strongly urge you and the Board of Trustees to reconsider your actions, and reinstate him as the Director of Marching and Athletic Bands.

I am a graduate of The Ohio State University, a 4 year member of the Ohio State University Marching Band, a wife, mother, and a teacher. My name is Nanci Francis, but you can call me Helga. I am proud to have received that nickname my first year from my squad leader. I am also proud of my education and career, but I am most proud to have been a member of TBDBITL, because if it weren't for The Ohio State University Marching Band, I may have never gone to college.

Although I received decent grades while in high school, I was not overly motivated to pursue higher education. I was, however, strongly motivated to try out for the marching band. My high school band director had been not only a member of TBDBITL, but he had also been a graduate assistant for the band while working on his master's degree, and so he knew that only those with high level skills would make the band. I remember very clearly the day I told him I was going to try out for TBDBITL. He looked quite surprised, and very politely explained to me that although I had excellent marching skills; my playing was not quite up to par for this fine band. He flat out told me I would not make the band based on my music audition. Luckily, my father raised a spunky girl. I took this as a personal challenge and made what might seem like an extreme action plan. I knew my marching skills were pretty good, but I wanted to be in the best shape of my life,

so I began running most days for 2-3 miles. I only had about 3 months to bring my trumpet playing skills to a higher level, so I practiced up to six hours a day. I had never been more determined. When my name was called on the day the band was announced, I was shocked that not only did I make a regular spot in the band, but I would be playing a first trumpet part. Not shabby for a girl whose "playing skills were not up to par." I was going to be attending Ohio State, not because I was impressed with their academics, but because I was impressed with their outstanding marching band..

Let me tell you about the TRUE culture of the Ohio State University Marching Band. The culture is one of mutual respect and admiration between members. It a culture that fosters hard work, drive, cooperation, and pride in one's performance and appearance. It is a culture where males and females from different ethnic and religious backgrounds can work together for a common goal. At no time while I was a member of the band, did I ever feel sexually harassed by any other member, staff member, or director. I never felt coerced to participate in any activities. My mom and dad would not have supported an organization that allowed its' members to be abused, and let me be clear,* I would not* *have tolerated any sexual harassment*. The male members of the band were some of the kindest, most respectful men I have ever had the privilege to know and work with. They became my family. One of them became my first boyfriend. They were supporters, mentors, protectors, and yes, sometimes jokesters. But they were NEVER harassers.

There is one other aspect of my story that may be a little bit unique. I have the honor of teaching at an elementary school that uses the 7 Habits Leadership model in all of our instruction. We help children develop the characteristics of good leaders. Last year, while on the bus travelling to a field trip, some of the children were looking at The Ohio State Marching Band on their iPad. One of the teachers had seen the amazing shows on YouTube, and wanted to share it with the students. When the children found out that I had been in the marching band, I suddenly became a rock star. They were so excited! When I wore my marching band jacket the next day, I can't tell you how many children wanted to talk to me about The Ohio State University Marching Band. It actually gave me a great opportunity to tell them about the leadership skills I developed during the year I was a squad leader. One little girl said, "I want to play an instrument so I can go to Ohio State and play in the band!" Another boy made me laugh when he said, "I don't think I have ever been to Ohio, but now I HAVE to go!" Dr. Drake, do you understand the significance of what I am telling you? These children live in Columbia, South Carolina, home of the University of South Carolina Gamecocks. They are die-hard Gamecock fans. I promise you, if it

weren't for Jon Waters and The Ohio State University Marching Band, they would have never even HEARD of Ohio State. I don't have a business degree sir, but it seems very counterproductive to fire a director who has played such an integral role in drawing positive international attention to the university.

In closing, I mentioned that I teach at a Leadership School for a very important reason. We tell our children that great leaders are never afraid to admit when they have made a mistake. Great leaders garner much more respect when they admit their errors, and when they take action to make restitution. I believe that you could still be seen as a great leader. If any of the children at my school ask me about negative things they have heard about the band, as I am sure they will, I will tell them the truth - NOT what the flawed Glaros report states. I will tell them that Jon Waters and the members of The Ohio State University Marching Band embody all the characteristics of great leaders. I will also explain to them that a man named Michael Drake, who has the wonderful privilege of being a leader at The Ohio State University, has made a great mistake; and that I have hope that he will right this wrong. Because sir, in doing so, you will not only clear the good name of Jon Waters and The Ohio State University Marching Band, but you will also help to clear your own name as well.

Please provide me with confirmation of your receipt of my letter, and I request feedback from the Board of Trustees.

Sincerely,

Nanci L. Francis "Heiða" – The Ohio State University Marching Band 1987-1991

Sara Frankart Finn

Dear Dr. Drake,

I am writing to you in response to the events of the past week. I hope that you will take the opinions of the many who are writing you to heart and consider reinstating Jon Waters as the director of the marching band.

I am an alumnus of The Ohio State University School of Music and a proud five-year member of the OSUMB. I am also a veteran of the US Army and Operation Enduring Freedom. I hold an MBA, I work for a large non-profit organization, and I am a parent. I, like my other fellow TBDBITL alumni, am an upstanding member of my community who has always been proud to share my Buckeye roots. However before attending Ohio State I was a student at a small Christian college in Ohio. While I was there I was a victim of a sexual assault. I transferred to OSU because as a result of that assault I no longer felt safe at my small, sheltered, morally upright school. I share this very personal part of my life with you not to elicit sympathy, or to sensationalize my story, but so you will understand the enormity of what I say next.

In my five years in the band I never felt coerced, harassed, or threatened in any manner, especially sexually. In fact it was quite the opposite. I found a place where I was accepted and respected because I worked hard and earned my spot in exactly the same way as everyone else. The only thing that could set me apart would be not doing my part to uphold the tradition of excellence that we had the honor to protect for a short time. I learned the true value of hard work and discipline. I became part of something greater than myself as I represented the other 224 members of the band, the band alumni from the 100+ years before me, and the great University I loved. We left our sweat, tears, and blood on the field and were rewarded with the pride earned in a job well done and knowing that we were among the best in the world. I found a family of brothers and sisters who I knew would support and protect me if I ever needed it. Maybe most importantly I found an atmosphere that empowered all its members to be the best that they could be, to transcend any perceived barriers and to become strong men and women regardless of race, creed, sexual orientation, or any other characteristics that might be a crutch in other areas of life. We carry that with us for our lifetimes, and even as I have traveled the world my band family remains some of my closest friends.

As much pride as I hold in my days in the band, it was with great awe and respect that I watched the transformation Jon Waters had begun to undertake in the past few years. I knew Jon as a young member of the band and in his various roles with it as a man who was kind and smart and always stood for the right things. I heard many stories through various venues of the changes Jon was attempting to bring to the culture of the band as head director, a culture that has been ingrained for more years than you or I have been on this planet and was resistant to change, but was coming around. I had no doubt that he was the right man to take the helm because of the accolades he was earning for the band and the incredible exposure his innovation was bringing to TBDBITL in particular and to marching bands as a whole. A quick search of YouTube shows the evidence of the wild popularity of his shows. Searching for videos of just three shows he wrote (the Hollywood Blockbuster show, the Michael Jackson show, and the one that started the viral sensation, the Video Game show) brings back 22 videos that have a combined 48 million views. Let that number sink in

for a minute. Forty-eight MILLION times that these three shows have been viewed. He was bringing marching band to people who never had an appreciation for it before, and raising incredible good will for the arts and for OSU.

Now in one fell swoop my alma mater, the place I love and cherish, has besmirched what I hold so dear. The name of the Marching Band has been dragged through the mud and the media has vilified us. We have been told that we should hang our heads in shame because we were once young adults who joked and ribbed each other and yes, maybe made some questionable decisions. But we did it in an environment where we were safe to be completely ourselves, to find out who we were and what we really believed about ourselves and the world. Perhaps worst of all, we collectively have been opened up to harassment and verbal assaults through the actions of the university we love so much who decided to release our secrets, our nicknames, our traditions to a world that has no context in which to understand our actions. A world that quivers in excitement at the upcoming release of a movie about bondage, that sensationalizes and normalizes sex at every turn, but yet makes young adults feel they should be criminalized for the actions they take in their own time and in their own homes. Worst of all I read all these things revealed in a one-sided report from a committee that spoke with a tiny percentage of the recent members of the band and in fact made no effort to speak to most of those who were allegedly coerced and harassed. A committee that ignored the numerous underwear 5k events sweeping the nation in an effort to make our Midnight Ramp something dirty, something it never was, while it apparently forgot that many university officials outside the band were aware of and sanctioned its existence. The sloppy, misguided, and premature release of this report has given a very real black eye to OSU and the OSUMB and could have very real negative personal and professional implications for people who have long been out of band. To say I am horrified and offended at the way this situation has been handled is a huge understatement. I will never be ashamed of my time in The Best Damn Band In The Land, but I now feel shame that my beloved Ohio State has turned its back on us. I hope this is not the atmosphere you wish to create in your time at the helm.

Sincerely,

Sara Frankart Finn

OSUMB E-Row 1992-96

Kristine Frey Tikson-Most Inspirational Bandsperson 2012

Posted by WeStandWithJonWaters WebAdmin 32sc on August 04, 2014

Dr. Drake and the OSU Board of Trustees,

I am a proud member of The Ohio State University Marching Band. I am also a 53 year old woman.

I am a 1982 graduate of The Ohio State University. I graduated Summa Cum Laude, third in my class in the College of Administrative Science, with a BSBA degree. I became a certified public accountant, worked in the audit practice of an international accounting firm for 12 years, and then in the private sector as a member of senior management for a financial services company for 15 years. Upon retiring in 2010, I began to pursue my dream of becoming a member of the Ohio State Marching Band. I realized that dream in 2012 and have been a marching member of the band for the past two years...

I feel compelled to share my personal views of the recent investigation into the band and your decision to terminate Jon Waters. In my opinion, this decision was based on an investigative report that is seriously flawed in its scope and methodology. It is unfortunate that the leaders of our university did not have a true picture of the facts when this decision was made.

Only a handful of "witnesses" were interviewed during the investigation. Witness recommendations were made by the complainant and there appears to have been no attempt to interview anyone other than those predisposed to align with the views of the complainant. Further, the investigators relied on what amounts to "hearsay" with no attempt at verification. I find it particularly appalling that a personal conversation between two band members that occurred in 2007 as retold by one of those members is the basis for the "sexualized" culture reference ascribed to the entire band by the report. This reference has been widely sensationalized by the media. In addition, the report focuses on historical events and provides little information related to the many changes implemented by Jon Waters.

To be fair to Mr. Waters and the band, the author should have been required to complete a more representative and complete investigation which should have been presented to you before taking action or releasing the report.

As a 53 year old female member, my perspective of the band is somewhat unique. I would not describe the band "culture" as sexualized. I believe it is no more sexualized than the broader college environment in which it exists. We must remember that our society as a whole is sexualized and has continued to move in that direction at lightning speed since the issuance of Title IX in the early 1970's.

I would describe the band "culture" as: commitment, dedication, inclusivity, acceptance, hard work, integrity, and self-sacrifice. I have experienced it from the inside for two years. I have often said that the members of TBDBITL are the best the university has to offer. I continue to stand by that statement. You will not find better representatives of the university – academically

or morally. They are excellent young adults. Yes, they sometimes engage in immature activities and conversation that are reflective of their age and generational norms. Yes, as individuals they sometimes make poor decisions and those situations should be dealt with accordingly. However, it is unfair to characterize the OSU Marching Band "culture" in the way the report suggests.

I do not believe this situation was handled appropriately. The report should not have been released until it was a fair and complete assessment. I believe Jon Waters should have been retained as director and been given assistance and direction in his on-going efforts to eliminate or change some of the long-held traditions within the band.

I believe this action has caused unnecessary and irreparable harm to the university, the marching band, all university alumni, and to Jon Waters.

Please provide me with confirmation that you received my letter and your feedback on my comments.

Sincerely,
Kristine Frey Tikson
BSBA 1982
OSUMB 2012 – present

Jennifer Gold, Alli Gentile McGarry, Anne Will, Bill Miller

Posted by WeStandWithJonWaters WebAdmin 32sc on August 12, 2014

To Whom It May Concern:

After careful consideration, we voice our collective opinion concerning the recent investigation of Mr. Jon Waters and The Ohio State University Marching Band. We are all proud alumni of the band, and representing the university through this organization from 1995 to 1999 was one of the most valuable experiences of our lives. It brought us together, and, almost twenty years later, we remain extraordinarily close...

The university's July 2014 report emphasizes the tradition known as "midnight ramp" along with other arguably run-of-the-mill college antics. Instead of myriad stunts taking place against a backdrop of a so-called "sexualized culture," what we remember most is how we supported one another through countless days of practice and countless nights of memorization, along with one early fall evening each year when the university allowed us to have Ohio Stadium to ourselves for a post-tryout celebration.

Imagine, after days of excruciating and competitive tryouts, you are selected as a member of the best marching band in the country. After the euphoria dies down, the realization of having to perform in front of 100,000 people in a mere two days is daunting and frightening. Legend has it that the midnight ramp tradition was borne out of rearing new members for their first ramp entrance—because if you've done it in your underwear, you can do it under any circumstance. Realistically speaking, midnight ramp was an opportunity for the year's new band to come together in celebration of the organization and of one another.

In the report, this bonding experience has been made to look like an act of sex, initiation, and intimidation. We never considered it as such, and nor did anyone else we know. The midnight ramp was voluntary, not mandatory, and band members took part ONLY if they wanted to, wearing whatever they wanted. It was not a rehearsal of any kind as reported in the media. We cherished this experience and felt honored that the university allowed us to enter the Horseshoe as a group at midnight, partaking in one of the most memorable experiences of our lives. Ohio State and law enforcement officials let the band in, turned on the scoreboard, and watched in order to make sure all was safe. The idea that this was some secret that no one in the university knew about is not only false; it's absurd. Holding Mr. Waters solely responsible for what amounts to a university-sanctioned event is unjust and unwarranted.

Midnight ramp aside, the report is incomplete. It appears to center on the experience of very few members, with some of those experiences being reported secondhand. When finding facts about the entire "culture" of a large, well-known student organization and its thousands of alumni, it is important to take a reasonable sample. Furthermore, the investigation seems to lack focus—the university released an audio recording of Mr. Waters' interaction with a drum major to the media. What does this have to do with this purported "sexualized culture," and how is this behavior any different than a coach interacting with a student athlete? Take a look at footage of any Ohio State athletic practice. Are all of Ohio State's teams and clubs being held to the same

standards to which the band has been held over the last few weeks? Have short, secretly recorded snippets of audio been paraded on the evening news?

The July 2014 report is an insult to those of us who poured our hearts and souls into a fine organization. As a result of dubious research, a national mockery has been made of not only Mr. Waters, but also the integrity of those who proudly marched—and are still marching—in TBDBITL. The authors of this report seemed to draw a conclusion and then write a report in defense of it. We would guess that any Ohio State faculty member will tell you that this is not a legitimate way to investigate the truth. A seemingly biased, slanted report has detrimentally affected all those involved with the band and the university as a whole.

We believe that the band is associated with some of the university's finest students and graduates. We know that we've never worked harder for anything in our lives. The band taught us about commitment, dedication, teamwork, and leadership. The band represents the best that Ohio State has to offer, and its members are wonderful ambassadors for the university.

Please make things right. Reinstatement Mr. Waters so that he can continue to move the band forward. Reinstatement would show that the university acted hastily based on an incomplete report and would go a long way towards beginning to heal the damage unfairly inflicted on the band, especially on its current and future band members. We want today's students to experience this organization's unmatched traditions of excellence and fellowship.

Respectfully,

Jennifer Gold (BA 00; MEd 01/B-Row), Alli Gentile McGarry (BA 99/A-Row), Anne Will (BA 99; JD 03/S-Row), and Bill Miller (BSBA 99; CPA/K-L Row)

Support from Mark Greenburg of Tresona

From the petition to reinstate Jon Waters as Director.

<https://www.change.org/petitions/osu-board-of-trustees-reinstate-jon-waters-as-director-of-marching-athletic-bands>

- My name is Mark Greenburg and I am the President of Tresona. I have come to know Jon Waters in a work capacity, and he is someone I admire and someone I am lucky enough to call a friend. In fact, one of the great things about working with Jon was that he wanted to make sure that the opportunities that were offered to his band were opportunities that would be offered to all of the bands, or he would not even consider them. I find his generosity of spirit and his genuine nature to be exemplary.

One of the great things about growing up in the Watergate generation is that we have learned to question what we are being told, even when what we are being told is being told to us by people in positions of authority. Tresona's legal department reviewed the official video featuring the new President of The Ohio State University and listened to what he had to say about Jon Waters and his stewardship of The Ohio State University Marching Band. We then read, in great detail, the report that the University posted on their website about this whole affair. We have also listened to a surreptitiously made tape recording of Jon disciplining an adult student (over the age of 18).

Now, in the interest of full disclosure, I was accepted to matriculate at the Ohio State University Law School and I chose not to do this, and matriculated to another school. I would also like to disclose that based upon all the evidence that is out in the open, Tresona stands with Jon Waters and that the many executives in the music publishing industry with whom I have spoken to are simply astonished by the apparent rush-to-judgment in this matter. For them, like I, who have come to know Jon, we believe that there is no possible way Jon contributed to or supported a "sexualized" atmosphere in The Band.

I encourage everyone in the Marching Band community to read the University's report, which is filled with innuendo from a few unnamed student witnesses who were hand picked by the parent who complained to the university, and the infantile and perhaps salacious details of the songbook, a songbook written in the 60's and passed down amongst the students, but not by The Band or Jon Waters or Chris Hoch.

Jon has also been accused of witnessing and doing nothing about the notorious "ramp walk". Apparently this is some ridiculous event where the kids show up late at night and parade around in their underwear on the football field. This begs the question of who opened up the stadium late at night to let the kids in. I suppose that for some this juvenile procession in one's underwear is in poor taste, but the fact of the matter is that Jon, in his first year at the helm of The Band, went to the ramp

walk with his staff to witness what was going on, and then abolished the practice for the coming year.

Jon did not eliminate or order the students to stop using nicknames. How does one do that by the way? I have three kids, the oldest named Mark, and when people would call my house when he was younger, my younger sons would inquire, "Do you want to speak to small Mark or Big-fat Mark?" I couldn't even stop that from happening and I had a pretty good size advantage at the time. My mother refers to me as "Shamoo" in front of many people. Maybe I will tell her, in her 84th year, to knock it off, or else... Maybe I will write my kids out of my will.

Lastly, Jon is apparently not a master of the Title IX laws of the United States, laws that are so intricate that most Universities have Title IX compliance departments, filled with attorneys, to deal with this act.

What is it that The University President did not tell us? The University should be an arbiter of fairness and due process, and the music publishing executives with whom we work and who know Jon are looking very carefully at this and questioning whether they want to be supportive of a program where the cornerstones of our democratic process have been grossly overlooked.

I cannot say this enough: Tresóna believes there is absolutely no place for a hostile work or study environment for any student, male or female. However, there is nothing in the report other than the uncorroborated testimony of 2 unnamed students and a clearly disgruntled former trainer for the band who apparently and according to the report wanted to scream because she heard the proper words for the human anatomy too much for her personal taste (while riding on the band bus returning from games). Maybe this trainer asked Jon for a raise and the band turned her down and she was angry at that decision? The point is that none of us knows why these five people, organized and selected by the complaining parent, came forward, because Jon was not allowed to ask. Furthermore, to hold Jon responsible for the behavior of students over the age of consent for giving each other nicknames, for students drinking too much, or for students consuming too many drugs, while not in his presence, seems to be ridiculous and would require a type of monitoring that was absent in Russia during the heyday of the Soviet Union. It would literally not be possible.

The University's report clearly indicates that Jon had been reforming the behavior of the band, as his staff has attested to this in the report. However, even if that were not the case, in America, there is such a thing as due process, and there is no evidence against Jon where Jon was allowed to question the integrity of those making the accusations about his leadership.

I remember, not too long ago, the accusations that were made against members of the Duke lacrosse team by another authority figure, the District Attorney of Durham County, Mike Nifong. Mr. Nifong's false rush to judgment led to the destruction of the lives of the students, all of whom filed claims against Duke University and all of whom have been paid handsomely for their ill treatment by

Duke University. As for Mr. Nifong, who was disbarred and disgraced for bringing forward a claim that he knew was false, he has been disbarred, and the last time he spoke to anyone, it was to ask them if they wanted to supersize their fries.

I think we should hold The Ohio State University to a higher standard and ask their leaders, with grace and humility, to reverse what seems to be a rush-to-judgment against Jon Waters, to champion the democratic values and processes that every University should hold dear, and have a public hearing allowing Jon to defend his name and reputation. And while this proceeding takes place in an orderly fashion, Jon and his staff should be allowed to run The Band, with a Title IX compliance officer in attendance in the band office, and we should all wait until a jury of his peers returns with their judgment. It is only in this way will we know whether there is guilt or innocence, whether the punishment fits the crime or whether there was a rush to judgment as we suspect. That would be a University that I imagine we could all be proud of.

Mark Greenburg

President, Tresóna

July 27, 2014

Dear

My name is Doug Hall. I graduated from OhioState in 1985 with a BS in Math. In 1987, I earned an MS in Engineering Mechanics. I was a member of the Ohio State University Marching Band from 1982 through 1986 including two years as the head Squad Leader of Q-Row. My wife, Jenny, graduated with a BS in Computer and Information Science from the College of Engineering. We have three sons, Alex, Andy, and Greg.

I have been an analytical engineer in the aerospace industry for 27 years, currently representing Honeywell Aerospace on several in the industry committees, including chairing one. I also teach quality management and statistics for quality control at Purdue University College of Technology in South Bend, IN. In my free time, I am a member of the Edwardsburg Public Schools Board of Education. I know about reasoning, data analysis, management, and governance.

I cannot deny it. I sang the fight song for that school up north without using the word "Victors" even once. I learned the words as a freshman, living in LincolnTower, 10 months before I became a member of the OSU Marching Band. Almost every student on campus knew them. But as a member of the OSUMB I learned that rivalries can bring out the best from both sides.

I cannot deny it. On one or two occasions, I got so drunk I could not get myself into bed without help, while I was a freshman, living in LincolnTower, 10 months before I became a member of the OSU Marching Band. But as a member of the OSUMB, I learned that you cannot drink that much and still perform your job to the best of your ability.

I cannot deny it. I told a few gross, crude, sick jokes about minorities, gays, and women, while I was a freshman, living in LincolnTower, 10 months before I became a member of the OSU Marching Band. But as a member of the OSUMB, I met Dr. Willie Sullivan, an African-American, role model, Christian gentleman, and mentor from the time I met him until he left OSU. He was one of the finest people I ever met. Tony, a baritone player, was the first person I knew who was gay. His friends and I found out by accident, five years after we had met him. He died of AIDS 20 years ago and we all miss him. Sandy, Jeannie, Kari, and Stacey proved that they were stronger than alternates standing on the sidelines, stronger than men who had been cut from the band. I stopped telling gross, crude, sick jokes about minorities, gays, and women because as a member of the OSUMB I learned that many people I do not know deserve my respect.

I cannot deny it. I sometimes have a negative attitude and it used to be worse. I used to complain about how badly the Buckeyes were playing if they got behind. But as a member of the OSUMB, my friend and assistant squad leader, Rob, called me out during the Fiesta Bowl. Paraphrasing, he said, "I'm getting tired of hearing you complain. Our job is to cheer for the Buckeyes and help them win." He was right. Before finishing my years in the band, Earle Bruce, and even President Ed Jennings, visited the band room on more than one occasion to tell us that the team won because we were there for them. Teamwork and attitude matter. "The team and the band are one." Urban Meyer

I cannot deny it. I spent time alone in a hotel room with a woman while traveling with the OSUMB. My wife and I had been married for six months when she traveled with the band to the Citrus Bowl in 1985 and 18 months when we went to the Cotton Bowl in 1986. Twenty-nine years later, I still share hotel rooms with the same woman. Our sons, Alex and Andy, have five-

year OSUMB rings and will join me on the field as TBDBITL Alumni for the first time next month. Their brother Greg tries out for his third season this week. The Hall boys are only the second sibling trio to be in the OSUMB and the first to play the same instrument, march in the same row, and march together for two years. We all play trombone. Jenny asked me out. She learned I had been cut, refused to quit, and tried out again. She valued my perseverance. I met the woman I married because I was a member of the OSUMB.

My parents taught me these positive lessons at home but parts of campus life and Lincoln Tower encouraged the opposite type of behavior. Back when I was in the band, Paul Droste, Jon Woods, Willie Sullivan, and other leaders of the band reinforced the values my parents had taught me. Their positive leadership strengthened my ability to resist inappropriate behaviors found on just about every college campus in the country.

Jonathon Waters is the same type of leader, a positive force for change, a role model for students to follow, and a mentor to future professionals of every type. I've played under the batons of some fine directors, Droste, Woods, Sullivan, Bloomquist (MSU) and practically all the top band directors of the Big Ten. As a member of TBDBITL Alumni, I have played for Jon Waters, quite possibly the most exciting and dynamic of them all. I can't imagine you will find anyone as good as him to continue leading the OSUMB to new heights. Please revisit your decision. Consider the abundance of new information that has come to light since the release of the report. Given adequate resources and proper training, no one could do a better job than Jonathon Waters.

Please provide me with confirmation that you have received my letter and I request feedback from the Board of Trustees regarding this matter.

Sincerely,

Doug Hall, aka "Capt. Fun"
Q-Row 1982-86

Chris Haller

[Editor's Note: I have removed all instances referencing Jonathan Waters as "Dr." as he has not yet achieved that designation.]

Originally found on <http://www.thebuckeyebattlecry.com/2014/08/another-tbbitl-alumnus-speaks/>

An open letter, concerning the Ohio State Marching Band and Jonathan Waters:

In an age where an ever critical eye has encouraged us to find and exploit even the smallest of faults in each other, long standing institutions are crumbling under shockwaves of judgment. As we strive to uncover weaknesses and errors in each other, our hypersensitivity has made us all but incapable of forgiveness and acceptance while camouflaging the truly unacceptable. We have nurtured such a paranoia of potentially offending someone that we ignore the individuals we supposedly seek to protect, placing our opinions before theirs in a fit of pure ego. Too often is the right to speak freely misperceived as a right to not be offended.

This is the case of the Ohio State University's gross mishandling of Mr. Jon Waters and the Ohio State University Marching Band. A prime news story in Ohio for the last week, the university's publishing of a 23 page admonishment of the band's conduct led to the firing of the most forward-thinking director in the band's 140 year history.

First, it should be made absolutely clear that sexual harassment and hazing are categorically unacceptable in any organization. This type of reprehensible behavior physically and psychologically damages individuals and should be treated with the utmost contempt. There is, however, a clear difference between the intentional harms suffered by sexual harassment and hazing, and pure-intentioned ribbing, devoid of malice. Our willingness to believe the worst in each other has rendered us incapable of understanding this difference.

As a five year member of the active band family at Ohio State and a ten year alumnus of the OSUMB, I observed the evolution of the band culture and the budding career of Mr. Waters, first hand. In the past week, numerous personal accounts have surfaced, disproving the university's 23 page indictment of the band, its directors, and its alumni. Character witnesses have voluntarily come out of the woodwork to praise Mr. Waters and his accomplishments with the band. I wholeheartedly echo their praise of Mr. Waters and equally support their acknowledgements that occasional misconduct occurred as it would in any other organization comprised of young people experiencing their first freedoms and beginning to learn the skill of adulthood.

So eager have we become to expose fault that we disassociate ourselves with those under scrutiny. An organization of people marching, scantily clad, through a stadium somehow seems

more depraved than group of college kids running around a pool in bathing suits or, heaven forbid, skinny dipping. We overlook the fact that multiple institutions share and promote a similar tradition, be it a naked mile or an underwear run. When members of an organization consume alcohol to excess in the privacy of their own homes and completely of their own accord, it reflects poorly on the organization while tailgates, block parties, and sporting events are not only sponsored by beer companies on university grounds but are considered the norm.

That an individual voluntarily participating in a group, without being singled out and without being stereotyped, may take offense from a conversation is a vile enough threat that it should shake an organization to its core. Surely sticks and stones now cause less hurt than words, and suffering mild, unintended offense is an injury so egregious as to merit taking a man's job. This is as clear an argument as can be found to illustrate the right to not be offended trumping the freedom to speak as one pleases.

How strangely must the lens of time distort our own pasts that we now expect perfection where our mistakes once educated us. Instead of considering ourselves fortunate enough to learn, consequence-free, from our errors, we now cry foul and assume mistakes to mask far darker intentions. A popular phrase among business professionals is assume the worst, hope for the best. Our eagerness to ignore the latter part of this phrase belies our rampant fear that we no longer possess the ability to differentiate between innocence and malice. We so strongly shore up our defenses against fear that we fail to leave room for hope, for forgiveness, for mistakes.

In the race to defend against this fear of depravity among our college students, simple truths have been cast aside. Testimonial after testimonial after testimonial that the OSUMB fosters relationships so close as to be called family have been ignored. The voice of a "victim" identified in the 23 page report has fallen on deaf ears as she refuted the claim that her time in the OSUMB was offensive, depraved, harassment because, surely we, the greater populace, know more of how she felt than she did. So easy has it been to write off Mr. Waters for perceived cultural issues that no one has registered the fact that, since his days as a student, Jon has relentlessly worked to negate objectionable behavior while simultaneously raising the group to new heights and national prominence.

Every group has its outliers and rule breakers. The OSUMB has not been immune to this. I have both born witness to and experienced firsthand, the processes in place to correct any infractions to the strict set of band rules. I am thankful to Mr. Waters for the opportunity to learn from my mistakes and I know that my character has been strengthened by those opportunities. My fellow students at the time were not so privileged and made far greater mistakes in order to learn the lessons the OSUMB afforded me. Despite their transgressions and despite a national spotlight on these transgressions, not a person identified the Ohio State University as a home of depravity. Many of these peers were allowed to learn from their mistakes without greater consequences and considered simply to have made the errors of youth.

Once, we were capable of differentiating between youthful transgressions, innocently made and learned from, and malicious actions, intentionally inflicting physical and psychological harm. Our fear has blurred this line so much so that all but perfection is considered a threat. An

extreme minority of misbehavior is being allowed to taint the overwhelming positivity of an organization that has produced a well-rounded family of upstanding citizens and world contributors. For a university that claims the world to be a lesser place "but for Ohio State," let us see the OSUMB as an organization making incredible headway in both pioneering performances and in upgrading its own culture under Mr. Waters "but for Ohio State."

The Ohio State University Marching band no more engenders a culture of depravity than does the university of which it is an extension. To learn is to make mistakes and the trespasses of the OSUMB as an organization should be seen in the context of a global university system comprised of young individuals learning adulthood by making, and learning from, mistakes. The more we continue to punish the mistakes of learning, the further we remove ourselves from each other and from the human experience.

Mr. Waters has moved mountains with the OSUMB. Allow him the privilege we have all benefitted from, the chance to learn, and afford him the opportunity to return an exceptional organization to its once sterling status.

I Stand with Jon.

Go Bucks.

Chris Haller
E Row (2003-2004)
Athletic Band (2000-2004)
Ohio State Alumnus (Life)

Band culture has to change

Saturday August 2, 2014 5:01 AM

I am a big fan of TBDBITL. However, the facts that have surfaced from the university report concerning the Ohio State University marching band have significantly reduced the admiration that I have for the band.

I read most of the report. Some of the stuff was just silly. Most of it I couldn't believe would actually still go on in 2014. This is the sort of behavior I'd expect from junior-high students, not young adults who are part of arguably the most prestigious college organization in the country. What parent is going to want to send his son or daughter to Ohio State to be part of the marching band under those conditions? The worst part is that these practices were institutionalized as part of the band, not isolated incidents involving only a few band members.

Despite what has happened, I'd like to see Director Jonathan Waters reinstated with the proviso that he institute an immediate zero-tolerance policy. He knows what is going on and is probably in the best position to put an end to it. In the long run, I think he would serve Ohio State well.

More important, I'd also like to see the band leadership, especially the student squad leaders, man (and woman) up and say: "Yes, there have been problems. We're going to address those problems and see that nothing like this happens again. We will be a model for others to follow. We will be 'The Best Damn Band in the Land' on and off the field."

That would go a long way toward TBDBITL regaining its stature.

KARL HELLSTROM

Reynoldsburg

Dr. Patrick Herak

Posted by WeStandWithJonWaters WebAdmin 32sc on August 04, 2014

As a former member of the Ohio State University Marching Band and a three-time graduate of The Ohio State University, I wanted to share with you how embarrassed I was by the investigation that was released last week, both by some of the findings of the investigation as well as the unscientific manner under which the investigation was carried out. The two major claims of the investigation are the hostility of the OSUMB culture and Jon Waters' failure to address these issues. I'll address some of the issues in the order of the report...

Midnight Ramp

Midnight Ramp (MR) is a unique experience as it is the only opportunity for every current member of the marching band to march together; during a game day two alternates in each row do not march. It can be argued MR also gave students an opportunity to experience something quite scary—marching out of the tunnel in front of 110,000 people—in a less-threatening, more-relaxing environment. Given that participation is not forced and students are able to cover themselves to their level of comfort (e.g. pajamas rather than underwear), I have no problem with this event. The only potential concern I have is if students are completely naked, which I do not remember from my tenure in the marching band. Other students may feel uncomfortable seeing this, which would be unacceptable. Barring that, if MR is a problem, I am shocked that it took the university this long to address the concern. Even decades ago, scoreboards were on and even night-time security stood at the gates of the stadium.

Nicknames

During my tenure in the band, not every rookie was given a nickname and very, very few would be considered sexually explicit. If students were given sexually explicit nicknames and did not want them, this behavior is totally unacceptable. However, I have always found it disturbing when people trying to promote tolerance are at the same time intolerant of the choices made by the people they claim to be protecting. In the news the past few days, the band members dubbed "Joobs," "Tulsa" and "Tiggles" have come out defending their nicknames as consensual and something that made them feel closer to the band family. It appears the investigators failed to follow-up with any of these students, but rather painted the broad-brush implication that they were all sexually harassed.

The other issue I have with the investigation is that it does not address the time frame of these nicknames. Without a time frame you cannot properly address the conclusions in the report. If these 24 nicknames were all given the same year, then the culture would certainly be VERY disturbing. If the nicknames were spread over an 18-year period, then it would appear these nicknames are either isolated exceptions or a sub-culture that needs to be addressed.

Furthermore, if it is found that no students were given nicknames that made them feel uncomfortable in the past two years than Waters has made a positive impact. I do not have the answers to these questions, but they are questions that should have been asked.

As far as nicknames being published in the alumni directory and on the back of "row" T-shirts, in my experience this practice has always been voluntary and is not so different from filling out your complete name and a preferred name on a survey. Some members embraced their nickname so much that other band members did not know their actual name. These alumni wanted their nickname in the roster so their fellow alumni could find them.

Tricks

My recollection of tricks in band was finding out some talents members could have that facilitated getting to know others. ("Oh, you're the one that has the speech from the Millennium Force from memory," for somebody that worked at Cedar Point.) Many of the tricks listed in the report are disturbing and vulgar. Even if they were consensual, that does not mean people want to watch these behaviors. However, I would also go back to context. Without a time frame of these behaviors it is difficult to ascertain if this is a broad cultural issue or isolated sub-culture. I have heard from some alumni that many of these date back to the early to mid-2000s suggesting that this issue may have been dealt with. However, the investigators were very incomplete in their research.

Rookie Introductions/ Rookie Midterms & Physical Challenges/ Trip Tic

My experience with these is very different than those described in the report. In fact, I am speechless with some of the behaviors described and appalled by the Rookie Test (Exhibit A). I believe there is no place for this. I remember Rookie Introductions as singing your high school fight song, to which the rest of the bus would often join in, and telling a joke. Midterms often consisted of marching band history (there is some of this in Exhibit A) and a Script Test (where you would have to complete a script chart with the required number of steps). In fact, I remember taking the script test in my later years in the band as well. Trip Tics often had some information about where we were going (much like a AAA Trip Tic) and a few jokes, but were never directed at individuals and nothing like in the report.

Regarding the investigation, buses have often been staffed by not only the three members of the OSUMB staff in the report, but also by members of the school of music (e.g. Richard Blatti and Russel Mikkelson). If this issue was so widespread, why are there no citations made in the report by Mr. Blatti? Furthermore, a documentary crew followed OSUMB for an the entire season (I believe the DVD release was entitled "The Pride of The Buckeyes"). Why have these journalists not been questioned, since they were not only there but impartial parties to the investigation? Once again the methods of this investigation are so poor it is impossible to conclude whether this is a broad cultural issue or an isolated sub-culture, nor to determine if things were improving under Waters.

Songbook

As mentioned on many occasions, the song book was an underground publication by some band members. The song book was not endorsed by the OSUMB staff and, according to exhibit B, the last revision was 2006. I would argue the majority of the songs were outdated and never sung; if they were sung at all, it was certainly not in public. Moreover, a likely reason why the last revision was in 2006 was that the staff has clamped down. The other ignored fact is that many of the songs are more representative of a national band culture—you'll find the same fight song lyrics sung around the country—and part of a national pop culture sung at piano bars around the country. I even heard one song sung by a British band on a bus in the UK. In other words, they are not unique to OSUMB.

Summary

In summary, I find some of the behaviors in the report unacceptable and hope they are isolated incidents and no longer occurring. I know many school districts in the area have training videos accompanied by quizzes for all their teachers in areas like safety, sexual harassment, tolerance, etc. I am amazed that a university of this size and resources has not implemented such a process for all students in groups that must be Title IX compliant.

However, I also find the investigation by the Office of University Compliance so poorly conducted that the conclusions reached are unjustified. Assumptions are made that students listed in the report were in a hostile environment, when the testimonies that have been released following the investigation state just the opposite. The sampling was not representative nor random, but rather focused on specific allegations and incidents that make it impossible to ascertain the overall culture of the band. In fact, the best tool for this Student Evaluation of Instructions (SEIs) were noticeably absent from the report. With no time frames, it is impossible to determine how things have changed under Waters. In fact, the report suggests he submitted a list of changes that he has implemented, but for some reason these are not included. It appears to me the goal of the investigation was to find Waters guilty and not actually determine the general culture of the band or whether Waters has made strides in improving some of the issues described in the report. Furthermore, I believe by releasing the nicknames and "tricks" to the media, the University may have violated FERPA and perhaps Title IX. The students can easily be identified and no less than two female students have come out at feeling harassed because of the report. Furthermore, by publicly releasing the contents of the songbook, now many OSU band members who never had access to the songbook (as well as high school students that look up the OSUMB) have access to every song. This action is socially irresponsible.

The poor quality of the Office of University Compliance investigation and President Drake's hasty and impulsive decision has arguably brought the public image of the university more harm and shame than the immature actions of some of the past band members. I am saddened that the original recommendation, to keep Waters at the helm, was ignored as I think Waters was/is uniquely qualified to continue to improve the deficiencies in the band culture due to his experience as a member. I stand with Jon.

Thank you for your time,

Dr. Patrick Herak
OSUMB 1991-1995
B.S.E. 1996, M.S. 2001, PhD 2010

As one member of a family that first set foot on the grounds of The Ohio State University in 1922 and as a former member of the OSUMB, I was floored by the abrupt termination of our director, Jon Waters, this summer. It is astonishing that a person's career could be so greatly affected by the flawed report that was presented to our newly installed President. As a prudent administrator, one would have thought that President Drake would have taken more time to fully assess the "standing and history" of the band and measured the depth and validity of the research in which the report was based on. Statements from two or three malcontents and their selected "witnesses" does not measure up to a fully comprehensive review of the band, its conduct, and its character; especially when a far greater pool of current and former band members are available within the Columbus Area willing to be interviewed. I am especially concerned about two aspects of the report and one divergence from written policy: 1. The Midnight Ramp in underwear which has been panned by the University and Media; 2. Ms. Bork's roll as a witness (a physical therapist /volunteer for 18 years); and, 3. Failure of the University to adhere to its own policy regarding personnel interviews First, I fail to see the difference between the "midnight ramp" and the "bi-annual undie run" conducted at the University of California - Irvine and other colleges around the country? By simply googling...undie run, numerous colleges come up! If OSU's Ramp is sexualized then why aren't. all the other runs which receive the blessing of their universities? Perhaps, President Drake would like to provide a supplemental report on the differences between OSU's undie ramp and Irvine's undie run, the latter of which it appears he condoned while servicing as its president? Second, as I understand it from the official report, a volunteer of 18 years (16 years of which were under Dr. Woods directorship) suddenly became repulsed by the Band's conduct? It took this individual 16 years to build up the courage to confront the University of the alleged sexualized conduct of the band? Her concern regarding the band trips and alcohol abuse only started

during the last two years of her 18 year involvement with the Band? Really? Therefore, is it logically to assume that during the initial 16 years, the band members were saints? Really? AND finally, hearing that the University did not follow its own policy in advising Mr. Water that he could have his attorney present while being interviewed by Title IX personnel is most distressing. It supports the public perception that the exercise was a rush to judgment and handled unprofessionally. I take heritage as a Buckeye, my years of serve in the band, and my estate gifting very seriously and feel that insufficient effort and professionalism went into this report resulting in an imprudent action having been taken by the President and supported by the Board of Trustees. Anyone and everyone can make a mistake (we are all human), the University leaders should not compound their mistake by becoming stubborn and not allowing the numerous flaws within the report to be further investigated and corrective action taken. Please pass this correspondence on to anyone of authority that you feel should hear (and will listen to) an opposing view.

Richard ("Rick") I. Johnson

Class of 1974

Daniel R. Kiracofe, Ph. D.
3628 Burch Ave
Cincinnati OH 45208

Michael V. Drake, MD
President
Ohio State University
205 Bricker Hall
190 North Oval Mall
Columbus OH 43210

Dear President Drake,

I am writing you in regards to the recent termination of Jonathan Waters as OSU band director.

As a taxpayer of the State of Ohio, an alumni of OSU, a lifetime dues-paying member of the alumni association, and an alumni of the marching band, I am disappointed in how this situation has been handled. I have three main objections: First, the Glaros report was greatly exaggerated. Secondly, Jon was in fact actively working improve the band's culture. Finally, Jon was not afforded any due process.

First, the finding of the Glaros report were exaggerated. The report makes it sounds as if the marching band is a completely out-of-control fraternity from the movie *Animal House* or worse. From my personal experience as a member of the marching band from 2001-2002 I can state that this was simply not true. Many of the items mentioned were rare exceptions and not the norm: For example: My rookie name ("Gilligan") was not sexual offensive. I never witnessed any groping or anyone trying to remove articles of clothing during "rookie introductions". I cannot recall ever taking a "rookie midterm". I never received a copy of the "Songbook". I never witnessed a "flying 69" or a game of "roller bus" on a bus trip. Several of the witnesses interviewed in the report have already publicly stated that their comments were taken misrepresented (<http://www.nbc41.com/story/26249658/osu-band-witness-highlights-inaccuracies-omissions-in-report>).

Secondly, most if not all of the activities in the report that were reported accurately (as opposed to the ones that were exaggerated per my comments above) had been going on for many decades before Jon became director. For example, I participated in a Midnight Ramp in only my underwear in 2001 when I was in band, and it was a well-established tradition at that point. The only way to hold Jon Waters accountable for something that pre-dated him by decades is if he was not actively working to change it. In fact, Jon was working to change these traditions, as documented by Dr. Richard Blatti in his performance reviews (<http://www.dispatch.com/content/stories/local/2014/08/13/Ohio-State-releases-Waters-evaluations.html>):

"Jon is confronted with many years of 'tradition' and many well-meaning alumni whose proclivities and excesses need constant but gradual attitude adjustment. Jon has already begun to address these predispositions and is courageous in tackling some of the more- extreme views head-on." It seems inconsistent to me that his performance review would rate him as exceptional and praise him for doing the very thing that he was accused of not doing when he was fired.

To give a specific example of a positive change implement by Jon Waters: When I was in band in 2001, rookies (first year band members) were expected to purchase Gatorade and snacks for their entire section for each and every home game. I spend over \$100 out of my own pocket buying Gatorade for the rest of the percussion section. The older members of the section did not contribute any money towards these purchases. Jon has eliminate this "caste" system, making all members of each section contribute equally towards game-day refreshment purchases (<http://www.nbc4i.com/link/706939/pdf-osu-alumni-band-statement>). This may seem like a small thing, but the old system contributed to a culture where rookies were treated as second class citizens. Organizational culture is a hard thing to change. If you want to eliminate a culture of hazing, you have to start with the things like this that contribute to it. This is precisely what Jon Waters was doing.

Finally, Jon Waters was not afforded the due process that he should have been granted. As I understand it, the allegations contained in the University's Investigation Report were not presented in writing to Mr. Waters until after he was given the choice to either resign within eight hours or be terminated. Jon was not given the opportunity to respond to the allegations.

