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The Marching 97: A History of the Finest Band East of All Points West

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**The Marching 97:
A History of the Finest Band East of All Points West**

Rachel H. Swope

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The University Band

The early years of Lehigh University's Marching 97 are the hardest to reconcile into a coherent narrative. While the band has kept excellent archives and records from the 1950s onward, the story of its infancy has faded over time. What is certain is that the first University Band was founded in the fall of 1906, by a group of men led by Edward Earle Ross, '08.

Writing his memoirs in 1957, Ross recounted that a failed attempt to start an orchestra on campus in 1905 paved the way for a fortuitous interaction with a classmate the next year. He was stopped on campus by a fellow student who suggested, "Why don't you fellows that play wind instruments get out and help the cheerleaders with the songs? They are having a hard time of it." The classmate's name was George Baker, '07, and over a century later, it's safe to say the Marching 97 owes him a lot.

Ross agreed that Baker's idea was a good one, and posted a notice on the New Street bulletin board calling for men to attend the first meeting of the University Band on October 29, 1906 in Saucon Hall.¹

Around the same time, Hank Ketcham, '09, was also interested in forming a band, and suggested as much to his friend G.R. Horner, '10. According to a letter Ketcham wrote in 1926, the two linked up with Ross and another classmate named Arthur C. Lakey, '08.² These four thus formed the group that began the University Band, forever cementing their place in the long history of the Marching 97.

About fifteen men attended that first meeting in Saucon Hall. Less than two weeks later, a notice appeared in *The Brown and White* calling for candidates with musical experience to join the band being formed to play at athletic events and rallies (then called "smokers").³ This was the first mention of the University Band in *The Brown and White*.

Ross, serving as the temporary chairman organizing the group, soon called for nominations for leadership. He was quickly elected the first student leader of the band due to his experience with music and a lack of other candidates (this position would evolve over time into Student Director, then today's Student Conductor). John Byerly, '10, became the band's first Secretary and Librarian.⁴ E.D. Mill, '09, served as the first Manager.⁵ This set a precedent for the student leadership that continues to characterize the band to this day.

The first University Band was short on instruments, music, and rehearsal space. Ross remembered moving around campus to find places to practice, commonly ending up in Saucon Hall or the Physics Lab. Resourcefulness found the band more music and

¹ Edward Earle Ross, "Confessions of a Band Leader" (1957): 2.

² "Lehigh Band Now Twenty Years Old," *The Brown and White* (Bethlehem, PA), Oct. 1, 1926.

³ "University Band," *The Brown and White* (Bethlehem, PA), Nov. 6, 1906.

⁴ Ross, 2.

⁵ "Officer of College Organizations," *The Brown and White* (Bethlehem, PA), Dec. 11, 1906.

scores for the Lehigh songs. Ross himself pleaded for funds to buy more instruments at full college meetings, even stationing men with hats at the exit to collect donations. Between the money from classmates, donated brass instruments from Professor William Franklin in the Physics Department, and quick work from a group Ross referred to as the "Scouts", the band gained itself more instruments and set to practicing in a room in the Physics Lab.⁶

The band received its first spread in *The Epitome* yearbook written by the Class of 1908, listed with twenty-four members in 1907.⁷ The next *Epitome*, written by the Class of 1909, mentions the earliest confirmed appearance of the University Band, providing music for a smoker at the flagpole in May 1907.⁸ Ross wrote that the band attended cheering practices and games as requested,⁹ so it is likely they began regularly performing at events on campus in that spring semester.

On October 2, 1907, the band made its debut at a Lehigh football game, playing music for the match against Jefferson Medical College. *The Brown and White* nitpicked the performance of the single bass drummer, but called the University Band "a resounding success."¹⁰ As it happens, Lehigh won that particular game thirty-five to zero.¹¹

It did not take long for the University Band to become known outside of Lehigh's campus. In an issue of Union College's *Concordiensis* published soon after the band's first public performance, it was called "one of the distractions" of Lehigh University.¹² From just a short time in the public eye, it had already managed to capture attention.

Gaining this early reputation, the band continued to grow. This, in true Marching 97 fashion, did not come without the occasional mishap. The Scouts had obtained a tuba (still owned by Lehigh's Music Department), and Ross decided to "experiment" with it in the Physics Lab. Playing in a corner on the first floor of the building, Ross recounted, "I was just getting pretty good ... when every one [*sic*] began signaling to me." Professor Franklin was standing at the door shouting for him to "stop that noise." Apparently, Ross' playing could be heard all over the building, interrupting Franklin's second floor lecture. To make things even more confusing, the music sounded as if it were coming from the third floor instead of the first, and it took some time for Franklin to find Ross to beg him to stop the distraction.

The band's first big break came in April 1908, with the arrival of steel tycoon Andrew Carnegie to dedicate Taylor Hall. However, the band was ill-prepared for the ceremonies, still lacking uniforms. The University President, Doctor Henry Drinker, networked donations from alumni, and the band was outfitted in all white with brown ties

⁶ Ross, 3.

⁷ *The Epitome* 32 (1907): 236-237.

⁸ *The Epitome* 33 (1908): 302.

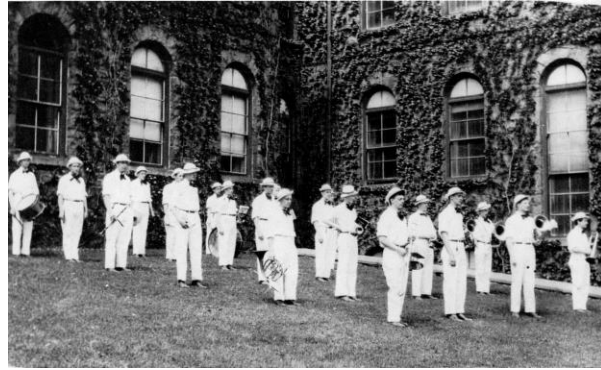
⁹ Ross, 4.

¹⁰ "University Band," *The Brown and White* (Bethlehem, PA), Oct. 4, 1907.

¹¹ *The Epitome* 33: 302.

¹² "Intercollegiate," *Concordiensis* (Schenectady, NY), Oct. 12, 1907.

(pictured on Carnegie Day in the image to the right¹³).¹⁴ When Carnegie arrived, the University Band led songs outside of Packer Hall (now known as the University Center), then gave a concert outside of Drown Hall.¹⁵



Drinker had specifically requested the band play "Will Ye No' Come Back Again" (much to Ross' apparent dismay- he called the tune "rather dull"), but voiced concerns about the band's ability to render it.¹⁶ He needn't have worried, for when the band and Glee Club performed the song to herald Carnegie's departure, the guest of honor firmly declared, "Yes, I will" (come back again to Lehigh).¹⁷ While not necessarily a direct endorsement of the University Band by Carnegie, his reaction speaks to the band's ability to evoke emotion through music.

Despite this success, the members of the band decided that they hadn't yet proved themselves. They planned for a concert the next month in Drown Hall, followed by a free dance in order to boost attendance.¹⁸ Perhaps demonstrating just why the University Band still had more to prove, *The Brown and White* called the concert "surprisingly well rendered."¹⁹ Later, the Class of 1910's *Epitome* declared that it "set a very successful precedent."²⁰

The men of the band indeed considered this concert their finest moment yet. Ross retired home afterwards to enjoy a cigar on the porch and mull over the success of his band. Lakey found him later, smoking in the darkness. Sitting next to Ross, he put it simply, "Well, I guess we showed them."²¹

The early University Band seemed to settle into a rhythm from that point on, even after the graduation of their first leader. They attended football games, participated in Lehigh-Lafayette activities, and continued to put on dances in order to raise money.^{22 23}

In this manner, the band continued to gain good favor from their classmates and the university itself. This was demonstrated in November 1909, when it was proposed by the football team captain that the band attend the game against Haverford College to lend support. In a show of good spirit, it was decided that Lehigh would cover half the costs to

¹³ Marching 97 History Archives (1908).

¹⁴ Ross, 5.

¹⁵ "Carnegie Day," *The Brown and White* (Bethlehem, PA), May 1, 1908.

¹⁶ Ross, 5.

¹⁷ "Carnegie Day," *The Brown and White*.

¹⁸ Ross, 7.

¹⁹ "Band Concert," *The Brown and White* (Bethlehem, PA), May 27, 1908.

²⁰ *The Epitome* 34 (1909): 324.

²¹ Ross, 7.

²² "Lehigh Defeats Lafayette," *The Brown and White* (Bethlehem, PA), Nov. 24, 1908.

²³ "Dance Next Week," *The Brown and White* Nov. 6, 1908.

send the band (each class put up a sum of money towards this), and the bandmen themselves would pay the rest of the costs.²⁴ It can only be assumed that this was a good idea, as Lehigh ended up defeating Haverford with a score of nine to zero.²⁵

The band also traveled to Philadelphia with the football team that season, a trip that was eventful, to say the least. Reportedly, they marched down Market Street in uniform, playing all the way until they were stopped by "some rude" policeman who mistook them for striking workers.²⁶ It's unknown how this related to their supposed mission to support the football team, but the spirit of the escapade is undeniably familiar.

Perhaps inspired by the band's exciting 1909 season, *The Epitome* later named the University Band as the fifth entry on a list of the Seven Wonders of Lehigh University.²⁷ It stands as a touching tribute to the band's reputation on campus in those early days.

The time after this is marked by the ups and downs that characterized the band's first full decade of existence. Little is known about the next few years, but by the time the 1911 football season was in full swing, an editorial appeared in *The Brown and White* calling for the reorganization of the band, which had apparently not been appearing at football games, parades, or smokers. This did not seem as if it were for lack of trying, as the editorial also noted the contributions of those who were working to bring the band back.²⁸

These attempts were apparently successful, as the band appeared to maintain a more or less continuous existence for the rest of the decade. In the spring of 1913, an editorial in *The Brown and White* praised the band for playing and singing at all sorts of sporting events, including baseball and lacrosse. This was accompanied by a call for more men to join the band to add to the spirit of the group, noting that a pin was now being offered to men who played in the band for at least two years.²⁹ That same year, the band made a trip off campus to Eddington, Pennsylvania, in order to play for the Philadelphia Alumni of Lehigh,³⁰ demonstrating that they were in demand for all manner of events by this point. The band also performed its first recorded flagpole concert that June,³¹ an event that later became something of a tradition for the band.

Documents from 1914 bring the first mention of a faculty director for the University Band, although his exact tenure remains something of a mystery. J.C. Ammer was a former Bethlehem Steel Co. Band member who was specifically referenced as director that season,³² presumably for the entirety of the school year. However, his name is not known to have been mentioned again. Other contemporary documents make

²⁴ "College Meeting," *The Brown and White* (Bethlehem, PA), Nov. 2, 1909.

²⁵ *The Epitome* 34: 325.

²⁶ *The Epitome* 35 (1910): 365.

²⁷ *Ibid*, 368.

²⁸ "The University Band," *The Brown and White* (Bethlehem, PA), Oct. 17, 1911.

²⁹ "The Band," *The Brown and White* (Bethlehem, PA), Apr. 29, 1913.

³⁰ "Phila.-Lehigh Club Shad Dinner," *The Brown and White* (Bethlehem, PA), Apr. 29, 1913.

³¹ *The Epitome* 39 (1914): 411.

³² "Band Rehearsal," *The Brown and White* (Bethlehem, PA), Sept. 22, 1914.

references to a J.C. Cranmer, which is arguably a very similar name- an important observation as articles from *The Brown and White* and *Epitomes* of the time often misspelled names. This indicates that J.C. Ammer and J.C. Cranmer were the same person. J. Clarence Cranmer, in fact, was the Superintendent of Buildings and Grounds at the time.³³ Tellingly, Cranmer never appears in the list of members of the band in *Epitomes* of the time, so it is likely that in addition to his duties as a Superintendent, he served as the band's first faculty director for an unknown length of time, and the 1914 *Brown and White* reference is simply a misspelling of his name.

The rest of the 1910s saw more trouble for the band, as a 1916 article in *The Brown and White* bemoaned that the student body could not form a proper band.³⁴ They gained a new director late in that football season, Anton M. Weingartner, who was also director of the Bethlehem Steel Co. Band, but he would work only under the condition that at least twenty-five men signed up.³⁵ The band was apparently able to form for the Lehigh-Lafayette game that year, under the leadership of E.E. Portz, '17, and the student government, Arcadia, stood ready to support the reorganized band. They held elections, made plans to organize a concert band for winter sports, and undertook a survey of the student body for more members. Interestingly, the band elected its only known President at this time, R.L. Ridgeway, '17 (the position was distinct from Manager, which today serves as the band's president).³⁶ No other person has been known to hold that exact position in the entire history of the band.

Unfortunately, despite ending 1916 on a hopeful note, the band was apparently affected by World War I shortly after. Nothing is known about its activities in the football seasons of 1917 and 1918, and the band did not even appear in the Class of 1919's *Epitome* (which describes the 1917-1918 school year). It was yet another setback for the still developing band that had clearly been struggling to remain a campus presence throughout the 1910s. However, when the University Band made its comeback at Lehigh after the war, it was finally there to stay.

In October 1919, the band was reorganized under Student Director and Manager C.R. Flory, '20,³⁷ who had been involved with the 1916 revival as the Manager.³⁸ In the intervening time, he had become a Navy bandsman, and his experience helped him put together a successful pep band for the remainder of the 1919 football season.³⁹

The University Band made an important decision in 1920, agreeing to become part of the R.O.T.C. on campus in addition to their normal duties as a pep band. This enabled the provision of uniforms, music, and instruments by the government. *The Brown and White* put it best when it said, "[the band's] future as a permanent organization is

³³ *The Epitome* 39: 48.

³⁴ "That Band!," *The Brown and White* (Bethlehem, PA), Nov. 14, 1916.

³⁵ "Band Practice," *The Brown and White* (Bethlehem, PA), Nov. 14, 1916.

³⁶ "Band Organizes and Discusses Plans," *The Brown and White* (Bethlehem, PA), Dec. 19, 1916.

³⁷ "Lehigh Band," *The Brown and White* (Bethlehem, PA), Oct. 10, 1919.

³⁸ "Band Organizes and Discusses Plans," *The Brown and White*.

³⁹ "Big Smoker Helps Rutgers' Downfall," *The Brown and White* (Bethlehem, PA), Oct. 14, 1919.

assured."⁴⁰ It is highly likely that this change allowed the band to grow and flourish at Lehigh from that point on.

That same season, Joseph Ricapito, '25, came to Lehigh as a "special student" and began an unusually long tenure in the position of student director. His time as the concertmaster of the Bethlehem Steel Co. Band lent him the necessary expertise for the role.⁴¹ Under Ricapito, the University Band began multiple traditions. One was the first band banquet, still an annual event, held in the spring of 1921. Also with Ricapito, the band committed to the tradition of holding acclaimed concerts in off campus venues. In the early part of the year, the band performed at the local Grand Opera House in a "very successful three day engagement."⁴²

This continued with several more successful concerts both on and off campus in 1922, including an engagement at the local Kurtz Theatre, a Rotarian Banquet concert, a Y.M.C.A. concert, and a concert for the Rittersville State Hospital.^{43 44 45} These appearances at various events were becoming part of the routine for the University Band.

The band also continued playing for a variety of spring sporting events. In May of 1922, the band traveled to Easton to support the baseball team versus Lafayette. At some point during the game, some Lafayette fans played horns and drums while the University Band was playing a piece. To taunt them, the band played Lafayette's favorite football song. The Lafayette band was also in attendance at the game, and responded by playing the same song, which soon turned into a competition between the two bands to try to play louder than the other. This was apparently a common interaction between the rival bands, but it was criticized as being unsporting by a local newspaper. Ricapito was quick to respond by writing a letter to *The Brown and White*, keenly pointing out that the competition between the bands helped keep the spirit of the Lehigh-Lafayette rivalry alive.⁴⁶ It is fascinating that the rivalry between these two bands dates back to their earliest years, demonstrating that it has always been an important part of the Lehigh band experience.

Another crucial part of the Lehigh band experience is the irreverence and light-heartedness of the band. This, too, is something that has clearly been important for band members throughout the decades. The Class of 1923 *Epitome* wrote that a graduating senior named Paul Whytock, '22, was one of the founders of an organization within the band called the Trombone Union. This group of trombones was solely "designed to create a nuisance."⁴⁷ While little else is known about this group, it is certain that they'd fit in well with their counterparts of today.

⁴⁰ "University Band Now Part Of R.O.T.C." *The Brown and White* (Bethlehem, PA), Oct. 15, 1920.

⁴¹ "The Band," *The Brown and White* (Bethlehem, PA), Sept. 30, 1921.

⁴² "Band Plans Dance And Banquet," *The Brown and White* (Bethlehem, PA), Mar. 4, 1921.

⁴³ "University Band At Kurtz Theatre," *The Brown and White* (Bethlehem, PA), Mar. 28, 1922.

⁴⁴ "University Band To Perform Sunday," *The Brown and White* (Bethlehem, PA), May 5, 1922.

⁴⁵ "University Band Gives Initial Concert," *The Brown and White* (Bethlehem, PA), Dec. 19, 1922.

⁴⁶ Joseph Ricapito, letter to the editor, *The Brown and White* (Bethlehem, PA), May 30, 1922.

⁴⁷ *The Epitome* 47 (1922): 123.

The most defining feature of the band, however, is their marching, and 1922 appears to be a landmark year for that as well. Known as the Brown and White Band for the first time,⁴⁸ the band traveled to Colgate University to support the football team at the November 4th game. Outfitted in new uniforms of white skull caps, brown sweaters, and white pants, the band marched on the field to a "hearty reception."⁴⁹ While the description is vague, it is very likely that this is the earliest reference to a marching performance on the field. Thus, it can be concluded that the band's revival in 1919 paved the way for its transition into a marching band that performed on the football field.

After three years as student director, Ricapito stepped down from the position for the 1923 football season (although he did not graduate from Lehigh until 1925).^{50 51} At this point, Doctor T. Edgar Shields (who had been the University organist since 1905) was appointed faculty director of the band and largely took over from Ricapito's duties. Shields (pictured below with students⁵²) was assisted by Captain C.A. Shamotulski, who was responsible for the marching of the group.^{53 54} This marked the beginning of the band having a consistent faculty director; before this it had been mainly student run with the occasional musician coming in to direct.⁵⁵



That fall, Lehigh launched a four million dollar Greater Lehigh Fund Campaign to raise money for the university. This was begun with the Lehigh Radio Night, which featured a variety of speakers and musical performances. Having firmly cemented its status as one of the talented campus

groups, the University Band was asked to perform in support of the campaign, thus making their first radio appearance on October 5, 1923. This exposed the band to listeners around the country as far away as Washington, D.C. and Chicago, surely an exciting accomplishment for its members.⁵⁶

Perhaps even more significantly, the earliest known reference to a specific marching formation on the field dates to 1923. At the Lehigh-Lafayette game, the band formed a "monster 'L'" and paraded it up and down the field while playing a march.⁵⁷

⁴⁸ "R.O.T.C. Unit On Inspection," *The Brown and White* (Bethlehem, PA), Oct. 17, 1922.

⁴⁹ "University Band Scores Big Success," *The Brown and White* (Bethlehem, PA), Nov. 7, 1922.

⁵⁰ "University Band Makes Progress," *The Brown and White* (Bethlehem, PA), Oct. 19, 1923.

⁵¹ *The Epitome* 50 (1925): 148.

⁵² *The Epitome* 65 (1941): 180.

⁵³ "Dr. Shields Dies; Promoted Lehigh, Bach Choir 43 Years," *The Brown and White* (Bethlehem, PA), Jul. 9, 1948.

⁵⁴ "University Band Makes Progress," *The Brown and White*.

⁵⁵ "Lehigh Band Organized at Turn of Twentieth Century," *The Brown and White* (Bethlehem, PA), Oct. 25, 1944.

⁵⁶ "Announce Radio Meet Program," *The Brown and White* (Bethlehem, PA), Oct. 2, 1923.

⁵⁷ "Rival Bands Parade At Big Game," *The Brown and White* (Bethlehem, PA), Nov. 27, 1923.

While this was probably not the first show ever fielded by the band, as Shamotulski had been instructing marching throughout the season to great acclaim,⁵⁸ it is still a significant record of the band's history. Of course, the write up of the successful showing at the rivalry game is only improved by the fact that *The Brown and White* took care to mention that the Lafayette band did not give any comparable marching performance.⁵⁹

The next big break for the University Band came in 1925, when the Bethlehem Steel Co. Band disbanded and donated its instruments to the Lehigh marchers. It was a generous gesture to the students, who had been struggling to come up with money for instruments from the band's inception. That year, the band also formally disconnected from the R.O.T.C. program, although it continued to provide music for drills, and bandsmen were now exempt from their other R.O.T.C. responsibilities.⁶⁰ The band would remain linked to the R.O.T.C. in this manner until the 1960s.