I knew Jon Waters personally when I was in the band in 2001-2002. As graduate assistant director, he was never anything less than completely professional. The current situation has greatly misrepresented his character.

Therefore, I believe that Jon Waters should be re-instated as the director of the marching band.

I would ask for your acknowledgment of receipt of this letter, and for your feedback on this matter. Thank you for your time,

Daniel R. Kiracofe, Ph. D.

2100 Perkins Drive
Springfield, Ohio 45505

July 31, 2014

Mr. Archie Griffin
President, The Ohio State University Alumni Association
Longaberger Alumni House
2200 Olentangy River Road
Columbus, Ohio 43210

Dear Archie,

I understand that you were at yesterday's meeting with Brian Golden, president of the TBDBITL Alumni Club, and President Drake. I'm writing to you because I'm an alumnus of The Ohio State University, a former member of the marching band, and a current member of the Alumni Marching Band.

You and I have met a couple of times, most recently on the Buckeye Cruise for Cancer a year and a half ago. I played in the marching band during the years you were on the football team. You got to hear me play, and I got to see you play. I think I got the better end of that deal!

You know what it is to be the absolute best, Archie. Your two Heisman Trophies are a testament to that. I also know what it means to be the best, having earned a spot in the organization widely recognized as the best marching band in the world.

I'm sure you remember that Coach Hayes frequently talked about the importance of the marching band. He was very proud of us, and he understood how important a good band can be in motivating the football team and inspiring the fans. He referred to us as "the second-hardest-working group on campus."

You are no doubt aware that I'm writing in support of Jon Waters, and that he be reinstated as the Director of the marching band. I know Jon personally. I was in the Alumni Band during the years he was its assistant director. Sometimes when he wasn't directing, he would get his tuba and play along with us. Jon is an exceptional musician, an outstanding director, and a great leader. He has the knowledge, background, and ability necessary to be the band director. His imagination and innovation have gotten the marching band, and, consequently, the university, worldwide acclaim. He has the admiration and respect of the band members. Jon is absolutely the best-qualified person to lead the marching band, as well as to continue the efforts he has already implemented to fix its problems.

I believe that the firing of Jon Waters was unfair and unjustified. I urge you to represent the thousands of alumni who feel the same way as I do, and to help persuade President Drake that the proper thing to do is to reinstate Jon Waters immediately.

Thank you, Archie.

Sincerely,

Brian Lewis

B. Sc. Business Administration, The Ohio State University, 1976

The Ohio State University Marching Band, 1972-1976

"4" dotter, 1975, 1976

"1" dotter in the Alumni Band, 2006

Brian C. Lewis

Posted by WeStandWithJonWaters WebAdmin 32sc on August 14, 2014

Dear President Drake: I am writing to express my grave concerns about the "Investigation Report" regarding the complaint against Jonathan Waters, and the action you have taken based on this report. No doubt you have heard the "Investigation Report" described as being "deeply flawed" and "biased." In this letter I prove those claims. I apologize in advance for its length, as the "report" has so many shortcomings that it will take several pages to document them. In the interest of brevity, I will only address the most egregious of those shortcomings. Please have the courage to read and understand this entire letter, and to send me an appropriate, non-automated response...

I realize that you do not know Jon Waters. I do know Jon; and because I do, the nature of the "Investigation Report" is more obvious to me than it might have been to you. Nevertheless, there are any number of errors which should have stood out to an educated man.

The authors of this "report" have an agenda. The slanted way in which it was written, the select few witnesses who were interviewed, the reliance on "evidence" from *six years* before Mr. Waters was named director of The OSU Marching Band to indict him, all of this tarnishes the reputation of The Ohio State University as one of the great research institutions in the world. Perhaps the biggest accomplishment of the investigators was to find as many as twelve people who would say negative things about Jon Waters. And even much of they said was reported inaccurately, as you would know if you've been watching the news lately.

Let's start with the Executive Summary, on the first page. **It contains what the authors want you to believe, regardless of whether it is substantiated in the report.** Note how it refers to "secrecy oaths," but when you read the report, only one witness ever mentions such a thing. **Furthermore, the authors imply that the Band's culture is "sexualized."** Conspicuously absent is any definition of "sexualized." **The term is thrown about as if we all agree on its meaning, and as if it means something horribly bad. Why wouldn't the authors define it?** Is it possible that a "sexualized" nature exists within our entire culture, not just the Marching Band?

If you look at Page 3 of the report, you see that the investigators claimed "Conclusions were made using a preponderance of the evidence standard [sic]." In Footnote 3, they say that they interviewed specific people recommended by the complainant and witnesses. The investigators even admit that they "did not randomly interview current Band members for this investigation." **When one only looks at a tiny, biased fraction of the evidence and refers to this as a "preponderance," the consequent report is unbefitting of an institution of higher education.** That the Marching Band Director would lose his job based on this report is a travesty.

On Pages 4 and 5, there is a discussion of the Midnight Ramp. No doubt you have seen references elsewhere to a fund-raising run done in underwear, and photographs of students in underwear jumping into Mirror Lake. So we must assume that the real issue wasn't underwear.

Furthermore, multiple witnesses "indicated that participation in Midnight Ramp was not required." (How often did the "report" cite "multiple witnesses?") Nevertheless, the authors attempt to paint Mr. Waters in a negative light because he was in attendance. **If you read further, you find that there had been an incident of alcohol poisoning at a Midnight Ramp in some year previous, and because of that, the staff committed to be there.** There can be little doubt that had Waters not been present, the investigators would have faulted him for that.

On Page 9, regarding the Trip Tic, the report says, "One student stated that the only reason Waters banned Trip Tic was because the percussion instructor asked him to ban it when it had cruelly disparaged the instructor's girlfriend." How would the student know Jon's reason for banning Trip Tic? Are we to believe the student is clairvoyant? Even if Waters had stated that this was his reason, the witness's statement is hearsay. **Note that only one student mentioned this. Nevertheless, in their attempt to disparage Waters, the authors use one person's statement as if it is undisputed fact.**

Before we leave the Trip Tic issue, note that on Page 9 the report states "Smith and Hoch were not aware of the Trip Tic still being published. [sic]" Two paragraphs previous to this, it states that staff members "were not supposed to see it [Trip Tic]." **Why were they asking people who weren't supposed to see something whether it still is being published? This is beyond mindless.**

On Page 10, the report states, "One witness indicated that students brought a box of pornography on the bus and shared these magazines with other students." **Again relying on the statement of a single witness (when it would have been easy enough to corroborate), the authors are attempting to paint Jon Waters as being willfully ignorant.** A standard Greyhound bus will hold 53 passengers. With a travelling party of 225 bandsmen plus staff, the Band travels with six busses. I assert that Jon Waters could not have been on all of them at the same time; nor could he have known everything that happens on all the busses. Evidently no student filed a complaint about the supposed pornography; if any complaint had been filed, it doubtlessly would have been included in the report. Citing that witness's statement in this report is entirely unjustifiable, and it is further evidence that the investigators had an agenda.

On Page 11: "One witness stated that Waters texted dirty limericks to students." Again, just a single witness is relied on for this claim. Furthermore, this would have been easy enough to verify with other witnesses or electronic records. **The investigators apparently didn't do very much investigation. They were content to damage the reputation of Waters with an unsubstantiated charge. They would include 69 pages of second- and third-hand "evidence," most from six years prior to Waters being named director, but not so much as a screen shot of texted dirty limericks?**

Also on Page 11: "One witness described the Band's long-term culture as 'sexualized.'" The witness then tells how an upperclassman described sex with his cheerleader girlfriend. **Even begging the question that we agree on what "sexualized" means, one witness's account of a single incident is hardly justification for characterizing the culture of the entire Band, much less "the Band's long-term culture."**

On Page 13, we find the answer to what you probably thought was a rhetorical question on the first page of my letter. **The writers of the report repeatedly refer to the “sexualized culture” of the band, without defining it, so that with verbal sleight of hand, they could morph “sexualized culture” into “sexual harassment.”** To quote the report, “The university’s Sexual Harassment Policy 1.15 makes clear that **such** “harassment....” In one cleverly worded sentence, the uninformed and uncritical reader is led to conclude that everything foregoing was, in fact, harassment. This is shameful. It’s almost as shameful as terminating someone’s employment based on this report.

On Page 17, the report includes allegations from Pam Bork, who, in any other circumstance, would be described as a “disgruntled former employee,” possibly followed by the phrase “with an ax to grind.” In this report, however, her words are treated as if they are undisputed truth. There are people who have been around the band far longer than 18 years who could have been interviewed, but weren’t. **Not only that, apparently the investigators could not find and interview any of the other “horrified” witnesses to which Pam Bork refers. This suggests very powerfully that such witnesses do not exist. Finding them and interviewing them would have strengthened this report, but it wasn’t done. Science, which is implied in the term “investigation,” is about repeatability, not about finding exceptions.**

“Bork then referenced a sexual assault that had occurred as what she feared would come to pass.” **So the writers of the report want us to conclude that because Pam Bork says there was (in her opinion) excess alcohol consumption in California, a sexual assault occurred somewhere. That’s quite a stretch.**

On Page 19, “The information provided by Bork demonstrates that the Marching Band’s physical therapist put Waters on notice of issues concerning alcohol consumption and the Band’s sexualized culture in September 2013.” **Again, a single witness.** Not to mention that sentence was written as if it were intended to be quoted out of context, given that Bork *was* the Marching Band’s physical therapist at the time.

“Given the nature and volume of the information available to Waters, he had knowledge of sexual harassment that created a hostile environment.”

Within the space of two sentences, the report’s authors have leapt from a “sexualized culture,” whatever that may mean, to “sexual harassment” as a proven fact. By now, I trust that you are seeing a pattern, President Drake. This was not an investigation. It was a hatchet job. A character assassination. Someone’s vendetta being implemented by the university. A professional lynching.

Also on Page 19, “On July 19, Waters provided a document describing his thoughts about the Band’s culture and his efforts to improve it; the document does not change the analysis in this report.” **Why not include the document so the reader can decide? Perhaps because it didn’t support the predetermined conclusion?**

One more thing I will point out as evidence that the report writers have an agenda: On Page 22, in the section entitled “Conclusion and Recommendations for Corrective Action,” one bullet

item is "Understand the connection between alcohol and drug abuse and sexual harassment or violence;". Drug abuse? Where did that come from? A computerized scan reveals that the word "drug" occurs nowhere else within the entire document. How, then, did this end up as a conclusion? Can anyone possibly believe that the writers did not have an agenda? Similarly for the word "violence." It is used once in the body of the report, on Page 10, "... one witness observed that some of the songs went so far as to glorify violence against women." But if you look at the Conclusion and Recommendations, the word "violence" occurs twelve times! Twelve times! It occurs three times in the expression "sexual harassment and violence" and nine times in the expression "sexual violence." So the investigators have gone from "sexualized culture" to "sexual harassment" to "sexual violence" based on no evidence! How much more obvious could it be that they have an agenda?

I hope by now, President Drake, you understand just how one-sided, unjust, deeply-flawed, and unjustifiable this "Investigation Report" is. The people who did this so-called "investigation" and this slander pretending to be a "report" should be disciplined. Jon Waters should be reinstated, with your profuse apologies.

It takes a big person to admit and correct his mistakes, especially a mistake of this magnitude. Thousands of Ohio State alumni are hoping that you are a big enough person, and will correct the horrendous mistake of firing Jon Waters.

Sincerely,

Brian C. Lewis

Brian Metzger

#WestandwithJonWaters

I was a sousaphone player in the OSUMB from 1993-1997. I came into the band as a pretty naive kid, into a culture rooted in the military that was by anyone's account like any athletic team. The long history about where exactly the band belonged - in the Music School or in the Athletic Department - attests to this. It was not a classroom as much as a team.

Reading the report in the context of an athletic team or military unit can bring some perspective, helping to compare apples to apples. It doesn't change the facts. But it tempers one's rush to judgment.

Nevertheless, even among the athletic and military culture, I was never forced or required to engage in any behavior that I objected to. And I never suspected that my spot was in jeopardy if I refused. In truth, I was never even in a position to "refuse" publicly. I was protected - warned and sheltered by men and women who were like big brothers and sisters.

I became a Christian during my junior year at OSU - I was not one coming in - and am a missionary today. My own mores and sensitivities only increased during that time. But I suppose, like chaplains in the military, I felt that I would work toward the betterment of the organization from within - I had and still have much respect for TBDBITL - and that any other means would actually be destructive to the organization I had become so fond of and one that had given me so much.

Unfortunately, this is what President Drake's decision is doing.

Have the full extent of the changes come too slowly? Admittedly, yes. I was in the band 16 years ago. Changes have come. But a wholesale overnight change of the culture at the moment Jon Waters became director would have been an impossible task. Jon, as a man who was actually moving the band in the right direction, has been publicly embarrassed, shamed, and blackballed, yet he was uniquely the person to do the very thing the university desires.

I'm deeply grieved because there was a better possible outcome in all of this, a more redeemed outcome: a cleaned-up culture with the aid of the university, with Jon Waters still at the helm, and relationships restored. Instead, there's been deep embarrassment and destruction all the way around.

Reasonable possible outcomes could have included a Title IX compliance officer permanently attached to the band, an official visit from the President of the university and legal affairs warning the band of the pending consequences for Jon Waters, the associate staff members, and students themselves, along with a presidential (and parental) embrace that said, "This is unacceptable but we'll move forward together for your good and ours."

We unfortunately don't live in a world where wisdom can prevail, but in a litigious media saturated one that salivates on the salacious. The university has fed that hunger, hypocritically covered themselves (having turned a blind eye for decades - university police and stadium staff have been complicit in "midnight ramp" which bears the remarkable similarity of being as benign as jumping in mirror lake), and tarnished a man and his career.

All other athletic teams and marching bands across the country are now on notice. You get a do-over. It's nothing to laugh or joke about. You get a chance to clean things up. I wish Jon Waters had that chance. Don't waste it.

August 4, 2014

Mr. Chris Glaros
The Ohio State University
Assistant Vice President of Compliance Operations and Investigations
1534 N High Street
Columbus, OH 43201

Mr. Glaros,

I write to register my concern about your treatment of The Ohio State University Marching Band Director, Jon Waters. I am an alumnus of Ohio State (B.S. Actuarial Science, 1998) and a proud former member of TBDBITL (Sousaphone, 1993-1997). Your report, which precipitated the firing of Jon Waters, and its release to the media has soiled not only Waters' reputation, but the reputation of the Marching Band, Alumni, and the University.

At issue for me are the following:

1) The years associated with many of the details of the report (including nicknames, rookie tricks, etc.) are not included. The deliberate absence of these dates was necessary to paint the picture to prove the hypothesis, rather than discovering its validity. Many of the details predate Jon Waters' tenure as Director of the Marching Band. Indeed, there is no clear chronology in the report. A report seeking to communicate the truth would have included that. It reads as if all events happened in the same fall season, not spread out over multiple years and even in different bands. This was irresponsible and appears to be purposefully deceptive.

2) Exhibit B, an unofficial songbook, is also provided without context, again painting a picture that is entirely inaccurate. Once again it appears to be a deliberate attempt to shape opinion. The sheer shock value of the document ought to attest to the kind of work it is. It is intended as "off color," or "blue," "insult" comedy. While it is not comedy that I personally find entertaining, it is one that nevertheless exists, and it survives underground generation after generation - despite repeated crackdowns - precisely because it is so over-the-top. It survives in the hands of that small element that enjoys it. But the perception that it was widely distributed or extolled is patently absurd. Nevertheless, this assumption is now repeated by media outlets across the country - verifying the effect of the report on the opinion of the general public. Further, upon the irresponsible release of the book by the University to anyone with internet access - your floodgate far surpassing the trickle of viewers it previously had - you may have subjected Marching Band members to further verbal and physical abuse in away stadiums where our rivalry sometimes turns to hostility.

3) As has now been widely noted, only one of the students whose nicknames appeared in the report was actually interviewed, and the interviewer did not even ask for her opinion about the very thing for which she was mentioned. The number of interviewees was abysmal and only those suspected of corroborating the forgone conclusion were included. Furthermore, there was clearly no suspicion of motive on the part of the complainant or the hand-chosen witnesses. I do not suggest that motive should negate their concern, only that it should be considered, much as

my motive is inevitably being used as a filter for my comments. The inclusion of more interviewees in the process would have countered the very real possibility of bias and even revenge.

4) Sadly, Jon Water's own reply to the allegations listing in detail the changes he was making in the band, after full cooperation with the University investigation, were left out of your report. A truth-telling report would have included student behaviors and both Waters' preemptive and responsive actions.

5) There was no mention in the report of the ways in which the University was complicit - either by turning a blind eye, failing to provide resources, or by actually participating in the events mentioned. "Midnight Ramp," like the Mirror Lake jump, has been attended by University Police and Stadium officials have provided lighting, scoreboard entertainment, and access.

6) Mr. Waters' responses to actual allegations of sexual misconduct were handled appropriately, following procedure. The only mention of this again appears to be a deliberate distortion, with an explicit suggestion that Waters' botched his responsibility in this. Where was Athletic Director Gene Smith's responsibility in that decision noted? Even so, is it not the responsibility of your office to make sure not only that staff know protocol, but that their decisions comport? If faculty can expect to be assailed publicly for reporting, have you not discouraged them from fulfilling their responsibility?

7) That Mr. Waters was not given the resources for which he is being held accountable, nor given the time to finish the work, and is being held responsible for the totality of behavior of 225 marching members and additional student staff (not to mention the other bands) - both while in his presence and away - belies common sense. All faculty and staff should be on alert by the precedent set, a precedent of unfairness and heavy-handedness from an adversarial university administration which will neither afford due process nor proceed with integrity. Is your office not charged with both aid and compliance?

In all, the investigation was farcical and unworthy of the University stationery it was printed on.

My own experience in the Marching Band was not what was purported by this report. I became a Christian during my junior year at OSU - I was not one coming in - and am a missionary today. My own mores and sensitivities only increased during that time. I and others hosted a band Bible study attended by as many as 25. Like chaplains in the military, we worked toward the betterment of the organization from within, believing that other means would only serve to hurt the organization I had become so fond of and one that had given me so much. I offer this perspective not as a denial of any verifiable data but to express that the band 'culture' is not a monolith of sexual perversion, as has been so grossly portrayed. This is further attested by the volume of parents whose children and even grandchildren go on to participate with support and encouragement.

Let me make it clear: I do not condone and will not offer defense for sexual harassment or assault. Where they occur, violators should be punished and prosecuted appropriately. Surprising, Jon Waters is has been castigated for doing that very thing, and I write to defend him.

I do not deny that changes were needed, but Waters was changing an institution, arguably the single best group of ambassadors for Ohio State, from the inside, accomplishing both its preservation and reformation. Cultures do not change overnight. He was working persuasively with the students to inculcate lasting change for everyone's betterment. Jon Waters was making what was Best even Better and bringing further acclaim and money to the University in the process. He has been rewarded with character assassination.

Additionally, as far as one deems the Marching Band sexualized, that is a reflection of the culture at large, and the University shares the responsibility. Examples from society abound and need not be rehearsed, but permitting sponsored underwear runs at the very least sends a mixed message. Even the Student Wellness Center's Condom Club's videos available online refer to their wooden prop as "Woody" and the proper use of a "finger cot" (previously unknown to me) was demonstrated on the extended finger of the bronze Brutus Buckeye in the Ohio Union.

I recognize the responsibility of the University to protect students. I value that for my own child. But I agree with the TBDBITL Alumni Club Board of Governors when I say that the decision to fire Waters served no one. One can only assume that your deliberately untruthful report (for the reasons listed above) was written with the nefarious motive of offering up Jon Waters as a scapegoat.

I have always worn my Ohio State Alumnus status with pride, especially my association with TBDBITL. The latter continues, but I am for the first time embarrassed by my university, and I have removed my name from OSU solicitation rolls.

I have written a similar letter to the following parties: Governor John Kasich, Board of Trustees, Archie Griffin, Betty Montgomery, and David Axelrod. Please provide me with confirmation that you received my letter and I request feedback regarding this matter.

Sincerely,

Brian Metzger

Analysis of Percentage of Women in OSUMB

Posted by WeStandWithJonWaters WebAdmin 32sc on August 04, 2014

Letter to the Dispatch Editor in response to "Ohio State's marching band has few women compared to others in Big Ten":

As a female alumna of the Ohio State University marching band, I feel compelled to clear up some details after reading Collin Binkley's article about the band on the front page of the Sunday paper. Over the past few days, several of my fellow alumni members have written wonderful letters to the Dispatch, President Drake and other news outlets. I am a very data driven person, so I have spent the last 48 hours gathering as much information as I can about two major issues I have with this article...

My first concern is Mr. Binkley's point that women are rarely selected to be squad leaders in the marching band. As a four year member of the band, I spent 2 years serving as a squad leader, an assistant in 2004 and a head squad leader in 2005. Feeling concerned that perhaps my perception of the number of female squad leaders was skewed by the 8 years that have passed since I was in the band, I posted a request on the official TBDBITL Alumni Facebook page asking that anyone who had or was a female squad leader in the band let me know their name, their row and what years they served as squad leaders. Within ten hours, I had the names of 195 women who have served as squad leaders since women joined the band in 1973. And this list is still growing. In fact, my row has had a woman serve as an assistant or head squad leader, and for 4 years both, for every year except one, since 2001. This number does not include the 51 women who have served as head managers, librarians and secretaries for the band starting as far back as 1947.

The other concern I have is the comment regarding the ratio between men and women in the OSUMB as opposed to other Big Ten bands. The author specifically mentioned our friendly band from that place up North, so I did some researching on my own. Using Michigan's 2013 roster that is posted online, I discovered that when looking at the entire band, 42.44% is made up of women. This is not quite the equal makeup that Mr. Binkley implies, but it is close. However, if you take into account that the OSUMB is made up of only brass and percussion, the picture changes quite a bit. Only 22.15% of Michigan's brass and percussion sections are made up of women. If we take away the woodwinds, flags and majorettes, something that OSU does not have, the percentage is actually LOWER than the 22.67% that represents the number of women in the 2013 OSUMB. Another Big Ten band, Penn State, has a similar issue. When looking at the Nittany Lion band only 22.22% of the brass and percussion sections are made up of women. Having a Bachelor's degree in Music Education from OSU, and having taught in a public school district for 4 years, I would love to believe that the stereotypes no longer exist that women play woodwinds and men play brass. And while ideas are changing, it is a fact that currently more men play brass and percussion instruments. To be honest, I'm okay with a band with a lower percentage of women, especially when an increase tends to mean the women are dressed in suggestive glittery attire, and twirl flags or dance provocatively on the field. I find those choices to be degrading to women.

I urge you to please look at the many stories being shared by the women alumni of the OSUMB. We were not abused or mistreated. In fact, the male members became our friends, teammates and brother-in-arms as we spent countless hours learning difficult drills and memorizing challenging songs. Rather than being sensitive and delicate girls, the women of the OSUMB, both past and present, are strong, confident and empowered members of society. And we owe much of that to what we learned and gained from the band. I am just as proud to be an alumnus of the OSUMB as I was after I marched my last game. And in my heart they have always been and will forever remain TBDBITL.

Jenna McCoy
E-Row 2002-2005
BME 2007

August 3, 2014

President Michael Drake

205 Bricker Hall

190 North Oval Mall

Columbus, OH 43210

Dear Dr. Drake:

Before I could even walk, I already loved The Ohio State University. My grandpa, my parents, my uncle, and countless family friends made it clear that their years at OSU were priceless. We made so many trips to campus that it has always felt like home to me, and I knew each time that those brick buildings and crisscrossing paths were hallowed ground. When it was finally time to apply for college, there was only one choice in my mind, and my most precious dream came true when Dr. Jon Woods read my name aloud as a member of "The Best Damn Band in the Land". Each time I put on my uniform, I proudly felt the weight of decades of Ohio State traditions and history: I was marching for Eugene Weigel, Tubby Essington, and the other pillars of band history I'd learned about. Moreover, I was marching for Woody, Archie, and the other heroes of my parents' stories, as well as the hundreds of thousands of current fans across the country. As a five-year member of the band and current active member of the Alumni Band, I know firsthand the band's true culture and Jon Waters' impact on it. I am incensed at how they have been portrayed, and I am devastated that the university I love so dearly has gathered, disseminated, and acted maliciously on a collection of misinformation to destroy my biggest source of pride and its best leader ever.

Although this issue is of the utmost urgency, I have taken my time in writing to you because I spent several days conducting a detailed analysis of the Investigation Report released by the university. Always a diligent student, I wanted to ensure that I was fully informed regarding the situation. After closely reading and annotating the report, I was astonished at the preponderance of inaccurate and outdated information included, as well as the minuscule scope of witnesses compared to the wide range of band members and recent alumni (including myself) who have relevant information about the cited incidents and Mr. Waters' actions as Assistant Director and Director. I have always been taught that investigations should seek information with an open mind and then analyze that information to arrive at a well-reasoned conclusion. Sadly, it is obvious from the multitude of errors, irrelevancies, and contradictions within this report that this

investigation began with a pre-determined conclusion in mind and sought only evidence that supported that (extremely inaccurate) conclusion. As a scientist, you must agree that such a one-sided, incomplete "investigation" is, at best, mediocre, and at worst, insidiously calculated to do maximum damage to Mr. Waters and the band.

While I am extremely concerned that one of the premier research institutions in the country would release, yet alone make high-stakes decisions upon, a "report" of this nature, I am even more disappointed that you, as a new President, would rely solely on this information without seeking to personally experience the true culture of the marching band or meet Mr. Waters. In this first letter (because, yes, I have so much to say on this topic that you'll be hearing from me several more times), I'd like to introduce you to the man whose upstanding character this "report" has so cruelly assassinated. He is an innovative educator, an admirable role model, a passionate Buckeye, and a caring man of integrity: Mr. Jonathan Waters.

Two days after I made the band for the first time, Jon Waters knew my name. Me, a random scrawny horn rookie! I knew then that this Assistant Director cared about students. The next year, he came up to me before the first practice after tryouts and said, "Show 'em how to march!" I was so proud that he'd noticed my high marching scores that I thought I'd fly right off the field! I knew then that he cared about individual students. My fifth year, when a sideline collision at Michigan State caused the bell of my mellophone to slice into my chin, sending blood running down my face and onto my tie and crossbelts, it was Jon that I ran to. I will never forget the expression of deep caring that registered on his face when I approached him. As he sprinted down the field in search of a trainer at a velocity that most people reserve for rescuing their firstborn child, band members unaware of the situation wondered who had collapsed or broken a bone! To this day, the small scar on my chin still reminds me of Jon's concern for me as a person. Later that year, as I sobbed uncontrollably after my last Gray Day practice, he hugged me and said, "I know how hard it is!" I knew then that if anyone loved the band more than me, it was Jon Waters.

Throughout my five years in the marching band and seven years in the Alumni Active Band, I've watched Jon work and fight to make the band better, on and off the field. Much of the evidence presented in the Investigation Report occurred before he was Director, yet some of the incidents were specifically addressed by him at the time, even as Assistant. The report's claim that he "did nothing" about such incidents is a blatant lie, because I watched for five years as he was the one staff member who most often stood up for what was right and took steps to curb inappropriate behavior. In fact, he often received pushback and ridicule from band members for his firm stance on such behavior, yet he continued to work tirelessly to make changes. Even as Assistant Director, he systematically planned specific procedures and actions to encourage responsible behavior and limit poor choices. For example, I recall disagreeing with him in squad leader meetings about trip itineraries, because I wanted more sleep but he wanted to avoid opportunitics

for students to get into mischief. Likewise, he was constantly admonishing the few students who made inappropriate jokes and reminding us all of our duty to represent the band with honor. Through his courageous, tireless leadership, the outdated vestiges of inappropriate subculture (and the simple misbehaviors of some ornery college kids with questionable senses of humor) were dramatically reduced from my first year in band to my 5th year. In the following years, countless more positive shifts occurred as Jon gained more and more power to enact change.

When Jon became Director, I had no doubt that his unique leadership would propel the band to new heights, in performance and in positive representation of the university. He proved me right with incredible innovations in show design, impressive new traditions that highlight the core of what it means to be a Buckeye, and a new range of training programs and service projects designed to help band members become better people. Since I am now an educator, I know how sensitive and volatile classroom culture is, even without the added complications of long-held traditions, extracurricular activities, an extremely large class size, and the burden of intense public scrutiny on young students who are legal adults but still working towards maturity. Furthermore, I know that the inappropriate behavior of a few individuals is not representative of a larger culture, but of the poor choices of those particular individuals. Thus, I especially admire Jon's expertise at building on the strengths of the band and cultivating caring relationships with students in order to create positive change. By using the pride and positive traditions of the band to get members to buy in to his leadership, he was able to enact far more drastic and sweeping changes than any of his predecessors, while maintaining the respect and admiration of 225 diverse college students still trying to figure out who they are.

As a teacher, I understand that Jon's intense concern for each student is the single most important trait of a life-changing educator. Jon doesn't just want to make the band better; he wants to help each student become a better person. I admire how carefully he has planned guest speakers and training sessions to instill leadership and responsibility in band members. I've noticed how his eyes sparkle while discussing his dreams of helping students become better citizens through service, and I've witnessed the impact of those projects on the community and the students. Because of Jon, being a member of TBDBITL now means giving back to the community who gives you so much honor and praise. Because of Jon, the Ohio State School for the Blind has a nationally acclaimed marching band. Because of Jon, the families of cancer victims cherish singular moments of honor and respect from the OSUMB. Because of Jon, the band members involved in these and other acts of service are now more empathetic, compassionate people as well as better musicians and marchers.

All in all, there is no one better suited to continue moving the marching band forward than Jon Waters. No one could be a better leader for the OSUMB than Jon, because no one else has his unique blend of a true Buckeye heart, an educator's soul, and a drive for excellence. I am so proud to be a TBDBITL alumna, and I am even more proud of Jon Waters' work to make "the

best" even better. Because of Jon, the band has become a more respectable organization internally, with new, more positive traditions, at the same time as it has achieved international acclaim on the field. As evidenced by his extensive transformations so far, firing Jon takes away the University's best tool for positive change. I shudder to imagine the band's future without his unprecedented "tradition through innovation", and I urge you to reinstate him immediately.

Now that you are discovering the poor quality of the Investigation Report and the true nature of Mr. Waters and the marching band, his reinstatement as Director is clearly the only acceptable course of action. Together, you and he can collaborate to continue ensuring that the Ohio State University Marching Band truly remains "The Pride of the Buckeyes".

Please provide me with specific, non-automated confirmation that you have received and read my letter. I request your feedback regarding this matter.

Sincerely,

Jennifer Mitchell

OSUMB E-Row 2002-2006, Squad Leader 2005-2006

B.A. with Honors, Spanish, 2006: Summa Cum Laude, Phi Beta Kappa

M.Ed., Foreign and Second Language Education, 2007

Teaching & Learning Endorsement, Teaching English to Speakers of Other Languages, 2009

Columbus Area Writing Project Summer Institute, 2013

Life Member, OSU Alumni Association

Member, TBDBITL Alumni Club Board of Governors

August 7, 2014

President Michael Drake

205 Bricker Hall

190 North Oval Mall

Columbus, OH 43210

Dear Dr. Drake:

As you'll recall from my first letter, I am extremely upset about the way my beloved university has attacked the proudest experience of my life and one of the most admirable men I know. Since I can personally attest to various examples of outdated, inaccurate, and exaggerated "evidence" in Mr. Glaros' Investigation Report, I am astonished that a widely respected research institution would continue to defend it while ignoring the testimony of so many individuals with deeper knowledge of the marching band and Jon Waters' extensive positive changes. I am disappointed that I have not yet received your personal feedback about my first letter, and I hope to hear from you soon, as you should now have a deeper understanding of Mr. Waters' admirable character and his extensive work to help all band members grow into better people.

This time, I'd like to introduce you to the true culture of The Ohio State University Marching Band. As a five-year member and two-year Squad Leader, I assure you that the "sexualized" and "hostile" culture depicted in Mr. Glaros' incomplete and biased "report" is absolutely NOT representative of the OSUMB. While some members did engage in inappropriate behavior, these were isolated incidents that are not reflective of the overall character of the band. Moreover, many of the examples cited in the report predated Mr. Waters' term as Director by at least several years, and he specifically dealt with the vast majority of those incidents, either as Assistant or Director. To discerning readers, the lack of years in Mr. Glaros' collection of "evidence" is extremely concerning; it is either very sloppy work or a deliberate attempt to misrepresent the culture of the band by shocking readers into believing that such incidents occurred much more often than they actually did. Likewise, Mr. Glaros' "report" misconstrues isolated anecdotes and outdated exhibits as prevalent and condoned, when they were actually rare, extreme, and prohibited. Most importantly, the "report" fails to include the numerous steps that Mr. Waters took to punish and eliminate such behavior and refuses to take note of the respectable actions of most band members.

What is the truly widespread, representative culture of the marching band embraced by all members? It is an honorable culture of perseverance and unity that inspires members to put aside personal exhaustion, pain, and challenges in order to achieve excellence for the glory of the band and the university.

I first experienced the culture of the marching band as a sophomore in high school, when one of my mom's colleagues brought me down on the floor of Skull Session. I soaked in the gleaming instruments, the rigid posture, the immaculate uniforms, and the resolute faces. I could see that each band member carried profound pride in a shared history mixed with a desire to innovate towards future greatness, and I knew, without a doubt, that I wanted to be a part of that tradition of excellence. That is the culture of the marching band.

When I began attending the OSUMB's optional summer practices, I found that the veteran band members leading the sessions shared a fierce drive for excellence to the point of perfection. I also found a welcoming, united family where members were eager to help, teach, and support everyone. For three months, these role models pushed me, encouraged me, and volunteered hours of their time to teach me individually. As I prepared for tryouts, I marched for two hours a day on my own, practiced my music, and often met veteran band members for additional practice or Summer Sessions, resulting in 2-5 hours of practice. Every day. For the entire summer. That's the culture of the marching band.

After persevering through two days of grueling tryouts, I was welcomed into a new family: E-Row. Through serious discussions and joyful celebrations, I learned that I was safe, I was valued, and I was responsible for pulling my own weight to keep the band great. I learned that some band members shared my core beliefs and others didn't, but we were all part of the same team, working toward the same goal. Veteran band members took me in as a little sister, teaching and supporting me just as they had when I was working to make the band. The third-year member who marched beside me took special care to take me under his wing, helping me learn to navigate the band and college life in general. His caring guidance helped me develop as a band member but also shaped my life philosophies, my major, and my career path. This summer, after learning about Jon Waters' termination and the unreasonable nature of Mr. Glaros' "report", he called me from Virginia because he knew I'd be upset and he wanted to check on me. That's the culture of the marching band.

Did some band members behave inappropriately? Sometimes. However, I didn't interpret those incidents as the culture of the band, but as the behavior of some college students who embraced prevalent societal norms encouraged in popular media. There was no more inappropriate behavior in the band than on the campus as a whole; rather, I felt safer and more respected with

band members than in other situations. Even in the rare case that an older band member was mean to me, another would immediately stick up for me. When I was stressed or upset (about band, school, or just college life), I knew where to look for hugs and encouragement: my band family. Even if we were years apart, even if we had little else in common, we shared an unbreakable bond. When I walked across campus and saw another student in a marching band t-shirt or jacket, we'd smile and say hi like best friends, even if we barely knew each other. As a tiny freshman on OSU's massive campus, there was nothing like a smile from a senior to make my day. That's the culture of the marching band.

We inspired each other. We defended each other. For five years, we challenged each other to be better marchers, musicians, and people. By embracing me without judgment as I stuck to my Christian values but allowing me to work with students who held other perspectives, the band taught me that diversity makes us all stronger. By giving me opportunities to mentor new members, the band helped me discover the joy of teaching. By showing me the power of leading by example, the band made me realize that even though I was introverted, I could be a leader. My fellow band members, directors, and experiences made me become my best possible self. I believed so much in the power of the band to change lives that I was constantly recruiting friends and acquaintances to join, and I still do. If the band was truly as Mr. Glaros' "report" depicted it, I would not have given countless hours in the hot sun and driving rain to help others become a part of it. As a squad leader, I sought to nurture, encourage, and challenge younger members just as my mentors had done for me. Determined to leave the band better than I found it, I worked passionately to ensure that each member of my row had a more positive experience, and I saw so many other squad leaders and veteran members doing the same. That's the culture of the marching band.

My last Saturday in uniform was one of the saddest days of my life. I still miss putting on those crossbelts and going out with my brothers and sisters to weave a history of excellence into a future of possibility. Fortunately, I now have an even bigger family: the Alumni Band. As an active member, I have gotten to truly embrace our proud history interacting with alumni of all decades. Again, these members have welcomed me, embraced me, and mentored me. We share a love of music, but we also share stories, advice, and wisdom. One night after practice, as we laughed and ate pizza, we realized that our table of friends spanned every decade from the 1930's to the 2000's. That's the culture of the marching band.

Above all, the culture of the band is an unwavering commitment to represent ourselves and The Ohio State University with honor and dignity. You can hear it in our deliberate chants. You can see it in our impeccable uniforms and spotless instruments. It flows through our crisp, precise movements and rumbles in the resounding beat of our music. Our backs are straight, our chins are held high, and our eyes are riveted forward with dignity and determination. Young or old, past or present, we are "The Pride of the Buckeyes", and we know it.

As a proud alumna of TBDBITL, I will not stand for the university's malicious and misleading attack on our collective character. I will not allow the most positive experience of my life to be vilified with a false focus on rare, extreme, and outdated incidents that Jon Waters specifically addressed. I know our culture is one of honor, and just as our fight song says, I will fight to the end to defend it. Once again, I urge you to reinstate Jon Waters as Director, since he is the embodiment of all the most positive aspects of the marching band's culture and the driving force behind innumerable positive changes. Moreover, I hope you will take it upon yourself to learn more about the marching band by visiting practices and performances in order to experience the true culture firsthand. Finally, I hope you will acknowledge that you acted without first obtaining accurate, balanced information so that you can support the TBDBITL Alumni and current students in our efforts to repair the falsely damaged reputations of Mr. Waters, the band, and its members.

Again, please provide me with your specific, non-automated confirmation that you received my letter. I am still awaiting your previous response and I request your further feedback regarding this matter.

Sincerely,

Jennifer Mitchell

OSUMB E-Row 2002-2006, Squad Leader 2005-2006

B.A. with Honors, Spanish, 2006: Summa Cum Laude, Phi Beta Kappa

M.Ed., Foreign and Second Language Education, 2007

Teaching & Learning Endorsement, Teaching English to Speakers of Other Languages, 2009

Columbus Area Writing Project Summer Institute, 2013

Life Member, OSU Alumni Association

Member, TBDBITL Alumni Club Board of Governors

Band director didn't deserve to be fired

Sunday July 27, 2014 7:45 AM

Who knew Ohio State University had the Softest Damn Band in the Land? The internal report issued last week in support of dismissing marching band director Jonathan Waters reads like satire.

It is apparent that the problem at OSU is not the band culture, but the bureaucratic and politically correct culture that could allow a report like that to see the light of day.

OSU terminated a respected director because band members acted like college kids.

They gave nicknames; they played around on bus rides. They even had a tradition of marching into the stadium in underwear.

What any of us would call hijinks, pranks, practical jokes, Ohio State University called grounds for termination. The report is a frightening bit of political correctness run amok and a chilling lesson to all current and future Buckeyes: Don't dare act like you're in college.

ANDREW MOODY Columbus

To All This May Concern:

As I sat on the stage of a recent TBDBITL alumni concert, in front of over 2,000 people at Lakeside, Ohio, I felt embarrassed and humiliated. These feelings were coupled with sorrow for what Jon Waters, his family, and the entire OSU marching band community.

While answering my patients' questions the following week about "sexual culture", I wondered how the university could be so wrong in slandering Jon Waters and the entire OSU marching band alumni. Doctors, lawyers, preachers, teachers, farmers, engineers, I first met Jon Waters when he joined the alumni band for its concert tour of Oregon and Alaska. He has been a director with the alumni band ever since. My wife, daughter and I got to know him better when we toured northern England with the band.

Since the firing, my many conversations with current band members and recent graduates have confirmed my good opinion of Jon. This sudden firing has shaken my confidence in the judgment of the administration of The Ohio State University.

Sincerely,

Brice R. Musser, O.D.

Dr. Drake,

I graduated in Social Work from The Ohio State University in 1969. The student culture has certainly changed over the years. The first big change came when 18 year olds were declared to be adults; if they had to go to war they should be able to vote on those sending them there. The position of dorm mother was done away with along with restricted hours. Co-ed dorms became the norm, instead of no visitors of the opposite sex permitted beyond the lobby, they can now stay overnight. I had to put a skirt on over my cut-offs to eat the evening meal in the dorm as it was evidently not appropriate for a girl (we weren't women then) to wear shorts to dinner. Times have changed. These are young adults now, free to choose their lifestyle.

If the band members will be chastised and their leaders fired for having access to lewd lyrics (no one was forced to sing them), the football team and other groups must be prohibited from listening to and singing today's rap music with its explicitly, misogynistic and violent lyrics. My husband was in the band in 1964 and he said they had some "dirty" lyrics to songs but nothing as bad as the ones he learned on the play-ground growing up in Lima, Ohio.

I have spoken to many alumni in the past week and all feel this has been blown out of proportion and is no more than a reflection of college life in general. One acquaintance is a recent graduate and now in charge of religious music for a large church in Texas. His wife, also a marching band alum, is a teacher there. When this tabloid rendition of the University appeared on national news it was an embarrassment to them especially since it painted all band members with the same brush.

Finally, I am a property owner at the Lakeside, Ohio Chautauqua where Jon oversaw the youth recreation program for years helping them to grow in mind, body, and spirit. He is beloved here. I have also known Jon through the alumni band activities including a week tour of Alaska and ten days in England when he guided band members and their families through a number of parades and performances, always checking on everybody's wellbeing. Where will you find another of such creative, musical abilities who cares so much for the youth and has such strong moral fiber?

Sincerely,
Carolyn Schlub Musser
B.S. 1969 O.S.U.

Thomas A. Myers

7 August 2014

Michael Drake, President
The Ohio State University
205 Bricker Hall
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Columbus, Ohio 43210-1357

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Dear President Michael Drake and Trustees,

The most challenging acid test for a leader is admitting his or her mistake, apologizing, and taking immediate corrective action, especially when new facts clearly show the mistake was made. A great leader has no difficulty doing this.

Given the fatal flaws in the Glaros Investigative Report and the collective rush to the misjudgment of Jonathan Waters, I believe it is now time for you to admit your mistake in firing Jonathan Waters, apologize to him and to the Trustees, University, and Alumni, and reinstate him, effective the date of his firing, without penalty or probation.

I believe being innocent until proven guilty, based on all facts, still applies in the United States of America. Correct?

I ask that the office of President Drake confirm that he has received this letter. Email is fine.

Best regards,



Thomas A. Myers
OSUMB 1963-1968

Thomas A. Myers

Summary Chronology

- Member of the O.S.U. Marching Band, 1963-1968.
- B.S.B.A. (finance) (music major during the first two years), O.S.U., 1968.
- Commission as a U.S. Army Officer, 1968.
(O.S.U. R.O.T.C. Cadet Brigadier General. Distinguished Military Graduate.)
- M.B.A. (finance), University of Cincinnati, 1970.
- U.S. Army officer, mostly in the Adjutant General's Office, VII Corps Headquarters, Stuttgart, Germany, 1970-1973. Served as Top Secret Control Officer, including nuclear weapons information and control points, and Chief of Administrative Services.
- Post M.B.A. courses at the University of Akron.
- Financial analyst (financial analysis, financing, financial planning & forecasting, and investor relations support), Mid-Continent Telephone Corporation, Hudson, Ohio, 1973-1978.
- Investor relations consultant at Edward Howard in Cleveland, 1978-1979.
- Investor relations Manager and Director, TRW Inc. in Cleveland, 1979-1997. Industries included aerospace, defense, automotive, industrial, energy, and information. Led the company's global investor relations program for 17 years.
- Director on the Board of the National Investor Relations Institute, four years. U.S. representative on the Board of the International Investor Relations Federation (global organization), three years.
- President, Firestone High School Instrumental Music Association (Akron, Ohio), four years, and band camp counselor (includes counseling students and staff in musical performance, marching, behavior, and harassment), seven years.
- President, North American Brass Band Association, two years. Lifetime member.
- V.P., Investor relations, ICO Global Communications in London, U.K. (emerging satellite telephone services), 1998-2000. During that time, once I became aware of it, I counseled the acting Chief Financial Officer on his serial sexual harassment of employees.
- Created the publication *Investor Relations Strategy, Staffing, and Structure* for the National Investor Relations Institute, 2002 and subsequent updates.
- Subject matter expert, University of California, Irvine, 2003. Created the introductory and capstone online courses for the professional certificate program in investor relations, sanctioned by the National Investor Relations Institute.
- Management and investor relations consulting, Christensen in Scottsdale, Arizona, 2005 to today, including six years in Beijing, China (2008-2013). Teaching and assisting client chairmen, chief executives, chief financial officers, investor relations officers, staff, and employees in a wide range of strategic, planning, operating, technical, financial, investor relations, legal, accounting, and regulatory subjects. Clients were listed or planned to list on a U.S. stock exchange.