The band by this point was committed to attending all football games, whether at home or away. The student rooters noticed during the course of the 1929 season that the football team scored whenever the drum major successfully tossed his baton over the goalposts (interestingly, two men served as drum major that year, and it is not known which of them this refers to). At the Lehigh-Lafayette game, while the students presumably watched with bated breath, he tossed his baton over both goalposts. Lehigh, of course, ended up winning the game.⁶¹



It is clear that the 1920s as a whole marked the significant development of the University Band (pictured circa 1926 to the left⁶²) into something beginning to resemble its modern day counterpart. The band celebrated its twentieth anniversary in 1926, which was commemorated by an article in *The Brown and White*. The

article related a history of the band as written in a letter by one of its founders, Ketcham, who was obviously proud of how the band had grown since he'd helped establish it in 1906.⁶³

Overall, the establishment of many traditions, some of which are still practiced today, was seen in the 1920s. In addition to concerts both on and off campus (a practice that continued throughout the decade), the band began to perform at a number of campus events, such as the annual Alumni Reunion, commencement and Class Day, Founder's

⁵⁸ "University Band Makes Progress," *The Brown and White*.

⁵⁹ "Rival Bands Parade At Big Game," *The Brown and White*.

⁶⁰ "Steel Co. Donates Band Instruments," *The Brown and White* (Bethlehem, PA), Oct. 2, 1925.

⁶¹ *The Epitome* 55 (1930): 430.

⁶² *The Epitome* 52 (1927): 406.

⁶³ "Lehigh Band Now Twenty Years Old," *The Brown and White*.

Day, and Sub-Freshman Day.^{64 65 66 67} While the Alumni Band today is responsible for the Reunion performances, the band itself still plays at Founder's Day and Candidates' Day (the modern equivalent to Sub-Freshman Day). For the first time, the band also found a proper headquarters after two decades of moving from one rehearsal spot to the next: the College Commons building. Now known as Lamberton Hall, the 1925 men were the first of many band members over the following decades to call the building their home.⁶⁸

With all of this positive growth came equal measures of the unique, fun-loving personality of the band, which certainly flourished in the 1920s. Lehigh students frequently hailed the band as the winner of all of its games,⁶⁹ making it clear that school spirit was in abundance. However, the Class of 1929 *Epitome* perhaps summed up the band experience best when they wrote, "When are they ever serious? ... The general opinion is that they are good, and that they helped to make the past football season a little less unsuccessful than would otherwise have been the case. Oh yes, we feel very proud of our band, we do!"⁷⁰

As America fell into a Depression, the University Band only improved in the years leading up to the second World War. In 1930, the band added formal parades to their usual events, marching with the R.O.T.C. in the Armistice Day parade in Bethlehem, which became a regular appearance.⁷¹ They also began marching in Bethlehem's Halloween parade, a performance that would be repeated by many future bands.⁷² Also in this time period, the Manager and Student Director received "Circle L" awards for their service to the band and the university.⁷³ The band continued to enjoy a good reputation around campus- at one point, their presence at college meetings to provide music in uniform was actually suggested as an incentive to increase student attendance!⁷⁴

At this time, the University Band rehearsed their marching on the upper football field every day in preparation for their many halftime appearances. Of course, this did not always go smoothly. During one practice in 1933, Drum Major Robert Dougherty, '36, was marching backwards as he led the band. This meant that he couldn't see where he was going, and unfortunately a football blocking dummy left on the field was in his path.

⁶⁴ "Alumni Day Set For June 7," *The Brown and White* (Bethlehem, PA), May 20, 1924.

⁶⁵ "Largest Graduating Class In History To Receive Degrees," *The Brown and White* (Bethlehem, PA), Jun. 5, 1925.

⁶⁶ "Band Opens Season On Founder's Day," *The Brown and White* (Bethlehem, PA), Oct. 6, 1925.

⁶⁷ "Combined Musical Clubs In Concert," *The Brown and White* (Bethlehem, PA), Apr. 30, 1926.

⁶⁸ "Steel Co. Donates Band Instruments," *The Brown and White*.

⁶⁹ *The Epitome* 48 (1923): 151.

⁷⁰ *The Epitome* 53 (1928): 169.

⁷¹ "R.O.T.C. Unit and Band March In Armistice Day Parade," *The Brown and White* (Bethlehem, PA), Nov. 11, 1930.

⁷² "Notices," *The Brown and White* (Bethlehem, PA), Oct. 31, 1933.

⁷³ "Letter Awards," *The Brown and White* (Bethlehem, PA), Dec. 4, 1931.

⁷⁴ "To Attract The Students," *The Brown and White* (Bethlehem, PA), May 6, 1932.

When he inevitably collided with it, it provided a great deal of entertainment for the ninety-six other marchers and Shields. This mishap proved so humorous that it even merited mention in the next edition of *The Lehigh Burr*.⁷⁵

In 1935, famed composer Edwin Franko Goldman visited Lehigh's campus as a guest of former student director Joseph Ricapito. He was already aware of the University Band, commenting, "I have heard some mighty fine compliments paid to the Lehigh University Band." Goldman was a strong proponent that college bands should use their talents for more than simply supporting the football team and putting "stunts and drills" onto the field. He was thus a supporter of the University Band's annual Bach Festival concert, and promised to attend that spring's edition. Goldman even claimed "the time of emphasis upon huge, expensive spectacles on the football field is nearly over" and that college bands would soon "cease to be merely noise makers and poor march players..."⁷⁶ Ironically, the University Band was destined to split into concert and marching bands, the latter of which often performed Goldman's marches at halftime shows.

In that same spring, the band made a local radio appearance to help promote the R.O.T.C., broadcasting their music from Hotel Bethlehem as part of the "Hello, Buddy" program. Interestingly, the article written about this includes one of the earliest references to a "student conductor", even though the position at the time was still known as Student Director.⁷⁷ That fall, the band attended every football game, home and away.⁷⁸ In a generous show of solidarity between the musical groups on campus, the Glee Club donated one hundred dollars to the band to help cover costs of travel and additional uniforms.⁷⁹

This support was invaluable, as the band had been increasing in numbers throughout the decade. Their resources were especially stretched as they entered the 1936 season with sixty new members, bringing them to a total of more than 164 men. At the first football game they fielded a show with ninety-six marchers, but fifty members had to sit on the sidelines due to a lack of uniforms. Shields announced that if enough alumni donations could be collected, he would be able to present field shows with 126 marchers.⁸⁰ The fundraising was apparently successful, as they finished the season as a 130 piece marching band.⁸¹

Despite the increasing size and skill of the band, however, things were not always smooth sailing. When the University Band traveled to Rutgers for a football game in 1937, Rutgers Athletics did not arrange to seat them as a group.⁸² The band members sat

⁷⁵ "Musical Interlude," *The Lehigh Burr*, November 1933: 8.

⁷⁶ "Famous Music Master Praises Lehigh Band, Campus on Visit," *The Brown and White* (Bethlehem, PA), Mar. 5, 1935.

⁷⁷ "Band Broadcasts Over Radio Sunday," *The Brown and White* (Bethlehem, PA), Apr. 9, 1935.

⁷⁸ *The Epitome* 60 (1936): 236.

⁷⁹ "Band Gets \$100 From Glee Club," *The Brown and White* (Bethlehem, PA), Oct. 15, 1935.

⁸⁰ "Needed: Uniforms," *The Brown and White* (Bethlehem, PA), Oct. 9, 1936.

⁸¹ *The Epitome* 61 (1937): 208.

⁸² "Letters to the Editor," *The Brown and White* (Bethlehem, PA), Nov. 5, 1937.

in small groups around the stadium, which unfortunately led to somewhat discordant playing. This was criticized by a *Brown and White* columnist after the game, who felt that the usually satisfactory band had dropped its standards.⁸³ An anonymous band member, apparently offended by the suggestion that the hardworking band would be purposely lax, quickly fired back to explain the situation.⁸⁴ The columnist later corrected his version of events and apologized.⁸⁵

To finish off their 1937 season, the band premiered a piece written especially for them by Student Director James Mack, '38. It was called "March- Lehigh University Band" and dedicated to the memory of Allan Dodson, '06, a Lehigh alumni and former trustee.⁸⁶ Dodson's wife presented a glockenspiel to the band to show her gratitude for this gesture.⁸⁷ Mack stated that he wanted to be remembered by the band for writing the piece.⁸⁸ The piece still remains in Lehigh's music library, and has been performed by Lehigh bands in the years since. It is certainly safe to say that Mack's contribution has not been lost to time.

A significant change came to the band at the end of the 1930s. At the beginning of the 1939 spring semester, the band split for the first time into different arrangements of sub-groups. Three instrumentally balanced groups of about fifty men each alternated playing at basketball games. In addition, the band was split into the symphony and reserve bands. The symphony band rehearsed for concert appearances, and the reserve band was the marching band, on hand for R.O.T.C. drills. The entire band continued to appear at big events throughout the year, such as commencement and Sub-Freshman Day.⁸⁹ This was an important first step in the evolution of the different instrumental groups at Lehigh.

The band reached its largest size that fall, with 152 students reporting for the first rehearsal of the season. It is clear that the 1930s was a period of marked growth for the University Band. This is most evident in the development of drill writing throughout the decade. The earliest shows simply consisted of the marchers forming the initials of the schools on the field.⁹⁰ The band then began to attract the attention of spectators for forming letters and words as they developed their marching ability.⁹¹

The biggest step forward in drill writing came in 1936 with the advent of blackboard drills. Student Director David Gordon, '37, diagrammed drill on a blackboard to explain it to band members in sessions held in Christmas-Saucon, before they would learn how to march the show on the field. This allowed for more intricate and eye-

⁸³ P.E.P. White, "Old Man of the Mountain," *The Brown and White* (Bethlehem, PA), Nov. 2, 1937.

⁸⁴ "Letters to the Editor," *The Brown and White* (Bethlehem, PA), Nov. 5, 1937.

⁸⁵ P.E.P. White, "Letters to the Editor," *The Brown and White* (Bethlehem, PA), Nov. 9, 1937.

⁸⁶ "Turns Composer," *The Brown and White* (Bethlehem, PA), Nov. 19, 1937.

⁸⁷ "Band Gets Gift," *The Brown and White* (Bethlehem, PA), Dec. 10, 1937.

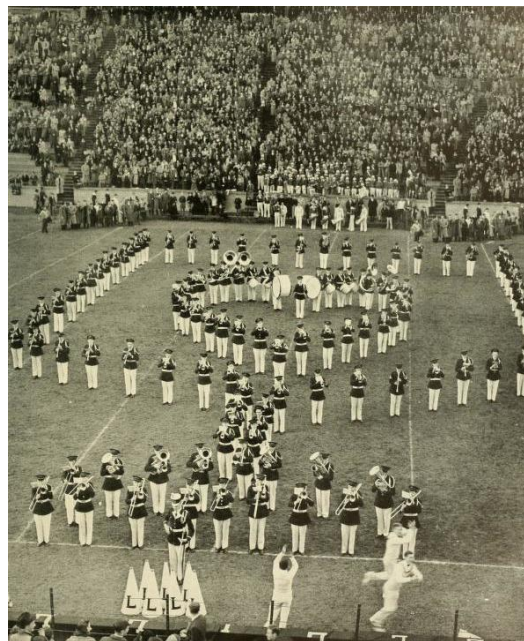
⁸⁸ "Turns Composer," *The Brown and White*.

⁸⁹ "Sections of Band Play for Games," *The Brown and White* (Bethlehem, PA), Feb. 14, 1939.

⁹⁰ "Band To Make Trip," *The Brown and White* (Bethlehem, PA), Sept. 30, 1932.

⁹¹ *The Epitome* 62 (1938): 304.

catching maneuvers on the field.⁹² A favorite of the student body was the goblet formation with an "L" inside. The band would "tip" the goblet on the field so the L would spill over the side as the spectators sang "Goblet" from the sidelines. In particular, special drills were always prepared for Houseparty Weekend, usually featuring a heart of some sort in tribute to the fact that Lehigh men brought dates to the game (one such Houseparty drill is pictured to the right; the band replaced the traditional "L" inside their goblet with a heart⁹³). They even began to incorporate jazz into their shows with the 1938 Houseparty performance.⁹⁴ The foundations for the classic *Marching LEHIGH* were also laid in the 1930s, as the band would "unfold" in one motion to spell out the name of their alma mater.⁹⁵



Propelled by their increased size and skill, the University Band continued to perform at their usual events, but also expanded their scope. In early 1940, a contingent of members traveled to Hershey to play as a pep band for the hockey game versus Lafayette, adding another sport to their repertoire.⁹⁶ They then performed a concert for prospective Lehigh students at Blair Academy in New Jersey in May of 1940, with Student Director Ralph Martin, '40, and Shields alternating as conductors.⁹⁷

There were also special events that the band was on hand for. Notably, they performed at the October 1940 ceremony for laying the cornerstone of Grace Hall,⁹⁸ where the band would later be based out of. This was similar to the performance when the cornerstone was laid for Linderman Library's addition,⁹⁹ demonstrating their continued importance to Lehigh University.

At this point in time, the Music Department of Lehigh was made up of just Shields leading all of the various groups on campus.¹⁰⁰ The band performed shows written by the Student Director (with input from band members) at all football games, and also attended all basketball games in addition to the occasional hockey match. They

⁹² "Alphabet Wizard Leads Band," *The Brown and White* (Bethlehem, PA), Oct. 30, 1936.

⁹³ *The Epitome* 63 (1939): 23.

⁹⁴ *Ibid.*, 22.

⁹⁵ *The Epitome* 61: 224.

⁹⁶ "80 Piece Band To Play," *The Brown and White* (Bethlehem, PA), Feb. 6, 1940.

⁹⁷ "Band to Present Concert at Blair," *The Brown and White* (Bethlehem, PA), May 17, 1940.

⁹⁸ "Grace Places Corner Stone," *The Brown and White* (Bethlehem, PA), Oct. 25, 1940.

⁹⁹ "Cornerstone Laid for New Library," *The Brown and White* (Bethlehem, PA), Feb. 22, 1929.

¹⁰⁰ *The Epitome* 65: 38.

provided music for pep rallies, and performed at the usual school events every year, such as Founder's Day¹⁰¹ and the Lehigh-Lafayette freshman pajama parade.¹⁰² A spring banquet was held every year, at which the new executive board would be announced and University officials attended by invitation.¹⁰³ Much like today, these students were entirely responsible for handling the logistics of the band.¹⁰⁴

The field shows continued to be mostly made up of words formed on the field, with the usual heart shapes presented especially for Houseparty. The 1942 *Epitome* includes descriptions of the band's formations throughout the 1941 season; these included a "75th" in honor of Lehigh's seventy-fifth anniversary and "Daddy" for the Dad's Day game. The University Band also joined with the Rutgers band for the national anthem at one game, as well as with the Lafayette band at the rivalry game to form a large "V" for "Victory" on the field while playing music together.¹⁰⁵

That academic year, the band had moved from Lamberton Hall (also known as the Armory at the time) to a room in Grace Hall upon completion of the building's construction. A summer band was even started, rehearsing in the new band room in preparation for their concert,¹⁰⁶ ¹⁰⁷ the first summer concert held since the flagpole concerts in the 1910s. This became an annual routine for some time, as a concert was also held the next summer for Army students and the general public.¹⁰⁸

Unfortunately, World War II had a profound affect on band membership, and they were only able to field thirty or fewer marchers in these years. This was a drastic change from the large size of the pre-war band, and accounts for the quiet few years in which they did not do much of note beyond the normal appearances. After Lehigh men began getting drafted, the band did not even travel to an away game again until 1945.¹⁰⁹ In fact, the band was the only Music Department ensemble to remain active at all during the war.¹¹⁰

The University Band steadily began to rebuild its ranks after the war ended, and ordered new uniforms in 1946 for the first time since 1928. They had been marching in brown uniform jackets, white pants, and a white belt for nearly twenty years. The new uniforms were all brown with white trimmings, and a white shield with an L on the right shoulder.¹¹¹ So attired, the band traveled to the University of Connecticut for an away

¹⁰¹ *The Epitome* 65: 181.

¹⁰² "Rally Begins 7:15 Tonight," *The Brown and White* (Bethlehem, PA), Nov. 20, 1942.

¹⁰³ "Banquet Planned." *The Brown and White* (Bethlehem, PA), Apr. 26, 1940.

¹⁰⁴ *The Epitome* 65: 181.

¹⁰⁵ *The Epitome* 66 (1942): 106.

¹⁰⁶ "Notices," *The Brown and White* (Bethlehem, PA), Aug. 5, 1942.

¹⁰⁷ "Band to Present Summer Concert," *The Brown and White* (Bethlehem, PA), Aug. 26, 1942.

¹⁰⁸ "Open Air Concert Set For Sunday," *The Brown and White* (Bethlehem, PA), Jul. 28, 1943.

¹⁰⁹ "Lehigh Band Travels To Rain-soaked Game," *The Brown and White* (Bethlehem, PA), Nov. 7, 1945.

¹¹⁰ *The Epitome* 71 (1947): 78.

¹¹¹ "Band to Get Face-Lifting With New Design Uniform," *The Brown and White* (Bethlehem, PA), Jul. 24, 1946.

football game that season in its longest trip since the World War,¹¹² even performing with the Connecticut band at halftime.¹¹³ In this era, fight songs and marches were the songs commonly heard from the band in the stands.¹¹⁴

As the Music Department came alive once again in 1946, the members of the Glee Club presented Shields with a trophy in thanks for his service to Lehigh throughout the years. This was later accompanied by the institution of the T. Edgar Shields Award, given each spring to the person who had "made the most outstanding contribution to music at Lehigh."¹¹⁵ At the conclusion of the 1946-1947 academic year, Shields retired from his post. After twenty-four football seasons with the organist at the helm, the University Band received a new director for the 1947 season in William H. Schempf.¹¹⁶

They had recovered their numbers to more than ninety members in 1946,¹¹⁷ but Schempf's arrival heralded one of the most significant changes in the history of the University Band. Although the band had been holding auditions under Shields,¹¹⁸ Schempf made the decision to reorganize the band. His auditions resulted in a band of around seventy marchers.¹¹⁹ The students, however, still remained in charge of the band's workings, including planning field shows and trips to away games.¹²⁰ At the end of the football season, Schempf prepared the band for spring concerts.¹²¹ Two concerts were given during the spring semester for the first time, setting a new standard for the band.¹²²

Schempf brought a lot of creativity to his role as director, something his early students admired him for. Other well-known college bands of the era were innovating, and the men of the Lehigh University Band were determined to follow suit. In 1948, Schempf added song to the band, sending for the music and lyrics to the fight songs of their opponents. At away games, the members thrilled spectators on both sides of the field by demonstrating that they knew all the words, singing them to a tuba and percussion accompaniment. Robert Geasey, '50, recalled that this feat was once performed for a completely silent audience at Brown University that had heard of the singing marching band and was eager to see if they would live up to their reputation.¹²³

The end of the 1940s also saw further development in field shows. The University Band had originally attracted attention for their ability to form words on the field, but as Schempf took over, formations became increasingly creative. For example, the formation

¹¹² "Lehigh Band Will Play in New Haven," *The Brown and White* (Bethlehem, PA), Sept. 18, 1946.

¹¹³ *The Epitome* 71: 173.

¹¹⁴ Robert A. Chisholm, '53, survey response to author, February 2019.

¹¹⁵ *The Epitome* 71: 174.

¹¹⁶ "Prof. Schempf Reorganizes Lehigh Band," *The Brown and White* (Bethlehem, PA), Nov. 4, 1947.

¹¹⁷ *The Epitome* 71: 173.

¹¹⁸ Lauren Garlett, "The Lehigh University Marching 97: 97 Years of Excellence (and counting)" (2003): 4.

¹¹⁹ "Prof. Schempf Reorganizes Lehigh Band," *The Brown and White*.

¹²⁰ *The Epitome* 72 (1948): 322-323.

¹²¹ "Prof. Schempf Reorganizes Lehigh Band," *The Brown and White*.

¹²² "Spring Concert May 24," *The Brown and White* (Bethlehem, PA), May 18, 1948.

¹²³ Robert A. Geasey, "Letter," *XCVII Alumni Association Newsletter*, Fall 1992: 4.

commemorating the 1948 Dad's Day game was a smoking pipe, with real smoke produced on the field.¹²⁴

The University Band also attempted a new trick at the 1948 game versus Muhlenberg: animated formations. They presented a mule with a wagging tail to the tune of "The Old Gray Mule She Ain't What She Used to Be".¹²⁵ The band capped off their season with a demonstration of goodwill, playing the national anthem with the Lafayette band, then creating a spectacle on the field of two daggers moving toward each other and bursting into hearts at halftime.¹²⁶

Another innovation, this time straight from the Ohio State University band, was the script "Lehi" in the fall of 1949. With Geasey as the guide,¹²⁷ the band marched to a drum cadence and performed a follow-the-leader move. At the end, a bass drummer ran out to "dot the i", just like at Ohio State.¹²⁸

Of course, even with improvements in drill, it wasn't always smooth sailing. The night before a late 1940s away game at Muhlenberg, rain transformed the field into more mud than grass. Quickly improvising, the band performed their planned field show on the sidelines instead, before making a hasty escape from the mud by marching away at double time.¹²⁹

However, to the band, their biggest success of the era was introducing the "Lehigh Victory" song in 1948 (today, it is played and sung at the end of *Marching LEHIGH*), which became a classic Lehigh song over the years. The end of the 1940s also saw the general development of music at Lehigh, with the institution of the annual Lehigh Music Festival that later gave way to the simpler Pops concert.¹³⁰ All of this progress paved the way for the organization to set a higher standard for itself that would only serve to bring it to new heights.

¹²⁴ "Band Will Honor Guests With Formations Saturday," *The Brown and White* (Bethlehem, PA), Oct. 15, 1948.

¹²⁵ *The Epitome* 73 (1949): 326.

¹²⁶ "Goblet, Popular Music Highlight Band Antics," *The Brown and White* (Bethlehem, PA), Nov. 19, 1948.

¹²⁷ Geasey, *XCVII Alumni Association Newsletter*.

¹²⁸ Mitch Hitman, "Recollections of Band Camp, 1955," *XCVII Alumni Association Newsletter*, Fall 1991: 4.

¹²⁹ Chisholm, survey response to author.

¹³⁰ *The Epitome* 73: 327.

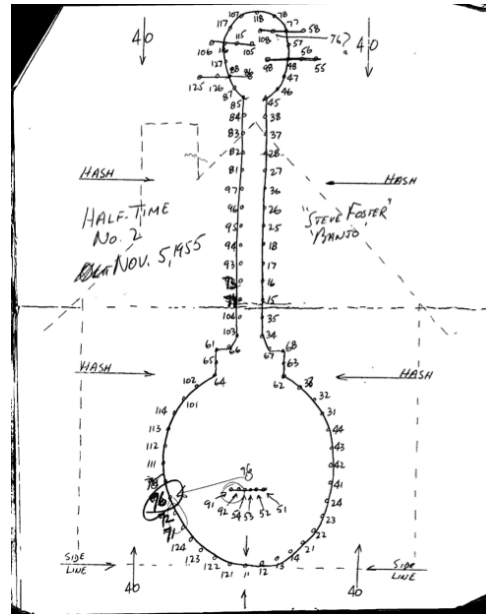
The Brown and White Band

The present day Marching 97 aims to field twelve ranks of eight people, plus the drum major, giving the band its name. This tradition is entirely owed to Schempf. A year after he took on the role of director, he reformed the University Band into the familiar ninety-seven man strong unit in 1948.¹³¹ The band became well-known as the Brown and White Band around this time (although the name was first used in 1922)¹³². As they had been for a number of years at this point, band members were exempt from the mandatory military classes as freshmen and sophomores. They then received a brown L sweater after two years of membership. For their third and fourth years as members, they would receive a twenty dollar stipend as further incentive to remain dedicated to the band.¹³³

At this point, there were three different groups under the general umbrella of "the band". They were considered one organization as a whole, and the same student executives were in charge of each group. In addition to the marching band, there was also a Concert Band and a Varsity Band. Auditions would be held for the former after the football season,¹³⁴ and the latter was newly formed in the early 1950s to provide music for other sporting events beyond just football,¹³⁵ a function of the band that had seemingly fallen by the wayside during World War II.

As the football team sailed through an undefeated 1950 season, the revitalized Brown and White marching band, fully recovered from World War II, followed along to each game. During this time period, the band would travel to away games in buses, and began a long tradition of antics on the bus- as one member described it, their raucous playing and singing turned the heads of many pedestrians as they drove by.¹³⁶

The band began to develop fully themed field shows in this year, building on the creativity that flourished at the end of the previous decade- one such drill sheet from 1955 is shown to the right.¹³⁷ Another example was the transportation field show presented at Bucknell University. The full complement made the journey to form appropriate



¹³¹ Chisholm, email message to author, February 2017.

¹³² "R.O.T.C. Unit On Inspection," *The Brown and White*.

¹³³ Chisholm, survey response to author.

¹³⁴ *The Epitome* 77 (1953): 126.

¹³⁵ *The Epitome* 75 (1951): 196-197.

¹³⁶ Chisholm, survey response to author.

¹³⁷ Marching 97 History Archives (Nov. 5, 1955).

formations to the tunes of "Old Gray Mare", "A Bicycle Built for Two", "I've Been Working on the Railroad", and "My Merry Oldsmobile". In addition to their halftime shows, the band was beginning to demonstrate their sense of humor on the field, usually in improvised pregame routines. A particular favorite trick of Schempf's was having the men form the current score of the World Series.¹³⁸

One of the highlights of the 1950 season for Lehigh fans was the October game at Dartmouth. With the help of funding from the student body,¹³⁹ around seventy Brown and White Band members were able to make the trip. Legend has it that one of the bus drivers had just completed a long trip before the journey to Dartmouth University, and became too tired to stay at the wheel. Manager Martin Snyder, '52, took over the job and piloted the bus safely to Dartmouth.¹⁴⁰ The band was able to field a halftime show and play their part in Lehigh's victory.¹⁴¹

It is clear that the band was a highly talented and respected organization by this point. They had their halftime shows filmed with color and sound in order to analyze their own marching. These films were even sent out to local organizations and schools as an example of a high quality marching band. Further demonstrating their good reputation in the Northeast, the Brown and White Band hosted the Intercollegiate Pennsylvania Band Festival in April of 1951.¹⁴²

1951 was also a landmark year for other reasons. For the first time, the band traveled away from Lehigh to attend band camp and learn the basics of being a Brown and White Band member before fall classes began. This was another idea copied from the marching bands at bigger universities. The first band camp was held in a remote area of Pennsylvania, near the town of Downingtown.¹⁴³ There was not much to do in the area; alumni Robert Chisholm, '53, recalls that they spent some of their free time at a nearby stock car racetrack. During another early band camp in the Poconos, the members held a talent show during which a student attempted to hypnotize some of the others. They soon realized just how isolated they were from civilization when one of the hypnotized men could not be revived and they couldn't find a doctor anywhere in the vicinity to help!¹⁴⁴

In 1952, Schempf took a leave of absence beginning in October to study at the University of Vienna as a Fulbright Scholar.¹⁴⁵ He was replaced for the rest of the year by Robert Boudreau from Julliard College.¹⁴⁶ Under Boudreau, the band stayed as busy as ever, rehearsing for an hour and a half most days out of the week (Wednesday rehearsals

¹³⁸ "Sidelights," *The Brown and White* (Bethlehem, PA), Oct. 10, 1950.

¹³⁹ *The Epitome* 75: 196.

¹⁴⁰ Chisholm, survey response to author.

¹⁴¹ "Music Makers..." *The Brown and White* (Bethlehem, PA), Oct. 24, 1950.

¹⁴² *The Epitome* 75: 196-197.

¹⁴³ "The First Band Camp: Letters," *XCVII Alumni Association Newsletter*, Spring 1992: 3.

¹⁴⁴ Hitman, *XCVII Alumni Association Newsletter*.

¹⁴⁵ "Schempf Given Free Year Graduate Study at Vienna," *The Brown and White* (Bethlehem, PA), May 20, 1952.

¹⁴⁶ "Musicians to Present Snappy Grid Pageant," *The Brown and White* (Bethlehem, PA), Oct. 3, 1952.

were held as needed, and the band had all Sundays off).¹⁴⁷ Field show themes that year included the 1952 Presidential election and a journey through space.^{148 149}

Well-known musician Richard Franko Goldman (son of Edwin Franko Goldman, who had previously criticized marching bands in *The Brown and White*) made his first of many conducting appearances at Lehigh University concerts in February 1953. Goldman conducted the band in several pieces, including one of his own composition. This concert was attended by the largest crowd at a Music Department concert thus far.¹⁵⁰ Goldman would go on to form a lasting relationship with the Brown and White Band over the following decades.

It is clear that little could stop the band from doing whatever they set their minds to. Most often, finances were the reason that the band would not appear at an away game. They were funded through the university, allocated by the student government organization, Arcadia.¹⁵¹ Fans were often keenly disappointed when they were forced to miss out on one of the band's much-touted performances.¹⁵² The band added much to the game day atmosphere, whether playing "Everybody Takes His Hat Off to Lehigh" after each Lehigh touchdown¹⁵³ or putting on a spectacular field show. During this time period, one of the favorite formations of the band and its fans was the emptying silver goblet on the field (similar to the 1930s formation of tipping the goblet). Band members at the top of the goblet would simulate a dropping level of liquid inside while playing the "Goblet" fight song.¹⁵⁴ Another formation, introduced in 1953, seemed to be a sort of precursor to *Marching LEHIGH*: the band played "Victory March" in the shape of a block L.¹⁵⁵

An interesting footnote from the Brown and White Band's history is their participation in an experimental radio program through the Music Department and a local radio station. In March 1954, the band performed a concert that was broadcast over both an AM and FM station, so listeners would be able to get a binaural (rather than monaural) listening experience if they tuned in using two appropriately placed radios at once.¹⁵⁶

At the end of that year, the band put on a Sousa themed concert in honor of the composer's 100th birthday. This joined the Lehigh band with local high school bands and their directors (including former University Band Student Director Ricapito). The concert

¹⁴⁷ "Band Declines 'Thanks'," *The Brown and White* (Bethlehem, PA), Nov. 7, 1952.

¹⁴⁸ "Intricate Band Formations to Great Dads Tomorrow," *The Brown and White* (Bethlehem, PA), Oct. 17, 1952.

¹⁴⁹ "Jet-Propelled Band on Sat.," *The Brown and White* (Bethlehem, PA), Nov. 21, 1952.

¹⁵⁰ "Brown & White Band Concert Draws Record Audience of 1100," *The Brown and White* (Bethlehem, PA), Feb. 13, 1953.

¹⁵¹ "Band to March At Lions' Game," *The Brown and White* (Bethlehem, PA), Sept. 25, 1953.

¹⁵² "Wants Band at Columbia Opener," *The Brown and White* (Bethlehem, PA), May 15, 1953.

¹⁵³ *The Epitome* 80 (1956): 202.

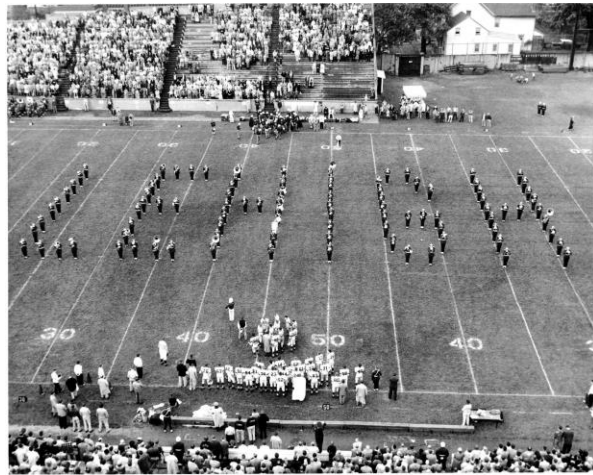
¹⁵⁴ "The Band Was Terrific..." *The Brown and White* (Bethlehem, PA), Oct. 6, 1953,

¹⁵⁵ "Band Uses HP Theme," *The Brown and White* (Bethlehem, PA), Oct. 23, 1953.

¹⁵⁶ "Radio Workshop, WGPA Offer Unusual Reception," *The Brown and White* (Bethlehem, PA), Mar. 9, 1954.

marked several firsts for Lehigh music. It was the first time a woman conducted at Lehigh; a high school band director named Betty Decker led one of the pieces. In addition, locally renowned musician Albertus L. Meyers made his first appearance as a guest conductor for the Brown and White Band.¹⁵⁷ Like Richard Franko Goldman, Meyers was another figure who would go on to have a long relationship with Lehigh University musicians.

Most importantly, however, 1954 saw the beginning of what is arguably the most iconic Marching 97 tradition. On September 24, 1954, *Marching LEHIGH* was performed for the first time for the opening game at the University of Virginia.¹⁵⁸ The maneuver consists of twelve "long lines" of marchers moving towards the end zone, then countermarching in the opposite direction to spell out "LEHIGH" to the tune of "Lehigh Victory March". Schempf carefully designed the drill, bringing about the twelve rank system now in use today. It has been performed at most football games in the decades since; however, it was reserved solely for the Lehigh-Lafayette game in the 1990s and 2000s due to low membership. Today, the maneuver is performed at the conclusion of every halftime show, and the 2019 season will in fact mark sixty-five years of *Marching LEHIGH* (pictured above in 1955¹⁵⁹).



While the 1950s were the source of multiple storied traditions for the band, the decade was equally a source of a variety of interesting one-off performances. One such example was a celebration for a well-known campus fraternity dog named Lena. For Lena's thirteenth birthday in 1955, she was honored at a November football game with a serenade of "Happy Birthday" played by the Brown and White Band as she was driven around the football field in a station wagon.¹⁶⁰ Ironically enough, Schempf had earlier showed an aversion to dogs at football games, requesting that student living groups keep their canines inside on game days so as not to disrupt his marching band.¹⁶¹

The Brown and White Band celebrated its golden fiftieth anniversary during the 1956 season. At the November game against Rutgers University, they performed a show depicting world history during the last fifty years. This opened with an old fashioned

¹⁵⁷ "Massed Band Thrills Sousa Day Crowd," *The Brown and White* (Bethlehem, PA), Dec. 7, 1954.

¹⁵⁸ *The Epitome* 79 (1955): 118.

¹⁵⁹ Marching 97 History Archives (1955).

¹⁶⁰ Nick La Para, "Canines, 'Gator, Bird to Attend Lena's Surprise Birthday Fest," *The Brown and White* (Bethlehem, PA), Nov. 4, 1955.

¹⁶¹ "Parents and Boy Scouts To Be Saluted by Band," *The Brown and White* (Bethlehem, PA), Nov. 13, 1953.

bicycle formation to "A Bicycle Built for Two", then a piano accompanied by a Gershwin tune for the 1920s. World War II was represented with military music and a rocket formation, before finishing the show with a "Hound Dog" formation to the song of the same name. After the show, alumni Lewis Heck and original band founder Arthur Lakey presented a birthday cake to Schempf and Drum Major Curtis Schollenberger, '57. The band held a party in Lamberton after the game, with ice cream and cake for members, alumni, and dates.¹⁶² The event was a unique opportunity for members to connect with alumni in what seemed to be a precursor to the later annual band alumni events.

Another major change came to the Brown and White Band in 1957- Schempf left Lehigh after a decade with the Music Department.¹⁶³ It is clear that he created a lasting standard for the band and was crucial in bringing the group back to its pre-war quality, and arguably beyond. Alumni who were in the band with Schempf as director remember him emphasizing the military band style with clean marching and disciplined behavior.¹⁶⁴ The changes that Schempf introduced were creative and several of them last to this day. While drill was still written in what is known as the "dot marching" style¹⁶⁵ (in which band members were each assigned a specific spot in a formation), the band was first divided into ranks for marching by Schempf in 1948. Under Schempf, field shows became increasingly inventive and band camp was added to the yearly routine. And of course, *Marching LEHIGH* was created, forever changing the course of the band's history.

Needless to say, Schempf's successor had big shoes to fill. In the fall of 1957, Jonathan Elkus stepped into the role as the next director of the Brown and White Band. Fresh from California, his arrival meant quite the adjustment for the men in the band. Compared to Schempf, Elkus was informal, and his focus was on the music.¹⁶⁶ He made his Lehigh debut conducting at the October 5, 1957 "Le-High-Fi" concert featuring both the band and Glee Club under Robert Cutler. The two groups performed pieces individually and together, aiming to invite a sort of party atmosphere on campus for the weekend.¹⁶⁷ While the groups had something of a "friendly rivalry", they began performing together at least once a year as Le-High-Fi became annual,^{168,169} and later even put out a joint record. *Sounds of Lehigh* was released in 1959 and marked the band's first album appearance.¹⁷⁰

¹⁶² "Present Birthday Cake To Band on Anniversary," *The Brown and White* (Bethlehem PA), Nov. 2, 1956.

¹⁶³ "Students, Faculty Praise Schempf on Departure," *The Brown and White* (Bethlehem, PA), May 7, 1957.

¹⁶⁴ Stephen Walton, '59, survey response to author, March 2019.

¹⁶⁵ Gerald Fornwald, '60, survey response to author, March 2019.

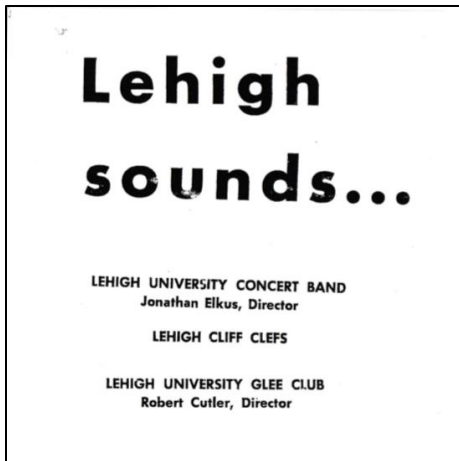
¹⁶⁶ Ibid.

¹⁶⁷ "Elkus to Direct Band Oct. 5 In Campus Debut," *The Brown and White* (Bethlehem, PA), Oct. 1, 1957.

¹⁶⁸ L. Gene Hartzell, '67, survey response to author, February 2019.

¹⁶⁹ "Band, Glee Club Offering Le-Hi-Fi on Parents' Day," *The Brown and White* (Bethlehem, PA), Sept. 29, 1961.

¹⁷⁰ Advertisement, *The Brown and White* (Bethlehem, PA), April 24, 1959.



Like their director, the Brown and White Band itself also made an impression in the 1957 season, marching in brand new brown uniforms with white shakos.¹⁷¹ Their "Around the World in Eighty Days" field show in particular received much praise throughout the year.¹⁷² However, the days of "pageant shows", in which the band formed a series of images on the field, were coming to an end. Elkus' arrival meant new innovations for the band, including changes to field shows.¹⁷³ In 1958, as the Music Department relocated back to

Lamberton Hall,¹⁷⁴ the band wrote and performed its first military drill, or precision drill.¹⁷⁵

"[This] is by far the hardest drill we have ever attempted. No other band on the East coast has successfully presented this show," Elkus commented before the performance.¹⁷⁶ The change meant that the band would no longer form images on the field, but would instead march in their ranks to create geometric formations and movement.

The drill, written by Greg Lane, '61, was premiered at the Bucknell game that season. The game had been going badly for Lehigh, and the fans were discontent as the Brown and White Band took the field for halftime. But when the men stepped off in their first ever precision drill, "something odd happened: the crowd was utterly still." The show was met with an ovation from the fans, and the football team even made a comeback to tie the game.¹⁷⁷ It was arguably one of the most significant moments in the history of Lehigh's marching band.

Following this success, the band continued to perform precision drills the next season. *The Brown and White* described just what was needed for one of these drills to look its best:

"Precision marching, Lehigh style, consists of 140 steps a minute, eight equal steps every five yards, instruments held level, feet lifted high, uniform arm movement, and meticulous uniforms."¹⁷⁸

¹⁷¹ "Band in New Garb Sparkles in Debut," *The Brown and White* (Bethlehem, PA), Oct. 1, 1957.

¹⁷² *The Epitome* 82 (1958): 301.

¹⁷³ Walton, survey response to author.

¹⁷⁴ *The Epitome* 88 (1964): 71.

¹⁷⁵ Bob Cochnar, "Band 'Finest Precision Group in East'," *The Brown and White* (Bethlehem, PA), Oct. 17, 1958.

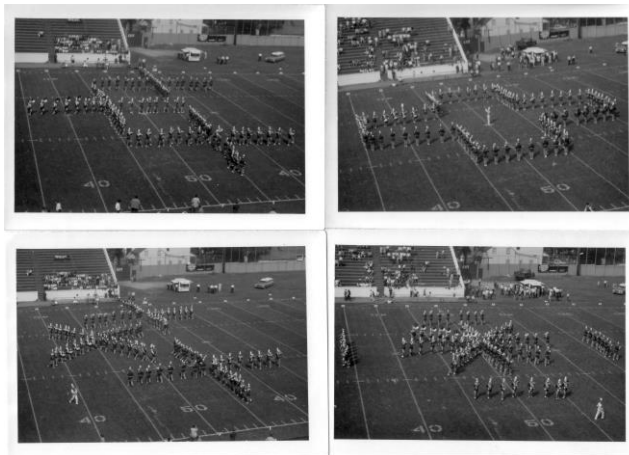
¹⁷⁶ *Ibid.*

¹⁷⁷ Valerie Jablow, "John Heiss '60: Profile in Music," *XCVII Alumni Association Newsletter*, Spring 1994: 4.

¹⁷⁸ "LU Band Performs Precision Drill Sat.," *The Brown and White* (Bethlehem, PA), Oct. 16, 1959.