7 August 2014

Victoria Nolte

President Drake,

I marched my fourth and final season with the OSUMB this past year and as a female I feel that I need to speak out. The media and university have dragged a wonderful man and organization through the mud, with very little facts and context. This was not an investigation, it was a witch-hunt.

My nickname appeared in the report, but I was not contacted whatsoever. Ohio State did not conduct a proper investigation, but rather took hearsay to victimize and slander me. I was absolutely not made to feel inferior during my time in band, and these claims of misogyny are way off base. Using this false report, my own university was the FIRST to make me feel like a frail, helpless, inferior, sexual object. I reject any insinuation that I was coerced or pressured into doing ANYTHING. If they had taken the time to talk to me, a more complete narrative would have emerged.

From the time you make band, you are a part of the TBDBITL family and everyone takes care of one another. During my time in the band the older members were constantly making sure I was okay, and it was ALWAYS made clear to me that I did not have to participate in anything that I did not feel comfortable doing. That being said, "midnight ramp" was absolutely all in good fun, the point of it being, "If you can march ramp in your underwear in front of your closest friends, you'll be able to march ramp in front of 105,000 fans". Many people chose not to march in their undergarments, but wore as much clothes as made them feel comfortable. Many didn't even participate. I would like to make it very clear that Jon understood this lighthearted tradition, and was present to make sure we were all safe. He single-handedly changed this to a sober and safe event, and even completely cancelled the event for years following his inaugural year as head director.

Quite a few traditions have been done-away with by Jon and his staff over the past two years. The things we could get away with drastically changed, like night and day, from the beginning of my band career to the end. The band frequently referred to Jon and his staff as the "fun police", making siren noises whenever he cracked down on us, or changed something. Jon always would have talks with the entire band and squad leaders, feeling it was important to consult the band to get feedback in finding a solution to the awkward, deeply rooted traditions. He coined the phrases, "Do we need this? Is this necessary?" The answer, of course, was "No." Jon was passionate about bringing forth change in our culture, and was a very disciplinary leader. Any other report that says otherwise is absolutely false and fabricated. Jon Waters was TBDBITL's instrument of change. (Pun intended)

I am very sure about one thing. Without the support of Jon Waters and this band, I don't know how I could have gotten through my mother's cancer, or even my undergraduate chemistry classes. I have served as the former vice president and president of the band's service sorority, Tau Beta Sigma, working closely with Jon to provide service to the whole band. We supported the bands at OSU through recruitment, financial support, and especially welcoming the new members of the marching band and helping them in various ways throughout their first season, among other things. Jon is a stand up man, who cares not only about his own students, but all students involved in music. A few years ago, a tragedy occurred where another Big Ten marching band member lost their life. Although our fiercest of rivals, Jon quickly organized a few TBDBITL members to drive up to the university the next day to speak to their band in support, attend a memorial service, and give the band one of our prized possessions, a grey baton. I could speak all day about the respect I have for Jon Waters as a leader.

For the first time, I am very disappointed in my university. If you want more change, the only person who understands this band and knows how to do that is Jon Waters. As a female member of The Ohio State University Marching Band Alumni- I stand with Jon.

Sincerely,

Victoria "Tulsa" Nolte
Q-Row 2010-2013
Past Tau Beta Sigma President
Biology B.S. 2014 graduate"

Letter to The Ohio State University President - Michael V. Drake

I write this to stand with Jon Waters in deep gratitude for all he has done for my daughter Victoria Nolte as a teacher, mentor, and life coach. My greatest hope is that Victoria continues to surround herself with many people who have Jon's work ethic, character and humility. You only get one life.

Aug 4, 2014

Dear President Drake,

My name is Mark Nolte and my daughter is Victoria Nolte, a recent OSUMB alumni having matriculated on May 4, 2014 earning her B.S. in Biology. She is continuing her education, working on her Masters, at a college in Philadelphia while also preparing to take the MCAT. I tell you this so you know that she is still covered under Title IX which became effective on June 23, 1972.

After the annual marching band tryout process in 2010, she earned her position in OSUMB and marched in both F-Row and Q-Row. She marched under both Jon Woods and Jon Waters. Her mother and I have hosted two row dinners for Q-Row in 2012 and 2013. We have been friends of the band since 2008 when Victoria attended a Concert Band Camp at The Ohio State University and earned first chair. For the parent's concert at the end of camp, she was given the lead trombone part in "Fantasy on a Theme by Sousa". She and I met Jon Waters and he invited her to come sit with the band as 'friends of the band' for the October 25, 2008 game vs. Penn State. We sat with TBDBITL during the game, stood on the field during half time when OSUMB performed Script Ohio and the 1812 Overture. Mr. Archie Griffin stood 10 feet to our left as he waited to honor John Cooper during the halftime celebration. Only my marriage to Tina and the birth of my daughters ranks higher in excitement and satisfaction. Number 4 is the Purdue game victory led by Kenny G but that is another story for another time. After the game, Victoria applied for admission and nervously waited to be accepted, she made it, attended the 2009 summer sessions, tried out for the band in 2009, didn't make it, tried out again in 2010 and made it each of the following years, 2010 to 2013.

So you understand how her mother and I have raised our two girls, we do not accept bullying. We do not like bullies, both individuals and institutions. There is a strong smell to your report that insinuates, implies there was rampant coercion, hazing and sexual harassment in the band. Hmm. Not concerning Victoria, this I can assure you. Victoria is an 'alpha female', she doesn't do the 'victim, sexual harassment, hazing, bullying things'. So you know her better, a funny story from her youth. She was in 4th grade, learning about the Presidents. I forget what I was trying to get her to do, clean her room, something like that, she got very angry and yelled at me, "YOU ARE NOT THE GEORGE WASHINGTON OF ME!" To this day, as I offer her fatherly advice, many times I preface my statements with, "Now I know, Victoria, that I am not the George Washington of you but here is my advice to you ..."

Victoria's personality and character is such that she leads. In high school she was the only female trombone player in her 250 piece high school marching band. Her senior year she was both the section leader of a dozen or so male trombone players and was elected band Vice President. At University, she was elected first Vice President and then President of The Ohio State University chapter of the National Band Service Sorority Tau Beta Sigma (TBS). So we are clear, it is a sober, dry sorority that promotes marching bands on a national level. As President of that organization, she and her other elected officials and members worked closely with Jon Waters and his staff on a number of big events sponsored by the University. Their work is a matter of documented record by their secretary and TBS historian. Victoria knows Jon Waters and Jon Waters knows Victoria both as a band member and I think Victoria would call him a colleague during her volunteer work with TBS. He made her feel like she was part of the planning and execution process in what OSUMB does for the larger community. The list of pep bands alone, to shine the University reputation is too long to list.

I tell you this because these young adults have done amazing things and have carried a lot of water for the University on a volunteer basis. To be identified in your scurrilous report, riddled with errors, many say slanderous, I guess they learned a great lesson about the fickleness of the University. Your report is ridiculous and has set your administration up for ridicule. Ridicule duly deserved. I heard the leadership was in agreement to fire Jon Waters. I guess the 'emperor has no clothes' is not spoken in the

Letter to The Ohio State University President - Michael V. Drake

upper levels of your administration. Sad there is not more robust debate within the ranks. It makes a team weak.

Not all fun and games in college for Victoria, 30 hours a week devoted to band, TBS, rigorous classes to achieve a B.S. in Biology. She could not have made it without her band friends helping her with all the chemistry classes amid all the other math, science and biology classes. Her final two years, she attended classes each semester and during the summer. During band summer sessions she is looking for tryouts for her marching skill and along with her band mates, they teach the high school kids readying for tryouts to march. Band members, who while part of the band's prior season, with their place in the band at risk to be lost during tryouts, they teach candidates how to march. Hmm. Character. Victoria lived in Columbus full time since she left high school. She bleeds scarlet and gray.

Concerning women in marching bands and the instruments they play, I briefly read a news story that The Ohio State University has only 21% women in their band and Indiana has 58%. This reporting is an excellent example of what happens when one doesn't know the facts and either willingly distorts information or it happens they are just ignorant and not well trained. These type statistics are very misleading. Let me tell you why. The Ohio State University Marching Band is a brass band. Indiana's band is not a brass band. Their band contains woodwind instruments. I have been closely observing marching bands since Victoria first played the trombone as an eleven year old child. I was also her high school's band videographer for 10 years. I saw hundreds of marching band performances. There are many less female brass players than female woodwind players. Not having the exact numbers, I would venture to guess that 21% female brass players is the national average if not higher. Most young ladies choose a woodwind instrument. When Vic was in your marching band her last college year, she was one of 4 women in 28 trombone positions. It is not an instrument many girls chose in 5th grade. Big case, heavy, who would wish to lug that thing to school and then home to practice every day?

I have read your report concerning the complaint against Jonathan Waters, Director of the OSU Marching Band. Note the word 'your' since it was released after you took your position, President Drake, it is your report, you own it and all that comes in the future. Harry Truman understood this when he said "The Buck Stops Here".

Being an expert in my job performing problem analysis called Root Cause Corrective Action (RCCA), using the "5 Why's", making Cause Chains and such, after my first quick pass at the report details, I jumped to the 'Corrective Actions'. This area is obviously not your Investigative Team's strength. No 'root cause' listed. Unless "Jon Waters" is the root cause and the RC corrective action not listed is to "Fire Jon Waters" but that can't be, firing people in place of fixing processes is never workable in achieving lasting change.

Having read the list of corrective actions, did it occur to you President Drake the list exonerates Jon Waters? It reads like a blue print for actions that should have been put in place decades ago, not by Jon Waters, by persons responsible and hopefully accountable by you for instituting policy and procedures at your University. Take a moment and think about what I am saying to you. Your own investigative team directly incriminated the policies and procedures that are some other person's responsibility higher up the responsibility/accountability ladder than the Marching Band Director. So you know, you have not been served well by your staff and advisors. You are on the weak ground. President Drake. Jon Waters, the Marching Band members and the band Alumni (specifically those who did not participate in any events reported) are on the 'high ground'. Your report admits that above Jon Waters area of responsibility, accountability and purview, there were policies, procedures, training and other items that should have already been in place. If your administration had the high ground, your report would have said policy and procedure X, Y and Z has been in place for years A through Z (there are not enough letters in the alphabet since Title IX has been in place since 1972) and Jon Waters ignored them, violated them and the culture became sexualized. Please pause your further reading of this letter and consider this paragraph. It's important to know. I'm pretty sure any cause chain other experts in RCCA analysis perform, University Policies and Procedures will be the 'root cause'.

Letter to The Ohio State University President - Michael V. Drake

Concerning the report and issues involving my daughter Victoria, having read your report, I noticed that the person who brought the complaint and some witnesses were not named in the report. There is probably a legal reason to keep some people's names from being reported. I understand why you can name Jon Waters and also those of which you have administrative authority. Can you answer a question President Drake?

Why was my daughter identified and named in your report?

I know you are scratching your head right now, let me explain. Do you know who Gordon Matthew Thomas Sumner and Stefani Joanne Angelina Germanotta are? They are both entertainers, Gordon is most famously known as "Sting" and Stefani is most famously known as "Lady Gaga". You may know this one. Who is Jorge Mario Bergoglio? He is known across the planet as Pope Francis.

Now, you may not know this person but she is well known among her friends, family, and professional associates; while not nearly as famous as Lady Gaga, she is still known to many people as "Tulsa". Her birth name is Victoria Marie Nolte. She is my adult daughter. You get my meaning right? Noms de guerre have been around since the 18th century. Your Investigative Team identified 21 current students and or alumni using the word in your report "nicknames". According to Wikipedia, the compound word *ekename*, literally meaning "additional name" was attested as early as 1303. This means your report named 21 people. Good people, each and every one. The majority of these people were not provided any opportunity to comment on your findings before you released your report to the press after firing a good man.

Her mother and I are hoping, since your report slanders our daughter, more on that later, you have been having meetings trying to figure out how to unwind your mistake. The report paints the University in to a corner and reinstating Jon Waters and writing letters of apology are the only course of action I would recommend. Hopefully, for the sake of a University that both Victoria and I care about, your naming her in your report and publically in the wake of a rookie "investigator" rhetoric is not a violation of Title IX. Her of me hopes that it is, a part hopes it so jams up the University you have to spend millions to make it right. That is the dark side of me and the part I keep hidden. I am by nature a really nice guy, not vindictive. Not like those you have so closely associated yourself with concerning this issue.

You may wish to task your legal department to make sure the University is in on solid legal ground concerning their naming of students and alumni who are in the process of continuing their education. If I complain that your report violates Title IX with respect to Tulsa, does the University have to give me standing? Does the University need to further investigate itself for a violation of Title IX? Hmm.

Let us place that aside for a moment so I may illuminate some areas of the report in which I take issue. I read Jonathan Waters as the target of the investigation, yet there is a ridiculous amount of 'testimony' ... hopefully persons were placed under oath, the complainer(s) provided sworn affidavits, that sort of thing. It reads like a full blown investigation of the Marching Band and seems to me like you tacked on Jon's name as the target after a decision was made to fire Mr. Waters. A simple question for you President Drake, was the investigation always concerning a complaint about Jon Waters or was the complaint about the Marching Band culture and the investigators just 'backed in to it' and slapped his name on it once a decision was made to fire him?

A brief aside before I continue. Hopefully your attorneys have made sure to lock down all prior revisions of your report, all notes and any and all associated material, emails, etc. concerning this case. Make it so President Drake so the University is not accused in the future of destroying evidence with regard to this case and future cases.

Usually a complaint is made, an individual identified and the scope of the investigation researched and produces the findings related to the complaint and whether or not the individual did what they were accused of doing. Your report is more an investigation of an 'inanimate object', an institution, the Marching Band. The report's major flaw is it sweeps up everyone and paints it slanders many people a biased narrative designed to fire Jon Waters and a second consequence is it slanders many people

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associated with the institution who had nothing to do with anything in the report. How do you make right their good names your report sullies? How do you make them 'whole' again?

Your new compliance department, to be frank with you, they do not know what they are doing. Your report is evidence that the persons who did the interviews and wrote the report are not professional investigators. The scope of the report is written like it was written after a grab bag of information was collected, much of it not true. Your report saying the information was "corroborated" is not true. I'm not sure your "investigators" know the meaning of the word. If corroborated, why is there so much factual error? Not only did your "investigators" fail to control the scope, it reads to me like the parent of the band person complaining was allowed to drive the investigation.

I get that a band member may have had a complaint related to some issue, sexual harassment, hazing, an alleged sexual assault off campus, something ... the part I do not get is the "band parent" piece. Do parents of adult band members have standing to get the university to investigate issues? Your report identified the band person as the band parents' "Child". Progeny Yes, Child No, Adult Yes. Is your report trying to misrepresent the person as being UNDER 18 years of age?

When I read the name Tulsa and the description of her trick from misremembering witness testimony, you can imagine my confusion? Under the Tricks section, I read:

"A female student would sing sexually explicit songs about someone. Her nickname was "Tulsa."

Now here is where it gets messy. Is your report accusing Tulsa of sexual harassment and or hazing of "someone" because she wrote songs with "sexually explicit" lyrics? Does the vagary of the word "someone" lead one to assume it was a band member? By what measure were they sexual and by what measure were they explicit?

So we are crystal clear. I believe your reports' inference was her songs were 'sexual harassment' and or 'hazing' of 'someone'. Since the report is about Jon Waters and the Marching Band, by implication, that someone is a band member. One minor point for your next report revision, tell your "investigators" and your misremembering witness, 'song', she wrote a 'song', singular. Who has time to write songs?

If we are given a fair hearing by a jury in a civil proceeding and we demonstrate that the conclusion your report published to the media was in fact a strong implication that Tulsa sexually harassed a "someone", a band member by implication, because she sang 'sexually explicit' songs, we can easily prove your report is false and some even say slander. The song was not about a band member. It may or may not have been about "someone" yet there are 7.25 billion "someone's" on the planet as a result of ALL cultures being not only described as but point of fact, are a "sexualized culture". Pretty sure Jon Waters does not have to carry the weight for that fact which escaped your "investigator's" thinking.

Hopefully you have kept all notes and any and all materials related to your investigation regarding Tulsa for my counselor's review.

Entertainers continue to write songs about sex. It is all protected speech according to an Amendment to The Constitution of The United States that trumps Title IX. Many entertainers make a lot of money writing 'sexually explicit' songs. What of it? Your report is nothing but yellow journalism. No dots connected, no evidence of Title IX violations concerning Tulsa's song.

How about this? Say Tulsa's rookie trick when she was 'tapped off' was to sing the following:

"Gotta get that! Gotta get that! Gotta get that! Gotta get that! Gotta get that Boom Boom..."

You recognize the song. "Boom Boom Pow" by The Black Eyed Peas.

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did all the same things you and your friend have done, possibly worse. Fact of the matter, Title IX did not come in to existence because times were good.

President Drake, Did It occur to your Investigative Team that what they have before them is one person with a complaint? OSUMB has been in existence since 1878. Does it give you pause that you have a large organization, thousands of alumni, hundreds of current band members and one complaint before you?

Your report assuages the one while slandering the many. Me personally, yes, some of the names are bawdry, in poor taste, but you know what? It isn't any of my business. My grandma, when I used to pry for some types of information would say to me, "Mind your own Beeswax, Mark". Isn't there enough to accomplish in one's own life without going about sticky one's nose in other people's affairs? Don't get me wrong, a charge was brought forward and duty required action. I get it. What you may or may not get is your investigation as a train, it wrecked as soon as it left the station, went off the rails when there was no control of the 'scope'.

Your investigators went off like a bunch of college kids to their first party. Why stop with the Marching Band? Interpretations dressed up as claims of sexual harassment or hazing is systemic across all your campus organizations. Even in your science classrooms, if you must know, when women are underrepresented as a matter of fact. "Oh, you are not asking the right question Victoria" ... "You are not studying correctly Victoria". Everyone has a grievance these days. So you know, as parents, we would never complain about such probable examples of sexual harassment or professorial hazing in a classroom setting. Do you know why? Because it pissed Victoria off and provided the fuel for her to work harder. Victoria loves people who doubt her. Her high school band director, a great man, gave her a talk before she left for University telling her how difficult it would be to make OSUMB. When I heard that, I didn't march down to the high school office and complain. I went "YES!" in my mind. More fuel for Victoria. There is a picture you should see of Victoria's high school band director standing after Skull Session with Victoria and two other former SMFHS band members also in OSUMB. You should see the smile on his face. Total pride knowing he had 3 former band kids in OSUMB. He knew he was a part of making Victoria the person she became. He gave Victoria her first trombone lesson.

It gives me pause now. I wonder what he is thinking. Does he know the report is slander? How will Victoria get back her reputation?

I read some of the 'songbook' exhibit. The only crime I see is poor writing. The world is full of bawdry limericks, dirty jokes, etc. many are better written than your exhibit. Any English major would read the lyrics and wonder about the level of English instruction in America today, weak use of double entendre, anagram, simile and metaphor. Why can't these kids write a good dirty ditty these days that pretends to be one thing but has a second intended meaning like Katy Perry's "Firework"? 'Make 'em go 'Aah aah aah'. Indeed. Bravo, Katy, one of the best song writers in our American sexualized culture. The English majors are shocked by the quality of the 'songbook' like professional investigators are with your report. Note my good use of simile in that last sentence. My high school English teacher would be so proud.

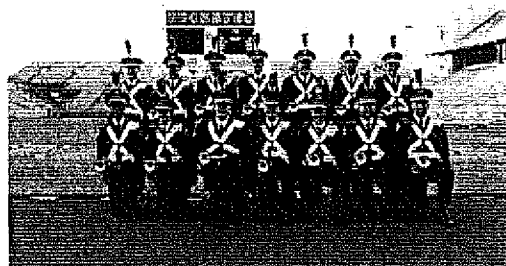
I also noticed, no police involved, no drugs, no federal investigators, no handcuffs, no 'Perp Walk'. Are you sure the University has not been misled by the people who filed the complaint? Pressured to be a puppet with the person(s) making the complaint pulling the strings? You have outsourced 'further investigation' by a company no longer associated with law enforcement. Why not call the police? Everyone knows the answer. This is a political witch hunt and Jon Waters the scapegoat. To this point, no laws have been broken. The use of Title IX as justification looks like a 'straw man' to me. Keeping it real, you had to toss in every detail, many weak or false corroboration, since your primary case is weak. I'm pretty sure the federal government is busy looking in to real cases of sexual harassment and will not be visiting campus any time soon.

You should have looked to the Duke Lacrosse Case as a "Warning" sign. Internal Investigations by a University with few trained experts yield poor results. Study it carefully. It should have been looked at

Life with The OSUMB... and my support of Jon Waters

My name is Allison Pallard and I am a 1998 graduate with 3 degrees from The Ohio State University. I am also a 5 year member of The Ohio State University Marching Band from 1993-1997. I am writing today to not only express my support for Jonathan Waters, but to also share my very special experience in the OSUMB as well as in my friendship with Jon.

Let me take you back to 1992. I was a 17 year old naïve freshman at OSU who came from a very small town. I graduated with 63 people and played in a high school band of 30. I was told I was too quiet, too anxious, too inexperienced and too overweight to even consider making The OSUMB by many people in my hometown. I drove 3 hours one way every Tuesday and Thursday to attend summer sessions in order to learn the techniques necessary to make the band. Tryouts came and went and I returned home cut from the band. Much like every other experience in my life, I refused to give up and came back for a second time in 1993. I again drove 3 hours one way every Tuesday and Thursday for summer sessions and again I was cut from the band. A month later I was literally packing my things to return home and transfer to a new school as the ONLY reason I wanted to attend The Ohio State University was to fulfill my dream of becoming a member of The OSUMB. On that same day I was packing, I received a phone call. On the other end of the phone was a staff member of The OSUMB. She informed me that someone had been released from the band and they would like me to join the band as his replacement. I made one call to my mom and dad to inform them and then literally ran to the stadium as my dream had finally come true... I was a member of TBDBITL! Reality set in very quickly though... I was in a room full of strangers, I had just replaced one of their friends, I was still quiet, naïve, anxious, and overweight. Would these people even accept me for who I was? The answer to that question is a resounding YES. I was welcomed with open arms into a row of 11 men and 2 women. Each person went out of his/her way to help me understand the new part I was playing, how to read charts, where to get my uniform, what I needed to buy to complete my uniform, where I needed to be and when, how to memorize my music, and many other little things I never would have considered as a naïve rookie. It very quickly became apparent to me that for the first time in my life I wasn't being judged by my peers because I was quiet and overweight. For the first time in my life I was immediately accepted as one of them and they didn't care where I was from or what I looked like... I was simply a member of their family. My new family never made me feel like an outsider, they never made fun of me, and they always looked out for me.



There are two very distinct experiences I remember where my new family made sure I felt supported, protected and cared about. The first of which was my very first Michigan game which occurred in Michigan. I remember as we marched into the stadium and down their ramp and a member of my row turned around and looked at me and said "hold on to your hat, and don't let anyone touch you". With my eyes wide and fear in my chest I trudged down that ramp as my row mates kept an extra eye on me to ensure I was ok and untouched. Fast forward to my very first bowl game trip which occurred at the Holiday Bowl in San Diego. I had the time of my life exploring the San Diego Zoo with my row, going out to dinner, laughing and joking in our hotel rooms and exploring Tijuana together. Again, naïve Allison was about to enter Tijuana without a clue in the world what to expect. Why were these band veterans even allowing me to hang out with them? It just didn't matter to them what class I was, they wanted me there. One row member assisted me in buying a blanket and another one pulled me away from someone who was trying to take my money. Such little things to most, but huge and meaningful to me. These guys didn't have to watch out for me, they didn't have to care... but they did. And with that I finished my first year of TBDBITL as a whole new person with hope in my heart.



I made the band the next 4 years after that. With each new year came new friends, roommates, and memories that will last a lifetime. That small town girl was eventually voted by her peers to be their squad leader for her final 2 years in band. That overweight, quiet, naïve girl was accepted as a leader and no one cared about her past. My personality blossomed, my self esteem raised to new levels, and most importantly I had friends I knew would be in my life forever. One of those friends is Mr. Jonathan Waters. Jon was a few years behind me in school and I didn't even know him as he was trying out. But one day he approached me and an instant friendship was formed. Jon shared that he knew instantly that we would be friends forever simply by

seeing the smile on my face and knowing it was meant to be. We were inseparable from that day on. Jon was someone I knew I could trust, someone I knew would always have my back, and someone I knew would always protect me and care about me as a person. I can say without a doubt that Jon is a man of integrity, respect, honesty and amazing loyalty to his family, friends, students, etc. Let me take you to a day in 1998 when I was preparing to graduate from The Ohio State University. I planned to engage in a senior ritual (unrelated to anything marching band) and Jon made sure I knew that if I needed anything during that ritual that I was to call him and he'd be there to get me or to help me through it. Unfortunately, on that night I did need Jon. That night I became acquainted with a man who felt it was necessary to put me in an extremely uncomfortable and scary situation. After being told "NO", this man felt it necessary to push the issue and I found myself the near victim of a sexual assault. Scared and feeling alone, I remembered the words of my friend who said "call me if you need me". Freeing myself from his hold I was able to lock myself in a bathroom and call my friend Jon Waters for help. He was able to talk me through things, calm me down and assure me I would be ok. The very next day there was a knock on my door and there stood Jon Waters with his arms stretched out ready to hug me and let me know I was ok. We sat for a long time in silence that day, but I knew that I had someone to rely on and someone who came through on his promise that he would make sure I was safe. Yet today that same man is being accused of allowing sexualized behaviors and assaults to occur in his band. Anyone who knows this man, takes the time to know this man, or even hears stories about this man knows that this is a far cry from the truth.



My life would not be what it is today had it not been for the acceptance, support, positive experiences, laughter, and friendships I gained while a member of The OSUMB. Never once did I feel threatened, harassed, forced or degraded during my time with the marching band. I can say this with confidence as I came from a place prior to college where those things did happen. They happened on a daily basis. The Ohio State University Marching Band was MY safe haven. The

band was my platform for growth, happiness, self esteem, and a collection of friendships that will never end. I know that without a doubt if I ever need anything that a member of my band family is only a phone call away... we protect each other, we support each other, and we care about one another without reservation or hesitation. Jonathan Waters is without a doubt the best person to build our band and to take it to higher levels. His dedication, his passion, his loyalty, and his respect for The OSUMB is of the highest level possible. He has my full support as a person, as a leader, as a friend and as a "family" member and I truly believe that not for one minute Jon ever tolerated anything negative, demeaning or illegal within OUR band.

The Ohio State University Marching Band is a place where dreams are fulfilled, personalities are developed, friendships are made and lives are changed. My life changed the moment I walked into that band room as an official member of TBDBITL. I experienced things I never would have had the chance to experience had I not been a member of the band. I made friends of all cultures, religions, races and beliefs whom I would have never met had I not been a member of the band. To say that The Ohio State University Marching Band changed my life is an understatement... The Ohio State University Marching Band is a place where growth is encouraged, demanded, and accepted. I am a better person for being a member of The Ohio State University Marching Band. I am a changed person, I am a confident person, and I am a person who is blessed with the largest "family" in the world. The Ohio State University Marching Band MADE my life.



I Stand With Jon Waters

Allison "DOLT" Pallard
A-Row 1993-1997 (Assistant Squad Leader 1996 & 1997)

Letter to the editor: Ohio State Marching Band investigation report a farce

August 26, 2014
Jonathan Picking
picking.2@osu.edu

Letter to the editor:

Beginning two weeks ago, the university administration began to publicly state that it “stands behind” the marching band culture report released by Ohio State compliance official Chris Glaros and his team. The chairman of the Board of Trustees, Jeffrey Wadsworth, specifically wrote, “We consider the matter closed and we are moving forward as a university.” Unfortunately for Wadsworth, OSU is not exclusively composed of a board of trustees and a president — it is a vibrant community of students, researchers and educators.

As a current OSU student, researcher and educator myself, I write to make it clear that Wadsworth does not speak for me.

To be clear — if the Glaros report was accurate, I would not disagree with the administration’s recent actions. I do not support sexual harassment or assault (though neither do former marching band director Jon Waters nor the members of TBDBITL). I have no issue with our fledgling president’s response to the dishonest report handed to him so early in his tenure. However, the administration has lost the moral high ground with its condescending, tone-deaf response to the significant and deserved backlash.

The Glaros report is a farce. Among the report’s significant failures, which a lack of space prevents me from detailing, several of those interviewed have publicly stated their testimony was ignored or misrepresented. OSU has a term for this. If I received such a report from a student, or if I attempted to publish a manuscript with this type of data manipulation, it would be considered academic misconduct. In undergraduate science, we teach students to critically examine data and we warn against making unsupported claims. Students intuitively grasp these concepts even before they are taught. This makes it all the more embarrassing that the so-called leaders of our great research institution would accept the unsubstantiated conclusions of the Glaros report at face value. In spite of overwhelming evidence, the administration refuses to acknowledge even a single flaw in the Glaros report (though the formation of a second investigation is a tacit admission that the first was flawed). Given that this report directly accuses me and thousands more of facilitating sexual harassment and assault, such a flippant dismissal of truth is unacceptable.

If the administration truly desires to protect and serve students, the firing of Waters and the continued slander of current and former band members directly oppose this outcome. Perhaps the underlying motivation for this charade is to convince the world (and federal government) that OSU takes sexual assault seriously — without the inconvenience of making real university-wide

improvements. Sadly, in specific cases of alleged sexual assault, the administration has prevented true justice both for the accused and accuser by circumventing the legal system and the due process it guarantees.

If your only source of information is taking this report at face value, then please consider the foundation on which you have built your opinion. At best, you have read a twisted interpretation of someone else's firsthand account. If you honestly desire truth, and not just righteous posturing, consider communicating with the thousands of current and former band members who will happily share their firsthand experience.

If you are interested in specific ways to stand with us, you can start at westandwithjonwaters.com. Even if you don't personally know Waters, you might be dissatisfied with the mishandling of this situation. Please share these feelings with the administration and those in your community. If you are a donor, consider redirecting funds from OSU to other important causes. Many worthy foundations directly support cutting-edge research or student scholarships without going to the OSU general fund. If you make this choice, be sure to let the university know exactly why.

I invite the administration and OSU community to communicate with me regarding these issues. Let me describe the true culture of TBDBITL. Let me share the ways I have personally seen OSU fail to protect and serve students — including survivors of sexual assault. The time has come to stop posturing and to treat students with respect. The process of "moving forward" will begin when the administration takes the necessary steps to do so, beginning with an apology and an open dialogue.

Jonathan W. Picking
Graduate teaching associate, Ohio State
B.S., M.S., Ohio State
TBDBITL, T-row 2005-08
Assistant and head squad leader, 2007 and 2008, respectively
picking.2@osu.edu

Dear Steven,

Hello, my name is Joseph Plattenburg. I am a graduate student at The Ohio State University and a former member of the Ohio State Marching Band (2009-2013). I am writing to express my sincere reservations with the recent investigation of the marching band and the dismissal of Jonathan Waters as the director.

First, much of the report and its conclusions are based on hearsay or blatantly false information. For example, one member's "trick" was reported to be "pretending to be a vibrating sex toy," a claim which that member has since denied on the news. The report also claims that "X row members would typically give a copy [of a certain document] to Waters." I was in X-row and I know every member of X-row from the last five years and I can personally attest to the fact that none of them ever gave the document in question to Mr. Waters. These are just two examples of false information in the report.

Furthermore, the investigation in question listed interviews by less than 2% of the marching band's current membership. Those interviewed were hand-chosen by the investigator or complainant, not randomly sampled. Based largely on hearsay from this small sample of the total membership witnesses, the report comes to sweeping generalizations about the overall culture of the band. I feel that had I, or any number of my colleagues whom I know personally, been interviewed, that the investigators would have had no choice but to come to a very different conclusion about the overall culture of the band. They most certainly would have realized that the "sexualized culture" described was the opinion of a small minority of the organization.

I also feel that my reputation, as well that of hundreds of my peers, has been damaged by this report due to our association with the marching band. The investigation released to the public an "unofficial" document from 2006 (as explicitly stated in that document) containing very graphic language, and implied that this document was routinely distributed to all band members with full knowledge of the staff. Not only was this before Mr. Waters' time as director, this conclusion is simply not true. I feel personally offended that the band has been painted in this light.

I concede, however, that if even one member of the organization felt harassed, this is one too many. I also concede that there is truth to many of the events and practices that are described in the report and that some of those practices needed to be reformed or removed. I can say unequivocally that Jonathan Waters was the person who, more than any other, worked for culture change in the areas where it was needed. I can personally attest to many of his efforts including: organizing squad leader retreats to discuss avenues for culture change, discontinuing a student publication that contained explicit language, and inviting the Title IX Compliance Office to a rehearsal to discuss potential areas of sexual inequality and how those issues could be addressed. These among other actions are detailed in a seven page statement released by Mr. Waters' lawyer. These were all actions initiated by Mr. Waters that never existed under previous leadership. Some of these actions were included in the report; however the investigators still concluded that Waters did not do enough for change.

I can personally say that during my time, the culture of the organization changed tremendously and that change was directly due to the efforts of Jonathan Waters. I feel that the University has made a profound mistake in his dismissal and their actions have had a strong influence on my decision not to contribute monetarily (unless it is directly to the marching band). I implore the Board of Trustees to take action to reinstate Jonathan Waters as director of the marching band and to make a formal statement about the inherent inaccuracy and bias of the report that was released.

Please provide me with confirmation that you received my letter and I request feedback from the Board of Trustees regarding this matter. I can be reached at 2306 Heathergrove Dr. Hilliard, OH 43026.

Sincerely,

Joseph Plattenburg

Steven "Jim" Poast

Like many of you, I have been through a whirlwind of emotions, trying to make sense of a situation so complex, it seems almost impossible to comprehend what has happened and what is still to come. I was Jon's squad leader (K-1) his first two years (my last two years) in the band. We marched together and I watched him grow from a wide-eyed "rookie" to a not-so-wide-eyed second year. I would like to think his enthusiasm for the iPad project came from the need to eliminate charts, since he carried mine most of the season. The enthusiasm and energy Jon shows for the band, the fans, and OSU in general has been there from the beginning; being cut from the band the year before made him stronger and stoked the fire he has within. I have enjoyed watching Jon work his way through the ranks to director. I will admit I beam with pride watching him direct the band as if he is my little brother and I get the privilege of seeing him achieve his dream. He is my brother, my row-mate and my friend.

I am heartbroken for my friend.

Ever since 2 pm last Thursday, I am trying to understand the entire situation. I know I don't have all of the facts, and that seems to be a common thread as the investigation continues. I know what being a part of this organization means to Jon, what it means to me, what it means to all of us.

I am heartbroken for my fellow alumni.

The world we knew is gone. There is no going back in time. We have to deal with the situation the best way we know how, with determination, dedication and drive. Things will change and that is unsettling and scary. But the change is already in motion and we can't stop it. We can only prepare, adapt and conduct ourselves in a positive and professional manner. What I loved about being in the band, specifically KL row, was that for the time you were there, you could be considered one of the best of the best in the world at what you do. "I'm one of the best at marching and playing the Sousaphone!" How many people can say that? I bring this point up because now is the time to get back that mentality. Be the best of the best. The best alumni band, the best alumni organization, the best support system for Jon and for each other.

I am heartbroken for the current band.

The 2014 band will be faced with challenges most of us have never seen. The experiences and stories we have shared and used to motivate student musicians to come to OSU may seem like tales from an era time has forgotten. The media coverage will be as intense as ever and not all for the right reasons. My hope is that through this struggle, this year's band becomes one of the strongest ever to perform at Ohio State. As we work to defend our image, our brand and our reputations, we need to keep in mind this group of students will be paying the price for things beyond their control. We must support them throughout the season, so they can have positive stories to share on the social media of 2020, maybe it will all be holograms by then!

I am optimistic.

We have an outstanding network of people who are stepping up to offer help, raise awareness and educate, as well set the record straight. The example set by this group shows everyone we are truly a family. We are a family, like many, who don't always agree, sometimes fight, and don't always get to see each other, but when push comes to shove...well let's just say no one pushes us around!

I am optimistic.

Because while ramp lead outs, Skull Session entrances and i-dots only last for a few moments at a time, the stories of late night music memorization, early morning trips for donuts and game-day row traditions endure. These are the stories we share even as we fight to save our reputation. These are the stories that truly make the OSUMB a successful and world class organization.

I am optimistic.

If an organization like the OSUMB can take a skinny, smart-mouthed, farm boy like me, and give him a chance to be successful in school, entrust him with the bands traditions as well as be an ambassador of the university and become a leader within the band, then that is an organization worth fighting for.

Pick up your feet, turn your corners square, and DRIVE, DRIVE, DRIVE!

Steven "Jim" Poast
KL Row '92 - '96

OSU incidents mild in light of action taken

Sunday July 27, 2014 7:48 AM

As a former member of TBDBITL, an active member of the TBDBITL Alumni Band, and a former high-school and college marching-band director, I am stunned that any such action has been taken against Jonathan Waters, the director of the Ohio State University Marching Band.

I view this in light of the recent sanctions against two other Big Ten university marching bands, and especially those at Florida A & M, in which actual physical harm came to members of these bands — as a matter of tradition (?) when no such dangerous “traditional” incidents have ever occurred at OSU. Those bands deserved the punishment they received.

I have always taken pride in the fact that the members of TBDBITL work so hard at maintaining their excellence and, recently, bringing pride and international fame to the university, that they never have the energy, need or notion to ever purposely impose further physical actions on each other. The band has always been an especially close group, with good-natured competition between ranks, including nicknames not purposely invented to be disrespectful or mean.

After viewing both the exam and song book “exhibits” presented by the university, I am more inclined to be embarrassed by the poor examples of literacy than I am of supposedly pointed harassment.

Poor taste, yes. But, really, quite tame in light of activities still practiced by social groups everywhere, and especially in departmental classrooms on campus. One has to wonder what the result would be if all university academic classes had to demonstrate their competency before a 100,000-plus observers each week. Stupid songs and silly names seem to be an awfully calm, if not a creative, release of pressure from the constant defense of quality at OSU, to say nothing of the definite threats to one’s humanity waiting in the real world outside and after graduation.

IAN POLSTER Springfield

Tyler Provo

Posted by WeStandWithJonWaters WebAdmin 32sc on August 12, 2014

First and foremost I am a proud alumnus of The Ohio State University Marching Band, and no one will ever be able to take that away from me. Plainly, I believe that the recently released investigative report on OSUMB has done more harm than good. It is my opinion that the report is inaccurate, painting an incomplete and misleading portrait of OSUMB culture and its students. The report, unfortunately, lacks a robust perspective representing the opinions, thoughts, and feelings of thousands of current and former students in the band...

The portrait that it painted is laced with fallacies, subjectivity, and has caused irreversible damage to thousands of people. The board of trustees has lacked the foresight to see the consequences of your actions and have created a world-wide slanderous campaign that will affect every single members personal lives and careers. I am concerned about the impact of the actions of the university.

I feel personally labeled as a homophobe, alcoholic, pervert, degenerate, abusive, bigot, and sexual deviant among other things as a result of this report. I earned two bachelors degrees in anthropology and history from Ohio State with minors in Jewish studies and music in four and a half years, and graduated Cum Laude. I also worked at least 20 hours a week while attending school alongside participating in the marching band. I have always worked hard for what I believe in and take nothing for granted. For as long as I can remember I wanted to be a member of The Best Damn Band In The Land and worked my entire life to do so. When I had the privilege of seeing the band in person for the first time in 1998 my life was changed profoundly.

For ten years I never lost sight of that goal and when it came time to apply for colleges my only choice was ever Ohio State. However, Ohio State did not choose me. I received my letter of deferment to a branch campus in the early spring and I was devastated. When I thought I had lost all hope, it was Jon Waters who gave me the encouragement to try again and let my application and letters of recommendation be sent to a committee for reconsideration. I waited with bated breath until I received news that the decision had been overturned and I was one step closer to realizing my dream. I trained relentlessly to be in the best physical and mental shape I had been in my entire life in preparation for tryouts. When the day came and my name was read on the list that I had made the band, I wept. And as we left the room to meet our new family there was a man standing in the doorway holding a cell phone and he handed it to me. Jon had called my mother for me so I could tell her that the goal I worked towards for nearly a decade had been realized. As I hung up the phone I began to cry - I embraced Jon and he was the first to welcome me to the band family.

From day one that is what this organization has been to me; these people are my family. You spend countless hours working and rehearsing together and when you finally have free time you spend it with the same people because they're the ones you love. They're your future husbands, wives, groomsmen, bridesmaids, godparents, and life long best friends.

Some reporters and journalists have been quick to point out homophobic and sexist tendencies, most often referring to lyrics in the songbook. I entered in to what some think is a traditionally male-oriented instrument – snare drum. My first year in band both of my squad leaders were females. My second year in band both of my squad leaders were females. These women are elected to their positions through a democratic vote of the row's members and an ensuing interview process with the staff. These women were undoubtedly some of the strongest and fiercest people I had ever met and they were treated as equals and leaders among their peers. These songbooks, which are made to seem like an item that every band member carries on them at all times, were seemingly non-existent in my tenure and I was not even aware of their existence until my third year in band. Seeing countless articles and comments online calling me homophobic and sexist are disgusting and I personally feel violated. Some of my best friends are gay, lesbian, bisexual, and transgender. I proudly shared the field with all of them, and have shared my home with an openly gay male whom I call one of my best friends. To me and many others the band has always been a community of acceptance and tolerance. We all understood that the moment you put on that uniform and step on the field, no one knows or cares about your sexual orientation and likely can't even tell if you're male or female.

In regards to some of these first year names, the list mentioned in the report contained exclusively names that could be construed as vulgar and offensive without consent of those parties. It did not include any of the hundreds of other nick names in existence that are fun, respectable, and loved. For instance, my nickname was Quasimodo and my trick was to "ring the bell" when "Hells Bells" was played in the stadium on third downs. There was not one single time where I was forced in any way to do this, and it was merely a creative suggestion that I found fun and loved to do. As a fan at football games last year, I would still participate proudly while wearing a jersey with the name "Quasi" on the back.

In my five years in the marching band, not once did I ever feel that I was in an unsafe environment. My tenure in the band came in a time of transition and change. The band that I joined and the band that I left were different and these changes were the direct result of actions that Jon Waters and the rest of the band staff had taken. Many of these changes caused opposition from the students but staff remained firm. To some members of the band – especially those who were more resistant to change – referred to Jon as the "fun police". This was because Jon worked tirelessly as an advocate for respect of students and had little tolerance for negative or disrespectful behavior.

I was elected to the position of Assistant Squad Leader during Mr. Waters' inaugural season as director. During that season, we saw many changes instituted to the way things had previously been run in an effort to create a safe, productive, and inclusive environment for all members and there are two instances that stand out in my mind, both of which are mentioned in the investigative report.

The first is in regards to one of the rookie nicknames known as "Dr. Faggot." I believe it is a safe assumption to make that the staff and many other members of the band know about this name because the person was referred to simply as "Dr. F." Personally, I had no idea that this is what stood for and never thought twice about it, until someone uttered what it was aloud. The directing staff caught wind of this and I can very vividly remember swift action being taken and

us spending long hours in squad leader meetings to address issues like this as constructively as possible. Jon would often ask the question "Do we need this?" so we could view these situations objectively, and make the change that was so desperately needed. We did need to change, and we did change

There are instances of Midnight Ramp mentioned as well, which chronicle its details along with a particular incident involving alcohol poisoning. This event during my first few years of band would take place late at night, was entirely unsupervised and solely student led. This left time for students of age to over-consume alcohol thus leading to this persons poisoning. After this occurred, staff took measures to ensure the safety of each and every student who willingly participated creating an event that lasted several hours before hand and immediately segued into Midnight Ramp. This policy, instituted by the directing staff, curbed both issues of alcohol consumption and student safety, as well as providing on hand support for anyone who wished to not participate. The event was entirely voluntary and several people did not join nor was anyone coerced into joining. Also, I specifically remember there being police on hand as well for support to ensure the safety of everyone involved as well as many gates inside the stadium being open. This was far from the drunken sex-fest that the report, along with every single media outlet covering this investigation, is making it turn out to be.

If I recall this is incredibly similar to an act that students participate in every year, though not officially sanctioned by the university, where administration has taken steps to not stop it but make it a safe place for consenting adults. I am of course referring to the Mirror Lake Jump which takes place every year. Where thousands of intoxicated students are scantily clad in bathing suits and underwear jump into a freezing cold lake in the middle of winter, for the sake of tradition. I consistently felt less safe at this event than I ever did during any midnight ramp. During midnight ramp there is no chance of hypothermia and you are surrounded by 225 of your closest friends and family rather than complete strangers. Is Mirror Lake only acceptable because you simply stop 50,000 students from participating and the fact that it's made public? Why is something like this not considered over-sexualized (because underwear is no different than a bathing suit, you just wear it all the time) and it is littered with alcohol (which our staff was able to get rid of). Also, women are legally allowed to be topless in the city of Columbus – anyone who has been to Comfest before can attest to this.

As I'm sure you are aware by now from the hundreds, if not thousands, of letters you have received imploring you to reinstate Mr. Jon Waters to the helm of the band, you must realize that he has been your biggest ally in change. The band was clearly on a track for success both from it's public persona, but internally. Changes were being made and every single one was for the benefit of the students. As any single cultural anthropologist at this university can tell you that you cannot change a culture overnight. Things deeply ingrained take time, and I implore you to allow a little more time for him to finish the job he so clearly started. It's time for you to ask yourself the question "Do we need this?" and for you to come to the right conclusion.

All My Best

-Tyler "Quasi" Provo

PUTMAN – NOCERA

July 28, 2014

President Michael V. Drake
The Ohio State University
Office of the President
205 Bricker Hall
190 North Oval Mall
Columbus, Ohio 43210

Dear President Drake,

I am writing as an Ohio State Alumna and a former female member of the Ohio State University Marching Band from 1993-1997. The handling of the Investigation Report provided by the Office of University Compliance and Integrity, which ultimately caused the firing of Jon Waters, has been a complete embarrassment and disgrace to my beloved university. I have never been so disappointed in my school leadership.

It is clear in reading the report that the complaint was not thoroughly investigated nor written by an impartial party. The report appears to have been written simply to justify the goal of firing Jon Waters as Director of the band. Those investigating the complaint should have spoken to a much larger percentage of current and past band members to get a full and accurate picture of the band's (off-the-field) atmosphere and how it has changed for the better within the last several years, not just the complainant and their witnesses.

In addition, the report attempts to diminish the role of females in the band and implies that women do not hold leadership roles. Every woman that has been in the band worked very hard to earn their spot. I suggest you, your staff and the authors of this report attend this years try-outs to get a better understanding of the blood, sweat and tears that each person puts forth to be in this band, then maybe you'll understand that each position is well earned, regardless of sex. To give you a better understanding of the female presence in the years I marched, my particular row of trumpets consisted of almost half the membership being female. Also, two of those women were voted by peers to be placed in leadership roles as squad leaders. At no time, did I feel the female presence was under or poorly represented.

Being a former member of the band, each year I, along with a few of my alumni friends, host a current row from band for dinner, commonly known as adopt-a-row dinner. We have hosted this dinner for the past six years and have gotten to know the current members during those times. At every one of those meals, the band members have spoken of how the band environment has significantly changed from the days of my youth. They speak of the bus trips being boring and the other formerly fun events disappearing.

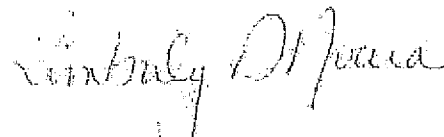
President Michael V. Drake
July 28, 2014
Page 2

I personally marched with Jon Waters and know that he is an upstanding citizen, a true Buckeye and a wonderful educator. He was heading in the right direction in changing or ceasing the decades old traditions. This administration, under your new leadership, jumped the gun by firing Jon Waters and handled this situation very poorly.

Therefore, I respectfully request you reconsider your position, return Mr. Waters to the front of the band and offer him the guidance that he and the band deserve in complying with these Title IX expectations.

Thank you for your time.

Sincerely,



Kimberly D. Pulnan-Nocera
OSUMB Alumni 1993 - 1997

cc: Betty Montgomery, Esq.
OSU Board of Trustees

225 South Clay Street
Millersburg, Ohio 44654

August 15, 2014

Hon. Betty D. Montgomery
MacMurray Petersen & Shuster LLP
6530 W. Campus Oval, Suite 210
New Albany, Ohio 43054-7069

Dear Ms. Montgomery:

My name is Robyn Ramseyer. I was a member of the Ohio State University Marching Band from 1984 to 1987 and 1989. In 1987 I was the Assistant Squad Leader of H-Row. I received a degree in Visual Communication Design in 1987 and in Occupational Therapy in 1993. I have been practicing Occupational Therapy for over 21 years. I don't recall the last time I was this upset about a situation, but I recognize it as a deep belief that an injustice has occurred.

As a medical professional, Evidence Based Practice has become the norm. This entails learning how to read a research article to determine if the results are meaningful and valid to apply to practice. In reading the report that was presented to Dr. Drake, I immediately noticed five issues that would invalidate a comparable study in my field.

- Inappropriate sample size – only 9 current or previous band members were interviewed out of 225 current members and hundreds of past members
- Poor sample selection that does not accurately reflect the population - names of witnesses were provided by complainant and her witnesses, "The complainant and witnesses recommended specific people to interview", "we did not randomly interview current Band members for this investigation". (direct quotes from the report) By interviewing only those recommended by the complainant the task force created a bias in the study.
- Inability to be duplicated - most of what was cited has already been refuted many times by current and past members who have written letters describing their own experiences in the band
- Informed consent was not obtained - nicknames were cited and described without input from the person to whom they belonged
- Results were published prior to receiving all relevant data - "As of July 15, 2014, we were still receiving information from some of the witnesses interviewed." (quote from media coverage online)

For a university touted for its research, this is a poor example.

I feel that this newly coined term "sexualized culture" is being unfairly used as a basis for condemnation. In reading the definition of "sexualize" as a verb, "to endow with a sexual character or cast," (Merriam-Webster online) it is clear that our entire country's culture has become sexualized. One has only to watch television sitcoms or advertisements or music videos or print advertising to see that this is not unique to the OSUMB, or marching bands or college students in general. I feel that the outrageous misrepresentation publicized in the report by the Office of University Compliance and Integrity is a personal affront to the integrity of every OSUMB member, past, present and future. I have never felt so insulted, and to come from The Ohio State University makes it all the more intolerable.

Specific issues mentioned in the report:

Nicknames - "Each new Band member (traditionally called a "Rookie") is assigned a nickname by upperclassmen. Assistant Director Smith stated that everyone gets a nickname and acknowledged that they are often "pretty dirty" or involve sexual innuendo". (direct quote from the report) I did not receive a

nickname when I was a rookie. When I was the Assistant Squad Leader, I did not participate in giving the rookies nicknames.

Changing Clothes on Buses - Athletes and members of student organizations who travel, including marching band and corp band members, change clothes on buses. This happens in high school as well as college. I never witnessed anyone intentionally displaying themselves or attempting to prevent someone from having a modicum of privacy while necessarily changing on a bus.

"made to swear secrecy oaths" (direct quote from the report) - I never swore to anything. As is tradition with many organizations including student athletic teams, adult and student fraternal organizations, there was information that was exclusive to members. This was not sexual or harassing in nature, just something special for those who earned the right to be included by making the band.

Forced participation - I was never forced to do anything. A midnight ramp was not required. I did not participate in assigning "tricks" for the rookies to perform. Was there any consideration given to the idea that some of the evidence was a unique occurrence, limited to a few and designed by a member who incorrectly thought he was being funny? In the example of the "rookie test", was this actually given to any rookies, or was it a distasteful joke composed by one individual?

Let me try to explain how my experience in the band has contributed positively to who I am today.
Self confidence - I can't count how many times, when faced with a difficult situation, I've thought to myself, "You can do this. You were in the band." After performing in front of 105,000 people, speaking to a professional or casual group doesn't unnerve me.

Leadership - Being a student leader was one of the first opportunities to practice management skills.

Time management - Organizing my time for hours of memorizing music weekly, completing homework and studying for exams in other courses was excellent preparation for a job with deadlines to meet or demands for efficiency and productivity.

Team work and pride in a job well done - I've never worked so hard and received such great satisfaction in the result, and no matter where I go in this world, I will always be welcomed by fellow TBDBITL members, because a timeless bond has been formed between us.

To be early is to be on time, to be on time is to be late, and to be late is to be left - Punctuality is a very positive attribute in the professional world.

Pick up your feet, turn your corners square, and DRIVE, DRIVE, DRIVE! - Give everything your all, and do it right the first time.

I will defend my reputation. I will support the fight for our honor. I will stand with Jon Waters. I hope justice will be served.

Sincerely,

Robyn Ramseyer

My Own Experiences in the OSUMB

I am writing to express my disappointment over the dismissal of Jon Waters as Director of the Ohio State University Marching Band and to counter the misinformation and mis-characterizations made by the media.

I was a member of the OSUMB in 1989 and 1992-93. I have read the complete university Report and have seen the attached Exhibits. While I agree that much about the student culture of the marching band needs to be updated, it is important to keep in mind that the traditions and activities mentioned in the report existed long before even I made the band. I personally never felt forced, coerced, or otherwise made to feel uncomfortable in any situation during band activities. I was never forced to strip or change on a band bus. I was never forced to participate in Midnight Ramp – in fact as a rookie I was informed about it ahead of time and had ample opportunity to decide if I wanted to participate or not. I have never heard from any other band member, male or female, that their experience differed markedly from mine in those regards. Furthermore, the songbook (Exhibit B in the Report) has existed for decades as you can see from the credits in the beginning. It started being published when Mr. Waters was still an infant, two directors ago. When I came out as a Lesbian my fellow row members were nothing but supportive. I never felt discriminated against because of the song lyrics, and my row mates and band mates never harassed me in any way as a woman nor as a Lesbian nor made me feel less of a person or that I did not belong in band. I was and still am a sister in this large family. Never did I observe or hear about sexual harassment or sexual assault occurring between band members during my time in band; but I sure knew about it in the general university community.



1990 Citrus Bowl (1989 season)

The “culture of sexualization”, as it has been dubbed, has been long embedded and is not due to the negligence of this one man or one directing staff. Despite its long history in our band, Mr. Waters was attempting to eliminate much of the raunchiness we see reflected in the report. But that cannot be done overnight and it cannot be done in one season. As a former band member himself, Jon Waters is uniquely qualified, more than anyone else, to help bring the OSUMB into a new era. At the very least, he should be granted a public apology, reinstated, and given the support and direction he should have had in the first place to make the changes needed.

Marching band taught me perseverance, time management, respect for different cultures and viewpoints, tolerance for personality differences in order to achieve a common goal, absolute excellence in doing anything, and it taught me to never give up. Ask any one of today's band members what they are learning and you will get a similar answer. The funny nicknames and inappropriate song lyrics will be a smirk and a shared laugh among friends, but the real life lessons will endure.

Sherri Rapp
OSU, B.A. 1994
OSUMB 1989, 1992-93

Sherri Rapp
616 Casey Lane
Mebane, NC 27302
(336) 253-5549

Mr. Blake Thompson & OSU Board of Trustees
210 Bricker Hall
190 North Oval Mall
Columbus, Ohio 43210

Mr. Thompson, et al.,

I am writing to express my outrage over the Office of University Compliance and Integrity handling the investigation of the Ohio State Marching Band, its "culture", and Jon Waters. As I am a graduate of the University, a Life Member of the OSU Alumni Club, a three-year member of the OSUMB, a member of the TBDBITL Alumni Club, and a concerned citizen, I expect a response addressing these specific points rather than a canned response that all others are receiving.

- 1) The investigation was flawed. Several of the people whose nicknames were mentioned in the report were never interviewed to discover who gave those nicknames and when and under what conditions and if the person with the nickname felt offended or sexually harassed. Only 5 members of the current 225-member band were interviewed, and at the direction of the complainant – hardly a valid sample size to determine any sort of culture. That's like saying my Uncle Ernie is a criminal so my entire family endorses criminal activity – it is poor research methodology.
- 2) The report being released to the public with the nicknames of several band members has caused more embarrassment and harassment to those members now than when they were in band. Specific people who have spoken out about this mistreatment from the University, media, and the public can be found here <http://womenoftheosumb.blogspot.com/2014/07/alex-clark-letter-to-president-drake.html> and here <http://womenoftheosumb.blogspot.com/2014/07/former-osu-marching-band-member.html>. The Office of University Compliance and Integrity and The Ohio State University were irresponsible for releasing these names.
- 3) Releasing to the public the "Unofficial Songbook" was exceptionally and unconscionably irresponsible. So much so that it reeks of a willful and orchestrated destruction of the marching band and all those associated with it. While I do not endorse the songs and much of the language in the songbook and outright reject others, it is clear from discussions with current and recent band members that it was rare, discouraged, very difficult to get one's hands on it, and taken away by band staff it is was discovered. In fact, 2006 was the last year in which it was published, which is well before Jon Waters became the director. Furthermore, many of the bawdy songs come from John Valby (known as Dr. Dirty - http://www.johnvalbynation.com/home.html#_U9kMW_ldXT0) and are known in other segments of our society. While I personally heard some of these songs sung on buses to performances when I was in the band, it was rare. They

were mainly sung at private gatherings when we could act like the regular college students we were.

- 4) Exhibit A, the Rookie Midterm. I never took one of those nor ever saw one while I was in band. I heard about them and thought they were stupid. I do believe those are unnecessary and should not even be handed out. Regardless, it was unnecessary for the Office of University Compliance and Integrity to release the document to the public.
- 5) Midnight Ramp is much less prurient as the University of California – Irvine Undie Run (UCI, as you may know, is President Drake's most recent post before coming to Ohio State). <http://www.ocregister.com/video/y/16531382001/irvine-uci-drew> Midnight Ramp has always been completely voluntary and participants may choose how much or how little clothing to wear (within legal boundaries). Furthermore, in recent years Midnight Ramp has been officially sanctioned by the University. Scoreboard staff showed up to run the scoreboard. University police were present. Maintenance warned students to not mess up the turf too badly. Besides... WHO unlocked the gates for the band members so they could enter the stadium?
- 6) Much has been made of the lopsided male-to-female ratio in the marching band. I will remind you that the band is all brass and percussion. While we'd like to think that we live in a new era of sex equality in musical instrument choice that is absolutely not the case. More men than women play brass and percussion instruments at both the high school and college levels. In fact, the OSUMB has a slight advantage in the female percentage when compared to other collegiate marching bands when the analysis controls for specific instrumentation. <http://womenoftheosumb.blogspot.com/2014/07/analysis-of-percentage-of-women-in-osumb.html>
- 7) It is absolutely unacceptable that Mr. Waters' response was not included in the Investigation Report. You gave a good man no way to defend himself.
- 8) President Drake never bothered to even meet a university and state treasure - who has dedicated his life and work to The Ohio State University and the Marching Band - and find out his side of the story and if by any chance the investigator(s) perhaps did not dig deep enough or conduct the investigation properly.
- 9) As part of the Athletic Department and twice the size of the football team, why does the marching band not already have permanent Title IX coordinators assigned to it?

I would like to share with you my own experience being in the marching band:

I was a member of the OSUMB in 1989 and 1992-93. I have read the complete university Report and have seen the attached Exhibits. While I agree that much about the student culture of the marching band needs to be updated, it is important to keep in mind that the traditions and activities mentioned in the report existed long before even I made the band. I personally never felt forced, coerced, or otherwise made to feel uncomfortable in any situation during band activities. I was never forced to strip or change on a band bus. I was never forced to participate in Midnight Ramp – in fact as a rookie I was informed about it ahead of time and had ample opportunity to decide if I wanted to participate or not. I have never heard from any other band member, male or female, that their experience differed

markedly from mine in those regards. Furthermore, the songbook (Exhibit B in the Report) has existed for decades as you can see from the credits in the beginning. It started being published "underground" when Mr. Waters was still an infant, two directors ago. When I came out as a Lesbian my fellow row members were nothing but supportive. I never felt discriminated against because of the song lyrics, and my row mates and band mates never harassed me in any way as a woman nor as a Lesbian. Neither did they make me feel less of a person nor that I did not belong in band. I was and still am a sister in this large family. Never did I observe or hear about sexual harassment or sexual assault occurring between band members during my time in band; but I sure knew about it in the general university community. I saw dorm mates with cuts and bruises from domestic abuse, but never friends in band.

The "culture of sexualization", as it has been dubbed (otherwise known as "college"), has been long embedded and is not due to the negligence of this one man or one directing staff. Despite its long history in our band, Mr. Waters was attempting to eliminate much of the raunchiness we see reflected in the report. But that cannot be done overnight and it cannot be done in one season. As a former band member himself, Jon Waters is uniquely qualified, more than anyone else, to help bring the OSUMB into a new era. At the very least, he should be granted a public apology, reinstated, and given the support and direction he should have had in the first place to make the changes needed.

Marching band taught me perseverance, time management, respect for different cultures and viewpoints, tolerance for personality differences in order to achieve a common goal, absolute excellence in doing anything, and it taught me to never give up. Ask any one of today's band members what they are learning and you will get a similar answer. The funny nicknames and inappropriate song lyrics will be a smirk and a shared laugh among friends, but the real life lessons will endure.

The refusal of the Office of University Compliance and Integrity, The Board of Trustees, and President to publically address the several questions posed by concerned alumni such as myself regarding the ineptness of the investigators and the overreaction by the university in firing Mr. Jon Waters is disturbing. **Please provide me with confirmation that you received my letter and I request feedback from the Board of Trustees regarding this matter.**

Sherri Rapp

OSU, B.A. 1994
OSUMB 1989, 1992-93
Life Member, OSU Alumni Club

CC: OSU Board of Trustees, Mr. Gates Garrity-Rokous

Tuesday, August 12, 2014

The "Oath of Secrecy"

On July 24, 2014, a report released by the Ohio State University's Office of University Compliance and Integrity (now known as the Glaros Report, named for Chris Glaros, the Assistant Vice President of Compliance Operations and Investigations for the Office of University Compliance and Integrity) charged, among several other things that are now proving to be false, that members of the Ohio State University Marching Band were forced to swear oaths to secrecy about "inappropriate" goings-on in the organization. The Glaros Report mentions secrecy oaths three times in the report:

"On May 23, 2014 a parent of a Marching Band member visited the Office of University Compliance and Integrity and reported that she had concerns about whether the Marching Band's culture was sexualized, and stated that its members were made to swear secrecy oaths about objectionable traditions and customs." -Page 3, The Glaros Investigation Report

"The complainant reported concerns about whether the Marching Band's culture was sexualized. The parent further stated that the Band's members were made to swear secrecy oaths concealing objectionable traditions and customs. ... take oaths not to tell about Fesler" -Page 4, The Glaros Investigation Report

It's true. We were sworn to secrecy over the most horrendous, sexual, abusive, and harassing things one could dream up. (That was sarcasm in case you missed it.)

Until yesterday (8/11/14), I was perplexed that a written "secrecy oath" had even surfaced. *How ridiculous!* I thought. *I never swore an oath to secrecy.* It turns out I was wrong. I honestly had forgotten about this because it was so innocuous. See for yourself.

Fesler Night 2013
Todd ██████████ - SL
Drew ██████████ - ASL

Todd: All rookies now rise.

Drew: Are you excited?

Todd: Scared stiff?

Drew: Well maybe you should be,

Todd and Drew: Because Fesler has arrived

Todd: Fesler would like to extend a welcome to everyone, especially rookies

Drew: But first , rookies: raise your right hand and repeat after us

Todd: I will keep the events of this evening / from reaching anyone / outside of this band room, or the band family.

Drew: I will keep a good public image.

Todd: I will obey the directors of the OSU Marching Band.

Drew: I will respect and obey my squad leaders.

Todd: I will not hesitate through a cross-over.

Drew: I will pick up my feet / turn my corners square / and Drive, Drive, Drive!

Todd: And I will never...

Drew: Ever...

Todd: Cross the street without looking both ways.

Drew: You may be seated.

This "oath" was given at the start of "Fesler Night" which is a casual gathering of the newly assembled band, held in the band room, at which skits are performed and the squad leaders play a couple school songs for everyone. Truth be told, I personally found many of the skits boring, uninspired, or just downright lame. Others were rather creative. Some were crude, using language we wouldn't use in public. Then again...we weren't in public. We were friends trying to make each other laugh in our own unique and quirky ways in order to hasten the bonding, and therefore, the effectiveness of how well we worked together in getting a job done that requires both individual effort and teamwork.

Will I tell you the specifics of the skits at Fesler Night? No, I will not. And it's not because I am

ashamed or have anything to hide or that I think other alumni will be mad at me. I choose not to tell you because those are my memories. They are things that I experienced that not everyone can, and to me that means something. To you they are a curiosity. To you, they are a glimpse into a world in which you can't be a part. You may be looking for prurient details that simply aren't there. To you, my stories are mere hoped-for pornography. No, my memories and my experiences are mine.

-Sherri Rapp

Christina Regule

My name is Christina Regule, and I was the first female I-Row Squadleader in 1986 (Assistant Squadleader in 1985). Nothing prepared me more in this life to become a U.S. Army Active Duty Chaplain than my five years in THE Ohio State University Band! When the news broke for me here in Germany, I was stunned, outraged, conflicted, and convicted regarding parts of the report; however, the research methodology and its subsequent results are extremely inaccurate and seemingly intentionally misleading. I never did or saw a midnight ramp. I never laid my eyes on the infamous songbook. I've never been to the Varsity Club. Furthermore, I was given my nickname, because it was so incongruent with my life, and I received that honorably, as a core value compliment. Yet, my OSUMB Family was there for me through band tryout preparations, the death of my "Buni" (Grandmother), and the establishment of a "For God and Country" foundation to become an Active Duty Army Chaplain. The culture of the Ohio State University Marching Band, not only prepared me for the U.S. Army, it also prepared me for year-long deployment in Afghanistan: Family-bonding, Trust, Resiliency, and Survival!

For God and Country, and "Our Honor Defend, We will Fight To The End for O-HI-O!"

Christina

Brianne Reiss

Posted by WeStandWithJonWaters WebAdmin 32sc on August 04, 2014

To President Drake and Whom It May Concern:

Hello. My name is Brianne Reiss. I am a 2010 graduate of The Ohio State University and a four year alumna of The Ohio State University Marching Band. A few quick facts up front: I am female. I played the snare drum. In my four years as a member of the band including one as a squad leader, my twenty-nine member row was consistently male dominated. Considering just the snare line alone, over my career the greatest number of females to earn positions in the snare line during one season was a whopping five out of fourteen members. It is fair to say that I am one of the supposed victims of the sexual harassment culture this investigation is propagating. I am here to say that is simply not the case...

The current slander debacle that is taking place is offensive to me on many levels and that is saying something because as I'm sure you've heard, it takes a lot to offend a member of The Ohio State University Marching Band. As a woman and an alumna, I'm taken aback by the ease in which society has seemingly assumed that this type of behavior would ever be acceptable; that without having met me or many of the alumni that have had the privilege of moving this great organization forward, it has somehow been determined that we would allow this type of behavior to continue without question. I don't know if I could pick exactly which assumption angers me most: that I would submit myself to that kind of treatment or that I would permeate an atmosphere of sexual harassment for other people. Are changes necessary to some of the traditions that have spanned decades within our band? Absolutely. But in the same breath, the band I made in 2006 was a completely different animal from the band I left at the beginning of 2010 due to steady effort. Although firmly-footed progress can take time to create, it has been happening and is in many ways due to the direction of Jon Waters. I'll touch more on him later [not literally, Columbus Dispatch, put down your pens], but I'd like to start with the Title IX aspect first.

Women may number in the minority of the band, but to suggest that we are or were in any way minimized or forced to be submissive to the male members of the band is laughable. Have you met a girl in the marching band? Rock stars should write sonnets about these women. They are strong and driven, they are spirited, and by God, they are loud. I can promise you they wouldn't take being systematically overlooked or waved aside sitting down. These are women that create change. These are women that push for more. They number among the best I have known in my life and I am proud to stand among them. I could only hope to have daughters some day who carry themselves the same way.

The last few days have been tough to stomach. Not only am I offended as a woman of the band by the idea that this type of culture has been allowed to run rampant through the halls of Steinbrenner Band Center, but to state matter of factly that the men of the band-- whom I count among my chosen family, who have been in my home, have met my blood relatives, and have shared more time, more memories, and more tender moments with me in the OSUMB than any other individuals in my life-- that they would ever treat a female as less than equal is repellent. I am five foot two inches tall on a good day. When I made the band I was 98 pounds. Even at my best, I continue to be a wisp of a girl. And yet, there was never a time in my career as a band member that I felt in any way threatened, that I felt unsafe, or that I felt persecuted. There were many moments on The Ohio State campus in Columbus when I was afraid. Not once was that ever in the presence of another person from the marching band.

As an independent adult engaging in my own life, at no point had I ever felt my hand was forced while in the marching band. I was fully aware of my decisions as I made them and honestly, I can't think of any moments I regret from my time or would do again in a different way. Growing up can be a bumpy road for anyone. Being in a high pressure, incredibly public position of power in your early 20's proffers terrible possibilities. While there are always a few bad apples in any bunch, I don't feel that the great majority of the band took that position for granted. In fact, that yoke is worn with great

care and with the sense of responsibility that comes with being a representative, at least for a short time, of something far greater than anything we could ever accomplish alone. It hurts my heart to see the character of these people called into question; that this world that we live in is so quick to assume the worst in everything. There continues to be changes that need to be made with the culture of the marching band, but that culture is not unique to us. Lewd humor and alcohol consumption are not traits of Buckeyes alone, and while the time and place for such things are certainly not in the band hall, trying to rid college students of these vices is not a battle I would wish upon anyone.

As a member of the supposed persecuted party in this ongoing investigation, I stand with Jon Waters. I feel the decision to fire him from his place as director of The Ohio State University marching band is short-sighted and unjust. Yes, we live in a litigious society. Yes, we have seen the university make terrible mistakes in an effort to protect their own skin in the past. I'm asking that you take into consideration the great number of individuals who are willing to bear witness to Jon's personal character and his actions as both assistant and director of this band and that you change the tide. This investigation continues to suggest that victims are waiting in the wings for the call to come forward and yet the one man who has been committed to its members and the organization's name for half his life is being overlooked and a victim is exactly what he is.

Full disclosure: I don't think Jon has handled this investigation well. I do think he is still the best person to lead the band into the future and the only person who has successfully curbed ill-fitted tradition to date. There is a livelihood at stake here, one that has made some mistakes but has proven over time to be the driving force behind necessary change: the type of changes that are still needed in other organizations on this campus. At what point does the face of the university become more important than the individuals it serves? What volume must our voices reach before they will be heard?

There will always be work to be done to create safe environments, to grow kindness and patience, to fulfill the potential that each of us carry within ourselves to do good as we make decisions each day. When it comes to bureaucracy, I'm not the person who makes fists and stands in the rain to make sure my opinion is heard. I'm not even the person who would stand in line for free ice cream. But I'm sitting at my computer and I'm typing this note to you because sitting in silence is acquiescing that the way this has been handled is acceptable. I chose to write to you because as an alumna of this fine university established in excellence and as a person whose life has been greatly enriched by the OSUMB, I want better for both organizations from you than what you're currently offering. I chose to write to you because Jonathan Waters deserves more.

Thank you for taking the time to consider my thoughts and, formally, welcome to the Buckeye family. Here's wishing your experiences with Ohio State are as wonderful as mine.

Sincerely,

Brianne Reiss

President Michael Drake
205 Bricker Hall
190 North Oval Mall
Columbus, Ohio 43210

Board of Trustees
210 Bricker Hall
190 North Oval Mall
Columbus, Ohio 43210

Dear President Drake and Board of Trustees,

I would like to introduce myself. I am an alumna of the Ohio State University, having earned two degrees: a Bachelor of Science degree in Nursing (1984) and a Master of Science degree (2006), practicing as an Adult Nurse Practitioner. I made a personal choice to become a Life Member of the OSU Alumni Association several years ago. I am a proud 5 year member of the OSU Marching Band, having been a Squad Leader for my last two years and I was the first female from Sandusky, Ohio to make the band. I'm sure you have received many letters over the past few weeks, but I ask that you take the time to please read mine. My focus is unique, sharing in our background of medicine and ethics, a topic that you know well.

I'd like to briefly discuss the four values of medical ethics and apply them to the decision to fire Jonathan Waters. They are: autonomy, beneficence, nonmaleficence and justice.

Autonomy. This is respect for an individual. We know that in reference to a patient, we are not to coax or coerce someone into decision making. Education about risks and benefits are to be explained and he then makes his choice about a treatment or a decision. President Drake and Board- did you have **all** the facts and education about this decision to fire Jon? How could you make such a drastic decision when this report has been proven to not be scientifically sound? You, as a physician, understand about sample size, lack of data, reliability, etc. Were you coerced into a hasty decision? What pressure was

placed on you, our University President of less than one month?

Beneficence. This is the principle of providing good, of a benefit. The firing of Jon did not promote the well being of others, including the new 2014 OSU Marching Band. Also, the public sharing of items in the nonfactual Glaros report invoked humiliation and shame to thousands of band alumni who now have to explain "we weren't like that." I was never sexually offended while in the band, but **now** have to defend myself as a respected medical professional- and not as a sexualized, harassed female band member.

Non-maleficence. Many recognize this as "do no harm." However, great harm has been committed to the band alumni, and most severely, to Jon Waters. Instead of firing him, I believe a different solution could have been enforced. Jon could have remained the director, while incorporating the steps you are currently using: additional staff support and additional education. The well being of our current band is at risk. Their respected and beloved leader has been yanked from their lives. They are being forced to endure lengthy Title IX lectures (which could have been an on-line, mandatory course to complete before the first day of school and not during time to learn music and a show for next week). These young students were learning many life skills from Jon beside music-he was teaching them to give back to their community. He was modeling an 'attitude of gratitude' and to 'pay forward.' Jon was teaching and molding these students for their future as adults.

The last value of ethics that I'd like to discuss is *Justice*. One needs to be fair with all the people involved. President Drake, you have an opportunity and the ability to make things right and to provide justice. I know that you have received a plethora of information in disproving many facts of the Glaros report. The University did not thoroughly review and assess the situation before making their decision. I would like to restate your quote from August 13th to the Columbus Metropolitan Club: "I have always been a person who did my best to find the facts and to act accordingly and appropriately on those facts and to move forward. And I will always do that."

I would like to request the reinstatement of Jonathan Waters as the Director of the Ohio State University Marching Band. This would be the best step in moving forward.

In conclusion, I'd like to provide a passage you might recognize from Sir William Osler (1907):

"You are in this profession as a calling, not as a business, as a calling which exacts you at every turn self-sacrifice, devotion, love, and tenderness to your fellow-men. Once you get down to a purely business level, your influence is gone and the true light of your life is dimmed." From: The reserves of life. St. Mary's Hospital Gazette 13:95-98.

Please provide me with confirmation that you received my letter and I request feedback from the Board of Trustees regarding this matter.

Sincerely,

Michelle P. Ruess Jackson
Adult Nurse Practitioner, Grant Medical Center
Former OSU Marching Band Member 1980-1984
Current TBDBITL Board of Governors member
Email: osurooster@aol.com
#westandwithjonwaters
#ourhonordefend

Allison Schaffer

President Drake,

First and foremost, welcome to The Ohio State University, the best university in the country as far as myself and many others are concerned. In fact, I loved it so much, I took a full 5 years to graduate. My name is Allison Schaffer, a.k.a. Princess, to those who affectionately called me that. I was Hall Council President of Baker Hall, played in the University Band, sang in Women's Glee and was heavily involved in the Theatre Department. I was a manager for The Ohio State University Marching Band and the Athletic Bands from 1992-1994 and Head Manager for the 1993 Athletic Band season and 1994 football season.

Being a manager was an amazing experience for me from the get go. I was a 19 year old woman trying to figure out where I belonged in a campus full of very different people. I came from New Jersey and really didn't know the history of Ohio State or the marching band; I just knew that, as soon as I found that organization and the amazing people that were part of it, I found the place I wanted to be. I took responsibility for my actions as an adult. I was never forced to drink, forced to take place in Midnight Ramp and NEVER hazed as implied in your report. I CHOSE to do these things, after all I was living the college experience, right? Yes, my nickname, Princess, was because I am an East Coast Jewish woman and the nickname is short for Jewish American Princess, but this was an affectionate term and not hateful by any means. As a matter of fact, I found that being a Jewish woman was great, I was able to educate those people who never met a Jew, or never had Jewish friends before, making them more diverse. I would have never had these experiences had I joined a social sorority, instead I would be paying to have friends which I got for free the minute I became a part of the band. Better yet, I call these people family ... because we all get it! We have all been there and shared these experiences with each other ... to me, that's invaluable. I would never have gone to bowl games, loaded airplanes, met celebrities, participated in traditions and most of all met some of the closest friends that I have TO THIS DAY!

I was shocked to learn about the investigation into the band and the firing of Jon Waters. Jon is a stand up man who has nothing but the best intentions and actions. He has been trying to change that culture but, unfairly, you only gave him a year! One season! Thanks to your decision, the media has made all of the organization past, present and future sound like a bunch of animals. I assure you that this is not the truth and I feel you and all of those involved in this decision, didn't take the time to speak to those of us who were there. I am saddened by the actions of the university that I proudly (usually) represent as an alumnus. Thanks to your actions, I have had to spend the last few days defending myself, my humility, my friend Jon Waters and most of all MY University!

Allison "Princess" Schaffer
OSU Marching Band
Manager/Head Manger 1992-1994

8/1/2014

President Michael Drake, MD
205 Bricker Hall
190 North Oval Mall
Columbus, Ohio 43210

President Drake,

By now I am sure you have received tens if not hundreds of letters from disappointed or upset former members and friends of the Ohio State University Marching Band containing impassioned pleas for the reinstatement of Jonathan Waters. It has taken me some time to compose my version of such a letter because, frankly, I have had to regain my composure first.

My name is Joseph Sekel. I am a proud alumnus of the Ohio State Marching Band. (On my third tryout attempt, I made it into the band as a snare drummer in the early 1980s.) Prior to July 24, I would have said that I was a proud engineering alumnus of the Ohio State University as well. But, after three weeks on the job and with one swift and misguided action, you have put me in a position of having to choose between an allegiance to my alma mater or a loyalty to my beloved marching band, its current members and to thousands of its alumni brothers and sisters. Given no other choice, my allegiance will always be to the OSUMB and my OSUMB family. I hope you have the capacity to redress your actions of July 24 by reinstating Jonathan Waters so I can again claim to be a proud alumnus of the Ohio State University.

It is said that a well-written alma mater (song) can evoke a profound connection between one's spirit and his or her school. I cannot help but to think about Carmen Ohio, a song that I sang and played many times, somewhat differently right now...perhaps, much like a soldier who would fly the flag upside down to signal distress to anyone in a position to help. At risk of being disrespectful to Carmen Ohio, which is not my intent, I would like to use it to assist me in conveying my feelings:

"Oh come, let's sing Ohio's praise, and songs to Alma Mater raise." Praise is an expression of admiration or approval. I do NOT approve of the manner in which your investigation of Jon and the band was conducted. Too many opposing testimonials are coming forth from those who were referenced in the report, but were curiously not interviewed with any context, if they were interviewed at all. To me, this suggests that the report was prepared in a way to justify a predetermined outcome or rush to judgment.

"While our hearts rebounding thrill, with joy which death alone can still." There is no joy, sir, in effectively being labeled a homophobic, anti-Semitic, sexist and sexual deviant. But, with your administration's careless handling and publishing of this report and its claims, you have effectively done just that, tarnishing the reputations of thousands of us. We are professionals, grandparents,

parents, sons, daughters, soldiers, church laity and so on. You have offended and insulted all of us with your administration's false claims and amateurish handling of this issue. As a side note, I do not make a habit of donating to institutions that insult me.

"Summer's heat or winter's cold, the seasons pass the years will roll." The so-called "two month investigation" was conducted earlier this summer during the marching band's offseason. During this period, am I to understand that the investigators could only manage to interview a handful of marching band members? I find it completely incredulous that the administration's investigators could only track down that small subset of members and, somehow, could not draw on the university's vast recording-keeping resources to track down and interview a larger, random sampling of members with pertinent information (to form a more complete account). How can you possibly make any just determination based on such a limited sampling of data? To support a more complete, accurate and fair investigation, **I request to be interviewed because I have relevant information regarding this investigation.**

"Time and change will surely show, how firm thy friendship ... OHIO!" I stand with my OSUMB family. Our friendship is as firm as it has ever been. We are resolute. We will never give up. We will fight to defend our honor and the honor that belongs to this band and to Jonathan Waters. Please do the right thing. Please reinstate Jonathan Waters as the Director of the Ohio State University Marching Band without further delay. I am proud to stand with Jon!

Please provide me with confirmation that you received my letter and I request feedback from the Board of Trustees regarding this matter.

Sincerely,

Joseph M. Sekel
TBDBITL, I-Row, 1981-83
BSEE 1984

Cc: Board of Trustees (Jeffrey Wadsworth, Chair)
Archie Griffin, President/CEO, The Ohio State Alumni Association
Betty Montgomery
David Axelrod, Esq.

8/10/2014

Mr. Archie Griffin
Longaberger Alumni House
2200 Olentangy River Rd.
Columbus, Ohio 43210

Archie,

My name is Joseph Sekel. I am a proud alumnus of the Ohio State Marching Band. You are no doubt receiving tens if not hundreds of letters from upset former members and friends of the Ohio State University Marching Band asking for your support of Jonathan Waters. I can only hope that my letter is found within your stack of letters and read by you.

My father's name was also Joseph Sekel. He played football as a freshman for Woody Hayes at the Ohio State University in the late-1950's. He would have loved to play longer, but with his wife pregnant with me, he decided that he needed to go to college part-time so he could work and have money to take care of his budding family. But, boy, did he love Woody! He would describe Woody as the ultimate field general who was hell on the field but the nicest, most caring father-like figure off the field. As an aside, I had the pleasure of meeting Mrs. Hayes not long after Woody's passing. When I told her my dad's name, she responded with the years that my dad played and his position. Needless to say, I was astounded. She said that the football players were family to she and Woody, and that they made it a point to remember each and every player year after year. Clearly this confirmed by dad's sentiment.

I rarely saw my father cry. In fact, I can only recall three instances of it: when his father died, when Woody passed away and when the Gator Bowl incident resulted in Woody's dismissal from the university. Although my dad understood the gravity of the Gator Bowl circumstances, he often said that "it was a tragedy" and that "no one, especially someone that so loved the university and its students, should have to go out that way."

I too had very memorable encounters with Woody. But my encounters with him came as a result of being in the band. You see, when I approached my teen years, my father wanted me to follow in his footsteps by playing football, a game he loved. But, not having his size and overall physique, I instead became drawn into music and playing the drums. I could tell that this disappointed my father. But, being a great dad, he held that disappointment deep within and managed to support my music and band activities one hundred percent. When I told him that I was choosing Ohio State for college over the University of Cincinnati or the Air Force Academy because I wanted to be in the Ohio State Marching Band, I could see his eyes light up as if I was indeed following in his footsteps.

When I made the band, my dad drove four hours round trip for every home game to see the band...and of course to watch the game. He would make sure he arrived in Columbus early enough to see the band's dress rehearsal, on the stadium parking lot, and the Skull Session in St. John Arena. Of the Saturday morning marching rehearsals, he would say that without our instruments we looked like a rag-tag bunch of goof-ups from his seat on the bank of the Olentangy. But, he would go on to say, as soon as we started marching AND playing, the discipline and the precision returned and was overwhelming. It was then clear to him that we were the best of the best. We WERE that band which Woody often heralded as the only group on campus that worked harder than his beloved football team.

The last day I enjoyed with my dad was a few years after my graduation from Ohio State. We watched a televised Saturday afternoon OSU football game together from the comfort of his favorite sofa. They showed the band on the television. My dad looked at me and told me how proud he was that I had been in the marching band. Later that night, he passed away in his sleep. I know deep in my heart that it would make him even more proud that I was reaching out to you, on behalf of all my TBDBITL brothers and sisters, imploring you for your help. Because, simply stated, you were my dad's hero.

As mentioned above, the band afforded me opportunities to experience Woody between his departure from coaching and his passing. At a senior tackle night in Ohio Stadium, Woody was handed the baton. He ascended the director's ladder and conducted us during the playing of "Fight the Team." Woody was waving the baton frantically and not in rhythm. It didn't matter. We were glued to him as we played our fight song better than ever. After the song, Woody addressed us with an outpouring of his love for tOSU, the band and its traditions. I don't recall what he said but I do remember that there wasn't a dry eye in the place. At that moment, I could understand why that man was so loved.

My most-lasting memory from being in the band was marching in Script Ohio on the day that Woody dotted the "i." Being at the opposite end of the script, I could still tell when Bruce Hart, our drum major, led Woody onto the field. Ohio Stadium exploded with cheer and applause. That was the only time that I could NOT hear the drum that I was playing. I clipped a photo of Woody and Bruce from the local newspaper. A couple of years later, when I learned that Woody Hayes was going to be in my small Ohio hometown's Memorial Day parade, I found that clipping and asked Woody to sign it. He did. I have attached it to the end of this letter.

In closing, Archie, I understand and respect that you have many pressures and constituencies in your role as President of the Ohio State Alumni Association as well as your role of Sr. Vice President for Alumni Relations. I, along with my fellow OSUMB brothers and sisters, only ask for the complete consideration of all the facts and fairness for Jonathan Waters and the band. Like Woody, I know that you hold the band, its members and the alumni in the highest regard. The university's questionable handling of this situation and the firing of Jon has broken our collective hearts.

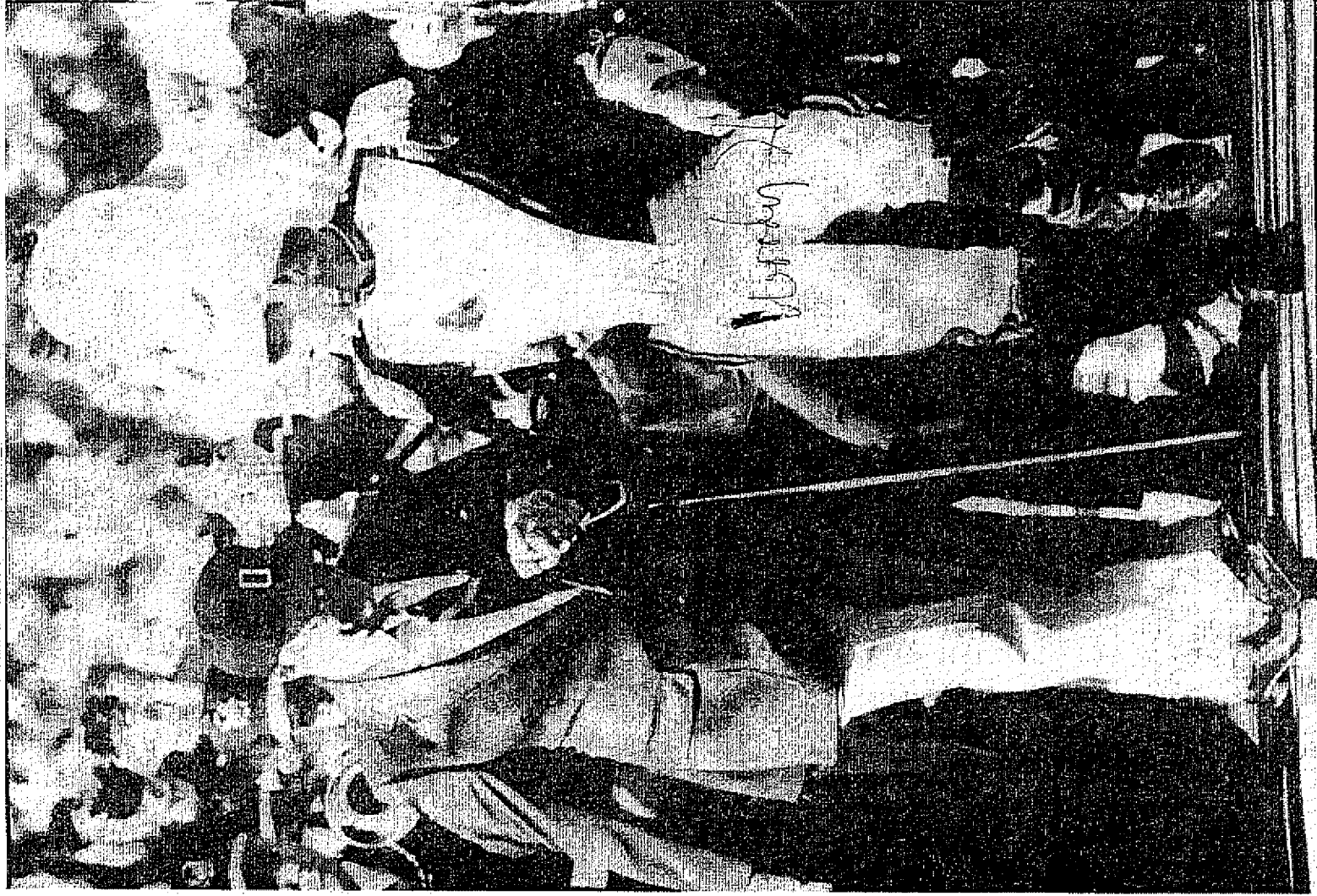
But, make no mistake, it has brought us closer together and strengthened our bond as well as our resolve. Please, I beg of you. Please use your considerable influence within the university and the OSU Alumni Association to right this wrong. Let's together honor Woody's memory by making sure that Jon does not have to further endure a similar tragic end to his OSU career. Please strongly encourage the Ohio State University administration to immediately reinstate Jon (with back pay). Please stand with us as we stand with Jon.