While pageant shows were occasionally brought back through the early 1960s,¹⁷⁹ that single 1958 show was responsible for forever changing the style of marching of Lehigh's band, and before long, pageant shows were entirely a thing of the past. Examples of the geometric shapes of precision drill from 1968 are pictured below.¹⁸⁰

The next year, an article was published in *The Boston Herald* describing the football match between Harvard University and Lehigh from a unique perspective: by comparing the bands. The Lehigh bandsmen considered Harvard's band to be the best, but seized their opportunity when the author wrote that Lehigh's band was the best that had performed at Harvard in years. Taking this to



mean they were better than Harvard's band, the Brown and White Band adopted the nickname "the Finest Band East of All Points West", still in use today.¹⁸¹

By this time, Lehigh's fight songs were well established. "Goblet", "Rearing Tearing", and "Lehigh Shine" were all played regularly at football games. These songs are three of today's most well known Lehigh fight songs, which are usually performed in a sequence abbreviated *GRL*² (G-R-L-squared) by the band for the initials of each song. In the early 1960s, the Brown and White Band, in a classic display of its sense of humor, decided they wanted to tease the Bucknell University band by playing one of their own fight songs.¹⁸²

Trumpet player Charles Katholi, '63, wrote a unique arrangement of "Bucknell Fight" for the Lehigh band, featuring the trumpets prominently. At the game versus Bucknell that year, the band shocked everyone in the stadium by playing this arrangement of one of Bucknell's fight songs. "[They] played that fight song like that other team had never heard it played before - or even imagined it could be played," remembered Glee Club member Ted May, '67.¹⁸³

After the game, the leader of the Bucknell band came over to ask Elkus if they could possibly have a copy of the arrangement, as they had been quite impressed with it. Elkus simply shook his head and responded with a short, "No."¹⁸⁴ And thus "Lehigh

¹⁷⁹ "Frosh Band Interest Up, Elkus Cites 'Enthusiasm,'" *The Brown and White* (Bethlehem, PA), Oct. 27, 1961.

¹⁸⁰ Marching 97 History Archives (1968).

¹⁸¹ Michelle Judd, "Ready or Not, Here They Come: How Women Affected the Male Camaraderie of the Marching 97," Lehigh University (Bethlehem, PA), 2002: 10.

¹⁸² Ted May, '67, written recollections, circa 2010.

¹⁸³ May.

¹⁸⁴ Ibid.

Fight" was added to the repertoire of fight songs played by the band, becoming the final song of *GRL*².

In 1962, Richard Franko Goldman, who had previously appeared as a guest conductor at Lehigh, published a textbook called *The Wind Band: Its Literature and Technique*.¹⁸⁵ This received much attention at Lehigh, as Goldman had praised the Brown and White Band, particularly the concert band (which was beginning to evolve some separation from the marching band). He made note that the band's instrumentation and ability were especially impressive as Lehigh offered no music degree and was known primarily for engineering.¹⁸⁶

The band only continued to receive accolades from there. At a 1962 away game at Harvard, they received attention for their competition with the Harvard band. At time outs, the two bands would race to be the first to play. After the game, the bands met on the field and engaged in a "concert duel" for a half hour. This was pointed to as an example of the high level of school spirit displayed by the band in contrast to the rest of the student body and fans.¹⁸⁷ This was likely highlighted due to the fact that the football team was going through a lackluster period- despite that, the band showed up every game to cheer, play, and march.^{188 189} It is clear that this unending dedication and hard work won them much goodwill around campus.

And in 1963, the Brown and White Band's dedication got them all the way to Carnegie Hall in New York City. The preceding football season included a game against Columbia University, bringing Elkus and Columbia band director Elias Dann together. Dann had suggested that Lehigh's Concert Band should play at Columbia, but there was no suitable venue on campus. When he mentioned his wish to lead his own band in a concert in the city, the two directors decided that the obvious solution would be to join their two bands together. It took much work to make the endeavor a reality; Columbia's band traveled to Lehigh for rehearsals a week and a half before the concert. The Lehigh band then journeyed to New York City



¹⁸⁵ Richard Franko Goldman, *The Wind Band: Its Literature and Technique* (Boston, Allyn and Bacon, Inc., 1962).

¹⁸⁶ "Author Calls LU Bands Outstanding-Balanced," *The Brown and White* (Bethlehem, PA), Feb. 9, 1962.

¹⁸⁷ Jeff Stives, "Band Boosts Spirit at Football Games," *The Brown and White* (Bethlehem, PA), Oct. 2, 1962.

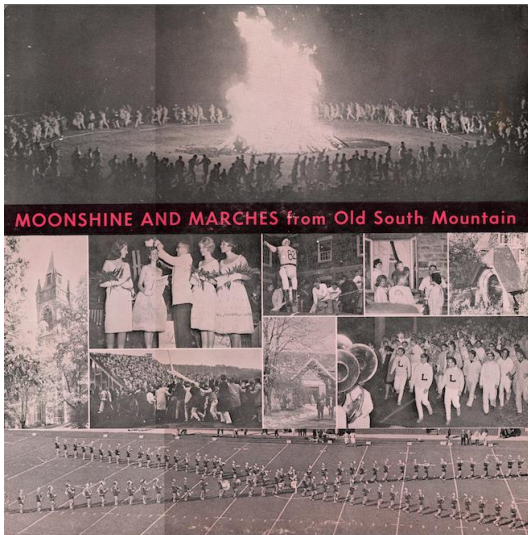
¹⁸⁸ Hartzell, survey response to author.

¹⁸⁹ Stives, "Band Boosts Spirit at Football Games".

the following week for final rehearsals at Columbia and Carnegie Hall (one of the dress rehearsals is pictured on the previous page¹⁹⁰).¹⁹¹

The concert was certainly successful. The marches were, as always, favorites of the audience. Interestingly, *The Brown and White* reviewer seemed displeased with the percussion section. At one point, he wrote, "Credit must be given where it is due, and this time it should go to the individual in the percussion section who dropped his drum sticks twice during the concert." Regardless of the (unintentionally humorous) opinions of one singular Lehigh reporter, Carnegie Hall undoubtedly served as an excellent venue and the concert allowed the talented Brown and White Band to showcase their talent off the football field.¹⁹² This performance still remains a point of pride for the band, more than fifty years later.

By all accounts, 1963 was an eventful and landmark year for the band. Richard Franko Goldman also returned to campus to direct part of the winter concert (in reality, held in April due to the Carnegie performance).¹⁹³ He then returned the next year to conduct the annual Pops concert as well.¹⁹⁴



The band also released their second album that year, under the name of the Lehigh University Concert Band.¹⁹⁵ 1962 season Student Conductor Roger Blair, '65, announced a contest to name the album.¹⁹⁶ It was won by John Peterson, '66, for suggesting *Moonshine and Marches of Old South Mountain*. The album was recorded at Smith College, and sold for five dollars.¹⁹⁷

The album includes the band's favorite marches, a recording from Carnegie Hall, and an assortment of Lehigh songs. Interestingly, one of the songs is a medley of Lehigh drinking songs, including "My Eyes are Dim", "Eagles", "Fireman Bill", "Glorious", and "My Girl's From...".¹⁹⁸ These songs all appeared in "The Shame", a book of dirty songs

¹⁹⁰ Marching 97 History Archives (1963).

¹⁹¹ "Carnegie Concert Idea Born Over Coffee Cups," *The Brown and White* (Bethlehem, PA), Feb. 8, 1963.

¹⁹² J.J. Stives, "Carnegie Concert Called Outstanding," *The Brown and White* (Bethlehem, PA), Feb. 26, 1963.

¹⁹³ Richard L. Sine, "Goldman To Direct LU Band," *The Brown and White* (Bethlehem, PA), Mar. 15, 1963.

¹⁹⁴ "Annual Pops Concert Will Feature Goldman," *The Brown and White* (Bethlehem, PA), May 1, 1964.

¹⁹⁵ Lehigh University Concert Band, "Moonshine and Marches From Old South Mountain" (1963).

¹⁹⁶ "Name-the-Album Contest Entries Due Tomorrow," *The Brown and White* (Bethlehem, PA), Apr. 16, 1963.

¹⁹⁷ "Peterson Wins Album Contest," *The Brown and White* (Bethlehem, PA), Apr. 23, 1963.

¹⁹⁸ Lehigh University Concert Band, "Moonshine and Marches From Old South Mountain," directed by Jonathan Elkus, recorded 1963.

sung by band members that dates back to the 1960s.¹⁹⁹ While the album version of these songs is suitable for all audiences, the original songs themselves are decidedly not, and most of them are no longer sung by the band in the interests of fostering an inclusive environment. The decision to include them on the album speaks to how different the culture of the band was in the 1960s, especially before Lehigh become coeducational.

Also in the 1960s, the Freshman Marching Band was formed. As the Brown and White Band was strictly limited to ninety-seven men, plus a number of alternates, not all prospective freshman members made it through the audition process. These men were welcome to join the Freshman Band instead.²⁰⁰ The Freshman Band would elect a Manager and Drum Major, just like the 97 Marching Men. They would usually provide music for one freshman football game each year.²⁰¹

One weekend in 1963, the Brown and White Band did not travel to an away game due to distance. This left the Freshman Marching Band free to come up with a halftime show for that Saturday's freshman football game in Taylor Stadium. Freshman Band Manager (and later the 1966 season Senior Representative) Jack Styer, '67, recruited marchers from those who hadn't been accepted into the regular band. His classmate Harry Graack, '67, (who later served as an Assistant Manager for the 1965 season) wrote drill as the Freshman Band Drum Major. They were able to field a show with thirty freshmen. One participant was especially memorable for Styer, as he was not as talented at playing music, but more than made up for it with enthusiasm. The student's father found Styer after the game, and thanked him for allowing his son to participate; it had apparently been the highlight of the son's musical experiences.²⁰² It seems that the Freshman Band provided a way to allow more participation in music at Lehigh, regardless of ability, something that is a hallmark of today's band.

1963 was also the year that President John F. Kennedy was assassinated, which had a brief impact on the band. The assassination happened the day before the Lehigh-Lafayette rivalry game. When classes ended for the day, the band began to rehearse as usual on the upper field south of Taylor Stadium. Midway through practice, they received word that the game was being postponed by a week. Despite this, the men decided to finish the rehearsal. All the while, wood for the planned bonfire that night was piled at the end of the field. As the game would not be happening, the bonfire was lit before the band was finished rehearsing in order to burn the wood. One band member later recalled absorbing the events of the day as they all watched the flames burn together.²⁰³

With the 1964 World's Fair on the horizon, the Brown and White Band sent in an application and recordings to audition for the chance to perform. They were accepted, and the performance date was set for October 4, 1964. This was the day after Lehigh

¹⁹⁹ "The Shame" (late 1960s edition).

²⁰⁰ "Frosh Band Interest Up, Elkus Cites 'Enthusiasm'," *The Brown and White*.

²⁰¹ Jack Styer, '67, "Freshman Band" (2013).

²⁰² Styer, "Freshman Band".

²⁰³ Bob Sawyer, '64, email message to author, February 2017.

played Yale University in New Haven. The 97 Marching Men traveled back to New York City after the game ended.²⁰⁴ (Meanwhile, the bus transporting alternate marchers broke down in New Jersey, causing them to miss the Yale game entirely.)²⁰⁵

The next day, they performed an hour long concert of marching music at the Tiparillo Pavilion for over 2000 audience members, including many people connected with Lehigh University. Both Elkus and Student Conductor Joseph Jacobs, '66, led the concert. The encore pieces consisted of Lehigh fight songs,²⁰⁶ exposing them to many people who had likely never even heard of Lehigh's band before.

The weekend was clearly a resounding success for the marching band, who received a plaque for their participation that is today held in the band's archives. "What a great time we had," one band member remembered fondly. "We lost [to] Yale 49-0, partied hard in N.Y.C., and attracted a standing room crowd ... at the Fair. It was amazing."²⁰⁷

The World's Fair Hears The finest in the East

MARCHES AND NAUTICAL music dominated the program the Lehigh University Marching Band presented in a concert at the New York World's Fair October 4. The Lehigh Band, still reigning as the "Finest in the East," gave the expected dazzling display of military marching at the Yale Bowl in New Haven October 3 during the halftime ceremony in the Yale-Lehigh football game, then packed for the World's Fair Concert. The Lehigh Band, though relatively new compared with some other University student organizations (it was formed in 1907-08), has become an essential part of every football game. Whether the march be *Everybody Takes His Hat Off To Lehigh* or a Sousa favorite the band adds spirit to a drab gridiron contest, and foot-tapping warmth on a cold Saturday. The Marching Band's repertoire expanded to concert size for the World's Fair appearance. An overflow audience, estimated at over 2,000 persons, heard *A Walt Whitman Overture* by Norman Lloyd, *Fantasy on American Sailing Songs*, by Clare Grundman, *Light Cavalry Overture*, by von Suppé, and *Selections from 'Jumbo'*, by Richard Rodgers. But the marches remained the favorites.



The 97 Marching Men are here . . . around the U. S. Steel Unisphere . . . with friends.

Over 2,000 came to hear the concert at the Tiparillo Pavilion on a sunny October Sunday.

November 1964

17

²⁰⁴ "University Band to Play At World's Fair on Oct. 14 [sic]," *The Brown and White* (Bethlehem, PA), Feb. 4, 1964.

²⁰⁵ "2000 See Band At World's Fair," *The Brown and White* (Bethlehem, PA), Oct. 6, 1964.

²⁰⁶ Ibid.

²⁰⁷ 1960s band member, survey response to author, February 2019.

The Marching 97: Part I

In the October 29, 1965 edition of *The Brown and White*, the band was referred to as the "Marching 97" for the first time in print. As Elkus kept the band to its twelve ranks of eight marchers, plus a drum major, they had attracted the nickname of the "97 Marching Men" around campus. This evolved into simply the Marching 97, and the band has stuck with the name since the 1960s, even as membership dipped below or rose above ninety-seven.

As has always been tradition, the drill for field shows was entirely written by students, overseen by the Drum Major. As pageant shows had faded into the past, the band focused on coming up with intricate and clever movements. Sometimes this caused them to overextend themselves; one such show in the mid-1960s was "Look Sharp", written by Jim Ruhl, '65²⁰⁸ (who served as the 1964 season Drum Major). One band member who marched in the show recalled the disaster that befell it as the band attempted a forty-eight man pinwheel on the field. During the performance, it proved too difficult and the formation "collapsed" on the field. The band made their best effort to regroup for *Marching LEHIGH*. The audience, thinking that the move had been purposely ruined as part of the show, simply laughed in appreciation.²⁰⁹

Pinwheels were apparently a frequent source of entertainment on the field, whether for the audience or the band members themselves. In rehearsals for one show, two bandsmen who were in the same fraternity found themselves at the center of a pinwheel. During the performance, one of them produced a bottle of bourbon and the

other some glasses, and they "had a sixteen second cocktail party on the field until [they] had to move."²¹⁰

The 97 also knew how to write a show that would catch the attention of those watching closely enough, which became a favorite trick of drill writers over the years. Some shows involved a formation of moving squares. For just a moment, one appeared to be the number six, and the other the number nine, before getting absorbed into the next formation (pictured to the left in 1967²¹¹).²¹² This classic display of the 97's sense of humor



²⁰⁸ Jim Ruhl, '65, "Look Sharp," Marching 97 History Archives #149 (mid-1960s).

²⁰⁹ 1960s band member, survey response to author, February 2019.

²¹⁰ Hartzell, survey response to author.

²¹¹ Marching 97 History Archives (1967).

²¹² May.

was especially popular for the Houseparty Weekend field shows, to which the Lehigh men would bring dates.²¹³

Other times, there were other factors making shows memorable, beyond the intricacies and coincidences of the drill. The band was performing during halftime at Columbia University one fall, confident that they were making up for the football team's failings. Then, cheered on by the Columbia fans, Columbia's costumed mascot began running through the band as they marched through the drill. Finally, bass drummer Joseph Jacobs (who also served as the 1966 Student Conductor and 1967 Manager) had had enough. As the mascot ran by again, he extended his arm further than usual to strike his drum- right into the stomach of the person in the costume. Disheartened and apparently in pain, the mascot made its way to the sidelines and did not bother the band again.²¹⁴

Despite the friendly competition with the other bands they saw at football games, the Marching 97 was still willing to join forces with their brethren at other universities to put on a great performance. In April of 1965, they united with the Princeton University Band to put on a concert in Philadelphia's Town Hall. Each of the two bands performed some pieces individually under their respective conductors and student conductors. When they combined, Richard Franko Goldman made a guest appearance as conductor. In fact, Goldman had received an honorary degree from Lehigh the past spring, making his growing connection with Lehigh a tangible one.²¹⁵

Lehigh professor Ralph Van Arnum, writing for *The Brown and White*, lamented the low attendance at the concert, but was clearly enthusiastic about the performance. He had been a part of the faculty long enough to watch the band grow from simply an "adjunct" for athletics and the R.O.T.C. to its success as both a marching and concert band. Having known both Shields and Schempf before Elkus assumed the role of director, Van Arnum assured readers that there was much to be proud of when it came to Lehigh's band. His praise perhaps was best put when he wrote, "...in another hall only a few blocks farther south on Broad Street the world's finest symphony orchestra was offering competition- or perhaps it should be said that our bands were in competition with it."²¹⁶

As Elkus celebrated ten years with Lehigh, the Marching 97 decided to commission a piece from Richard Franko Goldman. The composer himself premiered the piece at the 1967 Pops Concert.²¹⁷ Submissions for potential names were accepted, and

²¹³ 1970s band member, survey response to author, February 2019.

²¹⁴ Jack Styer, "The Price of Foolishness" (2013).

²¹⁵ Ralph Van Arnum, "More Than Just A Football Band," *The Brown and White* (Bethlehem, PA), Apr. 13, 1965.

²¹⁶ Ibid.

²¹⁷ "Guest to Conduct Band At Annual Pops Concert," *The Brown and White* (Bethlehem, PA), May 12, 1967.

the piece was christened "Pride of the 97".²¹⁸ The piece has been performed on multiple occasions since, and was debuted in Europe by the 97 in London, England in 2017.

The band began 1968 with a series of concerts, the third of which featured Albertus Meyers as guest conductor for the Pops Concert. The conductor of the Allentown Band was certainly no stranger to Lehigh music, having guest conducted in the past.²¹⁹ Meyers was also an alumni of the Sousa Band, and this experience enabled him to lead the band in particularly well-received renditions of Sousa marches at the concert.²²⁰

During this same semester, Elkus reached out to an old family friend to see if he would be willing to compose a fanfare for the band to play at that year's rivalry game against Lafayette. This friend was none other than Sir Arthur Bliss, noted English composer. Bliss agreed to write a piece, on the condition that they not play it if they felt it would lose them the game. Thus, "Fanfare: Salute to Lehigh University" was born.²²¹

Coincidentally, Bliss and his wife were already in the United States when the piece was to be premiered at the Lehigh-Lafayette game, so Elkus invited the couple to see the performance. Elkus (far right) and Bliss (center) are pictured to the right at Hotel Bethlehem.²²² The band actually played two Bliss pieces that day, beginning the game with "Fanfare for Princess



Margaret's Wedding" (a year or two later, the band began playing it before every home football game, as is the current tradition).^{223 224}

Lehigh had been on a losing streak in the rivalry for a number of years, but their fortunes were about to change. After a well-executed halftime show to "Salute to Lehigh University", Lehigh was able to get ahead and win the game. One can only imagine that Bliss was relieved his music hadn't lost them the match!²²⁵ Afterwards, the Blisses were driven up to a fraternity cocktail party in a band member's car to celebrate the win, an experience the couple found very amusing.²²⁶

²¹⁸ David Thaler, "70, online comment, February 2019.

²¹⁹ "Varsity Band to Perform," *The Brown and White* (Bethlehem, PA), Apr. 26, 1968.

²²⁰ "Concert Called Pleasant," *The Brown and White* (Bethlehem, PA), May 14, 1968.

²²¹ Margaret Jones, "A gift from Lehigh. Part I," MusiCB3 (Cambridge University Library blog), Jun. 9, 2017, <https://musicb3.wordpress.com/2017/06/09/a-gift-from-lehigh-part-i/>.

²²² Marching 97 History Archives (1968).

²²³ Jones, "A gift from Lehigh. Part I".

²²⁴ 1970s band member, survey response to author, February 2019.

²²⁵ Margaret Jones, "A gift from Lehigh. Part II," MusiCB3 (Cambridge University Library blog), Jun. 16, 2017, <https://musicb3.wordpress.com/2017/06/16/a-gift-from-lehigh-part-ii/>.

²²⁶ 1960s band member, survey response to author, February 2019.