Sincerely,

Joseph M. Sekel
TBDBITL, I-Row, 1981-83
BSEE 1984

cc: Urban Meyer

Enclosure: Photo of Woody Hayes and Bruce Hart



Joseph M. Sekel * 4

Damian Sheets

O' Captain my Captain

The past couple of days have weighed heavily on my heart as I have witnessed an organization (and individual) that I have held so dear to my heart be exposed, insulted, mocked, persecuted, misrepresented, and finally dismantled by the very alma mater that I believed was dedicated to the betterment of that same organization, its members and the community around it.

What I have witnessed over these past couple of days has led me down a path I never thought possible, questioning my allegiance to a University that has been in my heart since I can remember even having the ability to remember. While I did not grow up in Ohio, my parents (both Ohioans) raised me on the core values that I believe were instilled in them by such a great state and its leading university: discipline, loyalty, scholarship, benevolence, family (actual and metaphorical), and empathy. I emphasize the latter two core values because I believe they are especially important in the context of these recent events.

My first true encounter with The Ohio State University Marching Band is undoubtedly similar to many others. I was five or six years old, travelling from Las Vegas to Columbus to go to my first Ohio State game with my father and grandfather. Times were different back then. I learned that my grandfather had never attended college because of his need to support his family and play a role in World War II. Similarly, my father, whom I thought had graduated from Ohio State, was forced to graduate at another institution due to his required military service at the time. Nonetheless, their allegiance to this great university was unwavering, and had been impressed upon me from minute one of my existence.

Upon arriving in Columbus, it was a typical grey and dreary fall day with the leaves changing, the clouds hanging over and rain looming. Our first stop was high street, where they took me to Buckeye Donuts to drink hot chocolate and play connect four before walking around campus and showing me where my mother attended her classes as a student some twenty years earlier. The trees and buildings were beautiful and nothing like I had seen in Las Vegas. All of the fans and students were so excited just to be alive, engaging in another great Saturday of college football and festivities. It didn't feel like it was about winning or losing, or being number one, but just being a part of a great institution during truly great activities on such a great day. As I continued around campus, this pride echoed through the hallways of every building and resonated in the tone of every voice.

The next stop was St. John's Arena, where my father began to tell me stories about the band. I remember him saying "If you listen real close, you can hear the band coming. Listen for the drums." I sat and listened, eager to be the one that heard the band first. The fans would start to clap and die down, and clap some more. Then, out of nowhere, the entire Arena erupted into screams and applause, and with a quick exit, the band came out, so crisp, so clean, so pristine. The quickness of the steps and movements, I remember, were so precise that I could barely contain myself. And then they played

And I knew....

The music, the fight songs, the pride, all so overwhelmingly strong, that I couldn't imagine any better place in the world to be on any football Saturday. I knew that this was something I wanted to be a part of. I saw the effect it had on the fans around me, the inspiration they drew from it and the sheer fun each member was having. I didn't see depression, coercion, or harassment, but instead pure happiness and joy from the sons and daughters who were laughing, dancing with one another and visiting their families up in the stands. Once called to order, their professionalism and discipline was distinct, each member working together to accomplish one task...greatness.

And I knew...

Fast forward twelve years (and past an immeasurable number of return visits to watch TBDBITL) to my arrival on Ohio State's campus as an entering freshman. For the past twelve years, I had been practicing my trumpet, attending music camps, and taking instruction from local TBDBITL alum in preparation for this moment. As with most freshman auditioning for the band, I was forced to move-in two weeks early into an empty dorm suite. Tryouts began and I quickly learned that, while I could play, I was in over my head from a physical standpoint.

And I was cut....

First cut.... (4.5 average marching score for those who know what that means...ouch)

For those of you who have never experienced first cuts, it is a spirit crushing ordeal, one that makes you feel worthless and want to give up on your dreams. They read off the numbers and ask you to go to the other room. At first, you hope that they are just providing you or reassigning you, or that you are going in to another "extra session" where they will provide additional assistance, but then you hear the director start talking to the larger group in your absence, and you know that, notwithstanding how hard you've tried, you've failed.

Enter Jonathan Waters, then a graduate assistant, and many other band staff. They walk into to room to give you the bad news, however, instead of simply thanking you and sending you on your way, they tell you war stories about how they got cut, or even first cut, and were able to overcome it to become band members and even squad leaders. They encourage you to engage in the athletic band program, participate in spring band, attend summer sessions, and come back the next year better than ever. They tell you how valuable you are to the organization and to never give up on the music. They instill hope.

And you try again...

Over the next year, I came to know Dr. Woods, Jonathan Waters, and Chris Hoch quite well. As directors and staff, they constantly encouraged me to push myself to the limit and learn from those who had been a part of the organization for some time ("vets" as I would learn they were called). They let me travel, as a freshman, on tournament trips, which only motivated me more. When Spring Band came about, Jon was always there, encouraging me to pick up my feet and turn my corners square. Finally, Jon and Dr. Woods offered me the opportunity of a lifetime, a spot in volunteer band, actually marching in a script.

And I failed again...

Some of you have seen a video of the Script Ohio performance on August 24, 2002. For those of you who have but can't remember it, let me remind you. It is the one where a bozo collides with a trombone player at the "h" crossover and has to run back to his script spot, in front of 106,000 people. I was that bozo, who had finally been given this opportunity to prove that I should be a member of the greatest marching band in the world, and I blew it (in front of my parents no less) on its biggest stage. That was me, and as heart crushing as being first cut the year earlier, there was no comparison between that and this.

With tryouts only two days later, I returned to my grandmother's home, only to sulk and consider if I was worth of even trying out at this point. There I stayed until three hours before candidate tryouts were to begin, when I got a call from my father. "No, I don't think I'm going to tryout this year. I got the opportunity to march, that's all I ever wanted." I said to him. "Are you crazy," he said, "If you don't go to these tryouts because of one mistake, after having spent your entire life pursuing this dream, I've truly overestimated you as my son." For the next hour, I sat and thought back to the words of encouragement that Jon Waters and other band staff had given me throughout the prior year, and my father was right. I needed to go back and do this. Otherwise, I was ignoring the very thing that TBDBITL was about: figuring out a way to learn from your mistakes and driving through them in order to be a part of something truly great.

And I drove through it....

Tryouts were tough, but I made it, as a regular no less. My squad leaders, Henry Lee and Nick Strickling, two of the most supportive and instructive band members I have ever met, were nothing short of encouraging and positive every step of the way. Along with some fourth and fifth year members in the row, Henry and Nick made it clear that all of the senior members in the band were there to help us with any problems we may have. This included help with marching, music, and even more personal issues, like studies, jobs, relationships, or problems within the band. It became apparent that being a member of this organization was more than just being a number ("T10" and later "T9" in my case), it was being part of a family. This is a sentiment that was reflected every step of the way by every member, and echoed by band leadership. There was never a moment where directors or staff made us feel like we could not talk to them if we needed help.

Throughout my two years in the Ohio State University Marching Band, I witnessed many things, both on and off the field. Some were positive and some might be construed by others as negative, but one thing I never saw was leadership condoning any activity which acted to harass any other member, or place them in such an uncomfortable position that they felt they had no recourse. In fact, that leadership, which included Jonathan Waters, always made it clear that if there was anything that you (as a student) felt wasn't right, you should immediately bring that to the attention of your squad leader, and if that got you nowhere, you should bring it to them directly. I had such a moment, and brought it to the attention of a senior member of my row (not even a squad leader). With great concern, the senior member took care of it immediately, and within a couple of days, things were much more positive and the problem completely resolved.

There has been a lot of talk recently about students being "forced" to engage in activities like taking oaths of secrecy, marching in their underwear, engaging in "derogatory" song singing, performing "rookie tricks," performing "physical" challenges, completing rookie "midterms", engaging in "sexual" and allegedly "derogatory" activities on busses, and creating/reading derogatory publications. What the university and news outlets fail to discuss, likely because of their decision to act with haste instead of reserve and thoroughness, is that so many of these alleged "events" are misrepresented and so many positive aspects of the band have been outright ignored.

First and foremost, directorship and student leadership never forced anyone to do anything in TBDBITL, except give 110% on the field when practicing and performing. From your initial summer session until your last day in band, there are only a few statements that can sum up the position said directorship/leadership: "Enthusiasm", "Pick up your feet", "Turn your corners square," "Drive, Drive, Drive", and "Drive through it". These are the bedrock principles of what we are all taught by this leadership core from the moment we become members. We are taught to work hard, push through the pain, and give everything we have to our performances and our lives. As long as we do that, we have earned the right to call ourselves members and alumni of The Best Damn Band in the Land.

Leadership and directorship always made it known that they were there to help the students in any way possible. Whether it be trouble with classes, family problems, or trouble within the organization, this leadership core always encouraged communication with both squad leaders and the directors so that assistance and the appropriate steps could be offered in making the experience the best it could possibly be. In fact, to my knowledge, never did a director, squad leader, or senior member fail to meet with anyone who had a concern about the band, its actions (on and off the field), or its direction. On many occasions members were honored to have directors write letters of recommendation for medical school, law school, and the like.

With regards to the alleged "activities" as represented (more misrepresented) in the University's "report", band leadership did not condone any activity which acted to discriminate or harass any other individual, and such was made clear IMMEDIATELY after every member's inception into the organization. As an example, each year band directorship arranged a meeting with the newly selected band to go over certain rules, policies and procedures. These policies and procedures were deeply rooted in the same TITLE IX that the University now claims Jonathan Waters did not take steps to enforce. During this meeting, Directors, including Jonathan Waters, explained how hazing, sexual discrimination, sexual harassment and inappropriate conduct would be inexcusable, and if

such were to occur, it should be brought to the attention of the Directors immediately. Every student was required to sign an acknowledgement to these policies. That being said, it cannot be denied that some of the alleged activities did occur, however, under very different circumstances than portrayed in the University's report, and certainly without the knowledge of the Directors, who were very much dedicated to the process of eliminating such alleged behavior.

While the University has chosen to take an unnecessarily negative approach towards Jonathan Waters and the Ohio State University Marching Band, as a whole, for these alleged "activities", what is more disheartening is its attempts to misconvey the facts surrounding such and its further attempts to now vilify Former Director Jonathan Waters in its efforts to justify its almost unilateral and knee-jerk reaction. It is important to note that, the report, which purports to have talked with five current and five former marching band members, was prepared during a time period when the band is effectively dormant and while many students are away for the summer. This, in and of itself, acts to question the integrity of a report which, if taken in its entirety as true, would lead every reader to believe that every man and woman, gay or straight, white or minority, believes themselves to be "victims" of this "horridly offensive" organization. The inconvenient timing of and quick-to-act decision making in this report has, in essence forced the silence of hundreds, if not thousands of current and past members of this organization who might share opinions contrary to those depicted in the report. This includes many who are women, minorities, and those with alternative sexual preferences.

Had the University thoroughly interviewed current and past members of the band, they would have seen that several of its highest ranking members are and have been both women and minorities. This includes, but is not limited to:

- Dwight Hudson and Oliver McGee, both African American drum majors, and integral parts of OSUMB history. During Mr. Hudson's tenure, then Director Dr. Paul Droste changed band rules so that Mr. Hudson could return for a third consecutive year because, to quote Mike Harden from the September 1979 issue of Ohio Magazine, "DWIGHT – At halftime, he owns the house that Woody built." This is an honor that only three other drum majors have had in OSUMB history, and is the only time a drum major has had that honor since 1930. Both Dwight and Oliver were also elected "Most Inspirational Bandsmen" in 1978 and 1980, respectively, an honor based entirely on the votes and support of fellow band members.
- Michelle Graf, the first female drum major in the Ohio State University Marching Band, and Kathryn Mitchell, 2003 Drum Major and 2002 Assistant Drum Major.
- Willie Sullivan, an African American male who served as Assistant Director for 12 years.
- Erica Neidlinger, the first female Assistant Director (1998-1999), and Lisa Galvin (2005). Lisa Galvin also served as a Squad Leader of R-Row and, in 2008, joined the staff as a Music Arranger.
- Marcia Lareau, the first female member of the Ohio State University Marching Band Arranging staff, with her first show on November 8th, 1986, receiving a standing ovation.
- Wilson Murray, the first African American OSUMB member elected as "Most Inspirational Bandsmen" in 1965.
- Marcel Reeder, an African American who was elected "Most Inspirational Bandsmen" in 1985.
- Colleen Nutter, the first female band member who was elected "Most Inspirational Bandsmen" in 1986.
- Pamela Bork, a female who was elected "Most inspirational Bandsmen" in 1996. (As a side note, it is interesting that Ms. Bork expressed no issues with the alleged "sexualized culture" of the organization when she was receiving this award and during her no less than 16 year tenure thereafter, but only conveyed her alleged concerns after leaving the band in a disputed fashion).
- Erin Klingbeil, a female who was elected "Most Inspirational Bandsmen" in 1998.
- Amanda Howenstine, a female who was elected "Most Inspirational Bandsmen" in 2001.
- Wesley Clark, an African American and the only person in OSUMB history to be elected "Most Inspirational Bandsmen" twice. (2003, 2005).
- Aaron Bell, an African American who was elected "Most Inspirational Bandsmen" in 2006.
- Cara Ricci, a female who was elected "Most Inspirational Bandsmen" in 2008.
- 53 woman who have held the position of Head Manager, Head Secretary, and Head Librarian

within the organization.

- The uncountable list of women and minority "I" dotters.
- The uncountable list of women, minority, and LGBT Squad Leaders and Assistant Squad Leaders that have been in the band over the past forty years.

Finally, there is Kristine Tikson, who I believe represents the essence of what the Ohio State University Marching Band is all about. Kristine originally enrolled at the Ohio State University in 1979, majoring in Accounting. Graduating Summa Cum Laude in 1982, Kristine spent the next 28 years of her life pursuing her career, but always regretted not having tried out for the band. In 2010, Kristine retired at 48 years old and decided to pursue her dream yet again. Although she had been a clarinet player originally, she began taking lessons, practicing the mellophone and attending summer sessions in order to prepare for what would certainly be a rigorous tryout.

Early on that following summer, however, disaster struck, and an MCL injury would make it impossible for her to audition. This wouldn't stop Kristine, however, who instead of quitting, continued attending summer sessions, simply to watch and learn. After allowing her body to recover, Kristine started an intense training regimen, which included intense cardio, interval cardio, muscle strengthening exercises, and daily music practices. In order to gain playing and marching experience, Kristine enrolled in Spring Athletic Band and actively performed at the Ohio State Spring Football Game. After attending summer sessions through the summer of 2011, Kristine finally tried out, only to be cut.

Initially planning not to try out again, Kristine changed her mind, crediting the "positive feedback" she received from the directors and some students on "Make the Band Night." Using this positive energy, Kristine pushed herself even harder, and was given a spot within the 2012 band. When asked about her experience, Kristine stated "The members of the band have accepted me and have not made a big deal of my age difference. They provide me with daily inspiration – they are so dedicated and talented. Membership in the OSUMB has been rewarding in so many ways. I consider it an honor and a privilege to wear the uniform." Because of her inspiring story and her dedication to core principles of the Ohio State University Marching Band, Kristine became the only first year OSUMB member to ever be elected "Most Inspirational Bandsmen" by her fellow peers. It should be noted that Director Jonathan Waters presented that award.

It is stories like these, and many others that are now being shared all over the social platform, that the University's quick-to-act and ill-timed report acted to suppress. Certainly, if one were to look at the University's report in a bubble, with no knowledge of the OSUMB, its history, its values, its leadership, or its traditions, one could be outraged, but to do so would create such an injustice against the thousands of past and present members who know otherwise. We have no choice but to act now, united and strong.

"Membership in the OSUMB has been rewarding in so many ways. I consider it an honor and a privilege to wear the uniform."

This is a sentiment that is reflected by most current and past members of the Ohio State University Marching Band, not a select few with individual axes to grind and personal vendettas (those whom the University conveniently chose to interview). This is an organization that has been dedicated to treating everyone equally, whether they be male, female, gay, straight, transsexual, white, or minority. It has been one to honor, rather than discriminate against those who are different, it has always strived to expand its horizons and it has frequently celebrated that diversity and expansion.

For example, just this past season, the TBDBITL Alumni dedicated part of their halftime show to celebrating "40 Years of Women in the Band." The relevant portion of the show, which was performed on September 7, 2013, can be seen at <http://youtu.be/VziAMzzjH0I?t=11m>, and featured the five "pioneer" women who took that first step of removing a long standing tradition of TBDBITL being an all-male institution. The band, in honor of these women, played Hang on Sloopy. Surely these are not the actions of an organization that would celebrate a culture of discrimination or sexual harassment.

When watching the performance, the announcer says something which rang true forty years ago and rings true now, "Change is not easy!" Change is never easy, and when a group as large as the Ohio State University Marching Band has been practicing a certain way and following certain traditions for decades, any attempts to change such will be met a fiery resistance like none other. On one hand, it is that dedication and heart that has made TBDBITL what it is. On the other, it means that things cannot change overnight, and those who seek that change must have the courage and strength of a thousand warriors. Only one who has been deeply rooted in that tradition can truly understand the intricacies and difficulties of making those changes which are necessary to make the organization a better place for all students.

There is no man or woman more qualified to make that stand than Jonathan Waters himself. As a member of the band from 1995-1999, as Graduate Assistant Director from 2001-2002, as the Assistant Director from 2002-2011, and as Director from 2012-2014, Jonathan has dedicated his career to instituting that change when given the opportunity.

Below is a short, non-exhaustive list, of just some of the things Jonathan Waters has done in his 21 months as director to ensure change, and some of the things the University Report Seriously Misconstrues:

- As Director, Jonathan Waters did, in fact, prohibit the consumption of alcohol while attending any away games. This topic is completely neglected in the report, and instead, the University completely relies on the statement of Pam Bork, who claims to have left the band because of alleged alcohol abuse and sexual conduct. Instead of interviewing others, the University takes her statements as true, and neglects to entertain the notion that there is quite possibly an ulterior motive for her conveniently timed statements, considering she had no public complaints about the band during the prior 18 years she "volunteered" there, or when she received her "Most Inspirational Bandsman" award. Had the University elected to engage in a more thorough and proper investigation, or given other band members an opportunity to be heard, it would have discovered that Mr. Waters did, in fact, institute policies to protect against these issues.
- As Director, Jonathan Waters did, in fact, end "Midnight Ramp" in June 2014, and addressed it with squad leaders prior to that. While the University's report conveys "Midnight Ramp" as an event where students were forced to march down the ramp in their underwear, had the University interviewed more aggregate sample of members, it would have learned two things. First, no student was forced to participate in any activity. If a student did not want to do it, they were not required. Second, "Underwear" was a figurative term. For some, underwear meant a pair of gym shorts and a tee shirt. For others it was, well....a birthday suit. A student specifically described (inaccurately so) in the University report as having an offensive nickname recently told the media, "I certainly never witnessed or experienced pressure from anybody in the band to do anything I was not comfortable with at all...It's a tradition meant to welcome people into the family and into the band. I did my first Midnight Ramp wearing a tank top and shorts that provided full coverage." Her interview can be seen here:<http://abc6onyourside.com/news/features/top-stories/stories/band-scandal-former-osu-marching-band-member-named-investigation-talks-33668.shtml#.U9bXQJV0yUk> Even Assistant Director Smith stated, "some students wore pajamas or shorts instead of underwear." This serves as clear evidence that no one was forced to do anything. Nonetheless, in the face of years of tradition, Director Waters ordered such an event ended effective this coming year. (As a side note, the University's report curiously fails to investigate whether other University officials "knew, or should have known" of "Midnight Ramp", but simply places the blame solely on Mr. Waters. It is possible that a more thorough investigation of these concerns could leave the University with an egg on its face?).
- As Director, Jonathan Waters did, in fact, inform students that they needed to "go easy on the nicknames" and, as an Assistant Director, Mr. Waters actually disciplined a student for a highly offensive nickname. The University presents the thought that Mr. Waters had the authority to ban "nicknames" all together, but such would be ignorant of the fact that the nicknames were given from students to students outside of band, and such a policy would have no effect on the students in that situation. All Mr. Waters could do was try to control their use inside and outside of band, but as the

report indicated, most offensive nicknames were kept away from band leadership. The report also embarrassingly misstates facts regarding these nicknames. While it speaks of "Jewboobs" being a nickname given to a Jewish girl with big boobs, the University never actually made an effort to interview the woman who was given that name. Once interviewed by the media, she explained her nickname was actually "Joobs", the Jewish faith had nothing to do with it, and she consented to the nickname. She said investigators never contacted her and, if they had done so, she would have set the record straight. Her interview can be seen here: <http://abc6onyourside.com/news/features/top-stories/stories/band-scandal-former-osu-marching-band-member-named-investigation-talks-33668.shtml#.U9bXQJv0yUk>

- As Director, Jonathan Waters removed the term "Rookie" and replaced it with "First Year Member" in an effort to ensure that no student felt demeaned by the term.
- As a Director, Jonathan Waters ended the publication of the so called "Trip Tic." This was another long standing tradition that Mr. Waters eliminated virtually as soon as he became director. The fact that the University report holds it against him for knowing of its existence when he ended its publication at the beginning of his reign is somewhat nonsensical. To quote one band member not interviewed by the University, "When he became director it was ended very forcefully."
- As Director, Jonathan Waters had speakers come in to talk about alcohol and to discuss discrimination against women. This occurred during the 2013 season and was completely absent from the University report. Had the University interviewed additional students from that season, it likely would have discovered such.
- The University report publishes a "2006 Unofficial Songbook" as evidence that Jonathan Waters failed to take steps necessary to stop a sexualized culture, but failed to interview any reliable students regarding when and how often the book was referred to, or whether it was ever present at band functions. It also fails entirely to account for the fact that, by its own credits, it is created by students, for students. It also draws attention away from the fact that its newest "version" is eight years old, six years prior to Mr. Waters being named director, and there is no indication that leadership played any role in its creation. Had the University interviewed a larger collection of members, it would have been revealed that, anytime such publication was found by leadership, past and present, it was immediately confiscated, the student disciplined, and the document destroyed.

In essence, when the University chose to conduct its report at a time when so many individuals were not available and in a fashion that was designed to act quickly at the expense of thoroughness, the opinions of so many, including some un-interviewed persons who were actually represented in said report, had their stories of positivity, enthusiasm and "daily inspiration" silenced. Even if you take these few possibly misrepresented "worst cases" as true, the University cannot hide behind the fact that, these individuals and now hundreds, if not thousands of others, make it clear that now Former Director Jonathan Waters was actively taking steps to correct situations.

We, past and present members of the OSUMB, are a family. That is what we asked for, and that is promised each other, maybe not through an oath, maybe not in writing, but through our hard work and dedication to the same goals. We are committed to our music, our marching, our traditions, and to each other, and when one who we have so believed in and has been with us on that path for almost twenty years is shot down, mutilated, and embarrassed, in the blink of an eye, without due process, and without even the most remedial efforts to interview the very subjects of some of the allegations, we must stand up to defend him.

Interestingly enough, this is not the first time Ohio State's new president has engaged upon such a quick-to-act hiring/firing path. He has already been forced to apologize to one prior institution for the sudden hiring, firing, and rehiring of a dean "without consulting senior faculty early enough or often enough", and now it appears he may have done it again. While last time, he claimed to have "learned a painful lesson", it seems to be more and more apparent that the lesson wasn't strong enough. His story can be found here: <http://www.oregister.com/articles/faculty-77613-drake-chemerinsky.html>. It's time to make a stand.

Jonathan Waters, you've been a wonderful leader, and brought about much needed change. You are an inspiration to us all, and we will not let you be the scapegoat for our actions, inactions, or misdeeds, whatever they may be.

O' Captain my Captain.....WB

Damian R. Sheets

T Row 2002-2003.

Jay Sheridan

This is a long post, mainly for those that are not part of my OSUMB family. One of the most important lessons that I learned from Dr. Jon Woods is to live by the 24 hour rule before commenting. This has taken longer. Since the new Ohio State President Drake and this report has essentially called all of us drunken perverts, it has taken me a while to be able to complete thoughts together. After reading comments on the official OSUMB page, it truly upsets me how we are all now being judged. I played trombone in F Row from 1991-95. Still very PROUD.

Who are the members of The Ohio State University Marching Band?

We come from Anytown, USA. From small towns like Elmore, OH to the suburbs like Dublin, or the city. We cover about every geographic, economic, political, religious, ethnic, racial, sexual orientation realm of the spectrum. We have all grown up being called names like "band geek" "band nerd" etc. We all still worked hard on this one thing we all loved- marching band. How can such a uniquely diverse group work so well together on the field?

We all simply wanted to be the best. We wanted to be part of the Best band. And, we had to earn it.

Tryouts

Each member has spent many hours preparing for the tryout process. Trips to Columbus a couple times a week, practice at regional summer sessions, practice at home, alone. We each spent two days in the heat of summer being drilled over and over and over again to the point where, at dinner, you try to pick up your fork, and your brain says "Left Flank, Right Flank". We did this so much, it was easier than walking. Finally, Wednesday evening came when we were selected. Hey, you made the band! Time to relax! WRONG. This is when we got our music. Oh, you tried out on 2nd trombone, well, you will now play 1st trombone, and you will now need to re-learn all the school songs...by Friday. AND, here are the charts to the first show, pregame and halftime...And did I mention that we perform Friday night at a high school game? Time to work. This is about how we all started. And we wouldn't have traded it for ANYTHING. Some of us took one year, two years, even three years to get here. But, we all did. Some stayed one year, two years, five years, it doesn't matter- we are all the same- members of The Ohio State University Marching Band.

Trust

This is a very, very important factor for marching band members. Although, to an outsider, the formations on the field look like they flow effortlessly, that is often NOT the case. I wanted to be able to trust those around me to be able to march their part perfectly. I had the opportunity to march near a baritone squad leader during a star formation. Right after we turned at the top of the star, we turned and went back around. I trusted Nate to turn correctly so that I did not hit him with my slide. On Friday, during Squad Leader music checks, Nate was not in his spot and an alternate filled in. At the turn, she did not turn and my slide smacked down on the top of her baritone. Bent slide. Chipped tooth. Spitting blood. We trust our fellow band members. This is what makes the OSUMB one large family. We trust each other. On the field, the OSUMB marches as one. No distinction between individuals. We look the same from a distance. Why? Because we are a group, not a bunch of individuals.

Work/Play

This is who we are. We work hard. Endless hours of work. We were expected to be on time (aka 10 minutes early) and to work hard. Basic expectations. On the quarter system, I received 5 credits for my Math 116 class. 5 hours a week, one midterm, one final- that was about it. (Bill Knight, remember this class?). Marching band with 10 hours class a week, plus several hours memorizing music, plus cleaning and polishing instrument, plus ALL day Saturday game days...2 credits. We didn't do this to pad our GPA. We did this to be the best. We worked everyday to be the best. Our directors expected the best, everyday- especially when he asked for "one more time" at 6:10 and practice ends at 6, it is dark, and cold. He wanted us to be better. And always better. We had/have the best music arrangers allowing us to play good music every week. We worked hard, and when it was time to play...we played hard. We had our share of fun. Was too much alcohol consumed. Probably. Any different than any other college students? Probably not.

Hazing/Harassment

Have I ever been hazed in the marching band? NO. Have I ever been harassed? NO. Never. Period. Have I ever taken part in hazing or harassing? Not a chance. No way. We knew the University defined rules. Never crossed them. Period. There was an incident at Michigan State during this time, and we were educated on hazing rituals, etc. Let me shed some light on some of the issues brought out in the report.

Nicknames- I am proud of my nickname. During my first tryout year (91) an upperclassman must have seen some promise in my marching and started to shout encouragement to me. However, as we were only referred to as a tryout number and I didn't talk to very many people, he started calling my Little Buddy. Most nicknames don't stick. A few do. Most are normal names. Sputnik. Tater. Little Buddy. Trigger. Mumbles. What. Harmless names given to individuals of a group. Not ashamed. Period.

Midnight ramp. We were never forced to go. My first year, I did not. Didn't want to. I didn't know what to expect and just didn't want to go. I was told the next day that I was missed. Most people wore boxers, shorts, tank tops, etc. Not much different than going to the beach.

Changing on the bus. Really? This was an issue? This is common among high school bands. Amazingly enough, changing facilities for 250 college students aren't available on every street corner. Sometimes, we just have to do what we have to do. We expected it. We prepared for it. We found out what happens when we dropped the band off at an Ohio Turnpike rest stop Raxx Restaurant late at night. With 3 workers. Do I need to explain what happened? Again, most of the guys wore shorts/boxers the women wore shorts/tanks. It was never a big deal. Ever.

Song lyrics. Maybe 20 years ago, "obscene" lyrics would be shocking. But in 2014? Ever hear anything recent? Is President Drake going to fire Coach Meyer if the team plays music with obscene lyrics? Guaranteed those lyrics are worse than anything in a marching band songbook.

Verbal abuse? Did we get yelled at? Of course. And we deserved it. Dr. Jon Woods only yelled when he needed to. And he meant it. However, afterwards, it was fixed and he never held a grudge to anyone. Sometimes, we screw up and we need someone to put us back on track. Abuse, no.

Do many things of the past need to change? As we are in the age of digital media and camera phones, it is imperative that ALL groups be more careful in questionable areas. Jon is the right choice. Jon is the best choice. This is who we are. This is why #westandforjon.

Jocelyn Smallwood - "A Letter from Donk"

Posted by WeStandWithJonWaters WebAdmin 32sc on August 03, 2014

"A Letter from Donk."

Dear Dr. Drake, Dr. Steinmetz and Dr. J,

I have spent a great amount of time the past few days weighing whether or not I should write to you. I ultimately chose to do so only because I felt my comments would add a unique and valuable perspective to the conversation regarding the recent dismissal of Jonathan Waters. Like several of my female colleagues in the band, my name was included in the 23-page report released last week. However, so far as I know, I was one of the few who were actually interviewed during the investigation...

While I take issue with much of the report that was compiled by the university, my greatest concern was echoed recently by several of my female colleagues in the band. Many of us were surprised to find ourselves included in a list of "sexually explicit" nicknames. Even more surprising to me was that at no time during my interview can I remember being asked about the details of my nickname, the circumstances under which it was given to me, or, perhaps most important, my feelings about my nickname. While the authors of the report may feel confident in their ability to draw their own conclusions about the feelings, opinions and intentions of others without asking them, I would argue that in this case, their clairvoyance has failed them miserably. Thus, I feel it is my right and duty to clear up several issues about the fourth name listed in the report: Donk.

Donk is not a malicious or offensive nickname. Donk is a person. Donk is a five-year member of the band, a former i-dotter, and a two-time squad leader of KL-Row, which also happens to be a predominately male row. Donk is a daughter, sister, friend, a woman and, most importantly, an independent, clear-minded person. Donk is not a moniker that was placed upon me without my consent, and it is most certainly not something of which I am ashamed.

What angers me the most is that, in spite of my feelings, I along with several others on the list have been mischaracterized as victims of "sexual harassment" without being asked directly for our input. Never in my life have I felt uncomfortable being known as Donk. It has appeared on shirts, social media, in papers for classes; in the label I stuck in my band hat and on a piece of duct tape in my raincoat not because it is a joke, but because it is my name. It is who I am.

Although when I say "never in my life," what I really mean is never before last Thursday. I now find my nickname listed in myriad news reports as proof of the alleged horrible, sexually aggressive culture of the OSUMB. While I am just as disappointed in the media for not bothering to do their homework, I would hope that a report dealing with an issue as serious as terminating the employment of one of the university's most visible, respected figures would have been undertaken with more care. In my five years in the band and since my graduation, I've discussed my nickname and where it came from with my friends, family, coworkers, bosses, alumni and random people passing me on the street. Odd then, that seemingly the only people who were

uninterested in learning more about my nickname were those responsible for putting together a report about sexual harassment in the band.

But, at the center of this issue is an investigation that I feel was deeply flawed and executed with great carelessness and little concern for finding the truth. As someone with a deep understanding of the band, I would think that the hour I spent in the interview would have been used to gather the information I have about these issues and experiences. But as I recall, I was asked only a few general questions about the majority of the content in this report. Had you asked me, I could have told you that many of the examples in the report occurred long before Jonathan Waters was director. I could have told you that before we name rookies, we speak to each of them individually to ensure that nothing in their name touches upon any area they might find offensive. Had you bothered to ask, I could have told you that a large amount of the evidence on which the report relies is outdated or inaccurate. Or, perhaps, that is why they didn't ask me?

I am well aware of the fact that the opinions of individuals often differ greatly. And I would guess that few people are making the argument that there is nothing in the culture of the band that needed to change. I am also certain that you have heard numerous examples of how the man you fired last week was the fiercest advocate for culture change in the band, joined in his efforts by Chris Hoch and Mike Smith and the majority of the band members. And had I been asked, I also could have offered numerous examples.

The truth is that this band makes strong women. It makes strong, smart, witty, confident and, therefore, beautiful women. As I have said before publicly, this band creates strong women because it treats us as equals. To make the band, individuals must be proficient in two areas: they must play well and march well. Gender, race, sexual orientation, religion, political view and socioeconomic status do not matter. In November, 2012, an African-American woman named Donk dotted-the-i against Michigan. It wasn't because the men in my section decided to let me. It was because I worked hard and emerged on top. And on November 24th, when I realized my dream in front of more than 105,000 screaming fans, my fellow band members celebrated alongside me, not because I had broken a gender/racial barrier, but because we're family and that's what we do. Appropriately, last Thursday night, I once again found myself being supported by those same people. They are not nicknames on a list. They are not details in an investigation. They are not examples of harassment. They are my family. And the report does little justice to the truth that this band supports and nurtures women.

Please do not insult me as an individual by suggesting that I am so ignorant and so helpless that I somehow have managed to spend five years being consistently sexually harassed and not realize it. Do not treat my name as something that should be condemned when it is something I will continue to wear as a badge of pride.

There are negative things in our world—this is a fact of life. That does not mean that nothing can or should be done about them. However, it seems a shortsighted response to paint an entire organization with a broad brush when you only bothered to interview a handful of people about what has happened. The characterization of my name is simply one facet of this carelessness.

In closing, I still care deeply not only for the band, but for my university. That is why I write to you. The manner in which this report was put together is alarming. And if it is alarming to a twenty-three year old recent college graduate, I would hope that after hearing my story you as leaders, would, at the very least, look at this report and the manner in which it was produced with more scrutiny than you have up to the present time. Good management decisions must be based on accurate, well-researched, timely information. The report produced by the University's compliance office, which served as the basis for the decision to fire Jonathan Waters, was none of those things.

I hope that in the future I can continue to serve my band, my university and community with pride and honor, and I will do so as a proud alumna both of this institution and of its band. Someday, if I am lucky enough to have children, I hope that I can share a love for Ohio State with them, just as my parents did with me. To echo the sentiment of another band alum I heard recently, I am certain with every fiber of my being, that if I have a daughter who wants to try out for this band, I will drive her across the country to try out. Moreover, when I do, I will make sure that she knows her value is not determined by what is said in a report, or in the news, or behind closed doors in a meeting. For that, I will tell her, look within yourself.

Respectfully yours,

Donk
Jocelyn Smallwood
TBDBITL, 2009-2013

Janet Reid
Board of Trustees
210 Bricker Hall
190 North Oval Mall
Columbus, OH 43210

August 6, 2014

Dear Ms. Reid,

I am a graduate of The Ohio State University College of Arts and Sciences (1985, B. S.) and The Ohio State University College of Medicine (1989, M. D.). I completed a residency in internal medicine and a second residency in anesthesiology. I now practice anesthesiology.

I played trumpet in X-Row in the OSU Marching Band from 1981 to 1984.

I have been an active OSU Marching Band alumnus for decades. I participate in concerts, parades, alumni reunion games, and even have traveled to underprivileged high school band rooms to encourage minority and underprivileged students to participate in music programs at The Ohio State University. I am fiercely proud of our university and would do anything to uphold the honor of the institution and promote its mission. I mentor undergraduate and medical school students and host students from The Ohio State University College of Medicine for clinical rotations in anesthesiology.

Two of my sons are currently trumpet players in the Ohio State University Marching Band. I know of no other organization that offers so much and provides such a safe environment as that of the OSU Marching Band. If my 17-year-old daughter played a brass or percussion instrument, I would not think twice about encouraging her try out and become a member of The Ohio State University Marching Band.

I understand that The Ohio State University is looking for facts that support Jonathan Waters' case to be reinstated. There are scores of facts available starting with several hundred current marching band members. Then there are the thousands of marching band alumni. They should all be given the chance to be interviewed just as the extremely few number of individuals who complained were given the chance to speak.

As a band parent of four years and a band alumnus, I have spent countless hours over the past two decades at the stadium band room and with the band at home and on the road. I personally witnessed Jonathan Waters' improvements in the band culture even during the short time he has been director.

I wholeheartedly believe that Jonathan Waters should be reinstated as director of The Ohio State University Marching Band. He is most assuredly the right person for the job and is part of the solution, not the problem.

Please provide me with confirmation that you received my letter and your feedback on my comments.

I request to be interviewed because I have relevant information regarding this investigation.

Respectfully,

Norman A. Smyke, Jr., M.D.
1636 Roundwyck Lane
Powell, Ohio 43065
614-557-3520
nsmyke@me.com

John R. Kasich
Governor, State of Ohio
77 South High Street
30th Floor
Columbus, Ohio 43215

August 18, 2014

Dear Mr. Kasich,

The current Ohio State University Marching Band Director scandal has affected my family and myself. Two of my sons are in the Ohio State University Marching Band this year. I am an active marching band alumnus.

As a taxpayer of the State of Ohio, I feel very disappointed by the actions of the President of The Ohio State University and by the Board of Trustees in the firing of the band director, Jonathan Waters. The flawed Glaros Report and the refusal of the president and the trustees to even consider a fair defense of Mr. Waters is deplorable.

My sons and I have been made to feel humiliated and harassed because of the negativity of the situation. Colleagues and coworkers asking personal questions about the situation in public has affected me professionally.

I feel that the Governor's office needs to be aware of the impact of this situation upon loyal Ohio taxpayers and OSU alumni as well as current students of our renown state university. I have included below text from my letters that were sent to Betty Montgomery, Chris Glaros, Archie Griffin, Dr. Michael Drake, and the OSU Board of Trustees. Thus far, the only response I have received has been a form letter from Archie Griffin.

Dear _____,

I am a graduate of The Ohio State University College of Arts and Sciences (1985, B. S.) and The Ohio State University College of Medicine (1989, M. D.). I completed a residency in internal medicine and a second residency in anesthesiology. I now practice anesthesiology.

I played trumpet in X-Row in the OSU Marching Band from 1981 to 1984. I give the marching band a huge amount of credit for helping me get into medical school. The band taught me how to manage my time and showed me value of pushing oneself to the limit in order to succeed! I studied alongside friends who went into medicine themselves and remain good friends with them to this day.

I have multiple administrative, clinical, and research duties as part of my practice and I am well trained and very experienced in diversity and inclusion as well as respect and tolerance not just for patients but for all associates in health systems. I am very outspoken and would aggressively target any infringement upon these essential ideals.

I have been an active OSU Marching Band alumnus for decades. I participate in concerts, parades, alumni reunion games, and even have traveled to underprivileged high school band rooms to recruit minority and underprivileged students to participate in music programs at The Ohio State University. I am fiercely proud of our university and would do anything to uphold the honor of the institution and promote its mission. I mentor undergraduate and medical school students and host students from The Ohio State University College of Medicine for clinical rotations in anesthesiology.

For the past four years, my wife (an OB/Gyn physician) and I have traveled with the band as parents. We have seen the band members "behind the scenes" on buses, in hotels, in restaurants, and in other places. We have witnessed nothing but the respectful, dignified behavior that is seen when the musicians are in full uniform in public. Jon Waters has a very effective agenda of diversity and inclusion and is more successful than leaders of many other organizations of all sizes. He is a man of integrity, honesty, and a burning desire to achieve perfection in all aspects of the marching band; individual student success, positive representation of the university, as well as performance. If Jon were an anesthesiologist, I would welcome him to be one of my partners without hesitation.

Two of my sons are currently trumpet players in the Ohio State University Marching Band. I know of no other organization that offers so much and provides such a safe environment as that of the OSU Marching Band. If my 17-year-old daughter played a brass or percussion instrument, I would not think twice about encouraging her try out and become a member of The Ohio State University Marching Band.

I wholeheartedly believe that Jonathan Waters should be reinstated as director of The Ohio State University Marching Band.

Please provide me with confirmation that you received my letter and your feedback on my comments.

I request to be interviewed because I have relevant information regarding the investigation.

Respectfully,

*Norman A. Smyke, Jr., M.D.
1636 Roundwyck Lane
Powell, Ohio 43065
614-557-3520
nsmyke@me.com*

Thank you so very much for your time, Mr. Kasich

Sincerely,

Norman Smyke

Charles David Spohn (Son of Former OSUMB Director Charles Spohn)

Posted by WeStandWithJonWaters WebAdmin 32sc on August 04, 2014

Letter to the Editor, Columbus Dispatch CHARLES DAVID SPOHN (CDSPOHN)

While I was never a member of the marching band, I enjoyed the gift of being raised around the band while my father served as both the Assistant Director and Director of the OSUMB. While there are clearly issues that must be addressed within the culture of the organization, I do NOT support the firing of Director Waters...

In many respects, I think Director Waters has already proven to have a commitment to improving the organization...as has been easily seen and heard in the tremendous results during the OSUMB's performances while he has served as director. I also firmly trust the opinions expressed by many current and former bandmembers that Director Waters was beginning to make headway in regards to improvements behind the scenes. I respectfully ask that the university reconsider the dismissal of Director Waters in favor of allowing him a probationary period during which he can fully institute the changes that are deemed appropriate by The Ohio State University. While I realize there are likely elements which would prefer to see a wholesale cleaning of the house within the leadership of the band, I am of the firm belief that because there are many honored traditions and cultural elements of the band which are worth preserving...as well as those which have no place in ANY organization at Ohio State...the best possible instrument for change is the former bandmember and most recent director who has devoted nearly two decades of his life to the OSUMB, the university, and to those of us who hold both organizations quite dear.

To whom it may concern:

> I am writing on behalf of my good friend and colleague Jon Waters, and the students, both past and present, of the Ohio State University Marching Band..

>

> I want you to be mindful that my association with the band dates back to 1974. At that time, I was hired as a musical arranger and I have remained on the staff until present day. I have served under Paul Droste, Jon Woods and Jon Waters. I consider all three gentlemen to be outstanding educators and, because of their great leadership, the band has always been recognized as one of the premiere programs in the country. Certainly, under the direction of Jon Waters and his staff, the popularity of the band has risen to an all-time high. Jon's innovations regarding animated show design is an accomplishment that has received worldwide attention and his appointment as the director of the band was well justified and richly deserved.

>

> Another attribute of great leadership is the responsibility of the staff and its director to serve as role-models while instilling behavioral attitudes that promote group success. When Jon Waters took over, I was impressed at how quickly he had established an exemplary pattern of behavior in the band with regard to group pride in a positive context. It was apparent from the beginning, and it has continued to blossom under his leadership.

>

> I, like many others associated with the band, am insulted and deeply hurt over recent accusations of negative conduct within the band program. Furthermore, as we are all discovering, the allegations are proving to be a gross misrepresentation of facts. Jon Waters is a good man that deserves better treatment. An entire nation of Ohio State Alumni are questioning the wisdom - and motivation - that is being displayed by our newly appointed President and his administrative associates. The sooner this is fixed, the better! Reinstating Jon Waters would be the right thing for Ohio State to do.

>

> James Swearingen

> OSUMB

> Arranging Staff

> 1974-2014

Jeanette Town
[REDACTED]
[REDACTED]
[REDACTED]

August 13, 2014

Mr. Chris Glaros
Assistant Vice President of Compliance Operations and Investigations
The Office of University Compliance and Integrity
1534 N. High Street
Columbus, OH 43201

Dear Mr. Glaros:

I'm sure that you have been receiving several letters and emails over the last several days, some of which are multiple pages long. I understand that you are very busy and reading through all of this correspondence is certainly extremely difficult. I hope, however, that you will take a few moments to read and consider what I have to say; In fact if I may be so bold, I believe you owe me a few minutes of your time. This is in consideration of the fact that you cited my experiences in your report regarding the culture of The Ohio State University Marching Band without first allowing me the opportunity to confirm, deny, or clarify any of the information pertaining to me. Even so, I will try to be respectful of your time by keeping this as brief as possible. Despite the rollercoaster of emotions this whole ordeal has put me through, my primary objective in writing you this letter is to clear up some factual inaccuracies that were included in your final report. The specific statements I would like to focus on and my accompanying commentary are as follows:

- Your report claimed that the meaning behind my "sexually explicit" nickname could be found on websites like UrbanDictionary.com (footnote on page 5). This is not true. I have read through every definition of this word on Urban Dictionary and not one of them comes close to the actual meaning behind my nickname. In actuality the first definition listed, which I'm assuming is the one you believed to be correct, is far more explicit than the real meaning behind my name. This is troubling to me because the majority of my social network knows me by this nickname, and most of those people did not know there was a meaning behind it at all - not because I'm ashamed or embarrassed but because it simply never came up as a question. But now that this report has been published without my input I have been forced to busy myself with damage control by explaining to friends and family that the name I have used proudly for the last 5 years does *not* actually refer to a sex position. They were misled by the report to believe otherwise, which was completely unnecessary and very much unappreciated.
- To try and prove that Jonathan Waters was enabling a "sexualized culture" within the marching band your report claimed that he regularly used my nickname to address me, especially when he was upset (page 6). This is also inaccurate. He regularly referred to me only as Jeanette, which was typical of the way he addressed all of his students. Additionally, I struggle to remember a time he was ever

Mr. Chris Glaros
August 13, 2014
Page 2

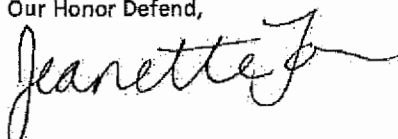
outwardly upset with me; so the notion that he used my nickname as some form of discipline is simply untrue.

- Lastly, your report claimed that as a "rookie trick" the upperclassmen forced me to rub chests with another female member of the band (page 7). This is yet another inaccuracy. First and foremost, this was not a rookie trick. At no time were we asked or told by the senior members of the band to perform this action. This anecdote was presented in such a way that made it sound sexual and degrading, when in reality it was no more than a goofy shimmy done by two girls standing side by side, often to comedic effect due to our vastly different body types. It was two friends acting silly with one another, with the sole intent of making others laugh. Most importantly, it was done off-campus and of our own accord. Because of how this was portrayed in your report, the media (and as a result the public) is now under the impression that female rookies were made to perform similar "sexual acts" in order to "earn" rookie names. This couldn't be further from our actual experience. In fact it has become glaringly apparent that the individual who described this to the investigators did not have an understanding of the close and trusting relationships we maintained with our rows, or who we are as people for that matter. Anyone with any knowledge of Alexandra and myself would know that we would never tolerate being subjected to harassment of any kind, sexual or otherwise; and luckily for us, we never had to.

Mr. Glaros, I understand that you had a job to do and I'm willing to believe that you had good intentions in writing and submitting this report. As a young professional who is early into a career in Human Resources, I understand this responsibility and I do not take lightly that my decisions and actions can have an influence on the decision to terminate a person's employment. When assisting with investigations it is my job to be as objective as possible, thoughtfully consider all sides, and make a recommendation based on the information I have; and if it ever comes to light that my information was incomplete and resulted in the wrong decision being made, I like to think that I would have the courage and integrity to take responsibility for that and do everything in my power to right those wrongs. I sincerely hope that you are willing to do the same.

I formally request written confirmation that you received my letter, as well as specific feedback regarding its contents. My email address is provided above if that is your preferred method of communication.

Our Honor Defend,



Jeanette "Tiggles" Town
S-Row, 2009-2011

Former OSU Marching Band Member Mentioned in Report Speaks Out

BAND SCANDAL: Former OSU Marching Band Member Mentioned in Report Speaks Out - WSYX - Columbus, Ohio Top Stories - Breaking News, Weather, and Traffic

DOWNTOWN COLUMBUS (James Jackson) -- We're hearing from a former member of The Ohio State University's marching band. Former band director, Jon Waters, was terminated earlier this week, after a report saying he allowed a culture of sexual harassment.

ABC 6/FOX 28 talked to a woman, who is identified with a sexually explicit nickname in the university's 23 page report. She did not want to be identified. "The people who gave me this name were the same people who taught me and coached me for a whole summer, who gave me pep talks when I thought I just wasn't going to cut it, who became and still are my best friends and a family to me," the woman said.

She goes on to say the name was not shameful or sexist, but a preferred name. Now, she says she feels objectified and sexualized from the way the university and media handled the situation. "And despite being mentioned several times in this report, not once was an attempt made by any on the investigating team to contact me and find out if anything that was being written about me was accurate," the woman said.

The woman adds, Waters never referred to her as her nickname, only her first name.

OSU's marching band and the Columbus Symphony Orchestra performed at Picnic with the Pops, Saturday night, in the Columbus Commons. As the crowd gathered, a plane flew a banner over the event, saying, "We Stand With Jon." Kyle Hudson started a campaign on the website, indiegogo.com, taking donations for the banner. He says they met their financial goal in two hours.

As the plane flew the banner over the event, the crowd clapped. ABC 6/FOX 28 talked to band members parents in the crowd. Scott Mills says this year will mark his son's third year in the band. "I thought it was great. We saw everybody pointing and we looked up there and it was like, Jon's a great guy and the kids are devastated," Mills said.

Mills says Waters was a good band director and made the group better. "With Jon, the last two years have been so different. That it is getting better. That sure, you know. They're college kids for God sakes," Mills said.

Also at Picnic with the Pops, Waters' supporters passed around signs saying, "We Stand With Jon," while the bands played.

Leigh VanHandel, Ph.D.

As a female alumna of the Ohio State Marching Band (1989-1991), I find myself compelled to join what I'm sure is a large chorus of voices you have heard recently regarding the firing of Jon Waters. I find his dismissal to be a short-sighted decision, and one made based on a sensationalized and one-sided view of an organization.

I'm saddened by all of the conclusions that people and the media are jumping to. In an effort to sensationalize the story, the band is being referred to as "hypersexualized" and "misogynistic". There are implications, if not outright assertions, that female students were routinely made to do things they felt uncomfortable doing, and that they were treated poorly by other ensemble members and by the staff. That was absolutely not my experience in the marching band.

In my three years in the marching band, I never once felt pressured to do anything I was not comfortable with. The first year I made the band, I was told about the Midnight Ramp tradition, and told that if I chose to attend, I could wear whatever I was comfortable with. What I chose to wear provided as much coverage as if I was wearing a tank top and loose-fitting shorts. It was a celebration and bonding experience with the 224 other people with whom I had just spent two grueling tryout days. Nobody forced me to go, and there were members of my row who, for their own reasons, did not attend. I also never felt as though the environment was anything other than what would normally happen if you put 225 healthy, intelligent, and creative 18-22 year olds together in a group.

I enjoyed my time in TBDBITL immensely; I learned discipline, teamwork, and responsibility in that band. I was given the opportunity to work on arrangements for the band, and for some of the small ensembles, and that helped to foster a love of music in me that led me to eventually get my Ph.D degree in music theory from Stanford University. (I now am an Associate Professor of Music Theory at Michigan State University.) I have said many times that I am actually prouder of trying out for and making the OSU marching band than I am of my Ph.D. degree.

A culture cannot be changed overnight; it takes time, and most importantly it takes the members of the culture having respect for the leadership. It is my understanding that Jon Waters was successfully addressing some of the elements within the band culture. The band members respect Jon Waters, and given time and the proper support from the university, I believe he would have been able to enact changes in the band culture that would have preserved the unique character of the ensemble and brought it into line with 21st century sensibilities. Instead, Jon is being punished for a culture that was in place far before he was even a member of the ensemble, much less its director, and is not being given the opportunity to continue to raise the level of excellence of the ensemble. I believe the decision to fire him was short-sighted, and is not in the best interest of the ensemble or of the university.

Respectfully,

Leigh VanHandel, Ph.D.
Associate Professor of Music Theory, Michigan State University

H-Row, 1989-1991

July 30, 2014

Jeffery Wadsworth, Chair
The Ohio State University Board of Trustees
210 Bricker Hall
190 North Oval Mall
Columbus, Ohio 43210

Dear Mr. Wadsworth:

I can honestly say that the five years I spent as a member of the Ohio State University Marching Band made me the person that I am today. I first became aware of the band when I was about nine years old. My older brother had just graduated from high school and subsequently became a member of this organization. I would listen to all of the band's albums and memorized the words to Across the Field, Buckeye Battle Cry, Hang On Sloopy, and Carmen Ohio.

When my brother would come home for a visit, if he happened to have his OSUMB uniform with him, I would always try on the hat, the spats, and the crossbelts. I also thought it was kind of cool when my brother, a music major who played tuba and Sousaphone, got to dot the I in Script Ohio. By that time I was almost 13 years old and understood a little more about what the band meant to the University and so many Buckeye fans around the world.

Despite my knowledge of the band, I had no aspirations to be a part of it. At that age, the thought of going to college was the furthest thing from my mind. It stayed that way for many years. I was a decent student in high school. I rarely brought home any homework, put little effort into studying, and was regularly pulling grades of B or C in core classes. I was in my school music program and participated in orchestra, jazz band, concert band, symphonic band, wind ensemble, and marching band. I earned straight A's in all of those classes. I played the tuba and Sousaphone, just like my brother.

As a past member of the OSU marching band, my brother obtained tickets for the September 10, 1983, football game against Oregon. This also was the game at which the alumni band would be performing. My brother was marching that day, so he gave the tickets to me and my father so we could enjoy the game. I remember my brother telling us, "Whatever you do, don't miss the band's Skull Session."

I'm sure you've been to a Skull Session and are familiar with the format. Following the band's entrance into the arena and a few activities to pump up the audience, the band begins its session with a warm up. In keeping with tradition, the first song they play is the school fight song, Across the Field. They begin the piece slowly and quietly. They performed the music at this reduced tempo and volume "one time through" until it's time to repeat the song. At this point, the band kicks into full tempo and volume. With the playing of a single note (a B-flat for the Sousaphones), my life changed forever.

My God. What just happened? I was hit by an incredible wall of sound that transformed me from a directionless, 17-year-old kid starting his senior year of high school into someone who had to be part of that band. The football game was secondary. It was that moment – that note – that caused me to set a challenging goal for myself. I wanted to go to Ohio State and try out for the band the following fall.

Besides getting accepted to OSU, the most important thing I had to do was convince my mom that I could do it. My track record as a student said otherwise. I shared my plan with my mom as soon as I returned home from the game. She said, "Are you sure? I always saw you attending somewhere like Cuyahoga Community College."

Ouch. "Tri C" as it was known didn't have the best reputation as a challenging place to learn. Kids in school called it "Tri High" because of its perception as nothing more than a continuation of high school. This is where the bargaining with mom started. I promised to work harder than ever my senior year of high school, and then we'd see about applying to OSU. With a little extra effort, I nearly pulled straight A's my entire senior year. Seems a B or two snuck in there along the way, but I at least proved to my mom that I could put forth the effort to get good grades. She agreed that I could apply to OSU and, assuming I'd be accepted, try out for the marching band. Then came the ultimatum. "You can go, but if you don't make the band next year, you're coming back home to attend Tri C." Panic and motivation set in simultaneously.

Making the band as a freshman isn't easy. Each year there are more than 400 students who try out for one of the 225 spots. Even veteran members must try out annually to retain their place in the band. Now, even though returning members have to try out each year to retain their membership in the band, it's almost a given that they'll be marching the next year. However, there are no guarantees; I've witnessed veteran members lose their spot in the band during tryouts.

I don't recall exactly how the numbers worked out, but I remember my odds of making the band weren't very good. In addition to freshman trying out for the first time, there were older students returning who hadn't made the band in prior attempts. Assuming all of the returning Sousaphone players would retain their spot, there was something like 20 people competing for four or five open positions. The two days of tryouts were grueling. They always have been and I hope they always will be. The days are filled with marching drills, practicing music, conditioning, and memory busters in which long sequences of marching steps are shared once, maybe twice, before you must perform them from memory.

The second day of tryouts is when cuts begin. After the morning session, the first round of cuts occurs. I was as nervous as I'd ever felt. All of the candidates gathered in the band room and the list of those not making the cut was read. During tryouts you're a number, not a name. My heart sank as I heard, or at least thought I heard, my number called. I went into the room where those who are cut receive a brief message of consolation and encouragement to come back next year. I gave them my number to get my walking papers, and it turns out I wasn't on the list. I had actually made it past first cuts. I remember it plain as yesterday: "Get back out there...you're not on the list...hustle!"

Following afternoon tryouts on day two, members break for dinner and to get cleaned up before returning that night for the announcement of who made the band. Everyone gathered again in the band room and the director began reading the numbers of those who had earned a spot in what many believe to be the greatest college marching band in the country. It was finally time to read the numbers of the Sousaphone rows. Little by little my confidence wavered as the numbers were called. Halfway through and my number still had not been called. I started preparing myself for the inevitable. Goodbye TBDBITL, hello Tri High. Out of 28 numbers called for the Sousaphone row, mine was the very last to be read. Relief and elation set in. I called my brother first, then I called my mom. Those are two conversations I will never forget.

I started as an alternate and eventually earned a regular spot in the band. I marched five seasons, the maximum allowed, and graduated six months after my final ramp entrance into Ohio Stadium. I memorized hundreds of pieces of music and drills. I went to the Rose Bowl, Citrus Bowl and Cotton Bowl. I played for presidents. I played with a pep band at Earl Bruce's house when he was fired as the head football coach. I performed in countless parades and concerts for fans around the country. I marched up the 18th fairway of Muirfield Village Golf Club and played the national anthems of every country represented during opening ceremonies of the 1987 Ryder Cup golf matches. I was named a Squad Leader by my peers and proudly served in that role my last two years in the band. I got to "Dot the I" three times in Script Ohio, one of the greatest honors in the band and the greatest of all traditions in college football. I had a new group of brothers and sisters who cared about each other, watched out for one another and worked together toward a common goal. I learned leadership skills. I learned to respect authority. I learned humility. I learned graciousness. I learned punctuality. I learned how important it was to become involved. I learned that hard work is the way to get what you desire in life. I've been to weddings of bandmates, smiled at birth announcements and learned just how much it hurts when one of your former bandmates is taken from this world far too young.

The OSU Marching Band began in 1878 as a military band and consisted entirely of males until 1973. Did some of the reported "culture" exist when I was in band from 1984-88? Sure (my nickname was "Bob Hope," by the way), but it was not the predominant culture. If I didn't want to participate in something, I simply said "no" and my decision was honored. I was never forced to do anything I didn't want to do. I was never "sworn to secrecy" or forced to take such an oath. Here's the thing that perhaps some people don't understand. I and every one of my band brothers and sisters reserve the right to choose what we share about our respective band experience with anyone, be they family, friend or stranger. Those experiences are what give us a special bond. When we meet someone who we discover also was in the band, we introduce ourselves by name and, more importantly, by row number. Through this commonality we treat each other as though we've been lifelong friends. How firm thy friendship.

Many of our alumni hold amazing credentials and lead distinguished careers in their chosen profession. The band repeatedly has proven itself capable of transforming young men and women into responsible adults and leaders in our society. Clearly it is capable of transforming itself, but deep-rooted traditions do not change overnight, and they do not change simply because someone says they have to. The change must be organic.

Though some traditions are a century old, we're in a different day and age. Just because a tradition has existed for a long time doesn't mean it's right by the standards of the day. If anything, more should be done to help young, impressionable students – regardless of the organization in which they are involved – understand what those standards are. I guarantee the vast majority wouldn't have a clue because that's not what 18, 19 and 20-somethings are tuned into at this age.

Traditions have come and gone from the organization. As I understand it, work was being done to eliminate some of the more questionable ones and build that culture of understanding when news of Jon Waters' firing broke. To me, it's somewhat ironic that the man who was trying to make this change, and whom the students trusted and respected to lead them through this change, is now gone. The positive, international reputation earned by the band last year was erased in a matter of seconds. Many of us alumni are watching and waiting to see what happens next.

Members of the TBDBITL Alumni Club are proud of their involvement with the OSUMB. If the University deems that it is time for a change in the culture of the band, then engage us. We are the individuals who paved the way for current members. We are no longer college students. We are adults with an understanding of the need for change and the skill sets to help make it happen. You will not find a group of individuals more interested and willing to do what is necessary to maintain the integrity of the band's reputation and tradition of excellence.

The Ohio State University Marching Band is not the organization being portrayed in national headlines, radio sound bites or TV reports. It's an organization that sets high expectations, prides itself on excellence, and gives students an opportunity to grow as musicians and young adults. Without it, I wouldn't be the person I am today. I wish the same experience for everyone who decides to pursue their dream of one day becoming part of it. It has been and will remain The Best Damn Band In The Land.

Thank you for your time. I request confirmation that this letter was received and I request feedback from the Board of Trustees on this letter.

Sincerely,

Gregory D. Viebranz
KL Row 1984-88

CC: Ronald Ratner, Vice Chair; Alex Shumate, Vice Chair; Algenon Marbley; Linda Kass; Janet Reid; W. G. Jurgensen; Clark C. Kellogg; Timothy Smucker; Cheryl Krueger; Michael Gasser; Brent Porteus; Erin Hoeflinger; Alex Fisher; Abigail Wexner; G. Gilbert Cloyd; Corbett A. Price; Alan VanderMolen; Stacie Seger; Steven Loborec

Robert L. Windle
17100 Van Aken Boulevard, #406
Shaker Heights, OH 44120-3647
windle39@sbcglobal.net

August 16, 2014

President Michael Drake
The Ohio State University
205 Bricker Hall
190 North Oval Mall
Columbus, OH 43210

President Drake:

At this point, I am certain that you and your office have been showered with letters in support of Jon Waters and his reinstatement as Director of the Ohio State University Marching Band (OSUMB). Having seen many of these letters, I am impressed with the analysis, the depth and the passion that has gone into them. I am not sure what I can add that distinguishes my thoughts from others.

My first Saturday to march into Ohio Stadium was as a freshman Sousaphone player on my 18th birthday, September 28th, 1957. Next month I will be 75 years old and I am as proud of the OSUMB today as I was on that distant day in 1957. I spent four years in the OSUMB, served as a Squad Leader in 1960, served as President of Kappa Kappa Psi, Eta Chapter (the national band honorary fraternity) in 1960-61, and was one of three Sousaphone players featured on the October 13, 1958 issue of *Sports Illustrated*. I am a charter member of TBDBITL Alumni Club, Life Member of the OSU Alumni Association, and served two three year periods since 2005 on the Board of Directors of the OSU Alumni Club of Greater Cleveland.

Sadness and disappointment were my initial reactions when I read the Glaros Report and learned of the decision to fire Jon Waters. Then, anger came after that as more information surfaced. I feel as though I have made several rounds through the grief cycle since July 24th, but the one thing I cannot accommodate is acceptance. I feel the Glaros Report is deeply flawed and that the absence of any sense of due process for Jon Waters is totally lacking. As I begin to write this letter, I hear that the Board of Trustees will not consider Jon Waters' request to consider reinstatement. The University's handling of this is sad beyond words. If the goal was to get rid of Jon Waters at all costs for stated or unstated reasons, there are several ways it could have been done without dragging his name through the mud and stripping him of his dignity. I have worked in higher education for several years and am no stranger to the machinations and the power plays that can occur in academe. Sadly, my alma mater has taken human resource management to a new depth.

President Michael Drake

Page Two

I'm not sure what I can add to the one-way dialogue that has occurred. I seriously doubt anyone will actually "read" what I have said or that these words will make any difference. I will assume, though, that maybe somewhere in the bowels of OSU, an administrative assistant just might tally these letters and to that degree I want my voice to be counted. At least I can rest knowing I tried to make myself heard.

When my 75th birthday rolls around next month, I will fondly recall marching that first football game on my 18th birthday and the pride of being a member of the OSUMB that I will carry to my last day. Unfortunately, my pride in The Ohio State University has diminished because of its refusal to acknowledge the possibility that perhaps it acted in haste. I have always defended OSU when it is accused of being "too big"; the handling of the Glaros Report leads me to realize just how really "small" it has become.

Our honor defend,

Robert L. Windle, MA, LPC, GCDF
Bachelor of Science in Business Administration, 1961 – The Ohio State University
OSUMB 1957-1960; Squad Leader, 1960
Kappa Kappa Psi, Eta Chapter, 1958-1961, President 1960-1961

Copies:

Mr. Blake Thompson, Secretary of the Board of Trustees
Mr. Chris Glaros, Esq.
Ms. Betty Montgomery, Esq.
Mr. David Axelrod, Esq.

General Letter from Some of the Women Alumnae of the OSUMB

http://www.dispatch.com/content/stories/local/2014/07/28/Ohio_State_band_alumni_march_for_Jon_Waters.html

As female alumnae of the Ohio State Marching Band, we would like to speak out against recent allegations against Jon Waters, the Director, and the organization of the marching band as a whole. We find the report on which his dismissal was based to be a sensationalized and one-sided view of an organization, and would like to contribute our views, as women and former bandmembers, to the conversation.

The official report consistently referred to a "sexualized" culture within the band, saying that the culture "facilitated acts of sexual harassment, creating a hostile environment for students." The report also implied, if not outright asserted, that female students were routinely made to do things they felt uncomfortable doing, and that they were treated poorly by other ensemble members and by the staff. If the report had spoken with other female members of the band, or former members, the picture painted of interactions with band members and staff would have been strikingly different. The vast majority of female alumni did not have the experience described in the report; for us, the male members of the marching treated us as the equals we were. As strong, intelligent, athletic women, we did not need nor want to be treated in any other way; we did not need to be coddled or protected. And just like the male members, we were all told that we did not have to participate in any activities that made us feel uncomfortable.

A common thread running through many of the female alumnae's recent comments regarding the band is that we are stronger, independent and more successful women because of our time in the band. We learned the value of hard work to make the band and maintain our spots, of teamwork in working with others, and learned to respect ourselves and others in conflicts to work things out when necessary.

The university's report focused on the use of nicknames for first-year members of the band, highlighting twenty-one nicknames they deemed as "sexual." What the report fails to consider and acknowledge, however, is that these nicknames are given to both males and females, are generally given with the consent of the nicknameee, and that the nicknames are not used in a derogatory fashion.

The report highlights two nicknames in particular: Tiggles and Joobs, erroneously cited in the report as "Jewoobs (given to a Jewish student with large breasts)". It is surprising, given the report's in-depth discussion of these nicknames and whether or not they were offensive, that nobody conducting the investigation contacted either of these women to inquire whether they took offense to the nicknames given to them, or whether any of the events reported by the complainants ever actually occurred.

Both women (Jeanette "Tiggles" Town and Alexandra "Joobs" Clark) have since penned eloquent responses to the report. Both ladies had the same reaction: their nicknames were given to them with their consent and approval, they were never offended by the names, the names were never used in a derogatory manner, and they were never (as was suggested in the report) used by

Jon Waters or the band staff. Most importantly, it was not until the publication of their nicknames in the university report that they felt objectified, sexualized, depersonalized, and violated – by the university itself, and by the general public. Why the author of the report felt the need to comment both on Alexandra’s religion and breast size, and why that information needed to be included in the public report, is beyond comprehension.

The Ohio State marching band is one of the very few organizations anywhere where men and women are held to the same exacting standards, both in terms of musical and physical performance. The use of Title IX to argue that Waters did not take actions to eliminate what the report deems “harassment” is a misapplication of Title IX, the goal of which appears to have been an attempt at a legal justification for the immediate dismissal of Waters.

The report states, “... only one witness stated that there had been transition in the culture of any kind.” The authors of the report interviewed a small number of people, all of whom apparently had some connection to the original complainant or were referred by other witnesses. That is not a representative sample, and is certainly not representative of the opinions of numerous band members, both male and female, who state that Jon Waters was making efforts to change the culture of the band from the time he was appointed as Assistant Director under Jon Woods. These opinions have been expressed to the media, on social networks, and in letters written to President Drake and others involved, and would have been available to the authors of the university report had anyone asked.

The report later states: “Intending to eliminate sexual harassment over a period of years does not constitute sufficiently prompt or effective action.” As any leader can tell you, it is impossible to change a culture immediately, and it is also impossible to change a culture by simply changing the leader. In order to change a culture, you have to have the respect of the culture, and to work within the culture to educate and reform practices. Jon Waters had the respect of the band members, and he was in a unique position to be able to effect change; however, he was not given the time or the institutional support from the university necessary to enact the changes in the band culture that would have preserved the character of the ensemble and brought it into line with 21st century sensibilities.

The manner in which he was fired, the release of the university report and the supporting material, and the media sensationalism that has followed, has destroyed not only Jon Waters’ reputation, but that of the band itself, its current and former members, and of the university. The decision to fire Jon Waters was short-sighted; it was not warranted, it was not what was best for the organization, and it was not what was best for the university.

We are female alumnae of The Ohio State Marching Band, and we Stand With Jon.

Columbus, Ohio • Sep 10, 2014 • 78° Partly Cloudy

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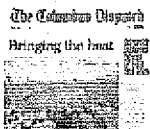
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Saturday August 2, 2014 5:02 AM

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Last August, Jonathan Waters, then-director of the Ohio State University Marching Band, honored my wife, Phyllis Kaldor.

As she was dying of cancer, the band made her an honorary member of TBDBITL.

Gray Day is the band's traditional final practice before the first home game. Last year on Gray Day, Waters let Phyllis dot the "i" in Script Ohio and then gathered the band around her and led the singing of *Carmen Ohio*.

In my 50 years at OSU, I have never experienced a more moving moment; even band members were crying.

At Phyllis' funeral, marching-band members surprised us by showing up in uniform, together with Jon, who led them in closing the service with *Carmen Ohio* and the OSU fight song.

Their appearance was a surprise; we did not ask them to come, thinking that if we asked, there would be many more Buckeye fans who would love to have the band at their funerals.

Both Phyllis and I received all our degrees from OSU and worked at OSU since graduating more than 30 years ago. I was director of biostatistics for the OSU Comprehensive Cancer Center and Phyllis was Director of Nursing for the James Cancer Hospital and Solove Research Institute.

To our family, Waters always has been caring and compassionate, a wonderful representative of our university. The image of him with Phyllis wielding his baton will forever be in our home and our hearts.

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Jon Waters and Phyllis Kaldor, front, and Kaldor's friend, Mary Ann Kimbro.

9/11/2014

Letter to the editor: Ohio State Marching Band supports its LGBT members - The Lantern : The Lantern

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thelantern



Letter to the editor: Ohio State Marching Band supports its LGBT members

July 30, 2014
 Brian Gill
 brian.gill.176@gmail.com

Letter to the editor:

As a five-year member of the Ohio State Marching Band (2005-09), I have been deeply upset by the recent events. I am writing, not to only show support for Jon Waters, but to address the overall culture of the group. Jon has been one of the main driving forces of change and inclusion for the band. I feel so strongly about the marching band and Jon Waters that I feel the need to step out of my comfort zone to show my support. As most of my close friends know, the issues I wish to address are not something I bring up in conversation or when I introduce myself to others. I am a son, a brother, a friend, a musician, a colleague, a Buckeye, and I'm gay. It is nothing I am ashamed of. It is part of me, not who I am.

I graduated from a small high school, in a conservative town in Ohio. I didn't have much support before coming to OSU and didn't really accept who I was until I was a member of the band. It was then when I found support and acceptance through members in the band. My row (J1-Row/Percussion Section) became my closest friends and allies and, as stated by many others this weekend, my family. They supported me when I needed it, teased me as their brother when I did something stupid, and I did the same for them. I knew that I could count on any of them for guidance, support and acceptance. I could be who I was and it was perfectly fine; I felt safe.

The band is a melting pot of religion, political views, cultural beliefs and personal experiences. The band represents one of the most diverse student groups on campus in this aspect, as well as the variety of its members' academic studies, ranging from accounting to zoology and everything in between. It would be a lie to say that I didn't hear things that might have made me uncomfortable at times. I never once, however, felt like an outcast, harassed, disrespected, unsafe or unwelcome during my tenure in TBDBITL.

There have been many "traditions" that have been brought up, but the one I want to focus on is the "Unofficial 'Song Book'" of the band. Did this booklet exist? Yes. Was it issued to all band members? Absolutely not. I saw this booklet maybe once or twice in my five years in the organization, rarely even getting a chance to look through its contents. It was always passed between student members with the purpose of ensuring that the directing staff didn't know about it. If the staff did find one, they confiscated it immediately. While I'm not justifying the lyrics or even the fact that these books existed, because I know how offensive they are, I'm stating that this is a thing of the past. We did not sing these songs on the bus, mainly because most members have never even seen these lyrics or songs. In fact, the bus I was usually on would sing much different songs, usually more consistent to Broadway show tunes or Disney songs.

I want to state that the acceptance and inclusion of the LGBT community is not something that the OSU Marching Band struggles with; it is an issue that society in general struggles with. While we as a society have been moving forward, the OSU Marching Band has always been strides ahead in this matter. Most of these lyrics and songs were written many decades ago, when acceptance and inclusion were nowhere near where they are today. The band has even helped grow allies for the LGBT community. Many of the members also come from small towns and first meet and become friends with LGBT students during their time in the band. We are able to have open conversations with each other and answer any questions to help all parties feel more comfortable and included.

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Letter to the editor: Ohio State Marching Band supports its LGBT members - The Lantern : The Lantern

I want to ensure that future members and those interested in becoming a member of TBDBITL know they will be entering a safe environment, where they will be accepted and supported for who they are. I am speaking out to show support for this organization that has given me so much, as well as for Jon Waters, who has always been supportive of me and someone I call a good friend. I cherished each and every moment I had in band, from my first ramp entrance, my last game, and never, ever losing to "that school up north." I have never missed an opportunity to march with the TBDBITL Alumni because I loved every moment I had with my band family. I am extremely proud to call myself a TBDBITL Alumni and will continue to work as an alumnus to ensure that it remains a safe place for all its members.

Go Bucks!

Brian Gill
Class of 2009
OSU Marching Band member 2005-09
brian.gill.176@gmail.com

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« Opinion: College traditions can become dangerous
Letter to the editor: Former Ohio State Marching Band director Jonathan Waters entitled to a public hearing »



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COLUMBUS, Ohio - A former Ohio State University Marching Band member, who is gay, said he never felt discriminated against during his years on the band.

Brian Gill was a member from 2005 to 2009 when Jon Waters was an assistant director.

Waters was fired on July 24 after a two-month investigation revealed a sexually-charged environment in the band and inappropriate rituals.

Among the accusations was the unofficial songbook with several songs that have anti-gay lyrics.

Gill said he only saw the songbook once or twice in his five years on the band. He said it was never handed out by the directing staff. It was only passed between the more senior members of the band.

Gill wrote an article supporting Waters that was published on the website Outsports.

He said other people have reached out to him since it was published, sharing the same sentiments.

"People who were in the band in the 80's and they've said the same thing, that the band has always been that melting pot of different cultures and religions and interests and hobbies and all of that stuff and it all comes together and we have always felt supported and we always have each other's back," said Gill.

Gill said he wants future members to know they are entering a safe environment where they will be welcomed for who they are.

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ATTACHMENT 8

Squad Leader Responsibilities On and Off the Field 2006

ON THE FIELD

- Teach marching fundamentals and drill; help alternates to improve
- Teach music and musicianship- dynamics, rhythms, articulation, balance and blend
- Provide individual help to row members
- Have a positive attitude
- Evaluate challenges fairly
- Explain in detail and specificity why person loses a challenge
- Support other squad leaders' decisions and decision
- Work with OSUMB Directing staff and sign-off on challenges
- Problem Solving within row and band- Communication is the key
- Be a role model: in marching and playing, learning drill charts, teaching by example
- Rehearsal discipline: Help, listen, and stay on task

OFF THE FIELD:

- Know, understand, and support policies and procedures
 - No peer pressure, no hazing, be sensitive to rookies
 - Time management: Be on time for game days and rehearsals
 - Support the Director's decisions
 - Speak up when you see or hear inappropriate behavior or an activity that can be harmful to the band
 - When in doubt, DON'T!
-

XIX. TRIP POLICIES

- A. Alcohol is not allowed on or under band buses at any time. The use of drugs or other illegal narcotics is strictly prohibited. Alcohol and drugs are not permitted to be stored or consumed on hotel/motel premises. This includes individual rooms, hotel/motel bars, and all other public areas on the hotel/motel property. Students found in violation of this policy will be subject to band disciplinary procedures and/or University legal action. Band members are to respect the property of other schools, hotels, restaurants, and public or private facilities. When in a recognizable group, whether in uniform or not, band members are responsible for appropriate behavior, being in control of their actions, and showing respect for outsiders and other band members. **ALL DAMAGES TO PROPERTY WILL BE PAID FOR BY THE OFFENDER(S).**
- B. Any student found to be under the influence of alcohol, or cannot participate in a rehearsal or performance due to consumption, will result in disciplinary action. Penalties could include suspension or expulsion from the band, as well as the University.
- C. Specifically forbidden are row initiations, hazing, excessive drinking, excessive noise, and curfew violations. Band members who do not follow these policies and squad leaders who are lax to enforcement or who do not report problems promptly to the Band Staff will be subject to disciplinary action, including loss of position.
- D. When curfew is in effect, all squad leaders must take row attendance and accurately report to the Band Staff at the appointed time and location.
- E. Traveling behavior is as follows: Inappropriate bus or airplane behavior including excessive noise, offensive language, hazing, or any activity creating an unsafe or socially uncomfortable environment could result in disciplinary action, including suspension or expulsion from the band. Respect for the bus driver, the bus, guests, and property of any transportation company is expected.

XX. INITIATIONS

- A. There will be no initiations or hazing of any type permitted in this band. Band members taking part in any actions of this type will appear before the Band Staff and the appropriate University Officials. Penalties could include suspension and expulsion from the band, as well as University or legal sanctions. State law and University rules and regulations strictly forbid hazing of any form.

XXI. SOCIAL BEHAVIOR

- A. Any behavior or activity that could be interpreted as demeaning or harassing to band members or outsiders (sexual or otherwise) is strictly forbidden. Consumption of alcohol is limited to those individuals who are of the legal drinking age (in approved areas). Smoking is not permitted in any band uniform, including greys, blazers, and full dress uniform. Proper behavior and respect for the rights of others will occur in all band activities, including buses and motels, rehearsals, performances, football games, and social events. Penalties could include suspension and expulsion from the band. In accordance with University and band department mandates, smoking and alcohol use, either while in University facilities or while in uniform (including Blazer, Grays, and Full Dress Uniform) is strictly prohibited.

XXII. MEDICAL COVERAGE

- A. The Band, Athletic Department, or University does not provide free medical insurance coverage. It is the responsibility of each student to pay for their own medical insurance and/or medical expenses. All students must sign a release of claims before being permitted to participate in band. This policy includes rehearsals, performances, trips, official band functions, and bowl games.

ATTACHMENT 9

We, the 2012 and 2013 student squad leadership of The Ohio State University Marching Band, know that the allegations reported in the Investigative Report produced in July by the Office of University Compliance and Integrity, the Glaros report, which directly led to the firing of OSUMB Director Jonathan Waters, are false and misleading. As a group of squad leaders in the OSUMB, who served under Mr. Waters, we have unique and valuable insight into how Mr. Waters instituted widespread cultural change through the band staff to the students as well as a well-received and effective cultural grassroots movement. Jon Waters is more than a director of halftime shows. He is an advocate for student safety, equality, and respect between all members. The groundswell of support for Jon would never have occurred if this was not the case.

First and foremost, sexual harassment and hazing of any kind was not tolerated by the marching band staff. Such conduct was met with a zero tolerance policy. Obviously, with a faculty to student ratio of nearly 50 to 1, it is nearly impossible for the staff through limited resources to wholly police the organization both on and off marching band time. It was up to the student leadership to act as stewards in enforcing the policies instituted by Jonathan Waters and to oversee their respective sections in addition to enforcing band policy and procedures.

We know that the "investigation" is severely flawed for many reasons, based upon our own personal knowledge and experiences. No one knows the truth better than those who saw it themselves. The lack of a representative sample size coupled with interviews of only a few witnesses, several of whom have directly and publicly refuted the Report's conclusions, undermines the findings and conclusions of the Report itself. Individually and as a collective group we have attached specific examples of cultural changes, sexual harassment training, and hazing training. None of this was considered by the university during their investigation. We have also included specific examples of how sexual harassment, hazing, and improper behavior were handled by the marching band staff under the leadership and direction of Jonathan Waters.

The culture of The Ohio State University Marching Band is one of determination, respect, community and volunteerism. The evidence of this positive culture is revealed in the experiences and first hand accounts of current and former band members. Our goal is to provide detailed evidence of these cultural policies ignored in the Report which directly led to the University Administration's uninformed reaction and dismissal of Mr. Waters. We ask that the University issue public apologies to the current band, its alumni, and Mr. Waters and immediately reinstate him as the Director of The Ohio State University Marching Band. We hereby submit ourselves to be interviewed by the task force and have relevant information pertaining to this investigation. Please review the attached documents. We believe the truth is paramount.

OSUMB Squad Leaders 2012-2013

Tyler Provo: ASL, I-Row 2012

Ben Hyun: ASL, A-Row 2012

Zachary G. Naughton: ASL, K-Row 2012, HSL K-Row 2013-2014

Jacob Evans: ASL, T-Row 2012
Jocelyn C. Smallwood: ASL L-Row 2012, HSL L-Row 2013
Chris Wiet: HSL, E-Row 2011-2012
Mike Johnson: HSL, L-Row 2012
Allen Sun: HSL, Q-Row 2012
David Lee: ASL, HSL B-Row 2010-2012
Andy Hall: ASL, F-Row 2012
Joshua C. Clasen, HSL, T-Row 2012-2013
Alexander Jones: HSL, S-Row 2012-2013
Nickolas S. Ater: HSL, K-Row 2012

Jaclyn Schilling: ASL, HSL, E-Row 2011-2013
Joseph Plattenburg: ASL, X-Row 2013
Matt Engle: ASL, E-Row 2013
Ross Runyan: HSL, X-Row 2012-2013
Davidson Sacofick: SL M-Row 2012-2013
George Farris: HSL, C-Row 2012-2013
Phil Kirkendall: HSL, X-Row 2012
Evan Greene: ASL, A-row 2011, HSL A-row 2012
John Joyce: HSL, R-Row 2012-14
Kelton Rieske: ASL, R-Row 2012-14
Tyler Russell: ASL, HSL H-Row 2010-2012
Jarrod Maynard: HSL, I-Row 2012
Tyler Johnson ASL, F-Row 2013
Austin Willman: HSL, I-Row 2013
Brett Samsen: ASL, J-Row 2012
Tyler York: HSL, M-Row 2012
Andrew Giljahn: ASL, C-Row 2013

OSUMB 2012-2013 Leadership Follow Up

Treatment of First Year Members

We could not publicly (or in front of Jon Waters or any staff) refer to first year band members as "rookies". We were required to refer to them as first years in order to reinforce equality among ranks. Jon stressed that even a reference such as first years was a form of hazing, and not something that was supported by the OSUMB.

Beginning in 2010 directly after the band was announced, Jon and the other directors would clear the rehearsal hall of everyone except for people who had just made band and squad leaders. He would congratulate the new members and then inform them that many members of the band who were of age would likely be throwing parties that night. He would then tell them they were not at all required or even expected to consume alcohol. He noted that many of them were underage, so they they were obviously prohibited from doing so, but that NO ONE regardless of their age should feel pressured to do anything they didn't want to do. He then encouraged them to talk to either the staff or the squad leaders if they ever had any problems. At the first practice, Jon would have all older members who abstain from alcohol stand up in their seats to show that you do not need to partake in order to gain acceptance. He then would tell of how he himself did not drink during his time in band, and said that younger members who felt peer pressure could reach out to anyone they saw standing or the directing staff for support.

All Leadership - Rookie Food and Drink Purchases

- Fall 2008 – For most rows, including my own, it was expected of all rookies to purchase snacks, meats, fruits and vegetables, sandwiches, sodas, and ice for all 2nd, 3rd, 4th, and 5th year members of the row to put in coolers during all home football games and bus trips. This was to provide much needed food and drink for members of the row for 10+ hour long game days, where time would sometimes only permit consumption of food and refreshments in the stands. Or on long bus trips with minimal stops.
- Each rookie was expected to pay for food out of their own pocket.
- Fall 2012 – When Waters became director he made the squad leaders take up a collection fund from all the members in their rows to assist in the purchasing of snacks and refreshments. This was an example of having the "students own the problem." In an entrenched culture with senior member's stating "I paid my dues, but now I'm a senior member so I don't have to pay" this was a critical step to solving a problem to rookies paying more than other members of the row. This was a deep tradition within certain rows in the band that could not be turned on a dime, or without the students "owning the problem." Jon pushed for this change when he was assistant but mandated it as director with suspension from the band for those who did not follow this rule. Huge progress was made for this in just one year.

Directors were aggressively opposed to performance of inappropriate rookie tricks. These were not idle threats

Tyler Provo, Jarrod Maynard, Brett Samsen JI-Row 2012 - Members who refused to pay either did not eat the provided snacks, brought their own snacks, or the Squad Leaders made up the cost to provide funding from entire row. It was made clear by Waters that any row that made their first-year members pay more than an equal share would be punished.

David Lee - In addition to having everyone in the row contribute money towards snacks, in 2011 and 2012, B-Row implemented a policy that everyone (including squad leaders) had to take a turn to go out and purchase the snacks and prepare the cooler on gameday morning.

Allen Sun - 2009 moments after the band roster was announced, Jon Waters quietly pulled me aside as the rest of the rows gathered in their meeting places. He mentioned that I would have to have a permission form signed by my parents, as I was 17 at the time, and also that whatever happened on that night or any other, if I felt uncomfortable or pressured in any way I could speak with him at any time.

Allen Sun - 2012 spring, initial squad leader meeting after positions were announced, Jon mentioned the treatment of rookies and rookie names specifically. He mentioned that the squad leaders should use good judgement so that when on the field, we're not yelling things like "HEY, _____! GET OVER HERE!"

David Sacolick - M-Row's midterm explicitly stated that it was not required, "COMPLETELY VOLUNTARY". And all of the questions were related to the band (history, P&P, script counts, etc.). There was nothing sexual in our exam.

David Sacolick - Rookie introductions on the bus did not exist after my first year. There was no marching to the back of the bus as stated in the report. Additionally it was clear that anyone could change in the bathroom if they wanted extra privacy. Entering bus by rank was discontinued after my first year. Additionally it was clear that anyone could change in the bathroom if they wanted extra privacy.

John Joyce - I am in the unique position of being the squad leader of a 53-year old woman in the marching band. As a student leader, it was difficult to imagine a 51-year old woman being part of my row socially, and I appreciated Jon's objectivity in overseeing the matter, and ensuring that I was treating her equally among the college-aged candidates. He sat me down and discussed the matter of having a 51-year old woman in my row. He was very intent on preventing any situations where well-meaning college students may do or say something around someone who doesn't feel comfortable with it. He explained that she was placed in R-Row because we were a young row and didn't have any older members left who may attempt to hold back our progress in eliminating negative traditions. Jon was proactive in identifying a band member who may have found aspects of the band offensive, responsible in placing her in a situation where she would be safe among her peers, and effective in eliminating any behavior that may have created a negative environment for her. Jon handled this situation with the utmost respect and integrity for a mutually beneficial experience between 18-20-year old college students and a 51-year old band member.

Midnight Ramp and F-Night

Frequently, squad leaders, who are voted into their position by their peers, were elected regardless of their stance on alcohol consumption or participation in Midnight Ramp - meaning they did not consume alcohol or participate in Midnight Ramp . Examples: Chris Wiet (E-Row 2012) and David Ga-Yiu Lee (B-Row 2012).

The "Secret Oath" made by all members on F-Night has been released to the public. Its main points include respect for other members, the directing staff, the university, and hard work. It also concludes with a tongue-in-cheek line stating that "...I will never, ever, cross the street without looking both ways."

MR was emphatically NOT required. Members were not required to strip down, it was far from unusual for people to wear tank tops and cargo shorts. From 2008 and back, MR was more of a secret event with minimal lighting and supervision. The directing staff took initiative to make the event a more inclusive and safe event by having lights on and providing direct supervision. This not only discouraged alcohol and substance consumption (which members would be immediately punished without question), but also decreased unsafe activity and accidents due to low visibility.