The next day featured a banquet at which Bliss was presented with the *Sergeant Pepper's Lonely Hearts Band* album, signed by the members of the 97. He was pleased to receive the gift, and acted as a featured speaker at the banquet.²²⁷ Also honored at the banquet was Mrs. Jean Powers,²²⁸ the beloved secretary of the Music Department. She was well known to every band member who passed through Lamberton Hall, keeping things running smoothly and often serving as a mother figure to the students.²²⁹

At the banquet, the band premiered a trumpet fanfare written in honor of Mrs. Powers' tenth year with the Music Department by Richard Krause, '71. It was called "The Powers That Be", and within a few years, the tradition of playing "Powers" in the stadium when Lehigh was ahead in the second half was established.^{230 231}

Thus, 1968 was a landmark year for several pieces- "Salute to Lehigh University" was another piece played by the 97 in London, England in 2017, and "Powers" has become one of the band's iconic songs. However, a third notable song was also introduced to the band in 1968. Composed that spring by Joseph Godfrey, '68 (who was not a band member), "Centennial Song" was written as a possible alternative to the alma mater. Blatantly similar to the alma maters of several other schools, including Cornell University, Lehigh's alma mater had become somewhat embarrassing in the last decade. "We got laughed off the field at Cornell about ten years ago," Elkus told *The Brown and White*. To the band, it was clear a new song was needed. When "Centennial Song" was composed, the band adopted it as part of the halftime routine instead of the alma mater, premiering the piece on Parents' Day 1968. It subsequently replaced the alma mater almost entirely, the latter only being played on special occasions for some time.²³²

At the beginning of 1969, Elkus decided to take a sabbatical for the spring semester in order to work on composing. Albertus Meyers, the conductor of the Allentown Band, assumed the role of director for that time.²³³ This meant that, more than ever, the student Executives were taking on the responsibility of guiding the band through the spring concert season. In particular, David Hughes, '69, was appointed an assistant conductor to Meyers after serving as the 1968 season Student Conductor; he took on a greater portion of the conducting duties than usual. However, both he and Meyers were very pleased with the band's performance despite the absence of their usual director.²³⁴

The band members found themselves a talented instructor and friend in their new director. Meyers, with his distinctive Pennsylvania Dutch accent, was known to often reminisce about his time in the Sousa band and the way "Sousa done it." Naturally, this

²²⁷ Jones, "A gift from Lehigh. Part II".

²²⁸ "Grand Souvenir Poop Sheet," *Marching 97 History Archives* (1968).

²²⁹ David Thaler, "Albertus Meyers and the Carnegie Hall Concert" (2010): 1.

²³⁰ Val Zanchuk, "The 97 Experience: 1968," *XCVII Alumni Association Newsletter*, Fall 1993: 5.

²³¹ 1970s band member, survey response to author, February 2019.

²³² "Alma mater fading out," *The Brown and White* (Bethlehem, PA), Nov. 10, 1970.

²³³ "3 Named to Music Staff," *The Brown and White* (Bethlehem, PA), Jan. 7, 1968.

²³⁴ Doug Welldon, "Pops Concert Set for Tomorrow," *The Brown and White* (Bethlehem, PA), May 9, 1969.

meant that the band played many Sousa pieces that semester, so they could learn just what Sousa had done.²³⁵

The concert season in 1969 was particularly memorable, even without Elkus' presence. A March performance in Hershey, Pennsylvania was well-received; it was then followed with another off campus concert in Carnegie Hall on April 10.²³⁶ This concert was given in conjunction with the Yale University band. Planning the event, however, caused some friction between the two bands.

David Thaler, '70 (who would later be elected Manager for the following season), recounted being called upon to drive to New York City with Meyers and Hughes to meet with the Yale Band and discuss the plans for the concert. In the Yale Club, the director of their band, Keith Wilson, put his foot down when it came to several of the ideas from the Lehigh contingent. Wilson was not a fan of the idea of having student conductors play a part in the concert, and he disliked the poster that Publicity Manager Michael Covitch, '71, had created.²³⁷

The Lehigh band would not have it. They stubbornly talked the Yale representatives down, and the concert went ahead as they wanted it to.²³⁸ Student conductors from both bands led selections, and Elkus reappeared from his sabbatical to participate as well. Meyers called it "the highlight of my career," and Elkus commented, "All the pieces were outstanding."²³⁹

The concert was considered a complete success. Thaler neatly summed up the experience years later with, "An old saying asks, 'How do you get to Carnegie Hall? Answer: 'Practice.' But you can also get there with the Lehigh Band."²⁴⁰

Continuing the high level of achievement set by the concert performances of the 1960s, the band opened the 1970 season at Broughal Middle School with the premiere of Elkus' newly-written arrangement of Hector Berlioz's *Grande Symphonie funèbre et triomphale*, for which they were joined by the Moravian College Choir.²⁴¹ Premiering the piece became a treasured memory for many of the people involved with the performance—including Elkus, who said that preparing the concert band to perform his arrangement was one of his favorite experiences during his time at Lehigh.

Meanwhile, a new tradition was getting its first start at the end of the 1960s. The '97 had plans to travel by bus to the Bucknell University game in 1969. Unfortunately, the trip was cancelled due to weather. The band members, gathered in Lamberton Hall and ready to leave, decided to make the trip themselves. Piling into cars, they traveled to Bucknell and even provided an impromptu halftime performance appropriately called

²³⁵ Thaler, "Albertus Meyers and the Carnegie Hall Concert," 3.

²³⁶ "Band To Give Concert At Hershey March 27," *The Brown and White* (Bethlehem, PA), Feb. 28, 1969.

²³⁷ Thaler, "Albertus Meyers and the Carnegie Hall Concert," 3-4.

²³⁸ *Ibid*, 4.

²³⁹ "Lehigh-Yale Bands Play 'Professionally'," *The Brown and White* (Bethlehem, PA), Apr. 17, 1969.

²⁴⁰ Thaler, "Albertus Meyers and the Carnegie Hall Concert," 5.

²⁴¹ "U Concert Band Set To Perform Tonight," *The Brown and White* (Bethlehem, PA), Feb. 27, 1970.



CRAIG EVANS AND STEVE DABNEY
BUCKNELL 1969

"The Instantaneous Drill".²⁴² While their shenanigans at Bucknell resulted in the need for some apology letters, this trip has since become recognized as the first ever "flame" by the 97 (pictured on left²⁴³).²⁴⁴ (A flame is considered any volunteer performance by the band, usually out of uniform.) Two years later, the band returned and paid tribute to Bucknell by forming "BUCK U" on the field.²⁴⁵

Back in Lambertton in 1970, the Marching 97 was about to make an interesting discovery. A group of upperclassmen were cleaning out the basement of the building in preparation for the imminent arrival of the new freshman class and another year of band camp. Inside a beaten up and moldy old case, they found "the largest saxophone [they] had ever seen." It was a bass saxophone, and band member Chuck Steele, '72, decided he had to march it that season. Despite the size of the instrument and the doubt from his fellow marchers, he proceeded to do just that.²⁴⁶

That year, the band made a trip to Cornell University, and they were shocked to see nothing other than another bass saxophone on the field in Cornell's band. Upon meeting up, the Cornell saxophonist told them that he'd been informed there were only six of these instruments on the East coast. He'd managed to track down five of the six, and immediately realized that Steele was holding the sixth mystery bass saxophone. Naturally, the men decided that there needed to be more of these saxophones, and attempted to rectify this by suggestively holding them together in the hopes that they might produce some offspring.²⁴⁷

However, not everything on the football field at that time was serendipitous, or even humorous. The debate surrounding "Centennial Song" was heating up as the band continued favoring it over Lehigh's alma mater. In the past, the band had gotten complaints for changing the alma mater in any way, so they'd largely abandoned it in favor of Elkus' arrangement of "Centennial Song". This was met with mixed responses from alumni- some were open to the idea of a new, unique alma mater, while some attacked the simple lyrics of "Centennial Song" for not representing Lehigh properly.²⁴⁸

The Marching 97 met this criticism with a contest: twenty-five dollars and his name included in subsequent printings to the man who could write new lyrics to

²⁴² 1970s band member, survey response to author, February 2019.

²⁴³ Marching 97 History Archives (1969).

²⁴⁴ Thaler, online comment, February 2019.

²⁴⁵ Marching 97 History Archives (1971).

²⁴⁶ Chuck Steele, '72, "Bass Sax - Copulating at Cornell" (2007).

²⁴⁷ Steele.

²⁴⁸ "Lehigh University Bands 1970-1971 Vol. II," Marching 97 History Archives (1971): 36.

"Centennial Song". They hoped that with new lyrics that truly embodied the Lehigh experience, students and alumni would be more receptive to adopting a new alma mater.²⁴⁹ As it turned out, the idea never quite took hold, and the lyrics to "Centennial Song" remained the original words by Godfrey, although the composer later rewrote them in 2017. Today, the alma mater and "Centennial Song" coexist, with the latter being played by the 97 at the conclusion of every football game. The band would later include "Centennial Song" in their concert in London in 2017.

The early 1970s featured some especially notable escapades by the band. They performed at a National Football League game between the Baltimore Colts and the Los Angeles Rams in early November of 1971. Performing at both pregame and halftime in Baltimore,²⁵⁰ the band (unsuccessfully) attempted to grab television coverage by spelling "ABC TV" on the field.²⁵¹ ²⁵² The director of the Colts offered high praise, calling their performance "the most impressive and difficult show I have ever witnessed. The 97 should not be called the Finest in the East, but the Finest East of the Pacific." They performed at another NFL game the following October, this time for the Philadelphia Jets versus the Baltimore Colts, again demonstrating their precision drill at both pregame and halftime.²⁵³



In November 1971, the Marching 97 took their act to, of all places, a subway. The band Executives had made the decision to travel to the University of Delaware game by train, requiring a stop in Philadelphia to catch their ride. The 120 travelers loaded into a Philadelphia subway to the train station with each man carrying his instrument. Suddenly, they burst into the "William Tell Overture" right there in the cars. Upon reaching the 30th Street Station, they maneuvered through the hallways, neatly avoiding a policeman who tried to stop them from playing by making their way outside. Stunning all the passers by and nearby taxi drivers, Drum Major Thomas Voystock, '72, led them through several more songs, including the "1812 Overture" and Lehigh fight songs. It made quite an impression on those nearby, and "the massive station walls seemed to reverberate with the blaring brass sounds- long after the band was gone."²⁵⁴

²⁴⁹ Jeff Balsai, "Band sponsors song contest," *The Brown and White* (Bethlehem, PA), Mar. 2, 1971.

²⁵⁰ *The Brown and White* (Bethlehem, PA), Nov. 5, 1971.

²⁵¹ 1970s band member, survey response to author, February 2019.

²⁵² Marching 97 History Archives (1971).

²⁵³ "Marching 97 to Perform At Jets vs Colts Game," *The Brown and White* (Bethlehem, PA), Oct. 20, 1972.

²⁵⁴ Henry R. Darling, "120 Bandsmen 'Jam' in Subway," *The Sunday Bulletin* (Philadelphia, PA), Nov. 1971.

The excitement wasn't just limited to the marching band, of course. In the spring of 1972, Albertus Meyers returned to the Concert Band as a guest conductor for the annual Pops Concert.²⁵⁵ However, the most interesting story of the Concert Band comes from the 1974 Pops Concert, at which Meyers also guest conducted. The concert featured a guest marimba soloist, La Saucisse. While playing a duet with a Lehigh percussionist, the guest musician decided, for reasons unknown, to attack the student. The ensuing brawl had to be broken up by another Lehigh bandsman, and La Saucisse was removed from the concert. *The Brown and White* later implied that the disruption was a "highlight" of the event.²⁵⁶

By this time, the Concert Band was beginning to be notably separate from the Marching 97, despite much overlap in membership. For years, all of the bands had generally received a single spread in *The Epitome*; although the 1957 and 1963 editions recognized that there were actually multiple bands, sometimes even given separate labeling.²⁵⁷ ²⁵⁸ The 1970 *Epitome* did feature a page solely labeled as "The '97".²⁵⁹ It was not until 1976 that the marching band and concert ensemble received separate billing in the yearbook.²⁶⁰ The following year, only the concert band received a page, albeit with one image clearly taken on a football field.²⁶¹ Conversely, in 1978, only the marching band had an *Epitome* spread,²⁶² which continued for a number of years.

In any case, it is likely that what will always be most remembered about the Marching 97 of this time was the controversy over becoming a coeducational institution. The members of the time liked to boast that they'd actually become coeducational in 1969- before Lehigh itself- with the addition of a cheerleading squad from nearby women's institution Cedar Crest College. This was ostensibly done to boost school spirit at games, but later stories told by the men of the band who auditioned potential cheerleaders make it obvious that making the cut was heavily based on how attractive the women were to them, rather than prioritizing their actual ability.²⁶³ While the women very well could have boosted morale at games, it was also very convenient for the Lehigh men in that they found a new way to search out romance with potential dates.

It is thus no real surprise that the men of the Marching 97 dug in their heels when it came to actually admitting women into the band. Lehigh University became coeducational in 1971, and before long, the band found itself at the center of a storm of controversy. In 1971, the 97 approached the issue by only admitting women into the

²⁵⁵ "Spring Band Concert," *The Brown and White* (Bethlehem, PA), Apr. 21, 1972.

²⁵⁶ Elmira Bojansky, "Bandsmen Assaulted In Concert," *The Brown and White* (Bethlehem, PA), Apr. 30, 1974.

²⁵⁷ *The Epitome* 81 (1957): 176-177.

²⁵⁸ *The Epitome* 87 (1963): 330-331.

²⁵⁹ *The Epitome* 94 (1970): 316-317.

²⁶⁰ *The Epitome* 100 (1976): 40-41.

²⁶¹ *The Epitome* 101 (1977): 174-175.

²⁶² *The Epitome* 102 (1978): 110-111.

²⁶³ N. Smart, "Yielding Never, Fighting 'Til They Fall: Examining the Masculinity within the Lehigh University Marching 97" (2011): 12-13.

"Grande Bande", so they were not part of the ninety-seven marchers on the field.²⁶⁴ (The marching and concert bands were now holding separate auditions, so the issue rested solely with the Marching 97).²⁶⁵

The women were not happy about this, and voiced their complaints. The bandsmen responded to the complaints with a "phantom concert", marching down to the new women's dorm complex and spreading out to play songs. They punctuated these with frequent shouts of, "We're all male!"²⁶⁶

The core of the Marching 97's reasoning for not admitting women into the ranks of marchers was that they didn't want the quality of their performances to suffer. They believed that allowing women to march would necessitate changing the nature of their precision military drills as women were supposedly not capable of marching in that style. They also believed that admitting women would result in the men quitting *en masse*, also contributing to the decline of the band.²⁶⁷ Elkus also apparently believed the band would decline with women; in 1967, *The Brown and White* ran a story in which he commented on the quality that arose from having a group of men, saying, "An all-male contingent naturally has more snap, precision, and power."²⁶⁸ (Elkus would later publicly recant this opinion several decades after women were admitted into the band.)

The 1972 *Epitome* described the reaction to the band's actions:

"The official statement was followed by the outrage on the part of many coeds, although the issue affected fewer than could be counted on one hand. The gripe? A desire to be treated as equals, to be awarded the same rights and privileges as any male student. To many, the Marching Band issue became a symbol of more than male chauvinism. It meant being denied an active role in campus life. It meant being a girl at a boys' school. It meant discrimination. It meant war."²⁶⁹

The women, knowing the reasoning for their exclusion was flimsy at best, asked that they at least be allowed to audition in the first place, instead of being written off without a chance. The Coed Subcommittee of the Forum supported this idea, formally urging the marching band to audition women.²⁷⁰

The band failed to respond to this recommendation, and in March of 1972, the Forum reached out once again asking for the band to explain at the next meeting how they intended to implement the November resolution. The letter requested a response by March 28.²⁷¹

²⁶⁴ "U Band to perform," *The Brown and White* (Bethlehem, PA), Sept. 17, 1971.

²⁶⁵ "Coed Subcommittee urges band to audition women," *The Brown and White* (Bethlehem, PA), Oct. 6, 1971.

²⁶⁶ "Masculinity of U Band is proclaimed," *The Brown and White* (Bethlehem, PA), Sept. 24, 1971.

²⁶⁷ "Coed Subcommittee urges band to audition women," *The Brown and White*.

²⁶⁸ "Band to Honor Oldest Alumnus," *The Brown and White* (Bethlehem, PA), Nov. 17, 1967.

²⁶⁹ *The Epitome* 96 (1972): 170.

²⁷⁰ "Coed Subcommittee urges band to audition women," *The Brown and White*.

²⁷¹ C.W. Clump (chairman of Lehigh University Forum), letter to Walter Zanchuk (Marching 97 Manager), Mar. 10, 1972.

At the next Executive Committee meeting, the Executives debated three possible responses: no response at all, a response before March 28, or a response after March 28. Potential answers included a rejection of the resolution, an ambiguous response essentially stalling the process, or an appeal of the resolution. They passed a motion to stall until after March 28 with an appeal. Elkus, present at this meeting, suggested they find an attorney to write the appeal.²⁷² The next week, the Executives passed a motion to make an appeal on March 28, and began planning for ways to deal with the issue when it was eventually raised in the Forum again.²⁷³

The band finally submitted an appeal to President Lewis in May, six months after the original resolution. Lewis gave them until December 1 to make their case.²⁷⁴ By this point, the initial outrage over discrimination had somewhat subsided, despite the dramatic description of the anger written in *The Epitome*. Statements from the men of the band were also taken for the 1972 yearbook, describing the unique spirit of the 97. "The band has always been gross; it's part of their tradition," Bob Watkins, '72, told *The Epitome*. "Grossity is a result of the psyche and spirit of the band. ... Besides, it's fun cause there's no girls." Many of the other statements fell into this vein, describing how spirited and gross the band was. This culture combined with the unity over the issue surrounding women made the men feel like they truly belonged to the group. The men proposed that they were united in a goal to be excellent.²⁷⁵ Left unspoken in *The Epitome* was the fact that they clearly believed that women would prevent them from accomplishing this goal.

The band was able to put off further discussion until the fall, when they prepared for a September 6 meeting with the Forum, at which Manager Richard Huddy, '73, was to represent the band.²⁷⁶ The Executives decided to survey the band for their opinions on the "coed issue" before the meeting.²⁷⁷ Afterwards, the Executives met once more, and laid out two options: comply with the Forum, or fight the Forum. They decided that they could not discriminate based on sex alone, but were clearly conflicted. Motions to audition women and not audition women both failed to pass. Finally, they voted to allow qualified women into the Marching 97 (upon which they decided to notify the women who had expressed interest), and then followed this up with a unanimous vote in favor of making sure that the band remained "the best".²⁷⁸

However, this was not the end of the matter. The Forum once again told the band that they had to consider women equally. In an interview, Huddy stated that the band should be allowed to make the change on their own terms. Falling back on the excuse of the precision drill used by the band, he said that women would have eventually been

²⁷² Marching 97 Executive Committee meeting minutes, March 20, 1972.

²⁷³ Marching 97 Executive Committee meeting minutes, March 27, 1972.

²⁷⁴ Smart, "Yielding Never, Fighting 'Til They Fall...", 16.

²⁷⁵ *The Epitome* 96: 130.

²⁷⁶ Marching 97 Executive Committee meeting minutes, September 3, 1972.

²⁷⁷ Marching 97 Executive Committee meeting minutes, August 25, 1972.

²⁷⁸ Marching 97 Executive Committee meeting minutes, September 6, 1972.

admitted when the band changed its marching style, but they would make the best of the situation for the time being.²⁷⁹

Finally, the Executive Committee accepted the resolution, and the men of the band began to realize that there was a very real possibility of women joining their ranks next season.²⁸⁰ But before they could face that, they had to face another change: after fifteen football seasons at the helm of the Marching 97, Jonathan Elkus had made the decision to step down at the conclusion of the 1972-1973 academic year. His last performance on the podium was to be the 1973 Pops Concert, with Albertus Meyers as guest conductor.²⁸¹ Bliss' "Salute to Lehigh University" was performed, along with several Sousa pieces, as well as works by both the elder and younger Goldman composers. The concert included a surprise when the band's traditional prank (called a "dorb" by band members) turned out to be Richard Franko Goldman himself as an unannounced guest. He led the band in his "Pride of the 97", written during Elkus' tenth year at Lehigh. The concert was a hit, and a fitting farewell to the man who had done so much for music at Lehigh.²⁸²

Reality set in once more when the 1973 marching season began. Auditions were held, open to both men and women, and when they concluded, the Marching 97 remained entirely male, with women relegated to the Grande Bande (who only played in the stands). Anonymously, band members said that many of the women who had auditioned were in fact completely qualified. One freshman witnessed Freshman Manager Joseph Janiszewski, '75, telling the women that the Executive Committee had decided they couldn't allow them to march. He encouraged them to avoid the subject, or to tell people that they didn't want to end the all-male status of the band if asked about it.²⁸³

The women complied, stating in interviews that they didn't want to push the band, and they thought their acceptance into the Grande Bande was a sufficient step forward.²⁸⁴ Disturbingly, the story did not remain wholly consistent. When allowed to remain anonymous, a woman who auditioned told *The Brown and White* that the men had made it very clear she was not welcome in the Marching 97, as it would ruin their ability to be gross and break the tradition. She declined membership and didn't push the issue, as she'd been told she could still travel with the band and perhaps march next year. Janiszewski claimed that the women made their own choice not to join, knowing they would be looked down upon and could march in a few years when it wouldn't cause as much of a

²⁷⁹ Priscilla Chatman, "How Will Girls Affect Band?," *The Brown and White* (Bethlehem, PA), Sept. 22, 1972.

²⁸⁰ Herbert Thaler, '75, Toots and Suits Executive candidacy letter, December 1972.

²⁸¹ "Band's Pops Concert Is Farewell for Elkus," *The Brown and White* (Bethlehem, PA), Apr. 27, 1973.

²⁸² Arthur Murray, "Successful Pops Concert Is Band's Farewell to Elkus," *The Brown and White* (Bethlehem, PA), May 1, 1973.

²⁸³ "Eyewitness Says Band Rejected Coed Members," *The Brown and White* (Bethlehem, PA), Sept. 14, 1973.

²⁸⁴ "Coed Musicians Claim It Wasn't Worth Fight," *The Brown and White* (Bethlehem, PA), Sept. 11, 1973.

fuss. The lack of women in the band already made the freshman prospects reluctant to fight the tradition.²⁸⁵

Upon hearing the allegations that the Marching 97 was rejecting qualified women, Dean of Student Life William Quay wrote a letter to *The Brown and White* suggesting the band be investigated by the Human Rights Committee. This was supported by Associate Dean of Student Life Ruth Hurley²⁸⁶ (who was so disliked the band had a dartboard with her picture on it in Lamberton,²⁸⁷ unsettlingly implying they wished violence upon her for daring to ask them to admit women).

In late September, Quay followed his letter to the editor with a direct request to Nathan Harris, the chairman of the Human Rights Committee, to investigate the Marching 97.²⁸⁸ The subsequent investigation was intended to remain tightly locked down, with little information about the proceedings released.²⁸⁹ If the band were found guilty, there was the possibility of serious consequences, such as loss of funding from the university.²⁹⁰

Facing this threat, the Marching 97 took matters into their own hands. They reached out to women in the other music ensembles and asked them to join the marching band. Seven women agreed, and were brought into the band with a week to learn the drill



(B&W Photo by VLAHAKES)
THERE AIN'T NOTHING LIKE A DAME—For the first time in the history of the Lehigh University band, coeds were a part of the "Marching 97." Seven coeds are expected to continue to march with the "97" when they play at Cornell on Saturday.

for the next halftime performance at the home game against Delaware.²⁹¹

On September 29, 1973, the Marching 97 presented a *South Pacific* themed field show at halftime. The performance ended with the tune "There is Nothing Like a Dame" as the band formed "DAMES" on the field. When the music stopped, the seven women removed their band caps,

letting their long hair loose (pictured above).²⁹² Realizing there were women on the field,

²⁸⁵ Effie Combias, "New Band Position Softer, But Still No Coeds March," *The Brown and White* (Bethlehem, PA), Sept. 7, 1973.

²⁸⁶ "Dean Hurley Champions Quay Letter," *The Brown and White* (Bethlehem, PA), Sept. 11, 1973.

²⁸⁷ Robert F. Werkman, '76, survey response to author, February 2019.

²⁸⁸ "Discrimination Inquiry Requested in Quay Letter," *The Brown and White* (Bethlehem, PA), Sept. 28, 1973.

²⁸⁹ Debby Cawthon, "Human Relations Panel Keeps '97' Probe Secret," *The Brown and White* (Bethlehem, PA), Sept. 28, 1973.

²⁹⁰ Jeff Bloom, "Discrimination- That's the Story," *The Brown and White* (Bethlehem, PA), Sept. 14, 1973.

²⁹¹ Smart, "Yielding Never, Fighting 'Til They Fall...," 22.

the stunned crowd eagerly voiced their approval.²⁹³ The seven women were Elizabeth Parsons Fenik, '77, Jane L. Honeyman, '77, Cynthia K. Nagasaki, '76, Janet Louis Torongo, '77, Lorali E. Totten, '77, Barbara J. Treichler, '77, and Deborah A. York, '77.²⁹⁴

No more than two weeks before, the Executive Committee had decided to get a head start on the inevitable, reversing their decision and admitting women on their own terms.²⁹⁵ Manager Andrew Shmerler, '74, claimed that the women had been attending practices all semester (notably untrue), and that they'd made the decision because they genuinely wanted women in the band. He retracted his earlier vehement statements that "girls" in the band would mean they'd have to "pack it all up." This had been published in *The Brown and White* at the time the Executive Committee was presumably forming their plan to admit women.²⁹⁶

With this dramatic reveal done on the 97's own terms, the matter was finally closed. The Marching 97 was praised for coming around, and soon the struggle was forgotten. Thus, the 97 began a new era in 1973- the band became coeducational, auditions for the concert group were now separate from the marching band, and their new band director took up the baton.

The Marching 97 before this time was undeniably fraternal. Since 1958, Lamberton Hall acted as, essentially, their "clubhouse". Band members would while away their free time there, socializing and creating their musical performances.

"[Lamberton] smelled of linoleum, brass polish, sweat, and testosterone," David Thaler explained. While it was something of a gentleman's club before Lehigh became coeducational, Mrs. Jean Powers, the Music Department secretary, was an iconic figure in Lamberton (pictured to right in 1968²⁹⁷).²⁹⁸ The band paid tribute to her in 1968 with the composition of "Powers", the trumpet fanfare that premiered at the banquet that year.



²⁹² Smart, "Yielding Never, Fighting 'Til They Fall...", 21.

²⁹³ "Hats Off," *The Brown and White* (Bethlehem, PA), Oct. 2, 1973.

²⁹⁴ Judd, 25.

²⁹⁵ Smart, "Yielding Never, Fighting 'Til They Fall...", 21.

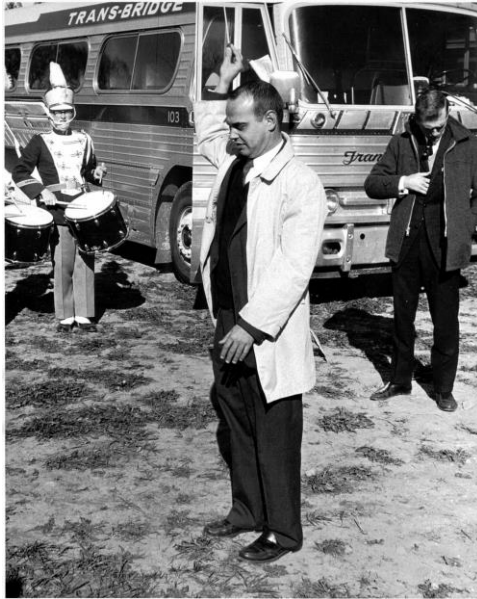
²⁹⁶ Eileen Canzian, "Girls Would Degrade Band, Says Manager Shmerler," *The Brown and White* (Bethlehem, PA), Sept. 14, 1973.

²⁹⁷ Marching 97 History Archives (1968).

²⁹⁸ Thaler, "Albertus Meyers and the Carnegie Hall Concert," 1.

Many alumni fondly remember her as a mother figure, often amused by the band's hijinks. She got the important things done but provided encouragement and advice to all.^{299 300}

Elkus himself, pictured below in 1964,³⁰¹ was in the middle of it all. "He was completely hands on and part of the fun," one band member recalled. While he strictly enforced a ban on liquor before halftime, Elkus was a frequent attendee of band social gatherings.³⁰² Multiple former Executives described meetings at local restaurants or Elkus' residence, where alcohol flowed freely when business was done (and sometimes



sooner).^{303 304} As the hour grew late and the last few students remained wherever they were drinking together, Elkus would comment, "Well, now we're down to the Hard Core."³⁰⁵

Elkus attended all of the Executive meetings, usually letting the men figure things out for themselves. When he offered input, they listened. "His advice was often like the parables of Jesus," Robert F. Werkman, '76, said.³⁰⁶ Certainly high praise for a man who was not much older than the students when he took on the job. He is remembered with countless positive descriptors: fun, witty, personable, frank, brilliant, and more.

Under Elkus, many things changed, from the style of drill to the leadership structure. Both evolved into something resembling their modern equivalent. The original 1906 band had a Manager, Student Director, Librarian, Treasurer, and Secretary. The Manager, often called Business Manager in the early years, has always handled the administrative needs of the band, and under Elkus, became the leader of the entire band (as well as the person who had to handle complaints about the band's behavior!).

The Student Director was considered to be the President of the band for some time³⁰⁷ (although there is one person ever who has been named the President, in the time surrounding World War I when the band was dissolving and reforming). They essentially acted as the director of the band, handling all musical matters- this was especially

²⁹⁹ Thaler, "Albertus Meyers and the Carnegie Hall Concert," 1.

³⁰⁰ 1970s band member, survey response to author, February 2019.

³⁰¹ Marching 97 History Archives (1964).

³⁰² 1960s band member, survey response to author, February 2019.

³⁰³ Ibid.

³⁰⁴ George VanDoren, '69, survey response to author, March 2019.

³⁰⁵ 1960s band member, survey response to author, February 2019.

³⁰⁶ Werkman, survey response to author.

³⁰⁷ Chisholm, survey response to author.

important in the days before Shields joined the band in the 1920s. Over time, the Student Director evolved into Student Conductor, who leads the band in the stands and helps teach music, and the position's exact role in the band thus shifted over the years.

Drum Major is another position that has been a part of the band likely since the earliest years.³⁰⁸ Originally serving as more of a field major while the Student Director took charge of the music, the Drum Major over time became responsible for teaching drill and ensuring that shows went smoothly. There was something of a trade in stature, so to speak, between the Drum Major and Student Conductor, although both positions remain essential to the 97.

While Treasurer and Secretary ceased to exist fairly early on, Librarian has remained an Executive position for the entire history of the band. For some time, it was even a paid position.³⁰⁹ Senior Representative (held by, naturally, a member of the senior class) is also a position that has existed for much of the band's history, dating back to Schempf's time as director.

There were also frequently assistant positions for all of the major Executive positions. In the latter years of Elkus' tenure, this became simply three assistant managers,³¹⁰ each responsible for different duties. By the 1970s, the positions had formal names: Publicity Manager, Freshman Manager, and "Toots and Suits" (Equipment and Uniform Manager).

The Publicity Manager became the new equivalent of the long-retired Secretary position, seemingly existing on and off throughout Elkus' tenure until becoming a permanent part of the Executive Board in the late 1960s. In the early 1970s, Staff Assistant was also created to act as the band's Treasurer.

Most Executives were elected by the band in this time, with the exception of Manager, who was selected by Elkus and the Executive Committee, and Librarian, who was appointed.³¹¹ Thus, the modern system for the Executive Board was functional by the early 1970s. Nine positions were available to band members, but more were still to come in future years.

Another aspect of the band experience that evolved under Elkus was band camp. The earliest band camps were remarkably similar to the modern day camp in some ways; freshmen were responsible for setting up yard line markers, for example. In addition, there were marching rehearsals during the day with music rehearsals at night.³¹² One difference is that alumni did not attend early band camps, presumably because it had not been a part of their own Marching 97 experience.³¹³ Evening singing sessions- with freely available alcohol- soon became an important part of band camp, mostly dirty pieces from

³⁰⁸ "Lehigh Band Now Twenty Years Old," *The Brown and White*.

³⁰⁹ Chisholm, survey response to author.

³¹⁰ 1960s band member, survey response to author, February 2019.

³¹¹ Band poop explaining election process, *Marching 97 History Archives* (1972).

³¹² Hartzell, survey response to author.

³¹³ Fornwald, survey response to author.

"The Shame" with Elkus on piano.³¹⁴ For some number of years, the Glee Club (nicknamed the Glue by the band) shared the camp with them, and an annual football game between the two groups would be played.³¹⁵

Thus, while band camp involved hard work when it came to learning marching and music, the students found ways to keep things entertaining as well, usually at the expense of the freshman class. This got especially creative in 1972, when a senior trombone player was planted within the freshmen. The upperclassmen treated the impostor so badly that the freshmen began plotting ways to protect him. Finally, on the last night of band camp, the upperclassmen "kidnapped" the trombone player from the freshman cabin. The legitimate freshmen had no idea what was going on, thinking he might have been thrown into the lake. Shortly after, the Executives returned to the cabin and began nervously gathering the fake freshman's belongings, murmuring amongst themselves about notifying his parents of something that had happened.

The new members of the 97 were completely fooled, believing that the upperclassmen had actually killed their friend. The next morning, even Elkus got in on the prank, standing up at breakfast to explain somberly that something terrible had happened the night before, and this trombone player wouldn't be able to be a member of the Marching 97. Finally, to uproarious cheers, the unharmed impostor strolled into the room, and the freshmen finally realized they'd been had.³¹⁶

Over the years, more and more rituals became incorporated into band camp. One such event was the Quest of the Naked Lunch (later shortened to simply the Quest), in which the freshmen had to cross some body of water for their stolen dinks (this involved rowing across the lake, pictured in 1962 to the right,³¹⁷ in some years, or swimming across a river in others).



Another tradition was the morning wake up, courtesy of Executives firing a cannon and trooping through the cabins with percussion instruments.³¹⁸ Radio WANG was also a favorite ritual, in which upperclassmen would broadcast suggestive comments or sounds around the camp. The annual bonfire was also added over the years. After women joined the band, the band camp softball game was begun.³¹⁹

³¹⁴ 1970s band member, survey response to author, February 2019.

³¹⁵ 1960s band member, survey response to author, February 2019.

³¹⁶ Werkman, survey response to author.

³¹⁷ Marching 97 History Archives (1962).

³¹⁸ 1970s band member, survey response to author, February 2019.

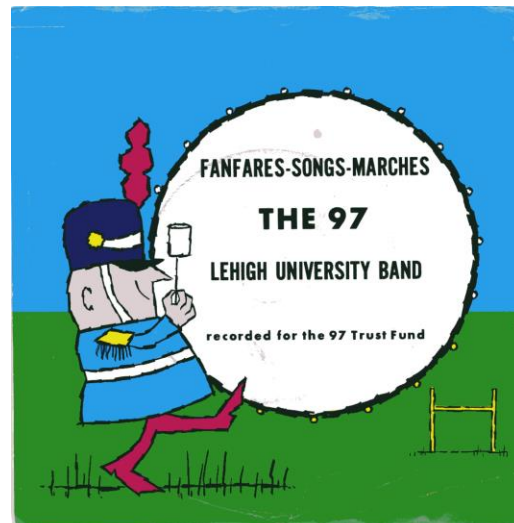
³¹⁹ Chuck Berta, '79, survey response to author, February 2019.

Band camp became an introduction to the Marching 97 for new students, as it was held before orientation. Through rehearsals and social activities, the members of the band got to know each other, even before the freshmen officially began their time on campus. Chuck Berta, '79, recalled that he'd laid in bed at lights out on the first night looking forward to telling his high school band director that the Marching 97 wasn't at all like the stereotypes- *his* college marching band didn't party their way through life. "A couple minutes later," Berta wrote, "the cabin door basically exploded in and a wild [crowd] of maniacs poured in and my 97 experience began."³²⁰

Band camp was also linked to the formation of a group of band members (originally just men) in the 1970s known as the Committee for the Retention of Absolute Psyche (C.R.A.P.). It has been theorized on multiple occasions that C.R.A.P. first arose as a direct response to women joining the band: if they were going to be there, then the men were going to be as gross as possible to drive them out.³²¹ For many years, the band camp bonfire served as an introduction to C.R.A.P. for new members,³²² and the singing of "The Shame" was closely intertwined with C.R.A.P.. Meetings at Lehigh usually consisted of lots of drinking and singing, and multiple alumni who fondly recalled their days in C.R.A.P. were notably reluctant to share any details of the experience.

The men of the Marching 97 did not necessarily confine their vulgar behavior to C.R.A.P. meetings, however, and the women of the band responded by proving they could be just as gross. It is clear this was done at least in part to fit into the masculine culture of the band, but the concern that they would have to tone things down for women was soon forgotten. This shaped the culture and behavior of the band, which became more raunchy and vulgar than ever in the coming decades. Women ended up joining C.R.A.P. as well (the group's exclusivity would vary over the years). Two decades later, the women of the 97 even formed their own counterpart group nicknamed P.M.S., which functioned similarly.³²³

One of the last things the 97 did with Elkus as director was to record an album called *Fanfares - Songs - Marches*. Two alumni, Hank Schmitt, '63, and Joseph Jacobs, '66, set up the 97 Trust Fund in order to help supplement the often insufficient budget from the university. To inspire donations, the band



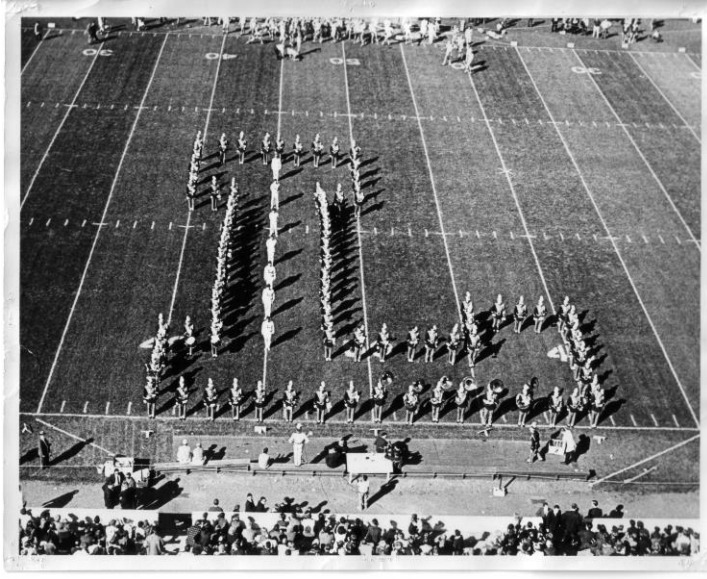
³²⁰ Berta, survey response to author.

³²¹ N. Smart, "'That's the Spirit of Lehigh,' Gender and Masculine Group Dynamics in the Marching 97 Then and Now" (2012): 9.

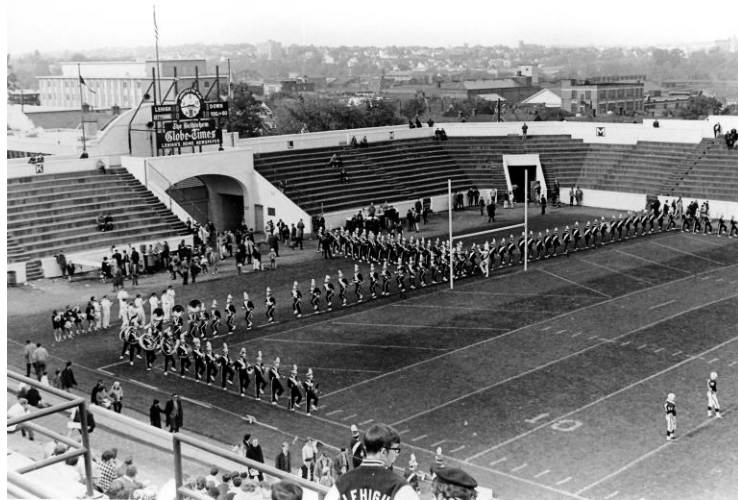
³²² Judd, 17.

³²³ Troy Daniels, '90, survey response to author, February 2019.

recorded the pregame show, along with some of the classic Lehigh songs.³²⁴ This would end up being the last formal recording by the band until 2018.



The band forming a "block L" in 1968.³²⁵



The band marching into Taylor Stadium in 1970.³²⁶

³²⁴ Band poop explaining the upcoming recording session, Marching 97 History Archives (1972).

³²⁵ Marching 97 History Archives (1968).

³²⁶ Marching 97 History Archives (1970).

The Marching 97: Part II

The usual events every year remained similar when James Brown took over as the band director in 1973, with some interesting highlights. The first women joined the Executive Committee soon after the band became coeducational. In 1975, Deborah York, '77, was elected Publicity Manager. In 1977, Brenda Gruver, '78, became the first woman to serve as Staff Assistant, and Alice Levin, '78, served as Librarian. The 97 traveled to Washington D.C. in 1976 for the first National Kite Day on the Mall. Archival pictures make it clear the band was in fine form, posing by signs they found humorous and performing in a concert. In 1977, Albertus Meyers returned once again for the Pops concert.³²⁷

Then in 1980, the band branched out from the usual routine, providing music when Presidential candidate John Anderson came to speak in Stabler Arena.³²⁸ That same year, Debbie Depew, '81, was the first woman serving as Toots and Suits, with Lois MacGil, '81, as the first woman to be Senior Representative. The following year, most of the rest of the Executive positions were filled by women for the first time- Nadine Caputo, '82, was elected as the first woman to be Manager, while Lynn Beamon, '83, served as Freshman Manager.

The 1977 football team was very successful, making it all the way to the Pioneer Bowl in Wichita Falls, Texas. The opponent was Jacksonville State University, and naturally, the Marching 97 went along to support the team. As soon as they got off their chartered plane, the band members were bused to the parade held for the game. They had to change into their uniforms and get into formation as soon as they arrived, but they were just in time to be the last unit in the parade.³²⁹ The football team, arriving from practice, cheered on the band and "demanded the fight songs" in a show of school spirit.³³⁰ Jacksonville State's star player got hurt early in the game, clearing the way for Lehigh to score a dominating win. Opposing fans left the game in droves, so much so that the 97 ended up being frequently featured in the broadcast of the game.³³¹ This marked the 97's first national television appearance.

In the months following their success at the game, it was discovered that the Marching 97 was short on some of the funds they'd needed to travel to Texas. An anonymous alumni had promised a blank check to get the band to the game, but it proved impossible to track down afterwards. Nobody at the local bank remembered seeing this

³²⁷ "Band Concert," *The Brown and White* (Bethlehem, PA), Apr. 13, 1977.