Brett Samsen - The directors, and Jon in particular, were adamant about removing alcohol from MR. One of the changes to make MR safer involved placing it on "Fesler Night," an evening where band members introduce new members to their rows via short video clips and talk about the history of their rows and instruments, and how they fit into the history of the band. This is an extremely long meeting that typically runs about 3 hours. MR occurred at the end of this meeting. During this time Jon Waters and the directing staff looked attentively for signs of intoxication. Showing up with so much as an empty flask was enough to warrant a full disciplinary meeting with Waters and the other directors.

Tyler Provo - During "F-Night" of the 2011 season I was caught by a graduate assistant with a flask. Luckily, for my sake, this flask had a broken top so it could and did not carry any alcohol so I was not punished. However, I was taken aside by all the directing staff as well as individually by Mr. Waters and questioned why I had it, and if I was drinking alcohol. I was informed that if I had been I would have been suspended for two games. These incidents were not taken lightly, especially in light of the events of recent years involving the incident of alcohol poisoning. I was treated in a completely professional manner.

Jarrold Maynard and Tyler Provo - From 2009-2012, I never saw someone participate in midnight ramp not wearing clothing, and without question 2012 was the best and most appropriate version of the event that I witnessed.

Bus/Trip Behavior

Inappropriate singing, including singing of ANY kind, was prohibited on bus trips. Directors did not tolerate even the singing of band fight songs. Direct quote "we are trying to change the culture of the band." The "songbook" existed in decades prior with a much greater frequency than existed in 2012 and 2013. Jon found one by accident during a 2012 bus trip and proceeded to shut it down - if you were found in possession of or distributing songbooks you would be suspended or terminated from the program.

In the 2013 season, at the squad leader meeting after the California trip we had a long discussion about behavior on busses. Jon was extremely upset that there had been flying 69s and games of roller bus going on. While he did not swear or scream at us, but stated that we were better than this type of behavior and needed to start acting like it. He said that if he saw or heard about that type of behavior again, there would be serious consequences.

Jocelyn Smallwood - Throughout my 5 years in band, I saw the behavior on busses change dramatically. Much of this change was a direct effect of the leadership and influence of Jon. During the entire 2013 season, I may have seen one (attempted) flying 69. The single game of rollerbus I witnessed occurred in California. When Jon heard that the game had taken place, he informed the squad leaders that this behavior would not be tolerated, and that violating those rules would result in punishment. However, he did not simply disallow these behaviors. He discussed his rationale with the squad leaders, listened to our feedback and encouraged us to take ownership of these changes so that they could truly take root. His intention was not only to change behavior, but to change attitudes as well. The report makes it sound as if these behaviors were commonplace. By the time Jon took over in 2012, many of these antics had already begun to die out naturally. His influence as head director only served to eradicate them even more quickly and efficiently.

Tyler Provo - In 2012 I remember writing and working on a research paper on the bus when a game of rollerbus was attempted. I was taking up two seats with my laptop and several books and papers and was not touched nor disturbed during this game, which ended as quickly as it began.

Jarrold Maynard - Rollerbus was an improvised game that occasionally was played among friends during the bus trips, but it was common for more than half of the bus to choose not to participate. The times that it was played were fun and safe. There were rules that the students had made up to ensure that we all were safe and having fun. To hear that the University's report states people were allegedly groped or harassed in any way is alarming and concerning to me, as it was always a fun and positive experience for myself and the people who I played with. Regardless of if it was fun or not, Jon and the staff made it quite clear before the first bus trip of the 2012 season that we would not play rollerbus in 2012. The occasional game would start up from students, only to be quickly shot down by the directors. The staff was in no way supportive of the game, and by the end of 2012 it was all but gone.

Brett Samsen - I never once participated in Rollerbus in four years in the marching band. I was never made to feel like less of a band member and it was not something which affected my band experience in any way.

David Lee - I never once participated in-singing songs out of the songbook during my five years in the marching band. Like Brett, I was never made to feel like less of a band member and in no way was my band experience affected in any way. Additionally, being on Jon's bus for most of my career, I can personally attest to the fact that Jon did not tolerate inappropriate behavior on the bus. "Rookie introductions" were reduced to a simple question and answer with questions usually pertaining to the first year member's high school and their fight song. Jon stopped the practice of having the first year members march to the back of the bus. He deemed it unsafe and made sure we realized that it was unnecessary.

Trip Tic

Mike Johnson (L-Row 2012) - The trip tic was a marching band publication that would be distributed amongst members of the band on one of the bus rides once a year. This was an unedited, uncensored publication put together by band members and for band member's eyes only. We did not share this with the directing staff at all and were as discrete as possible about distributing and reading it. The articles in this publication could range anything from a ranking of the most attractive members in the band to commenting on other students personalities and marching abilities.

- Every year, a couple of weeks before one of the bus trips, a senior sousaphone player would create a fake email account and send out a message to all squad leaders of the band with instructions on how to submit articles for the publication. Some squad leaders then cascaded these instructions down to the members of their row via email. Members of the band would submit articles anonymously to this fake email address. The senior sousaphone player would compile everything together into 15-20 page printed publications and discretely distribute them to senior members (other rows) on each bus before the band departed. Members of the band would read these articles on the bus ride, some members completely shocked to read something that was written about themselves.
- Jon Waters had intercepted a copy of the 2012 edition of the Trip Tic. One article in particular involved one percussion player singling out another percussion player within their row. Waters took immediate action to stop all future publications of the annual Trip Tic. He investigated to find out which senior sousaphone player produced the printed copies and threatened to expel that player from band if he didn't give the name of percussion player who submitted the article. The senior sousaphone player handed over the name.
- The percussion player was required to give a formal apology to the other percussion player in front of the entire band and was put on probation within the band for several weeks.

- Waters had the senior sousaphone player and myself meet in his office and made clear to both of us that the tradition of the Trip Tic needed to end immediately or we would both be expelled from the band. He wanted the "students to own the problem" and he knew that the other members of the sousaphone section would listen to us to stop the tradition from happening on future bus trips.
- Both times that myself, and the senior sousaphone player, were in his office he was both stern and to the point, but never raised his voice or used explicit language.

Positive Culture

Jon worked to get buy-in from student leaders. He did not lead by fiat but convinced us that changes were necessary. "Do we need this?" This ensured that students were more accepting of his changes. Prevented these cultural aspects from going underground. Concern that traditions would continue outside of staff surveillance, and lead to issues, ie, triptik, band dance/make the band night ambulance called, needed to get squad leaders and vets to agree that change was necessary. This grassroots policy is evident in the current iteration of the marching band.

Often veteran members (4th and 5th years) were most resistant to change. Whenever Jon tried to make a changes we would call him the "fun police" because members wanted to keep some of the outdated traditions. Jon did not waver but needed time to adapt culture in order to prevent students from continuing these traditions in an unsupervised environment to which they had no control over.

Jon maintained what he liked to call an "open door policy." He would frequently tell the band that if people had problems with anything, they should feel free to come talk to him. This included everything from opinions on changing various traditions to opinions on the music we were playing that week. He mentioned this "open door policy" so frequently that some band members would poke fun at the interest he showed in hearing everyone's opinions on things. This is just one example of how he was attentive to the needs of students

Jon was committed to helping the band give back to others and these were some of the most impactful experiences that we had in the band. These experiences include but are not limited to: playing for cancer patients, playing at childrens hospital, performing a charity event for the Gladden Community House, and honor flights. This was a positive culture of helping others and giving back. This type of attitude could not have existed with the negative culture that was inaccurately portrayed. Jon often quoted Woody Hayes and the 'Pay-it-Forward' philosophy, encouraging students to be the positive impact on our societies.

Jon believed true culture change had to be student driven (otherwise traditions would continue in alternate ways) so he devoted practice time for squad leaders and their rows to review new additions to P&P as well as set goals for the year. This helped create an atmosphere of

welcoming should any issues arise. The expectations were clear that anyone could bring forward concerns to their squad leaders or to the staff.

Jarrold Maynard - In my squad leader interview prior to the 2012 season, Jon and I discussed his vision for the band going forward. One of his biggest goals in his first year was to directly impact the existing culture. Looking back, almost everything we talked about involved how to change things for the better. It was an exciting movement to be a part of, especially with the increased publicity of the video-game show and others, but also to see the organization that I love start to shed the parts that needed to be retired. None of this would have been possible without Jon Waters. Jon was the principal agent of change within the organization, and his methods were efficient and effective. My experiences echo what I have heard countless fellow students say: "The band that I entered as a freshman was home to a far different culture than what exists today."

Brett Samsen - Jon's decorum behind closed doors was professional and even keeled. Even under highly stressful situations (and I was a firsthand witness to several) Jon did not resort to foul language or raising his voice. It was rare, and noteworthy, for a "damn" to slip out during rehearsal.

Alcohol Consumption

Excessive alcohol consumption prior to the band dance was highly penalized. Jon involved the squad leaders in follow-up conversations and necessary punishments. In a specific instance, a member was removed from their squad leadership for this reason, and that their squad leader interview the next season was entirely about the student's alcohol consumption.

If we were on band time we had to be sober. There were already rules about not drinking in uniform or on hotel property when on away trips, but we added a rule that you could not report while being intoxicated, even if we were not performing or in uniform. Added to that was that if a squad leader did not report someone being inebriated at report time, that squad leader would be punished too.

Brett Samsen - Excessive alcohol consumption was absolutely on the radar of the directing staff. In 2012 several band members showed up drunk at the annual band dance. Jon noted who these individuals were and denied them entrance. These members were subsequently held responsible, as well as their squad leaders. Members received punishment such as cleaning the band center following game days. It was understood that this behavior would not be tolerated and that repeated alcohol abuse was cause for removal from the band.

When the directing staff became aware of alcohol use during band functions, their reaction was swift and effective. Members caught drinking on buses or during rehearsal were automatically removed from their field position. Depending on the severity of the offense some were not even allowed to attend the next home game in any capacity. Jon did not turn a blind eye to alcohol abuse and confronted it head on.

Andy Hall - During one bowl game, a band member was caught drinking in a hotel room. The student was removed from his spot in the performance, and an alternate was put in his place with only two rehearsals until the performance at halftime. The bowl game was supposed to be the punished student's final game and no preferential treatment was given.

David Lee - I was a witness to the alcohol poisoning incident in 2009 that was pointed out in the initial report. The subject involved was a member of my row. At the time I was a second-year. Following that season, I was awarded a squad leader interview. During my interview, knowing I was one of the members of the band that did/does not consume alcohol, Jon asked me if there was a drinking problem. He wanted to know what we could do to fix the problem if there was one.

Sexual Harassment and Hazing

During the 2012 Squad Leader Retreat, there included over two hours of discussion on band culture, sexual harassment, alcohol consumption, and a word for word overview of the Policies and Procedures manual - which every single band member must read and sign. Jon talked extensively to the 2012 leadership about the importance of 'buying in' to a positive change. Once the students had made the band, Jon had the squad leaders go through Policies and Procedures with their individual rows, explaining things in detail. This was to show that the squad leaders not only knew the policies, but they supported them in full. After this, Jon and the staff reviewed the manual with the entire band present. Sexual harassment and hazing easily had the most time devoted to them. Jon made it clear that the band would not tolerate aspects of hazing and harassment that still lingered, and that we were better than that.

Jarrold Maynard - In 2012, there had been an incident where some senior members tried to enforce an outdated tradition that required first-years to wear their uniforms on the bus instead of changing into comfortable clothes. The tradition was challenged by some of the squad leaders and the staff on the bus (Jon was not on our bus), and the first-years were allowed to change. When Jon received word about this in the following squad leader meeting, he was extremely disappointed. He asked us if that sounded like something that we would want to be a part of as a first-year member. After some silence, during which all of us realized the truth behind this type of behavior, Jon explained that this was not who we are, and not what we were about. We were about giving young people some of the greatest experiences of their life - all of which should be positive. This was one of the countless examples of Jon working to instill change from the top down by having us 'buy in' to his change.

Another long-standing tradition in band was to have the first-year members go and get the water bottles filled during practice. During one of the first practices in 2012, Jon stopped rehearsal after he saw someone make a rookie fall out of formation to go get water. Jon said that, "...this stops now." and that all members would be filling up the water equally from that point forward. All of these little things were crucial in bringing about full-scale change to the organization. As new members entered the band without experiencing the old culture and ideas, they had no way

to pass them on to the new members who came after them. This was made apparent to me upon returning in 2013 and talking with the band. Since we had chosen to give out lighthearted nicknames in 2012, my row had decided to not give out nicknames for the 2013 season. This would have been unheard of for any year I was ever in band, and was surprising for me to hear, but is a testament to the positive success of Jon Waters.

Brett Samsen - In four years in the marching band program I cannot recall a single instance of Jon Waters addressing an individual by an inappropriate nickname. In fact it was unusual for him to use nicknames at all. He had an excellent memory and he remembered the proper names of his students. If he did address a student by their nickname this only occurred if the nickname was benign and inoffensive.

John Joyce - I can corroborate the previous statement with a personal account: On my first day of rehearsal as a first-year member, Jon Waters knew my name. He called my name out from the top of the teaching tower for being the first one to get to my spot on the field. I was so impressed that he knew my name and I immediately felt included in the community. Conversely, this summer, going into my fifth year in the band, I was walking in front of Jon Waters wearing a jersey with my nickname "Billingsley" on the back. Jon said "Hey John, what does 'Billingsley' mean?" I told him it was my nickname and he responded "Oh, okay. I had never heard that."

Co-ed Changing on band buses is not a symptom of a sexualized climate, it is only a natural consequence of having a mixed gender band. At this time the Athletic Department has not authorized funds to pay for drivable locker rooms. If members wish to change in private they have the option of utilizing the single bathroom at the end of their bus. Given that each bus houses at a minimum 42 students each wearing a complicated uniform, it is small wonder that many individuals would rather change quickly in the open and considerably better ventilated cabin of the bus. The alternative is sit for hours upon hours in a filthy and sweat soaked uniform until the band returns to Columbus. Given that the band can and does perform in all sorts of weather, from searing heat to driving rain, it is beyond unreasonable to expect students to sit in their uncomfortable and wet uniform for hours on end instead of changing immediately into more comfortable attire.

Comments and Concerns

- Among other protections, FERPA requires redaction or other protection of any information that is "linked or linkable" to students in any way that "would allow a reasonable person in the school community, who does not have personal knowledge of the relevant circumstances, to identify the student with reasonable certainty."

- Working with the leadership team is a clear indicator that the changes were to be made for the betterment of the band, and not just as a cover for Jon's reputation. The topic of squad leader discipline for the actions of others in the row shows just how adamant the staff was in striving for a more mature culture.

- Student leadership and accountability is a long-standing tradition of the band. These student leaders were responsible for the well being and development of their respective row's members. Part of their duties included reporting any misconduct to staff. If misconduct reports made it to the band staff and the squad leaders did not immediately report it, they were punished accordingly along with those involved since they did not comply with the policies and procedures of the band - a lengthy document which every member must read at length and sign.



The Ohio State University Marching Band

Squad Leader Retreat

Cedar Point
May 10, 2013

Session 1: 2:30 pm to 4:15 pm

- 2:30 pm **Welcome & Introductions**
- 2:35 pm **Group Activity (Ice-breaker)**
- 2:45 pm **Outline of Squad Leader Manual**
- 3:00 pm **The 2013 Season Mission Statement**
 Who are we?
 The Band Culture: Open discussions on hazing, alcohol and social behavior
- 3:45 pm **Summer Sessions**
 Redesign of 3-Hour Schedule
 Leadership
 Syllabus
 Teaching
 Carpool
 Social Media
- 4:15 pm **Session 1 Ends**

Session 2: 7:30 pm to 10:00 pm

- 7:30 pm **Fundamentals Session**
 Review of marching fundamentals for consistency and continuity
- 8:00 pm **Recruiting Session**
 Car Pool
 Technology
 Social Media
 Recruitment PowerPoint
 E.News
 Row Recruiters
- 8:30 pm **Goal Setting Session**
 Brainstorm, identify, and set goals for your row
 Group Discussion
- 9:00 pm **Policies & Procedures Session**
 Review of Policies and Procedures
- 10:00 pm **Session 2 Ends**



The Ohio State University Marching Band

Squad Leader Retreat

Steinbrenner Band Center

June 9, 2012

The NEW Generation!

- 10:00 am **Welcome & Introductions**
- | | |
|------------------|-----------------------|
| Jonathan Waters | Interim Director |
| Christopher Hoch | Graduate Assistant |
| Joshua Laux | Graduate Assistant |
| John Brennan | Graduate Assistant |
| Aaron Bell | Percussion Instructor |
- 10:05 am **Group Activity (Ice-breaker)**
- 10:15 am **Outline of Squad Leader Manual**
- 10:20 am **The Mission Statement**
Who are we?
- 10:45 am **Summer Sessions**
- Redesign of 3-Hour Schedule
 - Leadership
 - Syllabus
 - Teaching
 - Carpool
 - Social Media
- 11:15 am **Fundamentals Video Session**
Review of marching fundamentals for consistency and continuity
- 12:00 pm **Lunch (provided)**
- 12:30 pm **Recruiting Session**
- Car Pool
 - Technology
 - Social Media
 - Recruitment PowerPoint
 - E.News
 - Row Recruiters
- 1:00 pm **Goal Setting Session**
Brainstorm, identify, and set goals for your row
Group Discussion
- 1:30 am **The Band Culture**
Open discussions on hazing, alcohol and social behavior
- 2:10 pm **Policies & Procedures Session**
Review of Policies and Procedures
- 3:00 pm **Go to Woody Hayes Center**



The Ohio State University Marching Band

Squad Leader Responsibilities On & Off the Field 2012 Season

ON THE FIELD

- Teach marching fundamentals and drill, help alternates improve
- Help to teach music and musicianship- dynamics, rhythms, articulation, and blend
- Provide individual help
- Always have a positive attitude
- Challenges:
 - *Evaluate challenges firmly but fairly
 - *Explain why person loses a challenge
 - *Support each others' decisions
 - *Work with OSUMB Directing staff and sign-off on challenges
- Problem Solving within row and band- Communication is the key
- Be a Role Model: marching and playing, knowing charts, teaching by example.
- Have positive rehearsal discipline: Help, listen, and stay on task

OFF THE FIELD:

- Know, understand, and support Policies & Procedures
- No peer pressure, no hazing, be sensitive to rookies
- Time management: Be on time for game days and rehearsals
- Support the Directing Staff's decisions
- Speak up when you see or hear inappropriate behavior or an activity that can be harmful to the band



The Ohio State University Marching Band

Statement of Policies & Procedures
Autumn Semester, 2012

I. MEMBERSHIP

- A. Membership in The Ohio State University Marching Band is earned on a competitive basis during tryout week. Candidates must be enrolled on the Columbus campus or branch campuses, or an area University with a "reciprocal agreement" with Ohio State, to be eligible for tryouts and membership. All band members and candidates must be in good academic standing with the Ohio State University. Any student dismissed from The Ohio State University is not eligible to try out for nor participate in Marching Band. All candidates, including returning members and squad leaders, are tested and evaluated before the membership of the band is selected and announced. Tryout week takes place in late August or early September, before the start of Autumn Semester classes. Participation is a requirement for membership in the band. Rehearsals begin the day following tryouts, and continue daily until the Autumn Semester schedule commences.
- B. The Marching Band is operated by the School of Music, which is a part of the College of the Arts. The Directing Staff consists of School of Music faculty and graduate teaching associates. The Marching Band is listed in the Official Course Offerings as a course offered by the School of Music (Music 2205.01 for undergraduates, Music 7780.04 (Woods) for graduate students, and Music 2205.01 for student staff and the drum major squad). All band members are required to register for this course. Students in any curriculum or major area, including Continuing Education, may register for Music 2205.01. A prerequisite requirement for tryouts and membership is that a student must commit to attendance at tryout week, all before school rehearsals, and participation in the entire performance schedule including a post-season bowl game and related activities. All band members and student staff must be registered for Music 2205.01/7780.04 by the first Friday of Autumn Semester. Membership as a marching and playing member is limited to five years.
- C. All candidates for marching membership must demonstrate musical performance ability on a brass or percussion instrument, as evaluated by a faculty member of the School of Music or a graduate teaching assistant. All candidates must also demonstrate a high level of physical coordination and endurance, and an ability to adapt quickly to the OSU style of marching. The candidate's ability to learn and memorize music and specific marching routines is also evaluated, along with his or her level of enthusiasm, willingness to work hard and improve, and ability to accept criticism. Student squad leaders teach the marching fundamentals and evaluate the candidates. The membership decision is made by the Director, with input from the other members of the Directing Staff and the squad leaders.
- D. Membership is an honor and privilege, and involves the sacrifice of time and effort. Members need to place a high priority on their responsibilities. Since the band is a voluntary organization, a high level of performance and cooperation is expected.
- E. All tryout information (the list of Marching Band Fundamentals, the music to the OSU School Songs, audition sheet, and schedules) is sent to registered candidates in mid July.
- F. The OSU Marching Band does not discriminate membership on the basis of gender, religion, race, national origin, or any other area covered under Title IX of the Federal Law.
- H. All students MUST be registered for Marching Band through the University Registrar by no later than the first Friday of Autumn Semester.

II. MEMBERSHIP BREAKDOWN

- A. The block band consists of 192 marchers (16 rows of 12 each), all of whom are called "regulars." In addition to the regulars, there are 33 alternates (two per row and one extra percussion), a drum major, an assistant drum major, and a student staff of managers, librarians, and technicians.
- B. Regulars perform at pre-game and halftime. They are joined by the alternates for post-game shows, parades, and other performances as needed. The regulars must perform at a consistently high level to retain their positions. They may be removed from their positions by losing a challenge to an alternate, by poor performance in the judgment of the Directing Staff, or for an offense against band rules or policies. The Directing Staff will make all final decisions concerning personnel.
- C. The alternates are expected to learn all music and marching routines each week. They are to be ready to substitute for regulars on short notice. One of the Directing Staff will be assigned the responsibility for the alternates. All alternates are expected to challenge for a regular position every week (see section on "Challenges").
- D. Each year, a drum major and an assistant drum major are selected at a tryout held during the spring semester. These individuals must be enrolled as a student at The Ohio State University and must have been a member of the drum major squad for a minimum of one year. Drum majors are bound by the same five-year membership limit as the other band members, with membership in the drum major squad included in this limit. The head drum major position has a two-year limit in this capacity.
- E. A drum major squad consisting of up to seven members is selected during Band tryouts. The drum major squad is a voluntary group, not having the same roles or privileges of Band members and Student Support Staff. These students are required to attend designated sessions throughout the fall in order to qualify for drum major tryouts in the spring. Participation in the drum major squad is limited to two years. Attendance of these students at Band performances is limited to home football games and one road game. The drum major squad may not participate in post-season Bowl travel. Members of the drum major squad must be registered for Music 2205.01 (1 or 2 credit hours).
- F. The Marching Band has no outside organizations or auxiliary groups connected with it. Outsiders are used only when a show idea creates a need for special talents not found within the band proper.

III. AREAS OF SUPPORT

- A. The Department of Athletics provides an operating budget for the Marching Band. This covers musical instruments, musical arrangements, uniforms, equipment, and a paid staff of student assistants. The Athletic Department is a part of the Office of Student Services.
- B. The Athletic Council and the Director of Athletics control all events connected with OSU Football games. The Director of the Marching Band is delegated the responsibility for all show content and the Assistant Support Staff is in charge of timing for pre-game, halftime, and post-game shows.
- C. The TBDBITL Alumni Club, including the Script Ohio Club, provides financial and logistical support. The Alumni Association provides assistance in scheduling out-of-town concerts, working through local alumni chapters.
- D. The School of Music provides a Director, who is a faculty member assigned to the Marching Band, and may also provide an Assistant Director. The School of Music provides Graduate Teaching Assistants to work with the Director in the operation of the Marching Band. Marching Band funds are used to provide a Percussion Instructor.

IV. CHAIN OF COMMAND

- A. The Ohio State Marching Band's organizational structure reflects its roots in the military tradition. The band's conducting staff consists of one director, one graduate instructor, one or two graduate assistant directors, and a percussion instructor. This group represents the core power structure of the organization.

- B. Each row in the band has two student leaders, a squad leader and an assistant squad leader. Those people are in charge of their row and report directly to the directing staff. Students are expected to work cooperatively with squad leaders as the final step in the chain of command. Longevity adds another important band tradition. Each year adds experience and leadership expectation.

V. BAND CONDUCTING STAFF

- A. The role of the Band Conducting Staff includes writing and preparing the shows, selecting the members of the band, formulating and implementing band policy, setting rehearsal and performance schedules, and formulating trip logistics and off campus performances. Some responsibilities are delegated to the Student Support Staff.

VI. STUDENT SUPPORT STAFF

- A. Members of the Student Support Staff are appointed by the Band Directing Staff and serve at the discretion of the Directing Staff. All duties are assigned and delegated by the Band Director. Student Support Staff members are considered full members of the band, receiving credit for Music 2205.01 for their work during normal rehearsal times, and receiving payment for time spent before and after rehearsals to complete their duties.
- B. The Head student Secretary serves as secretary to the Directing Staff and supervises a student support staff of librarians and copyists. The Head student Manager oversees all equipment (issuing, repair, and maintenance), and supervises a student staff of managers, a seamstress, audio-visual technicians, and instrument repair people. The Head Treasurer oversees all merchandise sales and bookkeeping.

VII. SQUAD LEADERS

- A. Squad Leaders are appointed by the Director. Criteria for selection include a favorable vote from the members of the row, and an interview with the Band Director. Each row will have a Squad Leader and an assistant squad leader.
- B. The Squad Leader group, consisting of all squad leaders and assistants, the head band secretary, the head manager, head treasurer, the drum major and assistant drum major, will serve, as requested by the Directing Staff, in an advisory capacity, discussing band policy and special situations.
- C. Specific duties delegated to Squad Leaders include: assisting the Directing Staff in conducting marching drills and grading candidates during tryout week; assisting with the weekly challenges and music checks; uniform and instrument inspections; recruiting; facilitate with row communications; providing on-the-field and off-the-field leadership to members of the row; and assuming responsibility for the actions of the row during all rehearsals, performances, and trips. An effective squad leader is a superb role model for the highest effort and accomplishment in marching, playing, discipline, and attendance.

VIII. SCHEDULE

- A. The band rehearses from 4pm to 6pm, Monday through Friday during Autumn Semester. Rehearsal times for games occurring prior to the start of autumn semester will be determined and announced by the Director. These rehearsals are required for participation in the Marching Band. Extra rehearsals during the semester are occasionally necessary, and are announced well in advance. On home game Saturdays there is a marching rehearsal in the Stadium several hours before the game and the Skull Session performance (rehearsal/concert/rally) in St. John Arena follows this rehearsal. The band performs at all home football games and at least one out-of-town game per season. Off campus performances may include concerts, field shows, and parades. The Marching Band also participates in any post-season bowl games that may result from a successful football season.

IX. GRADING

- A. Grading for the Marching Band is based on the following criteria:
1. music checks
 2. attendance
 3. adherence to the course syllabus, band policy, and uniform and instrument inspections.
- B. Marching band offers two hours of credit for the autumn semester only. Marching band members who are dismissed from the university or are deemed academically ineligible at the end of fall semester will immediately become ineligible to participate in any band performances. This includes post-season bowl games and pep band events.

X. ABSENCE AND TARDINESS

- A. All absences will be cleared through the Director in advance. Last minute illnesses and emergency situations will be reported to the Director or Secretary by telephone (614) 292-2598 or e-mail (osumb@osu.edu) before the rehearsal begins. No standing class or work conflicts will be permitted. Individual problems will be handled by the director on an individual basis where no policy covers the situation.
- B. Any absence or tardiness will result in an alternate replacing a regular. The regular, upon his or her return to rehearsal, must report to the Director for assignment. The decision for reassignment will be based upon past absences and tardiness, the validity of the excuse, and the progress of the show in relation to the performance date. Student Staff must adhere to the same policy.
- C. Early dismissals from any rehearsal, though discouraged, must be cleared in advance by the Director in writing; the student must check out with a member of the Directing Staff prior to leaving the day of the early dismissal.
- D. If a regular is absent on the Friday afternoon or Saturday morning rehearsal before a game, the Director, after consulting with the row's Squad Leader, may replace that regular with a qualified alternate.
- E. The Directing Staff may suspend or dismiss a band member or replace a regular at any time, for reasons to include but not limited to: poor marching and/or playing performance, breaking band rules or violating established university policy, illness, injury, rehearsal attitude, or overall improper behavior.
- F. Unexcused absences are not permitted. Any member missing a rehearsal, without permission, will forfeit his or her regular position for one week and must challenge to regain it. Alternates will lose their right to challenge for one week. Excused absence requests must be submitted **THE NEXT DAY OF ATTENDANCE** following the date in question. Failure to do so will result in an automatic unexcused absence.
- G. Any band member who misses a performance without permission will be suspended and will lose his or her position in the band for a period of time to be determined by the Director. Suspended members may not wear the uniform or perform with the band. An interview with the Director or the entire Directing Staff is necessary in order to have the suspension lifted. Any band member who is late for role call for a performance will forfeit right to march ramp and will have to challenge the next week to regain their position. Any band member late for field rehearsal will not march pre-game or halftime that day and must challenge to gain a regular position. Disciplinary action will be at the discretion of the Director.
- H. Squad Leaders will communicate any attendance problems to the Director on a daily basis at the beginning of rehearsal (4:00 PM). Band members must be seated in the rehearsal hall at the time of attendance to be counted present. Only student staff members performing official duties may remain in the instrument room, manager's office or secretaries' office at the time of attendance. Communication between the Squad Leaders and Director is necessary to make this system work efficiently. Failure to communicate attendance problems will result in disciplinary action at the discretion of the director.

XI. CHALLENGES

- A. Challenges will be held before the first rehearsal of a new show or subsequent performance of the same show.
 1. As in the circumstance where a show may be repeated 2 weeks later, challenges should be held the Monday following the original performance so that if a personnel change is made, the maximum amount of practice time is afforded to that person. (This is an effort to avoid giving a new person only one week to prepare for a drill when two weeks are available.)
- B. Alternates must challenge regulars who play the same instrument and part. Part change consideration must be approved by the director prior to Marching Band try-outs. Final approval will be determined by audition. A challenger can only challenge one position per week. All challenges will be one-on-one; however, two alternates may challenge any open position. There will be no ties. The challenger must be better than the regular in order to win the challenge. Cross-row or sister-row challenges may occur only when an open position or extenuating circumstance exists.
- C. The Directing Staff and the Squad Leaders will conduct the challenges. A staff member will lead the challengers and challengees in the following routines: marching fundamentals; School Songs (as selected by the Director) — marching and playing; the Ramp Entrance — marching and playing; and the Tryout Block Drill — marching and playing. The Squad Leaders will observe these routines and evaluate the challenge by means of a written form. Squad Leaders may also have a short period of time at the end for their own routines or tests (marching only, no playing).
- D. During the challenge, the Directing Staff will be assigned to specific rows and will observe the entire process. Squad Leaders will present their recommendations for approval to a Directing Staff member. The final decisions will be made by the Directing Staff. Once approved, the results will stand and a Directing Staff member will handle all problems and appeals. The written forms used for evaluation, signed by the Squad Leader and a Directing Staff member, will be filed by the Band Secretary for future reference. Squad Leaders are to make written comments so that shortcomings can be noted and encouragement given for future challenges. Comments are to be shared with the challenger and challengee, along with an explanation of the reasoning that led to the final decision.
- E. If a regular or alternate involved in a challenge is absent on Monday, they forfeit their ability to win or wage a challenge, respectively. If a regular or alternate is absent due to extreme circumstances on the challenge day, the Director will consider the validity of the excuse and may, at his discretion, reschedule the challenge for the following day. When in extreme cases, a written medical excuse or equivalent must accompany the excuse form. The challenge must be rescheduled before the next rehearsal.
- F. If a band member feels they are being treated unfairly by a squad leader a director can sit in on a challenge.

XII. OPEN POSITIONS

- A. An open position will be declared by the Director on the basis of a regular's illness, personal emergency, or disciplinary action. Whenever a regular is removed for disciplinary action, that band member must participate in the challenge procedure to regain his/her position as a regular. Open positions will be posted on Monday. Any alternate playing that instrument and that part may challenge for the open position. Positions that become open later than Monday will be filled by the Director.
- B. At the end of each week, the band member that has taken over an open position has two options: 1) Remain the regular in that position for the next weeks challenge; or 2) May challenge for any other position for which s/he is qualified. The vacated spot will be declared open again.
- C. The returning regular must pass the previous week's music check before they may participate in the normal challenge system. If there is an excused absence on Friday, the regular must play and pass the music check on the following Monday in order to be eligible to challenge that day.

- D. The music check may be rescheduled by the Director in case of extenuating circumstances. Band members removed for disciplinary reasons can regain a regular position in the band only through the following procedure:
1. The band member must pass the previous week's music check. If the music check has been rescheduled because of extenuating circumstances, the music check must be completed before practice on Monday. If the music check has not been passed prior for the beginning of practice, that position will be declared open and that band member will not be eligible to participate in challenges for that week.
 2. The returning band member may only challenge for his/her previously held position. If s/he is unable to win their challenge in the first eligible week, then s/he may challenge for any spot the following week.
 3. If there are no other band members challenging for his/her previously held position, the returning band member still must participate in the challenge. The returning band member will be added to a challenge in another row on the same part and must not finish last to regain his/her regular position. If s/he is unable to regain a regular position, s/he will become an alternate for the next week and will be placed in a row by the Director. The open position will be filled by the band member that finished second in the challenge.

XIII. MUSIC CHECKS

- A. All playing members of the band are required to memorize all music assigned by the Directing Staff. Music checks will be held on the day before a game or performance, unless otherwise announced. Squad Leaders will be checked by the Directing Staff at 4 o'clock, and then Squad Leaders will check their rows. The Squad Leaders will make the initial determination of who does or does not pass the check. Squad Leaders must report the results of music checks to the assigned Secretary. Failed music selections should be identified at that time. Band members who fail music checks will lose their regular position for the following week. Any alternate who fails a music check will lose his right to challenge for one week.
- B. Failing music checks during the regular season will lower the semester grade by one-half a letter for each failure. Any person failing three music checks during the season will be dismissed from active participation in the band for the remainder of the season. Members failing a music check may appeal to a designated Directing Staff member. Only one appeal will be given and the decision of the Directing Staff will be final.
- C. Members holding a regular position who are excused from band during the time of a music check must make up that check on the Monday following the absence in order to retain their position.

XIV. REHEARSAL PROCEDURE/ATTITUDE

- A. PROPER COURTESY AND RESPECT TO OTHER BAND MEMBERS AND BAND STAFF IS EXPECTED AT ALL TIMES. INAPPROPRIATE TALKING DURING REHEARSALS, NOT PAYING ATTENTION, OR NEGATIVE ATTITUDE DURING REHEARSALS OR PERFORMANCES COULD RESULT IN LOSS OF POSITION. A POSITIVE REHEARSAL ATTITUDE REFLECTS CONSISTENT WORK ETHIC AND APPROPRIATE REHEARSAL DISCIPLINE AT ALL TIMES.
- B. ALL MEMBERS ARE REQUIRED TO CARRY CHARTS ON THE FIELD ON MONDAY THROUGH THURSDAY. Failure to comply could result in the loss of position. No charts or music will be carried on the designated day. "Gray Day" rehearsals require all members to wear matching clothing. Marching clothing includes: band hats with old plumes and official matching gray sweat clothes.
- C. Any student found to be under the influence of alcohol or drugs during a rehearsal or performance will result in disciplinary action, which could include suspension or expulsion from the band, as well as the University.

XV. SHOW EVALUATIONS

- A. After seeing the game films on Monday, the Squad Leaders will evaluate themselves and their individual row members' performances. Members who are guilty of a mistake will march a penalty drill. Below is the criteria upon which individuals' performances will be evaluated.
1. **Major mistake/100 yards** – playing in a rest, losing a hat, going the wrong way, losing a uniform part or instrument, noticeably sticking out of formation, false start, stops (marking time), missing horns up or down, failed inspections, not having charts when required/asked Monday-Thursday.
 2. **Minor mistake/50 yards** – any self inflicted mistake not listed above; all alternates
- *A penalty drill may also be assigned by directors for disciplinary actions (tardiness, etc.) at his/her own discretion.

XVI. APPEARANCE

- A. The band uniform is to be worn in its entirety, never in an incomplete manner. A band hat or beret is to be worn with the uniform while outside. Band members are responsible for keeping the uniform clean and pressed, (shoes, whites, and brass) properly cleaned and shined; and all other accessories in good condition. Inspections will be conducted before each performance.
- B. Members will supply their own black shoes (plain-toed military oxford shoe designed to be polished to a high shine (perma-shine preferred), black socks, white short-sleeved shirts (plain standard collar: no button-down, tab, or fancy design), long black tie, red beret, spats, plume, and white gloves. Berets, spats, plumes, gloves, black suspenders, and ties (double Windsor knot) may be purchased from OSUMB. A matching set of gray sweat clothes is required for dress rehearsals and may also be purchased from Kappa Kappa Psi. Other items for wear, such as jackets, t-shirts, etc. are optional. Only official grays are to be visible while in the gray uniform. The gray uniform must be clean and free from stains. There is to be no jewelry worn (aside from wedding, engagement, and 5th year rings) and the proper grooming rules should be followed (SEE BELOW).
- C. A belt or suspenders are to be worn with the uniform at all times. Trousers length for the uniform is four inches off of the ground while wearing marching shoes. It is the responsibility for each member to ensure that this measurement is accurate. Failure to wear either will result in a failing of the uniform inspection. If the trousers are damaged due to improper wearing the band member will pay out of pocket to replace. Suspenders are available in the Manager's Office. Long sleeved shirts are to be rolled up so the sleeves do not show. No jewelry is to be worn above the neck while in uniform.
- D. Good grooming is essential with a military uniform. All hair is to be off of the ears and collars (cut, pinned, or greased), and underneath the band hat. Hair must remain in place whether the hat is on or off. Sideburns are to be trimmed no lower than the bottom of the ear and may not be bushy. Hair must be of a natural looking color. No odd or crazy hair cuts are permitted. Mustaches are to be neatly trimmed, and may extend no further than the corners of the mouth. Beards, extended mustaches, and goatees are not permitted at any time including while in Blazer dress. Make-up, jewelry, sunglasses, and other "non-uniform" items are not permitted. The use of tinted prescription sunglasses is discouraged unless medically necessary or required. Wrist watches (black, silver, or brown band) are permitted. The only jewelry permitted to be worn are wedding, engagement, or 5th year rings.
- E. Inspections will be held on Saturday mornings. Members who do not pass the inspection of their instrument and accessories (including drum keys, sticks, mallets, pennants, and bits) uniform or grooming, or who report late will be required to perform a penalty drill. Two or more violations of inspection will result in the lowering of the students' grade one half letter for every infraction thereafter.
- F. A plain black blazer is required for trips and pep bands, and is to be supplied by the band member. A blazer patch must be purchased from KKV and affixed to the blazer pocket in an appropriate manner; this does not include, staples, safety pins, etc.

- G. Appropriate attire when wearing Blazers includes: white dress shirt or blouse and OSUMB tie; medium heather gray dress slacks; black socks or black hosiery; and black dress shoes. All grooming requirements apply as well. No hats of any kind are to be worn while in blazer uniform, however, sunglasses are acceptable. Jewelry is permitted in the Blazer uniform.

XVII. EQUIPMENT

- A. All band members will assume responsibility for University-owned equipment and musical instruments issued to them. All equipment must be properly signed out by a student staff or Directing Staff member. **THE REPAIR OR REPLACEMENT COST OF ANY LOST, STOLEN, DAMAGED, OR MISSING INVENTORY SHALL BE THE SOLE RESPONSIBILITY OF THE STUDENT TO WHICH IT WAS ORIGINALLY ISSUED.** All equipment is to be returned to the band upon request, or following the last performance of the football season. This includes: instruments, instrument parts, uniforms, uniform parts, straps, sticks, mallets, slings, flip folders, music, etc. Failure to do so could result in a grade report of "incomplete" or a hold placed on student records.
- B. Lockers are provided for musical instruments (except sousaphones and some percussion), uniforms, and personal items. **SECURITY IS A CONSTANT CONCERN. LOCKERS MUST REMAIN LOCKED!** The mailboxes in the band room are to be used for music and charts only. Music will be cleared daily from stands, chairs, etc. Do not store bits, valve oil, raincoats, or old charts in the boxes — this space is needed daily for new music, charts, etc. **THE STAFF RESERVES THE RIGHT TO CLEAR STANDS AND STUFFED MUSIC BOXES!** It is the responsibility of every band member to see that the rehearsal room is kept clean and presentable. **PLEASE SEE THAT YOUR AREA IS SPOTLESS EACH DAY AS YOU LEAVE REHEARSAL.**
- C. **NO FOOD OR DRINK IS PERMITTED IN THE BANDROOM AT ANY TIME (THIS INCLUDES ROW COOLERS).** Row coolers should be brought in and out of the stadium through the main band room entrance and not through the band room. Row coolers are to be stored in the locker rooms.
- D. All public and private areas are to be kept clean in conjunction with staff assigned cleaning areas. Needed equipment (window cleaner, paper towels, vacuums, etc.) can be requested from the secretaries. Plastic trash bags are located under the sink in the snack area.
- E. Any band member who fails to turn their equipment in on time will have their grades withheld. After all means for recovery of that equipment have been exhausted, the matter will be turned over to the police.

XVIII. PEP BANDS

- A. **ALL PEP BANDS REPRESENT THE UNIVERSITY IN AN OFFICIAL CAPACITY AND MUST BE APPROVED BY THE DIRECTOR.** All requests are to be submitted in writing (by completion of the Pep Band Request Packet, available in the Band Office), to the Director for his approval. Criteria for approval will include: availability of members on a voluntary basis, scheduling, transportation, and appropriateness. Permission will not be granted for political events or obvious commercial promotions.
- B. Pep bands playing at approved events may wear uniforms (if appropriate) or band blazers and be identified as Ohio State students and band members. University-owned musical instruments and music may also be used. Band members playing for any non-approved event should not attempt to identify themselves as part of the OSU Marching Band. This includes the wearing of band uniforms, band jackets or blazers, or clothing representing the OSUMB. The use of University-owned musical instruments or music at such events is also prohibited. Members are strongly urged to avoid a potential compromise of their position by not accepting invitations for, or participating in, any non-approved events.

- C. Pep bands are not to be used on a regular basis by a non-university organization as this would be in conflict with the activities of the American Federation of Musicians, a program extension of the AFL-CIO. Pep band approved events will be posted by a Graduate Assistant and either a staff member or student leader will be appointed and be held accountable to see that the groups' performance and behavior is conducted in an exemplary manner. The leader must submit a report to the Director at the conclusion of the event. **BAND MEMBERS WHO DO NOT ADHERE TO THIS POLICY WILL BE SUSPENDED AND WILL LOSE THEIR POSITION IN THE BAND FOR A PERIOD OF TIME TO BE DETERMINED BY THE DIRECTOR.**
- D. Band members will be assigned to perform at various events throughout the season. It is the responsibility of those selected to the pep band to arrive on time and represent The Ohio State University Marching Band in an appropriate manner. In the event that an assigned performer can not attend the designated pep band, it is up to that individual to find a replacement on the same part and inform the director that is organizing the pep band. Failure to participate or find an adequate replacement will result in an unexcused absence.
- E. Files will be selected for certain pep band events – these are required performances. Any time a conflict arises where a substitute may be necessary, the individual must make up the event and replace themselves for that specific event.
- F. Drinking is prohibited at all pep band events where the band is in any of the official band uniforms.

XIX. TRIP POLICIES

- A. Alcohol is not allowed on or under band buses at any time. The use of drugs or other illegal narcotics is strictly prohibited. **ALCOHOL AND DRUGS ARE NOT PERMITTED TO BE STORED OR CONSUMED ON HOTEL/MOTEL PREMISES. THIS INCLUDES INDIVIDUAL ROOMS, HOTEL/MOTEL BARS, AND ALL OTHER PUBLIC AREAS ON THE HOTEL/MOTEL PROPERTY. STUDENTS FOUND IN VIOLATION OF THIS POLICY WILL BE SUBJECT TO BAND DISCIPLINARY PROCEDURES AND/OR UNIVERSITY LEGAL ACTION.** Band members are to respect the property of other schools, hotels, restaurants, and public or private facilities. When in a recognizable group, whether in uniform or not, band members are responsible for appropriate behavior, being in control of their actions, and showing respect for outsiders and other band members. **ALL DAMAGES TO PROPERTY WILL BE PAID FOR BY THE OFFENDER(S).**
- B. Any student found to be under the influence of alcohol, or cannot participate in a rehearsal or performance due to consumption, will result in disciplinary action. Penalties could include suspension or expulsion from the band, as well as the University.
- C. Specifically forbidden are row initiations, hazing, excessive drinking, excessive noise, and curfew violations. Band members who do not follow these policies and squad leaders who are lax to enforcement or who do not report problems promptly to the Directing Staff will be subject to disciplinary action; including loss of position.
- D. When curfew is in effect, all squad leaders must take row attendance and accurately report to the Directing Staff at the appointed time and location. Those found in violation of curfew will be subject to disciplinary action. Squad Leaders who fail to report accurate attendance will also be subject to disciplinary action.
- E. Travelling behavior is as follows: Inappropriate bus or airplane behavior including excessive noise, offensive language, hazing, or any activity creating an unsafe or socially uncomfortable environment could result in disciplinary action, including suspension or expulsion from the band. Respect for the bus driver, the bus, guests, and property of any transportation company is expected.
- F. Any band member who misses a band departure time must provide their own transportation to the next event. Discipline will be at the discretion of the Director.