³²⁸ Steve Samuelson, "John Anderson attracts 3,500 to Stabler Arena," *The Brown and White* (Bethlehem, PA), Sept. 26, 1980.

³²⁹ 1970s band member, survey response to author, February 2019.

³³⁰ "Rebs went bananas," *The Brown and White* (Bethlehem, PA), Dec. 13, 1977.

³³¹ 1970s band member, survey response to author, February 2019.

check, and it was later admitted to be a mean-spirited hoax by a Lehigh student. The band vowed to raise half of the missing funds themselves.³³²

The 1977 season also marked James Brown's last as director of the Marching 97. Alumni remember his short time at Lehigh with somewhat mixed feelings. Robert F. Werkman, '76, remembered that Brown "was so different from Elkus that it took a few years until he warmed to us and we to him..." The students who had Brown perceived that he was more interested in the concert ensembles rather than the marching band. He was regarded as somewhat uninvolved, leaving the students to run every aspect of the 97. Brown reportedly did not receive tenure, and left Lehigh at this point.³³³ He was replaced by C.J. Hamman.

During the 1970s, the perception of the band on campus seemed to be becoming negative. The period of time after Elkus' departure signaled a shift in the band's culture at the end of the 1970s through the 1980s, likely due to the apparent lack of guidance from Brown and the resulting alienation from the Music Department, as well as the somewhat forced coeducation of the band. The band received more attention for their behavior at football games, usually disparaging. When preparing for the 1977 Lehigh-Lafayette game, members of the joint Student Leaders Committee of the two schools worried that the Marching 97 would incite bad behavior at the game by heckling the opposing team, and that they could not be controlled. 1977 band Manager John Ney, '78, explained that the band simply wanted to maintain their traditions and he did not believe they would start anything negative.³³⁴

In 1978, students accused the Marching 97 of attacking the Bucknell mascot and stealing his mask in a display of "unprovoked violent actions".³³⁵ Band member Stephen Civitello, '81, responded to explain that the Bucknell mascot had been inebriated and argumentative. Apparently, some overly-enthused 97 freshmen had taken it upon themselves to handle the matter (however, Civitello did not clarify if they had actually attacked the mascot or not). He urged his fellow students to see the incident from the 97's point of view, and reminded readers of good deeds the 97 had been associated with recently.³³⁶ It seems that while the band had been provoked, they'd still been responsible for some amount of violence no matter the point of view. This sort of story did not often catch the attention of the general student body; before this, the only mention of a fist fight involving the band was a vague reference in a 1972 article which complimented the

³³² Annette Taylor, "Hoax found in sponsoring of band to Pioneer Bowl," *The Brown and White* (Bethlehem, PA), Apr. 25, 1978.

³³³ 1970s band member, survey response to author, February 2019.

³³⁴ Cheryl Winters & Joe Burke, "Joint committee goal: a calmer weekend," *The Brown and White* (Bethlehem, PA), Nov. 18, 1977.

³³⁵ Mark Neporent, Doug Shavel, & Larry Weitzner, "Students protest 'needless' violence," *The Brown and White* (Bethlehem, PA), Nov. 7, 1978.

³³⁶ Stephen Civitello, "Bandies refute 'one-sided' accusations," *The Brown and White* (Bethlehem, PA), Nov. 30, 1978.

demonstration of Lehigh spirit.³³⁷ This time, the reaction from those outside the band was decidedly negative.

In 1983, the 97 received complaints from fans and faculty about their conduct at the Navy game, to the point where Lehigh connections felt that they had to apologize to their friends and family for the band's poor representation of the university.³³⁸ It was felt that their cheers were "rude and raunchy". One professor even worried that the women of the band were feeling alienated due to the nature of the cheering. Dean of Students William Quay forbade cheering at the next game and met with the Executives to discuss the matter. An agreement was reached that the band would monitor their own cheers, and Quay said that he hadn't had any problems with their behavior since.³³⁹

1983 Manager Eric Hansen, '84 (with ninety-six additional signatures on his letter), then jumped to the Marching 97's defense in *The Brown and White*. He stated that their cheers were clean (with the occasional double entendre) and that the women participated just as much as the men. The band received many accolades for their tireless support of the football team, and worked harder than any other group to provide that support, often in a much more mature fashion than other teams' fans. The letter implied that the 97 had been receiving complaints for some time at this point.³⁴⁰

Finally, in the early 1980s, the Marching 97 separated from the Music Department, becoming recognized as a club. The relationship with the department had been declining for some time since the late 1970s; one alumni of the era posited that this was partially because Robert Cutler, director of the Glee Club, was also the head of the Music Department and favored his own group.³⁴¹ While the band had had a fluctuating relationship with the department throughout the 1970s due to their occasional untoward behavior,³⁴² this relationship finally became so negative after Elkus' departure that it was decided it was best to end it altogether. At this point, the marching band became something of an independent group, their actions overseen by Dean John Smeaton, who reportedly received a very large file of complaints documenting the band's behavior at football games.³⁴³

It can be surmised that the split from the Music Department set the distinction between the Marching 97 and the concert ensembles in stone. By the mid-1980s, the Wind Ensemble, an audition-only group existed, as did a Concert or Varsity Band that

³³⁷ David Lewis Brown, "Unrewarding Year: Must It Continue?," *The Brown and White* (Bethlehem, PA), Oct. 31, 1972.

³³⁸ Blake Morris, Jim Eason, Chris Poli, & Bob Schreiber, "The offensive 97," *The Brown and White* (Bethlehem, PA), Oct. 11, 1983.

³³⁹ Karen Schoonover, "Band cheers to be reviewed by executive band committee," *The Brown and White* (Bethlehem, PA), Oct. 11, 1983.

³⁴⁰ Eric Hansen, "The provoked 97," *The Brown and White* (Bethlehem, PA), Oct. 21, 1983.

³⁴¹ 1970s band member, survey response to author, February 2019.

³⁴² 1970s band member, survey response to author, February 2019.

³⁴³ Judd, 27.

did not hold auditions.³⁴⁴ This band met in the spring as a way for 97 members to stay in practice, making it the precursor to what is today known as Symphonic Band.³⁴⁵

Around this time, the 97 continued to enjoy pushing the boundaries of what they could get away with on the field as well, which contributed to their separation from the Music Department. At one game, they had been asked to pay tribute to retiring Lehigh Director of Athletics William B. Leckonby. They obliged, spelling "GOOD LUCK LECK" on the field, one word at a time. However, when transitioning from the second to third words, the formation briefly resembled a curse word. This earned the band a call from Smeaton, but they claimed no knowledge of the event.^{346 347} Also during the 1980s, the band toasted the University of Delaware with "CLUCK U" on the field.³⁴⁸

Another, even earlier, example of the Marching 97 taking more overt risks on the field was a drill at the University of Pennsylvania in the 1970s that ended in the phrase "PENN IS". Accounts of what happened next vary- the band members in one letter N either removed their shakos, or one of the Ns dissolved as the band drained off the field so the phrase appeared to be an entirely different word.³⁴⁹ Although the 97 was no stranger to clever puns spelled on the field, the audience reception was deteriorating.

This change in the perception of the band coincided with a decline in membership. In the fall of 1977, the Marching 97 saw a shortage of members for the first time in decades. They ended up recruiting recent alumni to fill some of the remaining spots.³⁵⁰ It has been proposed that changing attitudes of incoming freshmen towards continuing marching band in college played a role in this decline, even as early as the end of the 1960s.³⁵¹ Another fall in membership was again noted by *The Brown and White* in 1981- the band fielded ninety-one marchers, and recruited graduate students and recent alumni to fill spots. Publicity Manager Cathy Howell, '84, explained that this was because band camp had been held two weeks later than usual that year, interfering with the academic routine. A number of upperclassmen had left the band for various reasons as well. The 97 was not concerned about this, and expected to fill the holes permanently shortly.³⁵²

³⁴⁴ 1980s band member, survey response to author, February 2019.

³⁴⁵ John K. Wetzel, '84, survey response to author, February 2019.

³⁴⁶ Mark Will-Weber, "Lehigh Honors Retiring Leckonby," *The Morning Call* (Allentown, PA), Nov. 17, 1984.

³⁴⁷ 1980s band member, online comment, December 2018.

³⁴⁸ Wetzel, survey response to author.

³⁴⁹ Ibid.

³⁵⁰ Nettie Taylor, "Band Recruits Alumni to Offset Small Turnout," *The Brown and White* (Bethlehem, PA), Sept. 13, 1977.

³⁵¹ Zanchuk, 5.

³⁵² Karen James, "The Marching 91 takes a bite out of 'Lehigh'," *The Brown and White* (Bethlehem, PA), Oct. 26, 1981.

This was, in fact, the case: the band had 105 members two years later, the highest in over six years.³⁵³ When there were extra members, they would serve as alternates who filled in for a show when needed. However, this did not remain the case, and the 1984 season marked the beginning of a Marching 97 with fewer than ninety-seven members.³⁵⁴ The band tried to find people to fill the holes when this happened, or they would simply march with the holes.³⁵⁵ Eventually, the band was forced to field fewer than the traditional twelve ranks.³⁵⁶ Whether this was a consequence of the declining reputation of the Marching 97, the culture of the band, or some other factor, it meant that the band would not have a full complement again for nearly thirty years.

Without full support from either the Music Department (who did not want to associate with the band) or Student Activities (who believed the band should be part of the Music Department),³⁵⁷ and without a full twelve ranks, the 1980s passed with few notable events for the Marching 97. The days of the World's Fair and Carnegie Hall were, unfortunately, far in the past. However, a big change came to Lehigh's campus in 1987: Taylor Stadium was slated for demolition, and 1987 was to be the last year for football games and marching band performances.

To commemorate the stadium, various games were dedicated to different groups associated with the long history of football at Lehigh. The Marching 97 was honored at the October 26 game, and the Alumni "Bnad" (as they call themselves in a long-standing tradition of misspelling "band" that has persisted for decades) joined in for a halftime performance (pictured to right³⁵⁸).³⁵⁹ It was called the "Last March on Taylor Stadium", and the alumni wore foam hats with the slogan attached as a band on the hat.³⁶⁰



At the last performance in Taylor Stadium, the weather was so cold that brass valves froze while playing.³⁶¹ As was tradition in the era, the seniors passed around a bottle during the final halftime show of the season so each senior could drink from it. The

³⁵³ J.P. Frohling, "Marching 97 showing off full formation this season," *The Brown and White* (Bethlehem, PA), Sept. 23, 1983.

³⁵⁴ 1980s band member, survey response to author, February 2019.

³⁵⁵ Ben Blinder, '84, survey response to author, February 2019.

³⁵⁶ 1980s band member, survey response to author, February 2019.

³⁵⁷ Ted Zollinger, '88, survey response to author, February 2019.

³⁵⁸ Marching 97 History Archives (1987).

³⁵⁹ Adam Fenton, "Events are planned for Taylor; past athletes will be honored," *The Brown and White* (Bethlehem, PA), Sept. 11, 1987.

³⁶⁰ Marching 97 History Archives, October 1987.

³⁶¹ Bob Wagner, '91, survey response to author, February 2019.

last senior would drain the bottle and leave it on the 50 yard line. In 1987, Dean Smeaton was still watching the band closely, and was very concerned the members would drink during the game. He stood on the sideline throughout the entire show, but the seniors' stunt managed to escape his detection.³⁶² After the game, Lehigh fans took home souvenirs of the stadium. Marching 97 members made off with one of the stadium doors as a lasting memento of the hours spent within its walls.³⁶³

For decades, the Marching 97 had held their rehearsals in Taylor Stadium or the upper practice field above it. On Saturdays, they marched down Taylor Street from Lamberton Hall to Taylor Stadium in two long lines or the "Pav-Snake" formation (in which the two lines of marchers would snake through each other). Around 1969



(originally at Rutgers University), they added the playing of the Bliss fanfare nicknamed "Princess Margaret" (today shortened to "Maggot") to the routine.³⁶⁴ The fanfare was played directly at the walls of Taylor Stadium in order to announce the band's presence (pictured in 1978 to the left³⁶⁵). The members would then enter the concrete tunnel leading into the stadium to wait for their pregame performance.

After their performance, they sat in the stands (usually higher up around the 35 yard line), playing music and heckling the opponents. Stands tunes were fight songs and marches. In the 1970s, the 97 began adding popular contemporary music to their stands repertoire,³⁶⁶ but the focus remained on more traditional music. The band would even yell, "Turn off the radio!" at other bands who played popular music at football games.³⁶⁷ Also around this time, the tradition of playing "The Stripper", nicknamed "1075" for the element of surprise, while asking a guest to conduct the band (usually a cheerleader procured by the freshmen) began, which continues to this day.

In the 1970s and possibly earlier, the band would assemble in the end zone if the game looked to be going in Lehigh's favor. When the clock hit zero, they would march across the field, hats on backwards, to celebrate the win.³⁶⁸ Multiple alumni recalled that the acoustics in Taylor Stadium particularly worked in the 97's favor, making their music sound louder and more impressive.

³⁶² 1980s band member, survey response to author, February 2019.

³⁶³ Daniels, survey response to author.

³⁶⁴ 1970s band member, survey response to author, February 2019.

³⁶⁵ Marching 97 History Archives (1978).

³⁶⁶ 1970s band member, survey response to author, February 2019.

³⁶⁷ Blinder, survey response to author.

³⁶⁸ 1970s band member, survey response to author, February 2019.

The new football stadium was built on Goodman Campus, called Goodman Stadium, and it opened for the 1988 season. The Marching 97 had been rehearsing their drill on the fields in Saucon Valley, as it was then called, since the late 1970s.³⁶⁹ When Taylor Stadium closed, they moved from Lambertton over the mountain to Rauch Fieldhouse on Goodman Campus. This required the band to find a new game day routine. This meant the beginning of "tailgating", in which the band marches through the tailgates (targeting the ones with beer in the earlier years)³⁷⁰ around Goodman Campus. This involves stopping traffic and playing fight songs as they make their way to the stadium. Upon their arrival (pictured to the right in 1989³⁷¹), the band performed pregame, then made their way to the stands, much like today.



Eventually, in 1989, the Marching 97 rejoined the Music Department. This decision was not made easily, and the department required some convincing. As part of the deal, the funds were granted through Lehigh to officially create a position for the director of the Marching 97 and give that person more administrative authority.³⁷² This year ended up being C.J. Hamman's last as director of the 97.

Hamman began his tenure similarly to Brown, hands off and preferring to leave the running of the band to the Executives. Acting more as an advisor to the band (respecting that it was a student-run group), he had little power within the Music Department as an adjunct professor. However, alumni testimonials imply that Hamman had been doing his part to try to curb the worst of the band's behavior once they separated from the Music Department. As the years went by, Hamman became a little more involved, and many of his former students remember him as laid back and easy to get along with. One alumni remembered that Hamman, a professional tuba player, was able to perform the famous piccolo solo in Sousa's "Stars and Stripes Forever" on the tuba.³⁷³ He attended Executive meetings, practices, and games, and even helped the band find resources such as instruments.³⁷⁴ Hamman was fond of the 97, and many of the band members held similarly positive views of him.

³⁶⁹ Berta, survey response to author.

³⁷⁰ Zollinger, survey response to author.

³⁷¹ Marching 97 History Archives (1989).

³⁷² Judd, 27.

³⁷³ 1980s band member, survey response to author, March 2019.

³⁷⁴ Wetzel, survey response to author.

In the fall of 1990, Casey C. Teske became the 97's next director when he assumed the role of Director of Bands for the Music Department. Teske had been at Lehigh since the previous year, directing the wind ensemble, symphonic band, and jazz band.³⁷⁵ Tasked with bringing the band back under the auspices of the Music Department, he did not make an initial favorable impression. Teske was very involved with the Executive Board, and focused on making shows cleaner and more impressive musically.^{376 377} For his part, Teske wanted to "welcome [the band] with open arms."³⁷⁸ Aside from football games, the band at this time was regularly performing off campus in annual local Halloween parades (usually Bethlehem and Hellertown), as well as by request for campus events.³⁷⁹

By the time Teske took over, the band's membership had dropped by about half since the mid-1980s. Fielding fifty to sixty marchers became the norm. The band was now open to anyone who wished to join, regardless of skill, but numbers remained low as the campus opinion of the Marching 97 was still negative.^{380 381} To rectify this, a recruitment drive was begun, aided by the alumni. In 1989, the Lowman Fund had been set up for the band to handle student and alumni donations, and it was intended to be used to boost membership back to ninety-seven.³⁸² By 1992, the alumni had formed a plan, called "97 in '97". They intended to reach out to their local high school music programs to advertise Lehigh for having high quality academics *and* a high quality marching band. Posters and brochures were also planned.³⁸³

Despite only fielding enough marchers for a "Marching LU", the Marching 97 kept things interesting with their new director and a recruitment drive in the works. 1991 started off bright and early with a New Year's Day flame to the Philadelphia Mummers Parade. About twenty band members and four alumni were in attendance, forming an "LU" for the grandstands and TV broadcast at the end of the parade.³⁸⁴

However, some traditions at this time were also threatened. EcoFlame, in which the band runs around campus the day before the Lehigh-Lafayette game to interrupt morning classes with fight songs, was nearly ended in 1992 due to the actions of students not connected with the band. The tradition began in the late 1970s, although its true origin has been lost to time. The most common version of the story is that Economics

³⁷⁵ Dr. Casey C. Teske, email message to author, January 2019.

³⁷⁶ 1990s band member, survey response to author, February 2019.

³⁷⁷ Judd, 27-28.

³⁷⁸ Bob Linton, "Marching 97 and jazz ensemble noteworthy additions to dept.," *The Brown and White* (Bethlehem, PA), Sept. 14, 1990.

³⁷⁹ Dozie Mbonu, "Lehigh band marching to successful campaign," *The Brown and White* (Bethlehem, PA), Sept. 21, 1990.

³⁸⁰ Kara Villamil, "Pride plays on in Marching 97," *The Brown and White* (Bethlehem, PA), May 4, 1990.

³⁸¹ Mbonu, "Lehigh band marching to successful campaign."

³⁸² John Stelly, "The Lowman Fund," *XCVII Alumni Association Newsletter*, Spring 1991: 2.

³⁸³ John Stelly, "Recruiting for '97 in '97': Making the Right Choice," *XCVII Alumni Association Newsletter*, Fall 1992: 1.

³⁸⁴ Ed Allen, "The Dawn of a New Year," *XCVII Alumni Association Newsletter*, Spring 1991: 3.

professor J. Richard Aronson took issue with the 97's performance at a football game- it is usually said he thought they were not loud enough. In response, the band flamed his Economics 1 class in full uniform to prove him wrong. Aronson was delighted by this, and it soon became an annual appearance known as the Eco 1 Flame, later shortened to simply EcoFlame.

Over the years, the band expanded their visits to other places around campus, including the libraries and administrative offices. The timing of the flame was somewhat random in the beginning,³⁸⁵ but it began to fall on the Friday before the rivalry game as it grew. The band also visited Aronson's class during Greek Week in the spring. However, Lehigh students had started to take advantage of the event, showing up to Packard 101 whether they were registered for the course or not in order to be disruptive and watch the performance. Eventually, Aronson had had enough. Eco 1 was destined to be split into multiple sections, and after a particularly rowdy morning before the 1991 rivalry game, Aronson decided to cancel what was to be the last Eco 1 flame in the spring of 1992. He felt badly about ending the tradition, but didn't want the (usually drunken) revelry of his students and the crashers to continue.^{386 387}

Luckily for Lehigh students, this did not stick: the 97 turned to flaming Aronson's Money and Banking class in the following seasons, making it a fall event only. Despite Aronson's concerns that school spirit was dying out,³⁸⁸ EcoFlame eventually became a permanent and beloved Lehigh-Lafayette tradition.

In the first half of the 1990s, the alumni were also organizing more than they had before, putting out a newsletter, planning for recruitment, and attending tailgates and flames. Besides Alumni Band Day, the annual Reunion weekend was also a big affair in these years, and the Alumni Band itself has been in existence since the late 1970s. These events were usually preceded by a "meeting" (party) and tailgating, and followed with a banquet. In 1991, the pre-Alumni Band Day meeting was even attended by Teske himself, in a show of goodwill for the involvement of the alumni³⁸⁹ (and something of a callback to the days when Elkus and band members intermingled and drank).

1993 brought several significant changes for the Marching 97. First, band camp was held before freshman orientation, rather than during it as had been done for decades, slightly complicating the recruitment process³⁹⁰ (although the band continues this arrangement to this day). In addition, twenty years after women were first admitted to the band, the 97 elected the first woman as Drum Major, Joy Quinn, '95. She would end up

³⁸⁵ Clare Crabtree, "Aronson brightens a dismal science with wit," *The Brown and White* (Bethlehem, PA), Sept. 11, 1984.

³⁸⁶ "Eco 1 tradition killed by abusers," *The Brown and White* (Bethlehem, PA), Apr. 10, 1992.

³⁸⁷ Jennifer Montemurro, "Eco 1 flame ends with a whimper," *The Brown and White* (Bethlehem, PA), Apr. 14, 1992.