XX. INITIATIONS

- A. ALL INITIATIONS OR HAZING OF ANY TYPE ARE PROHIBITED IN THE BAND. Band members taking part in any actions of this type will appear before the Directing Staff and the appropriate University Officials. Penalties could include suspension and expulsion from the band, as well as University or legal sanctions. State law and University rules and regulations strictly forbid hazing of any form.

XXI. SOCIAL BEHAVIOR

- A. Any behavior or activity that could be interpreted as demeaning or harassing to band members or outsiders (sexual or otherwise) is strictly forbidden. Consumption of alcohol is limited to those individuals who are of the legal drinking age, and in approved areas. Smoking is not permitted in any band uniform, including greys, blazers, and full dress uniform. Proper behavior and respect for the rights of others will occur in all band activities, including buses and motels, rehearsals, performances, football games, and social events. Penalties could include suspension and expulsion from the band. In accordance with University and band department mandates, smoking and alcohol use, either while in University facilities or while in uniform (including Blazer, Grays, and Full Dress Uniform) is strictly prohibited.
- B. Any band member(s) found to be representing the band inappropriately in a public or private form, including, but not limited to: online forums, web sites, and social media and networks, will be subject to the disciplinary action at the discretion of the directing staff. Students may not engage in a media interview with regard to the band without the permission of the director.
- C. Appropriate discussion with bus leader should be instituted when showing videos on busses.

XXII. MEDICAL COVERAGE

- A. The Band, Athletic Department, or University does not provide free medical insurance coverage. It is the responsibility of each student to pay for their own medical insurance and/or medical expenses. All students must sign a release of claims before being permitted to participate in band. This policy includes rehearsals, performances; trips, official band functions, and bowl games.

XXIII. BAND WEBSITE

- A. The Website of The Ohio State University Marching & Athletic Bands is designed as a convenience for members of the band program and the staff. The website is also used by the public for promotional purposes, informational purposes, and for recruitment of new students to the program. The use of any material, including, but not limited to, photographs and music on the website is for educational use solely by current students enrolled in The Ohio State University Marching & Athletic Band Program. Content and material on the website may not be used by students or the public for financial gain, resale, or any other such purposes. Students MAY NOT share publicly, online or otherwise, any material in the password-protected "Members Only" section of the website. Violators of this policy are subject to disciplinary action by the band staff and by the University Legal and Judicial Affairs systems.

**THE OHIO STATE UNIVERSITY MARCHING BAND
STATEMENT OF POLICIES AND PROCEDURES
August, 2012**

I have read and I fully understand the policies and procedures of The Ohio State University Marching Band.

Print Name _____

Row _____

Signature _____

Date _____

***Membership in The Ohio State University Marching Band is official only when this form is signed and submitted.**

"THE VOICE OF EXPERIENCE"

- 1. Negativity spreads; those who don't know may believe what they hear instead of what they see.**
- 2. The band doesn't change as much as you do. The most impressionable year is the first one.**
- 3. The band is an emotional group; expect some ups and downs.**
- 4. Everybody has feelings, even the Squad Leaders and Band Staff; when the band is criticized, everyone feels it.**
- 5. There is always room for improvement; constructive suggestions should be welcomed, even if they hurt a bit.**
- 6. Anybody can be a critic — this takes no skill or background, and bears no responsibility.**
- 7. More drive and spirit in rehearsals means a better performance with fewer mistakes.**
- 8. For the benefits received, expect some sacrifice. All for one, and one for all — or, know what is best for the band and do it.**
- 9. When in doubt, DON'T. When problems exist, ask yourself whether you're part of that problem or the solution.**
- 10. Poor rehearsal discipline negatively affects the performance level of the entire band.**
- 11. No pain, no gain.**
- 12. Adjust to the situation. Be flexible and agreeable to change.**

ATTACHMENT 10

the lantern

Former Title IX coordinator: Ohio State mishandled band probe

August 27, 2014
Logan Hickman
Hickman.201@osu.edu

Roughly a month after Ohio State's marching band director was fired for not doing enough to change a "sexualized culture" within the band, a former OSU Title IX coordinator came forward to say that the university has fallen short on its end as well.

Andrea Goldblum served as OSU's Title IX coordinator from April 2013 until resigning in December. She came to OSU in 2005 as the director of student conduct.

She said she chose to leave because of internal problems with the Office of Compliance and Integrity, where her position was based. Goldblum said she felt the office wasn't doing enough to support her in a way that fulfilled the university's obligations to Title IX. Title IX says schools that receive federal funding can't discriminate based on sex.

Former marching band director Jonathan Waters was fired July 24 after a two-month investigation into the marching band found a culture conducive to sexual harassment. It was determined Waters was aware or reasonably should have been aware of that culture but didn't do enough to change it.

Goldblum spoke with *The Lantern* about the office's handling of that investigation as well as a meeting with her, Waters and vice president and chief compliance officer of the Office of Compliance and Integrity, Gates Garrity-Rokous. She said things could have ended differently if Garrity-Rokous had let her do her job during that meeting.

"If somebody doesn't stand up and say something, nothing's going to change," Goldblum said. "My interactions with the university thus far, it's been about protecting people in power."

In particular, Goldblum recalled a meeting with Waters that the former director said Tuesday he also remembers. But while Goldblum saw it as an opportunity to tackle Title IX issues, Waters said it was essentially a formality.

Later, Garrity-Rokous was not named among those who supervised the report that led to Waters' dismissal, despite the fact that it was conducted by his office. When asked what role he played in the investigation, he said he "oversaw it" in responses emailed to *The Lantern* on Tuesday through OSU spokesman Chris Davey.

Garrity-Rokous oversees all compliance activity across the university and reports to senior management and the OSU Board of Trustees, according to the compliance office's website. His experience in Title IX mostly comes from experience in general civil rights law, he said, as Title IX was an amendment to the Civil Rights Act of 1964.

"I have worked fairly extensively with these non-discrimination statutes, as a compliance officer, as a compliance attorney, and as a federal prosecutor," Garrity-Rokous said in the responses through Davey.



Former OSU Title IX coordinator Andrea Goldblum said the investigation into the marching band's culture could have been avoided had she been given proper support from the university to fulfill her Title IX duties.

Credit: Mark Batke / Photo editor

Former Title IX coordinator: Ohio State mishandled band probe - Th... <http://thelantern.com/2014/08/former-title-ix-coordinator-ohio-state-...>

Goldblum said she filed a complaint with the university about Garrity-Rokous earlier this year. *The Lantern* did not immediately receive that report after filing a public records request for it Monday. It has also not received Garrity-Rokous' employment file after initially requesting it on Aug. 14 or Goldblum's employment file after requesting it Friday.

Goldblum was not part of the investigation that led to the termination of Waters. The investigation took place after she resigned. She said, however, the probe could have been avoided if Garrity-Rokous had let her intervene earlier.

Still, she said the investigation's conclusion that the band contained a sexualized culture was accurate based on what she had experienced and heard.

Goldblum said the investigation could have been conducted in a more "defensible" way.

Goldblum also said Garrity-Rokous stood in the way of starting real progress on Title IX issues within the band, as he sometimes criticized her for being "too aggressive" with sexual harassment issues, including those within the marching band, she said.

In one instance, Goldblum said she and Garrity-Rokous met with Waters to discuss sexual harassment issues and the marching band shortly after she started as the Title IX coordinator in 2013. She said Garrity-Rokous dominated the conversation.

Waters said Tuesday he remembered that meeting, which was the only time he ever interacted with Garrity-Rokous, as more of a meet-and-greet with Garrity-Rokous and Goldblum.

"The meeting with Gates, it was like, 'We're here, we have a compliance office, let us know if you need anything,'" Waters said. "There were no directives given in that meeting, there was no training offer, there was no anything. It was more of just a formal introductory meeting."

Waters said his interaction with the OSU's Office of Compliance and Integrity prior to his firing was "minimal" with little guidance.

"If I wanted training for the band, I sought it. If I wanted training for the leaders, I sought it. If I wanted to know who to report an issue to, I sought it. No one from compliance taught me how to do these things," Waters said. "We were left to fend for ourselves with the rules and regulations the compliance office had."

But despite her complaints about the compliance office, Goldblum said there are people doing quality work on Title IX issues across campus.

"There are some really, really good people on the ground working on sexual violence issues and they're really good and they are really caring and they do it because it's right for the students and because it's right for the community," she said.

This is part one of a two-part series The Lantern is running about how the band investigation was handled and how the Office of Compliance and Integrity operates.

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Jonathan Waters still vying to get his Ohio State job back »



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Meeting about band culture draws discord

August 28, 2014
Logan Hickman
Hickman.201@osu.edu

After weeks of back-and-forth allegations between Ohio State and ousted marching band director Jonathan Waters, there seems to be disagreement about how hard the university pushed to change a "sexualized" culture within the band prior to Waters' firing.

For one, records and interviews indicate former Title IX coordinator Andrea Goldblum and compliance chief Gates Garrity-Rokous didn't agree on what actually happened during a meeting they had with Waters to address a sexual harassment complaint within the band.

Title IX is a section of the Education Amendments of 1972 that aims to protect against discrimination based on sex in education programs that receive federal funding.

Garrity-Rokous, Goldblum — who resigned in December — and Waters met in spring 2013 after allegations of inappropriate sexual conduct in the band surfaced. While all parties have since agreed on what spurred that meeting, each seems to have a different perspective on what actually happened when they were together.

The meeting was scheduled to ensure Waters understood his Title IX responsibilities in light of an allegation of sexual misconduct within the OSU Athletic Band, Garrity-Rokous said in a statement emailed to The Lantern Wednesday by OSU spokesman Chris Davey. Garrity-Rokous said he was at the meeting to ensure Waters understood he had to listen to Goldblum's direction.

"The very purpose of the meeting was to support Ms. Goldblum, as the Title IX coordinator, in ensuring that Title IX requirements were followed," Garrity-Rokous said.

Goldblum, however, said Garrity-Rokous constantly spoke over her during the meeting, preventing any real Title IX progress from happening. That kind of behavior was common for Garrity-Rokous, she said.

"I started to ask questions to get down into figuring out what had happened from their (band director's) perspective, why it had happened and to start investigating. That's why I was there," Goldblum told The Lantern. "Gates just spoke over me and wouldn't allow me to continue."

After the meeting, Goldblum said Garrity-Rokous spoke down to her and told her she had been too aggressive.



Former OSU Title IX coordinator Andrea Goldblum said the investigation into the marching band's culture could have been avoided had she been given proper support from the university to fulfill her Title IX duties.

Credit: Mark Batke / Photo editor

Meeting about band culture draws discord - The Lantern : The Lantern <http://thelantern.com/2014/08/meeting-about-band-culture-draws-dis...>

"Gates said to me in a very condescending tone, 'Andrea, you've never been a federal prosecutor like I was, so you don't understand how to do these things,'" she said.

But Garrity-Rokous said those weren't his words.

"I did not use the quoted language, and my tone was consistent with my intent to help her improve her effectiveness in her new role," he said.

And Waters said Tuesday he remembered the meeting as more of a meet-and-greet with Garrity-Rokous and Goldblum, rather than a chance to address any major sexual harassment concerns.

"The meeting with Gates, it was like, 'We're here, we have a compliance office, let us know if you need anything,'" Waters said. "There were no directives given in that meeting, there was no training offer, there was no anything. It was more of just a formal introductory meeting."

Waters said his interaction with the OSU's Office of Compliance and Integrity prior to his firing was minimal with little guidance.

"If I wanted training for the band, I sought it. If I wanted training for the leaders, I sought it. If I wanted to know who to report an issue to, I sought it. No one from compliance taught me how to do these things," Waters said. "We were left to fend for ourselves with the rules and regulations the compliance office had."

Garrity-Rokous said Waters never informed the compliance office of any instances of the band's sexualized culture that were found in the OSU investigation the following year. That investigation report was what led to his firing July 24, and it listed examples of issues like sexualized nicknames, mistreatment of younger band members and inappropriate behavior on band buses.

Goldblum said instances like the meeting with Waters and other internal problems within the Office of Compliance and Integrity — where her position was based — prevented her from executing proper Title IX reform within the band and across the university.

Earlier this year, a third-party attorney was assigned by the Ohio Attorney General's Office to investigate complaints of gender and disability discrimination made by Goldblum. An investigative report based on those complaints concluded there was insufficient evidence to support Goldblum's claims. The Lantern obtained that investigation report Wednesday to fill a public records request filed Monday.

The Lantern has not received Garrity-Rokous' employment file after initially requesting it on Aug. 14 or Goldblum's employment file after requesting it Friday.

Waters was fired because the report found he was aware, or reasonably should have been aware, of that culture but didn't do enough to change it.

This is part two of a two-part series The Lantern is running about how the band investigation was handled and how the Office of Compliance and Integrity operates.

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Crime brief: 5 underage offenses reported in 1 week »



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ATTACHMENT 11

Script Ohio ...Droste Pages 5-7

Thirty positions were added to the block band for the 1972 season. All of the additional instruments were added from the middle of the band down, giving the band a much fuller sound. Ten tromboniums, eight sousaphones, five alto horns, five flugelhorns, and two snare drums increased the band size to 150 pieces with 15 rows and 10 files.

The 50th Anniversary of the dedication of Ohio Stadium was observed October 21, 1972. A "50" was floated from the south end zone while the band played "Proud Century," dubbed "Proud Half-Century" for the day. On the same afternoon, Douglas Paul Droste was born in University Hospital. Assistant Director Chuck Temple led the band at Skull Session and in pregame, while Droste arrived just in time for the halftime show.

The Rose Bowl game of January 1, 1973 was the first of four Rose Bowls in a row. The opposition was a highly touted USC Trojan football team and band. The halftime show had a drill routine ending in a salute to Coach Woody Hayes, who predicted a return trip in 1974.

The band was invited to represent the State of Ohio in the Presidential Inaugural Parade on January 20, 1973. Announcer Tom Johnson and the Ohio Republican Party provided the funding, as they did four years earlier. Once again, the band experienced very cold weather, but was honored to participate.

Two days before the 1973 Inaugural Trip, the 1972 band had its last rehearsal. A letter from Director Paul Droste was released to the band, and to the media.

The letter explained that, due to Title IX of The Higher Education Act of 1972, sex discrimination was banned in all aspects of higher education, and it was clearly stated that future auditions would be open to all students regardless of sex. Droste described the moment: "I had just finished reading a letter from President Nixon to Woody Hayes in which he had complimented the band's halftime performance at the Rose Bowl. As my letter to the band was being passed out, the cheers changed, row-by-row, to silence, then to various utterances of disbelief."

To the media this was a significant event, and Droste and several of the band members were interviewed. The wire services picked up the story and clippings were received from as far away as Philadelphia, Los Angeles and Hawaii. From the lively discussion that followed the announcement to the band, three major points came out clearly:

1. The ruling opening the band to any OSU student, male or female, was official. No appeals or legal action would change it.
2. It was up to the band staff and the band members to implement the decision, fairly and openly.
3. All women candidates would go through the same tryouts and be subject to the same standards as the male candidates. There would be no minimum number or quota of women students. All women would be admitted to band strictly on the basis of marching and playing abilities.

Thus, during the 1972 season, two long-standing traditions came to an end and some new traditions began. First the band was expanded in size for the first time in forty-two years. Second, women students would be permitted to participate in the band, starting in the 1973 season. In addition, a policy against playing at professional athletic events was amended as the band played for two non-OSU football games; one in Ohio Stadium at a Cincinnati Bengals v. Cleveland Browns exhibition game in September, then later a Bengals game in Cincinnati on October 29. Two weeks earlier, on October 15, the band made its first appearance at a World Series game as the Cincinnati Reds hosted the Oakland A's. The season would conclude with another trip to the Rose Bowl and with an appearance in the Presidential Inaugural Parade.

The Ohio State University Marching Band made its last appearance as an all-male organization at the Minnesota game on September 15, 1973 (OSU 56-7). Volunteers from the 1972 band performed along with the Alumni Band.

When Tryout Week began September 16, 1973 there were eighteen women candidates; five were selected for membership. The first women members of the band were:

Lisa Bauman, trumpet, Worthington, Ohio;
Rachel Fauser, trombonium, Lakewood, Ohio;
Karen Griffith, trumpet, Pomeroy, Ohio;
Susan Johnson, snare drum, Pickerington, Ohio;
Becky Parker, trumpet, Denison, Ohio.

After the tryouts, Griffith was selected for a regular spot and the other women became alternates. However, challenges were held before the next home game with Texas Christian University on September 29, (OSU 37-3), and Griffith lost her challenge. Bauman and Parker won theirs, becoming the first women to march with the band.

The theme of the TCU halftime show was, appropriately enough, "Time and Change" – a look at six Buckeye traditions. The traditions were: first women in the band, the Doughboy statue, the TGIF – High Street tradition, the Victory Bell, *Hang On Sloopy*, and Script Ohio.

The Michigan game ended in a 10-10 tie with OSU being selected for the Rose Bowl by a vote of the Big Ten Athletic Directors. The band trip had a rocky start. A last minute change of airline departure time created a mad rush at 5 A.M. resulting in two of the band members missing the flight.

The second major expansion of the band took place in 1974 when the size of the percussion section was doubled from that of the old 120-piece band. I-Row now became a row of ten snare drums and J-Row, the new row, now had two cymbals, four bass drums, and four tenor duos. The addition of the tenor duos gave a new voice to the section and was especially useful in contemporary arrangements.

Dr. Charles Temple left Ohio State in the summer of 1974 to become the Fine Arts Supervisor in the Hamilton (Ohio) Public Schools. Jon Woods, who came directly to OSU from graduate study at the University of Michigan, replaced him.

ject:

Women in OSUMB

If members of the OSUMB saw it coming, no one had discussed it or contemplated the change in advance. When Dr. Droste stood at the podium and announced that women would be given the equal opportunity to become members of the tradition rich organization, I recall stunned silence. Silence was followed by immediately by vigorous protests by several, but most of us were lost in our thoughts concerning the impact of the change. Incredibly as we look back, we truly had probably never considered how inappropriate it was that half of the students at The Ohio State University were barred from the opportunity to march in the greatest college marching band. Regardless of our other beliefs, frankly (and remarkably) we probably never questioned the fact...until Title IX came along.

Given the bitter protests by some of the longest serving members of the Band (a Band where no limit on years of participation then existed), it was apparent that there would be internal strife, and perhaps public strife, as a result.

My enduring memory is of Paul Droste telling the Band, older and newer members alike, **"..this is the way it will be. The University will follow the law, and there will be no more discussion. Period."** He shut down the nonsense and tolerated no dissent. It was a done deal.

In the days that followed, and during the forthcoming try-out week, we were swarmed with media. All the while Dr. Droste and others reminded us that the reputation of this organization was on the line. I can recall one reporter from Cleveland, from Channel 8, cornering Band members leaving the blacktop practice field, with camera in tow. I can remember his look of shock and disappointment when he was told on camera that Band members supported the change. Letters to the Dispatch and Lantern from band members followed, on both sides of the issue.

All the while Dr. Droste was the Rock. An unwavering commitment to the OSUMB and its product, to discipline in our approach internally and externally, and it became business as usual. Eventually the "old" members were sent on their way with the institution of the 5 year rule in short order. With a less than strong and focused director, the history of the OSUMB may have been embarrassing and far different. Paul held us together and kept our focus on fairness, performance and quality. The 70's were a time of pressure and change, and Dr. Droste's uncompromised focus, coupled with open-mindedness and fairness, whether it be on issues of hair length, political performances or the events of the day, was critical. What was unfairly viewed by some as an ultra-conservative organization never missed a beat.

ATTACHMENT 12



The Ohio State University Alumni Association, Inc.

Diversity Programming Award for Ohio State Alumni Clubs and Societies

"We are strengthened by nurturing and embracing individual differences."

The Ohio State University Alumni Association, Inc. has embraced diversity as one of its core values. In keeping with this idea, we have created a diversity programming award for alumni groups. Our diversity efforts focus on gender, racial /ethnic differences, and sexual orientation.

A wide range of programs will be considered for the diversity programming award, but your proposal should reflect at least one of these ideas:

- 1) Fosters the elimination of discrimination
- 2) Celebrates diversity and a variety of ethnic traditions
- 3) Connects your alumni and the community through education and/or interactive activities that promote a more culturally diverse or inclusive community

The Association's goal in allocating these awards is that members of the alumni clubs and societies will have the opportunity to become actively engaged in the project selected. We want to see alumni participating and learning from (or with) the groups they are seeking to benefit. Please review the sample projects and feel free to contact our office if you have questions about the project you want to submit.

The Association welcomes applications from active, constituted alumni clubs and chartered societies.

Group name: TBDBITL Alumni Club, Inc.
Club/society president: Ryan Rupp
Project manager/responsible party:
Project Title: Outreach Recruitment Initiative

Application Elements

To complete this application, please compile the following information.

1. Attach a statement signed by your officers authorizing your request and agreeing to carry it out if funded.

2. Program Narrative limited to three or fewer pages and no less than 12-point type.
 - a) Describe the project in detail - define your target audience and project timeline. When applicable use measurable goals and objectives, such as: host an event for 150 attendees, take 50 members to tour a cultural exhibit...

 - b) Why did you select this project?

 - c) Will your club/society be working with another group to implement this initiative?

 - d) What are the expected outcomes or benefits of this project for your club/society?

 - e) How will you measure the success of this program? *Your results must be reported to O&E so we can measure the success of our diversity award program and share your activities with other groups.*

3. Submit a detailed budget for this program. If the total cost is more than \$1,000, please identify the additional income sources.

I certify that the information is true to the best of my knowledge.

Club/Society President _____
Date

Project Manager (if different) _____
Date

Program Narrative:

The Ohio State University Marching Band lacks diversity. Prior Director, Dr. Paul Droste has commented the "we have waited too long" to engage in an outreach program directed at minority students. Current Director, Dr. Jon Woods has stated his "full support" for this "terrific idea". Both know that the issue has been discussed for decades, but no specific initiative has been developed.

While members of the TBDBITL Alumni Club Board of Governors have engaged in individual efforts over the last few months as the program has been developed, the responsible committee seeks to proceed in an organized fashion identifying particular urban school districts seeking direct contact to students as well as music faculty and administrative personnel. Often the challenge in creating an opportunity to have direct contact with the student is to trigger enthusiastic support from local band directors. The committee contemplates preparation of materials, including a brochure, as well as substantial mailings to targeted schools. Subsequent materials will be developed to assist in the program with additional materials reflecting the nature and goals of the marching band distributed to various individuals and schools, The costs will be associated with the development of the materials as well as the mailing.

The following describes the pipeline initiative and its specific charge:

1. **Goals:** To reach out to middle school/high school students in underserved communities in Ohio to cultivate the interest and skills necessary to allow an opportunity for membership in the Ohio State University Marching Band. In the belief that many communities and school programs do not provide potential marching band members with the training, support, encouragement, and facilities to develop the skills needed to enter the marching band, a standing committee will be formed to create an agenda, plan, and manner of implementation of the program to identify candidates through schools officials. The committee will develop strategies to reach out through school visits and creation of opportunities for volunteers, among the alumni and current members of The Ohio State University Marching Band, to work with interested identified candidates. The dominant goal is to increase diversity among the potential candidates for membership in The Ohio State University Marching Band. WE WISH TO PRINT THE BROCHURE WHICH IS ATTACHED FOR DISTRIBUTION THROUGHOUT OHIO SCHOOLS WHICH WE WILL TARGET.
2. **Committee:** A standing committee would be formed as appointed by the president of TBDBITL Alumni Club, Inc. consisting of not less than three no more than seven members, who would be charged with creating and implementing an outreach program, and the recruiting of members of the TBDBITL alumni and OSUMB students to engage in designated

activities addressed to underserved communities.

3. **Duration:** As a standing committee the effort would be ongoing in its duration, however, the committee would be charged with reporting to the full Board on a regular basis as the TBDBITL Board of Governors meetings.

Members of the Board of Governors, by comments from past directors of the band, have contemplated the creation of an outreach project over an extended period of time. The Club president, the current and past director, and other involved individuals have developed the project which has been unanimously endorsed and approved by the Board of Governors.

The alumni band will be working with the current membership of the Ohio State University Marching Band to involve them in this initiative.

The goal is to increase the diversity among the pool of candidates, and the membership, of The Ohio State University Marching Band. Historically the marching band has lacked diversity. We will know change when we see it, and we can expect to bring about that change.

Proposed Budget:

Brochure printing: \$1000

The process has being successfully undertaken, and the goal is hopefully in sight. Pilot programs have been undertaken in Columbus Northland High School, with multiple contacts occurring at East Cleveland Shaw High School. Due to individual contacts with minority candidates occur on an ongoing basis, and a specific program for contact has been initiated. Funds obtained following application in 2009 were used to increase communication with students, fund conference calls, and undertake initial development of a recruiting pamphlet. Funds sought in the current application would be used to complete and print that recruiting brochure. Brochure will include imagery provided by the university, photographs of actual members of the band, interviews, quotes, and photographs of former band members explaining their experience as minority members of the band and related activities.

Enthusiasm is very high and the committee has been very active. We seek the opportunity to complete full color printing of our brochure. The details of our initiative have been shared at the Alumni Association's annual seminars in 2009 as a featured program.

Diversity Survey

Your answers do not impact the status of your award application. These questions will provide valuable information that will allow the Alumni Association to evaluate the success of future diversity programming.

1. **Is this your Club/Society's first diversity program? If its is not, briefly describe what you've done in the past.**
This is the TBDBITL Alumni Club/OSUMB's first diversity initiative, and it commenced 2 years ago, although uncoordinated efforts have been undertaken over a period of time. In fact, the minority population of the band was at its highest in the 1970s, largely due to an influx of students from Columbus West High School. We continue to study that issue in order to develop strategies for the current time.
2. **How do you recruit new members to your group?**
We recruit new members to our group by spreading the word at meetings and through the OSUMB Alumni. We have attracted members to our group who have worked very hard in the initiative, for example, national Kappa Kappa Psi President Derrick Mills, who
3. **Do you use special tactics to recruit minority members? If so, what do you do?**
Our special tact include direct outreach, skill training a model high school program, individual skill training, and an effort to make candidates feel that they would "belong" in the OSUMB.
4. **Has your group identified any barriers in implementing diversity programming and/or recruiting diverse members?**
History is a barrier to implementing diversity programming in the OSUMB. Background and the style of the OSUMB is a barrier. We attempt to overcome these barriers by direct outreach, and through training.

ATTACHMENT 13



THE OHIO STATE UNIVERSITY

Office of the President

705 Baker Hall
150 North Oval Drive
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614.292.2424 Phone
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osu.edu

August 4, 2014

Ms. Betty Montgomery
6530 West Campus Oval
Suite 210
New Albany, Ohio 43054

Re: Appointment to the Marching Band Task Force

Dear Ms. Montgomery:

As you are aware, the University recently completed a Title IX investigation that revealed serious cultural issues and an environment conducive to sexual harassment within the University's Marching Band. Such an environment is unacceptable and counter to the University's mission of advancing the well-being of the people of Ohio and the global community through the creation and dissemination of knowledge. Incidents of harassment and hostility are not tolerated at this University and, in light of our recent investigation, we must do better to make our campus an open and welcoming environment for all students.

To that end, the University Board of Trustees and I have asked you to lead an independent task force of nationally-recognized experts to review the matter. Specifically, we ask the Marching Band Culture Task Force to:

- Conduct an assessment of the Marching Band's culture;
- Review University administrative processes and oversight;
- Provide counsel on relevant Title IX compliance issues.

The Task Force will not be asked to reopen any aspect of the recently completed Title IX investigation.

As a former Ohio Attorney General, Auditor of State, lawmaker and prosecutor, you are uniquely qualified to lead this task force and provide additional guidance to the University moving forward. The Trustees and I are confident that the work to be performed by you and the task force will result in strengthening the University Marching Band and helping to preserve its legacy as a proud and enduring representative of Ohio State.

This important work will not only involve surveying the band culture, but also, providing a process and forum for other affected parties to be heard by the University. In your capacity as the Chair of the Task Force, you will report directly to me and the Chairman of the Board

{00240717-2}

Ms. Betty Montgomery
August 4, 2014
Re: Appointment to the Marching Band Task Force

of Trustees, Dr. Jeffrey Wadsworth. The University has engaged the nationally-recognized law firm Arent Fox to assist with the task force's investigation into the band's culture and to provide needed investigative support and resources.

I urge all members of the Ohio State community to cooperatively support the task force's work and provide any relevant information. We look forward to receiving a report from you in the next 45 to 60 days.

With these principles in mind, I hereby appoint you, Betty Montgomery, to serve as a Chair of the Marching Band Task Force.

When you act in your capacity as a chair in accordance with the scope of authority defined in this letter, you shall be entitled to any immunity, insurance, or indemnity protection to which officers and employees of the University are or hereafter may become entitled.

Thank you for serving in this capacity.

Sincerely,

A handwritten signature in black ink, appearing to read "Michael V. Drake", with a large, stylized flourish at the end.

Michael V. Drake
President

cc: Dr. Jeffrey Wadsworth, Chairman, Ohio State University Board of Trustees

ATTACHMENT 14

Ohio State Surveys Band Members On Current Culture

Posted: Aug 28, 2014 6:22 PM EDT Updated: Aug 28, 2014 6:23 PM EDT
By: Denise Yost, Multimedia Content Manager - [email](#)

<http://www.nbc41.com/story/26392353/ohio-state-surveys-band-members-on-current-culture>

COLUMBUS, Ohio -Ohio State officials sent a survey to current band members, as alumni band members continue to send letters urging the university to reinstate fired director Jonathan Waters.

Waters was fired on July 23 after a two-month investigation by the university.

The Ohio State investigation allegedly revealed cultural issues that Waters was allegedly aware of or should have been aware of. It was further alleged that Waters failed to eliminate the "sexualized culture" and prevent it from reoccurring.

The Ohio State University Board of Trustees met Thursday, but Waters' firing was not referenced during their day of meetings.

However, in a survey presented to band members, university officials including the board of trustees and President Dr. Michael Drake are looking for responses on the marching band culture.

According to Drake's office, the task force that is investigating the culture is focused on the present and future, rather than the past. **But mixed into the questionnaire are questions regarding events since 2009.**

The survey asks band members:

What is your current student status?

Please indicate your current residence.

Which Band row are/were you in?

What sex were you assigned at birth, meaning on your original birth certificate?

What is your current gender identity?

Which term best describes your sexual orientation?

What is your ethnicity?

What is your race? *(Select all that apply)*

(Using a scale of how strongly band members agree or disagree)

Please indicate how often since 2009 you have been involved in situations with the Band where one or more individuals engaged in the following:

I feel a sense of belonging within the Band.

Band Leaders are genuinely concerned about my welfare.

Band Leaders respect what students within the Band think.

Within the Band, students are supportive of other people regardless of their heritage, background or sexual orientation.

Prior to the trainings of the last two weeks, I clearly understood the University's formal policies and procedures to address complaints of sexual harassment and sexual assault.

Band Leaders take reasonable steps to provide a safe and secure environment for Band Members.

(Using a scale of how often)

Please indicate how often since 2009 you have been involved in situations with the Band where one or more individuals engaged in the following:

Told sexual stories or jokes that were offensive to you.

Made unwelcome attempts to draw you into a discussion of sexual matters (e.g. attempted to discuss or comment on your sex life).

Treated you differently because of your gender (e.g. mistreated, slighted or ignored you).

Made remarks about your body or sexual activities.

Made gestures or used body language of a sexual nature that embarrassed or offended you.

Made offensive sexist remarks.

Put you down or was condescending to you because of your gender.

Put you down or was condescending to you because of your sexual orientation.

Made you feel threatened with some sort of retaliation for not being sexually cooperative.

Touched you in a way that made you feel uncomfortable.

(Using a scale of how strongly band members agree or disagree)

Within the Band, Band Leaders (Director, Associate Director, Assistant Director) demonstrate and model the Ohio State values.

Within the Band, Band Leaders (Director, Associate Director, Assistant Director) hold others accountable for their conduct.

Within the Band, Band Leaders (Director, Associate Director, Assistant Director) promote and safeguard the welfare of students.

Within the Band, Band Leaders (Director, Associate Director, Assistant Director) create a climate in which sexual harassment and sexual assault are not tolerated.

Within the Band, Band Leaders (Director, Associate Director, Assistant Director) create a climate in which students are encouraged to report sexual harassment and sexual assault.

Within the Band, Band Leaders (Director, Associate Director, Assistant Director) ensure those who have reported sexual harassment/sexual assault are treated with dignity and respect.

Within the Band, Band Leaders (Director, Associate Director, Assistant Director) respond promptly and effectively to complaints.

Within the Band, Squad Leaders and Assistant Squad Leaders demonstrate and model the Ohio State values.

Within the Band, Squad Leaders and Assistant Squad Leaders hold others accountable for their conduct.

Within the Band, Squad Leaders and Assistant Squad Leaders promote and safeguard the welfare of students.

Within the Band, Squad Leaders and Assistant Squad Leaders create a climate in which sexual harassment and sexual assault are not tolerated.

Within the Band, Squad Leaders and Assistant Squad Leaders create a climate in which students are encouraged to report sexual harassment and sexual assault.

Within the Band, Squad Leaders and Assistant Squad Leaders ensure those who have reported sexual harassment/sexual assault are treated with dignity and respect.

Within the Band, Squad Leaders and Assistant Squad Leaders respond promptly and effectively to complaints.

In your opinion, has alcohol use become more or less prevalent within the Band since you joined?

In your opinion, how often does alcohol use occur within the Band compared to other organizations at Ohio State?

How much of a problem is alcohol abuse within the Band?

In your opinion, has sexual harassment become more or less prevalent within the Band since you joined?

In your opinion, how often does sexual harassment occur within the Band compared to other organizations at Ohio State?

In your opinion, has sexual assault become more or less prevalent within the Band since you joined?

In your opinion, how often does sexual assault occur within the Band compared to other organizations at Ohio State?

Have you ever been asked to swear a secrecy oath to conceal offensive, embarrassing or sexually explicit Band traditions and customs?

Have you been assigned a nickname by Band members that is offensive, embarrassing or sexually explicit?

Have you ever participated in any Band-related activity in which you stripped off most of your clothing for the activity (i.e., marching naked or wearing only underwear)?

Have you ever been asked to participate in any Band-related activity in which you were asked to repeat offensive language that made you uncomfortable (e.g., repeat jokes of a sexual nature, participate in songs containing offensive or demeaning language)?

New members of the Band are asked to perform initiation activities that require offensive, embarrassing, or sexually explicit behaviors.

Have you been provided or seen written materials circulated within the Band that contain disparaging information about individual Band Members?

Have you witnessed activities that involve offensive, embarrassing or sexually explicit behaviors?

Have you been exposed to any sexual harassment-specific training with the Band prior to this band year?

Have you been exposed to any sexual assault-specific training with the Band prior to this band year?

Have you had any training with the Band pertaining to alcohol abuse prior to this band year?

Have you received reference materials about sexual harassment and violence?

Do you understand the following:

The difference between sexual harassment and sexual assault

How to report sexual harassment (self or friend)

How to report sexual assault (self or friend)

How to avoid situations that might increase the risk of sexual assault

How to obtain medical care following a sexual assault (self or friend)

How to obtain counseling after sexual harassment (self or friend)

How to obtain counseling after a sexual assault (self or friend)

The general responsibilities of law enforcement and criminal investigative agencies in response to sexual assault

Please indicate the degree of likelihood for each of the below if someone were to report a sexual assault to a campus authority:

This University would take the report seriously.

This University would keep knowledge of a report of sexual assault limited to those who need to know in order for the institution to respond properly.

This University would support the person making a report of sexual assault.

This University would take corrective action to address factors that may have led to sexual assault.

This University would take corrective action against a sexual assault offender.

What is the likelihood that you would respond in accordance with each of the below?

Get help and resources for a friend who tells you they have been sexually harassed or assaulted.

Report students who engage in sexual harassing or unwanted sexual behaviors.

Provide a Resident Assistant (RA) or other campus authority information you have that might help in a sexual harassment or sexual assault case even if pressured by your peers to stay silent.

Confront other students who make inappropriate or negative sexual comments or gestures.

Allow personal loyalties to affect reporting of sexual harassment or sexual assault.

(Using a scale of how strongly band members agree or disagree)

Band Leaders prevent or stop sexually inappropriate behavior within the Band.

Males and females within the Band are treated equally and respectfully by Band Leaders.

Alumni influence promotes a positive Band culture.

The Band culture is heavily influenced by Band alumni.

Band Members who opt out of a tradition will receive negative treatment from other Band Members.

Some Band traditions are hidden so that activities are no longer witnessed by Band Leaders.

Some Band traditions are hidden so that activities are no longer witnessed by Band Leaders.

Since being involved with the Band, I have had a friend or acquaintance in the Band tell me that they were the victim of sexual harassment or assault.

Do Band Members or Leaders who sexually harass or assault others in the Band get away with it?

Has anyone ever made unwelcome sexual advances toward you or unwelcome requests for sexual favors from you? *(Check all that apply)*

- Yes, within the Band
- Yes, outside the Band but at Ohio State
- Yes, outside the Band, not at Ohio State
- No

Has someone touched you sexually (e.g. kissing, touching, grabbing, fondling) with you without your consent? *(Check all that apply)*

- Yes, within the Band
- Yes, outside the Band but at Ohio State
- Yes, outside the Band, not at Ohio State
- No

Since 2009, has someone touched you sexually when you were unable to provide consent or stop what was happening because you were passed out, drugged, drunk, incapacitated, or asleep?

What do you appreciate most about the culture of the Band?

What concerns you most about the culture of the Band?

What recommendations would you offer to strengthen and enhance the Band culture?

The assessment is described as completely voluntary, and would contribute to the task force's understanding of the band's culture.

Former and current band members have spoken out in favor of Waters, saying that the university overreacted to the concerns of a few, and that Waters was working to correct some of the questionable, decades-old traditions.

The investigation report released by the university outlined numerous activities that related to the band's culture, including Midnight Ramp, nicknames, Rookie Introductions, Rookie Midterms and Physical Challenges, Trip Tic, Songbook, and other misconduct and conditions on buses.

Current and former band members have said the report is an exaggeration, and more than 13,400 supporters have signed an online petition to have Waters reinstated.

ATTACHMENT 15

Subject: Transcript from WTVN interview with Andrea Goldblum this morning

Transcript of Andrea Goldblum interview (podcast) with Joel Riley on WTVN 8/28/2014

JR: Now welcome to Andrea Goldblum Andrea is former Title nine coordinator for OSU

you worked for seven, eight months at the University. Andrea, why did you leave the University?

AG: I actually worked for little over a year in that office. And I left the University because of a number of reasons. One, I felt like I'd been treated very badly. That I was discriminated against and I was not given the support to do Title Nine work the way that it should have been. I was inhibited in many different ways.

JR: That seems almost so ironic, that you work in Title Nine and you were discriminated against.

AG: The irony has not escaped me a bit. I felt like at times I was treated like an upity woman. I think they had issues with having a strong woman in that role.

JR: I would think that would be the exact person that you would want in that role. Someone who understands it and fights for it. So given that then your perspective on the University might be a little sour, that kind of treatment, was that the way you feel they treated Jon Waters too?

AG: I don't know if that's how they treated Jon Waters or not. I think that Ohio State is under a great deal of pressure right now. They are still under, as far as I know, they are still under the federal investigation by the office of civil rights in the Department of Education. That's been, they've been trying to work to get that resolved for a very long time. I have not yet seen a resolution, so I think that they are under a great deal of pressure. I do think that there were issues with the band. I also think that had I been permitted to do my job there would have been an opportunity for not only myself but many people who do good work around the University to work with the band and to intervene and really make the band even better. But I was inhibited from doing that.

JR: Do you feel like given that you felt like you could have been competent enough with the other good people there it's almost like the University is on a witch hunt? They'll do whatever they have to do to get rid of Jon Waters for some reason we don't know about?

AG: I think they faced being between a rock and a hard place. There's probably somebody who is either going to sue or file another complaint. I don't know because I wasn't on the inside at that time with that second investigation I was no longer there. I think they had to do something, or otherwise they were going to get into great trouble either for violating Title Nine themselves or being sued.

JR: Are you going to pursue court action as well? Is there going to be any lawsuit between you and the University?

AG: I've considered it, and I've consulted with a number of attorneys. It is very expensive to sue. There's not a lot of attorneys who will take it on contingency. The University, their strategy is to drag it out for years. I've been worked enough with legal affairs there to know that that is an active strategy. You have to have a lot of money to compete with that. I am still considering, I haven't retained an attorney yet because I'm still deciding.

JR: I appreciate your time and your perspective this morning.

ATTACHMENT 16

Columbus, Ohio • Sep 11, 2014 • 64° Overcast

The Columbus Dispatch

Hot Links:

Ohio State names two interim marching band directors

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LOCAL STORIES FROM THISWEEK

- » Reynoldsburg cancels school board meeting
- » Whitehall counts on grant for North Hamilton's spruce-up plan
- » Gahanna council mulls committee to consider charter change
- » Annual Old Hilliardfest Art and Street Fair slated 8 3
- » Columbus Marathon Patient Champions all have a story to tell

By Collin Binkley

The Columbus Dispatch • Tuesday August 5, 2014 6:27 AM

Comments: 7

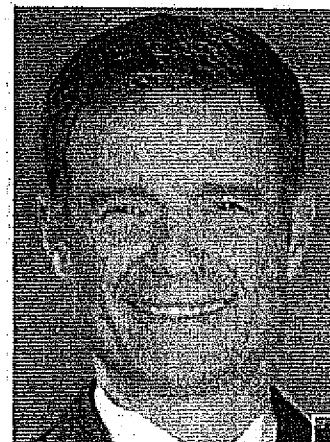
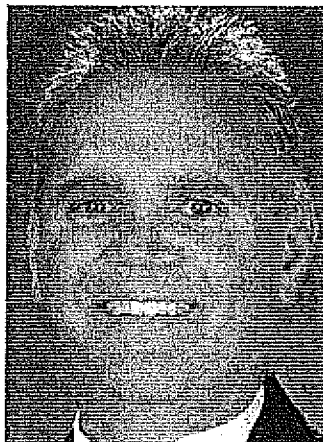
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Ohio State University has appointed two music professors as interim leaders of the marching band.

Russel C. Mikkelson, director of university bands, and Scott A. Jones, the associate director of university bands, will take charge of the band in an interim leadership structure for the upcoming school year. Ohio State leaders announced yesterday. The move puts the band under closer control of the College of Arts and Sciences, through which students in the band receive course credit.



Russel C. Mikkelson, left, and Scott A. Jones

REQUEST TO BUY THIS PHOTO
OHIO STATE UNIVERSITY

Full coverage: Ohio State Band

controversy

Mikkelson will have general oversight of the band, while Jones will be in charge of compliance, Title IX and student safety. Mikkelson conducted the band at a performance last month after the firing of director Jonathan Waters in the wake of a two-month investigation into the band's culture.

"The new temporary leadership structure will best support our students, ensure the band's tradition of excellence continues and provide a seamless transition to a permanent band director," Mark Shanda, dean of arts and humanities in the College of Arts and Sciences, said in a statement.

Ohio State also hired Lisa Galvin as a new associate director for the 2014-15 marching-band season. Galvin recently retired as a music teacher and assistant director of bands at Hilliard Bradley High School. She also helped arrange halftime shows for the OSU band last year.

The two leaders under Waters will keep their jobs under the interim structure. Chris Hoch will remain associate director, and Mike Smith will be assistant director.

Galvin and Hoch will be in charge of drill design, music rehearsal, administration and student staff oversight. Smith will supervise percussion, rehearsal assistance and athletic band.

"We are thrilled with the deep musical skills and commitment of the students who are participating in summer practices," Richard Blatti, director of the School of Music, said in a statement. "Their talents ensure that the marching band will continue its unparalleled tradition of on-field excellence."

Ohio State fired Waters on July 24 after the university found a "sexualized" culture in the band. Students in the band gave one another nicknames that were sometimes sexually explicit and performed other inappropriate pranks and traditions, the inquiry found. There was also a case of sexual assault in the marching band last year and a report of sexual harassment in the athletic band.