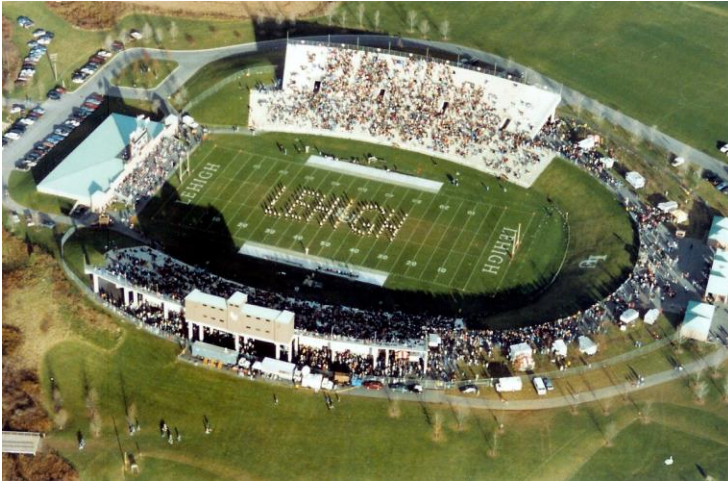
³⁸⁸ Sophia Pearson, "Still spirited after all these years," *The Brown and White* (Bethlehem PA), Nov. 19, 1993.

³⁸⁹ Tina Kolberg, "The Home(coming) Flame," *XCVII Alumni Association Newsletter*, Spring 1992: 1.

³⁹⁰ "Band Camp and Recruiting," *XCVII Alumni Association Newsletter*, Spring 1993: 2.

holding the position for two seasons. They also had a substitute director that season while Teske took a sabbatical for the fall. Al Neumeyer, who had taught music locally and had connections to the Marching 97 through its alumni, took on the role,³⁹¹ beginning a long relationship with the band.

At Alumni Band Day that year, the Marching 97 celebrated twenty-five years of "Centennial Song", the song that had been written as a potential alma mater alternative. While it never fully caught on, the band had continued playing it. To commemorate the anniversary, composer Joseph Godfrey, '68, took the field at halftime to conduct the band members and alumni in a performance of his piece.³⁹²



And at the 1993 Lehigh-Lafayette game, Goodman Stadium saw something it had never seen before: a full *Marching LEHIGH*. With the help of numerous alumni, extra undergraduates, and even Music Department Chair Paul Salerni, the Marching 97 fielded twelve full ranks of eight marchers for the

halftime performance, concluding in the signature move that hadn't been marched properly in a decade.³⁹³ The band even managed to commandeer a helicopter to take a picture (above) of the momentous occasion.³⁹⁴ This would go on to become a tradition for the next decade, in which the band reserved the full *Marching LEHIGH* for the annual rivalry game.³⁹⁵

By this time, some of the rowdier aspects of band camp had been toned down- the band no longer gathered around a piano every night to sing and drink beer with their director. Radio WANG was a thing of the past. In fact, when the class of 1997 entered the band in 1993, hazing had been formally banned, and band members told stories of "the horrors" of band camps past.³⁹⁶ But many traditions still remained. The freshmen Dink Snatch was still in existence, having evolved into a ritual in which the Drum Major would somehow signal the upperclassmen to steal the freshmen's dinks during rehearsal. They were then required to find appropriate objects to replace their dinks, and in earlier years

³⁹¹ "News of The 97," *XCVII Alumni Association Newsletter*, Fall 1993: 2.

³⁹² Nadine Caputo, "Alumni Band Weekend '93: Old Bandies Keep Coming Back!," *XCVII Alumni Association Newsletter*, Spring 1994: 3.

³⁹³ Kara Villamil, "A Moment in Time," *XCVII Alumni Association Newsletter*, Spring 1994: 1-2.

³⁹⁴ Jim Kolberg, "Lehigh-Lafayette: The Photographer Speaks," *XCVII Alumni Association Newsletter*, Spring 1994: 5-6.

³⁹⁵ Judd, 13.

³⁹⁶ Sarah Goode Traum, '97, survey response to author, February 2019.

had to swim across a river to retrieve them. Also extinct around this time was the Tour, in which the freshmen were herded out of their cabin on the first night of band camp and marched around the grounds behind the drum major while chanting. Upperclassmen would yell at them and critique their marching, and it was equal parts designed to improve technique and give the upperclassmen a chance to be rowdy.³⁹⁷

One tradition that remained was that of the skits, held during the second night, in which the Executive Board (demonstrating how to wear a uniform) and alumni performed joking productions that were usually sexually suggestive. This was followed by a bonfire and the first C.R.A.P. meeting of the season, during which alcohol and "The Shame" were freely available (pictured to the right is freshmen in 1993 singing during band camp³⁹⁸). The next day, the Drum Major would conclude rehearsal by suddenly making an escape from the practice field, cueing the freshmen to chase them and throw them in the lake.³⁹⁹



Band camp was usually concluded with the softball game that had been instituted shortly after women joined the 97. This had evolved into a complex affair with nonsensical rules over the years. Each base was manned by a specific group of band members, based on their grade, gender, or position within the band. The game involved bribing those around the field and performing various favors or embarrassing acts. This aspect of the game would be toned down considerably over the years. During the game, the freshmen presented their own skit, which always generated a round of mooning from the sophomore class. Although it was tiring, ritualistic, and entailed hazing, many members of the 97 felt that their first band camp made them feel as if they were truly a part of the band.⁴⁰⁰ However, not all felt this way, and multiple alumni have related that they had to be convinced not to quit after their freshman year band camp. The one interesting constant between these opposing views is that nobody particularly enjoyed band camp as a freshman.

Teske returned as director in 1994, but did not remain at Lehigh for much longer. The only notable landmark in the rest of his time in the role was the first time a woman was elected to serve as Student Conductor (the last remaining Executive position to be all-male until this point); Nicole Radich, '96, held the position in 1995. Teske then departed in 1996 after not receiving tenure, but clearly left an influence on the band

³⁹⁷ Judd, 17-18.

³⁹⁸ Marching 97 History Archives (1993).

³⁹⁹ Judd, 18-19.

⁴⁰⁰ Ibid, 19-20.

despite his short time with them. Multiple interviews in *The Brown and White* indicated that Teske cared very much about the quality of the marching and music, and was proud of their success in increasing membership. While alumni of the 1990s remember a somewhat rocky relationship, it is undeniable that Teske's time as director signified the beginning of the evolution into what the Marching 97 is today.

Despite this, the band kept up with their usual hijinks for as long as they could, which were still not viewed fondly when noticed by those outside the band. A long-standing tradition that dates back to the 1970s, the tuba "drain" (in which the tubas run around the logo at the center of the football field before draining off to the sideline with the rest of the band) was used inventively at one early 1990s Lehigh-Lafayette game. For a brief moment, the five tubas formed just so, to imply giving Lafayette the middle finger. Alcohol remained prevalent in the band even at official performances; one 1990s rivalry game saw the band smuggle a large number of drinks in by hiding them in a tuba.⁴⁰¹

The position of director was filled for the 1996 season once again by Al Neumeyer. Neumeyer, known fondly as "Al" to his students, would go on to become one of the longest-running directors of the Marching 97 (surpassed only by Shields). Neumeyer was known for being able to do a little bit of everything; his résumé included minor league baseball, landlord, restaurant owner, and of course, music educator. In his time as director, Neumeyer always advocated strongly for the student-run nature of the band, and grew to love the 97 for their psyche even though he did not originally like marching bands.⁴⁰²

Despite their new director, the band's antics and culture continued to be an issue. Finally, in the 1990s, the women of the Marching 97 made their feelings known. At a rehearsal, there was an incident in which a band member made a rude comment to his girlfriend in the spirit of the demeaning language encouraged in C.R.A.P. meetings. The girlfriend convinced her fellow women to quit the band the week before Lehigh-Lafayette, ruining that year's attempt to have ninety-seven marchers on the field.⁴⁰³

With numbers dropping, especially after that incident, and the band largely continuing the behavior that had lost them the support of the Music Department, something needed to give.⁴⁰⁴ Neumeyer himself was ready to force the issue if necessary: he abhorred the focus on drinking and inappropriate behavior. In particular, he was concerned about how women in the band were treated, a signal of the lasting effects of the somewhat forced coeducation two decades earlier.

While membership still remained an issue (for his part, Neumeyer was doubtful that the band would ever see ninety-seven members due to competition from other

⁴⁰¹ Michael Chiang, '95, survey response to author, February 2019.

⁴⁰² Patrick Fulton, "Al Neumeyer: Restaurateur, Carpenter, Landlord, Teacher, Band Director," *The Marching 97 Newsletter* (2006).

⁴⁰³ Smart, "'That's the Spirit of Lehigh'...", 9-10.

⁴⁰⁴ Judd, 29.

ensembles on campus⁴⁰⁵), the Marching 97 became increasingly organized and responsible under this pressure, realizing they were driving away potential members in their current state.⁴⁰⁶ The Executive Board had already evolved for 1995: Freshman Manager became a joint position held by one woman and one man (nicknamed Refritch and Refrosh, respectively) to better introduce the freshmen to the band. The Uniform and Instrument Manager also became two separate positions, known colloquially as Suits and Toots (respectively). In addition, the first version of the Constitution was ratified by the 1997 Executive Board, and that document still serves as the basis for today's Constitution.⁴⁰⁷ The 97 also instituted more changes in their yearly activities; some of the traditions of band camp (such as the Tour) were done away with,⁴⁰⁸ and drinking became less of a focus. At this time, Lehigh became more concerned about hazing and alcohol consumption in the student body, so the Marching 97 followed their lead, and C.R.A.P. was disbanded officially in 1997.⁴⁰⁹

These changes were not met with a positive reception from alumni. For those who had been in the band in the 1980s and earlier, this was a rejection of all that they held dear. Singing explicit songs from "The Shame", getting drunk before (or during) football games, the "gross bus", and more were all a vital part of their Marching 97 experience. To these alumni, it seemed that the band was getting "softer" and letting go of the standards of excellence that had characterized the high-achieving band of the Schempf and Elkus eras.⁴¹⁰ There seemed to be the a perception that these changes were being done solely to attract members and that becoming more inclusive was directly harming the quality of the 97.

However, these changes were clearly what the members of the Marching 97 in the late 1990s and early 2000s wanted for their experience. The freshman band camp rituals led many to consider quitting the band, and women in particular had been dropping out due to how they were treated or disgust at dirty lyrics ever since they'd become a part of the band.⁴¹¹ Many of the behaviors of the band, particularly at band camp, were initially designed for the sole purpose of weeding women out.⁴¹² Michelle Judd (Rittler), '02, proposes that without women, the band would have been two thirds the size it was in the late 1990s. Lehigh women have always wanted to be a part of the Marching 97, and have always been active members, and there was no point in continuing many of these traditions now that they were an accepted part of the band.⁴¹³ While the alumni who were used to the traditions protested, the band has always been in the hands of its own

⁴⁰⁵ Fulton.

⁴⁰⁶ Jessica Norris, "The Lehigh University Marching 97: The Finest East of All Points West" (1999): 17-18.

⁴⁰⁷ Marching 97 History Archives (1997).

⁴⁰⁸ Judd, 18.

⁴⁰⁹ Joe Oberlander, '03, survey response to author, February 2019.

⁴¹⁰ Norris, 20-22.

⁴¹¹ Judd, 19-20

⁴¹² Al Neumeyer, comments made during Sept. 12, 2016 Marching 97 Executive meeting.

⁴¹³ Judd, 29.

students, and goals for a more inclusive Marching 97 were what they carried with them into the new millennium.

These changes did not come smoothly. Drinking continued to be an issue that impacted the band's performance and reputation. While Neumeyer was strongly against drinking at band events, he always let the Executive Boards step up to handle infractions. This earned them some respect from the Music Department, which recognized that the Marching 97 was seriously working towards change.⁴¹⁴

It was clear that this change was coming, and that the band was gaining the appreciation that they currently hold from the student body. In 2002, the football team wasn't doing well and morale was low in the ranks of the 97. The football players and captain visited the band to thank them for their work in keeping spirit alive at games, demonstrating the respect that the students had for the band in this era.⁴¹⁵

Another goal that began to arise was a new home for the band. The space that the 97 has been operating out of since 1988 in Rauch Fieldhouse is not ideal. This meant that the search for a new home began as early as 2001, when the concept was first used as a thesis for a Lehigh architect and engineer.⁴¹⁶ While the idea did not immediately take off, it would be revisited on several occasions in the following years.

In this era, the Marching 97 also began making appearances at the annual Collegiate Marching Band Festival in Allentown, Pennsylvania.⁴¹⁷ This was continued for a number of years, and indicates that the 97 was taking initiative and looking for performance opportunities beyond just football games and local Halloween parades.

The 97 had good reason to celebrate in the 2000s, commemorating both their ninety-seventh and centennial anniversaries in 2003 and 2006 respectively. This time period was marked by two visits from former director Jonathan Elkus, who traveled from California to Bethlehem in April 2005 and June 2007. Alumni were invited both times, giving them the opportunity to reunite with their director and reminisce about their years in the marching band.⁴¹⁸

The 2007 hundredth anniversary celebration in particular brought alumni and current band members from all over the country together to celebrate the organization that had such an impact on their Lehigh experience. It was clear that the spirit of the band had remained remarkably consistent over the decades as the 97 members mingled and shared their stories. Elkus himself made the featured speech of the night. The event was highlighted by the singing of the alma mater, including the class verses of those in attendance; verses dating back more than fifty years were sung.⁴¹⁹

⁴¹⁴ Oberlander, survey response to author.

⁴¹⁵ Ibid.

⁴¹⁶ Noelia Cabrera, "Marching band has field house design," *The Brown and White* (Bethlehem, PA), Feb. 23, 2001.

⁴¹⁷ "Events Guide," *The Brown and White* (Bethlehem, PA), Sept. 19, 2003.

⁴¹⁸ Marching 97 History Archives (2005, 2007).

⁴¹⁹ Becky Straw, "The 97 Turns 100," Marching 97 History Archives (2007).

Another change that came in the 2000s was a result of the band adjusting to its permanently insufficient budget and lower membership. The number of away games that the band officially traveled to had been on the decline for a few decades- originally, the band went in uniform to every game, home or away. There were some occasions that they would miss a game, usually due to distance. When flames came into existence in 1969, the band had a way to go to every game they could with less strain on their official resources. Over time, away games as an official performance became less common in favor of flames. By the mid-2000s, the band officially traveled to only two away games a year, and this soon became just one away game (as well as the rivalry game on away years).

This allowed them to become close with the bands at other schools, who would host them if the trip was a long one, and usually put on a party for the members to get to know each other. In turn, when Colgate University's band traveled to Bethlehem for a game, Marching 97 members stepped up to provide places for nearly one hundred visitors to sleep. The two groups got to spend time together outside of a football game and connect over their shared experiences. "It was really music bringing groups together," an alumni said, noting that the weekend was a highlight of his time in the 97.⁴²⁰



*The band circa 2003.*⁴²¹

⁴²⁰ 2000s band member, survey response to author, February 2019.

⁴²¹ The Epitome 128 (2004): 6.

The Marching 97: Part III

Behind the scenes, the band was still struggling to find a balance regarding their behavior. They were banned from local parades due to their antics,⁴²² and there were continued secret attempts to revive C.R.A.P. despite the formal disbanding of the group. It was revived by an alumnus in 2007, but the members who were inducted decided that they wanted to distance themselves from C.R.A.P.'s contentious past. This included a name change- to the Council of Psyche, or C.O.P.- and the initiation was made tamer (but still constituted hazing). The secrecy of the group was its undoing in the end. When the rest of the band accidentally found out about it in November 2009, many members who had not been aware of the group's existence felt hurt that their peers would want to divide themselves from the band in such a way and act like that. Some people who were in the group at the time later regretted it for the negative impact on the band, some thought that the intentions were good but the group was handled poorly, and some still enthusiastically supported the alumnus who revived the group even years later.^{423 424}

Neumeyer became involved when C.R.A.P.'s existence became public. Multiple band members reported to Neumeyer and even the administration itself. Neumeyer refused to allow C.R.A.P. and "The Shame" to continue. For the rest of his tenure as director, he remained an outspoken opponent of that behavior, and was concerned that alumni would try to encourage its revival once more. The band, to the surprise of its members, escaped dissolution, but was required to work with the Dean of Students office to demonstrate their willingness to end the behaviors.^{425 426}

This marked a turning point for the Marching 97, which truly evolved into its modern form in the years that followed. In the years preceding the C.R.A.P. incident, band camp still involved much hazing although it had supposedly been done away with in 1993 and continually toned down over the years. Freshmen were subject to water balloon attacks, odd rituals during the Quest, learning C.R.A.P. songs, being ordered around and deprived of sleep, having to earn their stolen dinks back, the softball game, and more. The skits were also still performed until the late 2000s. In 2009, the Executive Board began to crack down on alcohol at official events, including band camp, although the change was not fully implemented until after C.R.A.P.'s final disbandment. At this point, hazing was quickly eradicated and band camp took on its modern form.^{427 428}

Today, band camp begins with a group lunch in Zoellner Arts Center before boarding coach buses to the Poconos. Upperclassmen ride on one bus, while new members and the Executive Board ride on the other. At mile marker 69.7 (or any marker

⁴²² Marching 97 Executive Board meeting minutes, February 2010.

⁴²³ Smart, "That's the Spirit of Lehigh'...", 10-12.

⁴²⁴ "C.R.A.P.," Marching 97 History Archives (2010).

⁴²⁵ Smart, "That's the Spirit of Lehigh'...", 12.

⁴²⁶ Neumeyer, comments made at Sept. 12, 2016 Executive Board meeting.

⁴²⁷ Smart, "That's the Spirit of Lehigh'...", 14-15.

⁴²⁸ 2010s band member, survey response to author, March 2019.

ending in 97, depending on that year's route), the Executives suddenly scream, "PSYCHE!" and proceed to introduce themselves to the freshmen in order to welcome them to the Marching 97. Upon arrival at the camp, the band members work together to unload the equipment truck before picking out cabins. Freshmen stay in separate cabins with their Refrosh and Refritch, and are given their dinks embroidered with their class year (the 97 remains the only Lehigh group to still give the brown bucket hats to freshmen after the tradition fell out of favor by the 1970s). Theirs are worn inside out, with the intention of making it easy to identify new marchers on the field. Each dink comes with a name tag and a Marching 97 pin; members traditionally add further decorations to their dinks throughout their time at Lehigh.

After receiving their dinks, the freshmen are brought outside and serenaded by the upperclassmen, who sing "Engineers" to them (pictured to the right in 2017⁴²⁹). This is followed by a marching rehearsal to learn the basics, and a short ceremony for the sophomores to officially stop being freshmen. Later, the ranks are given time to bond with each other, but



freshmen are still separated from the rest of the band at meals so they can get to know each other. The Executive Board also eats their meals together. Meals are often punctuated with "Here's to You" verses and the popular "Announcements" song that always interrupts the Manager's post-meal update.

The first night features the Quest. Now distinctly different from its original incarnation, the new members are taken to stations around the camp by the Freshman Managers. The first station is led by the Historian and Publicity Manager, who present videos and slide shows to teach the freshmen about the history of the 97 and give advice from the Executive Board. Each successive station is manned by Executives who run a game that helps teach the lyrics to *GRL*². When alumni are present at band camp, the final station is theirs; recent years have seen a trivia show with questions about Lehigh, the Executives, and the 97.

The next day features marching and music, aided by the freshmen who are assigned a mard yarker (spray painted with a yard line number and known as a traffic cone to those outside of the 97) to carry to and from the field. A break in the middle of the day is held for the annual water balloon fight between upperclassmen and freshmen (toned down from the years when band camp was free reign for upperclassmen). This is

⁴²⁹ Rachel Swope, '19, Marching 97 History Archives (2017).

followed by Manball, an unruly version of water polo that originated as a Dudes' event but is now open to all players. The freshmen, alumni, and Executives form a team against the upperclassmen.

At the conclusion of the second day, the seniors have a separate senior dinner where they are allowed a few drinks if overage (this is approved by Lehigh as long as there is no hard alcohol and it is not paid for with band funds), but required to come to practice afterwards to discourage the rowdier behavior of years past. That night is the bonfire, led by the Band Bitch and Bastard. The band sings from "The Pride", makes s'mores, and invites anyone who wishes to come forward and tell stories and jokes.

On the third day, the members freely sit together at meals, and the final marching rehearsal is interrupted by "Last Time". During the last run through, the Drum Major suddenly runs away, and the freshmen give chase. Once caught, the Drum Major is ceremoniously dropped into the lake by the freshmen. This is followed by Rank Olympics, pitting the ranks together in a series of games such as a mard toss, relay race, the infamous sponge and bucket game, or Nilla wafer stacking. Before loading onto the buses, the freshmen are celebrated: they run through a cheering tunnel of upperclassmen and get to turn their dinks right side out. The band then gathers in a circle to sing the alma mater, during which the freshmen debut their class verse. After pictures, the band returns to Lehigh. The annual Midnight Kickball game is held that night back on campus, open to all members, finishing out the pre-semester experience for the Marching 97.

Back on the football field, the band continued to demonstrate why they are called the Finest Band East of All Points West. The 2010 rivalry show at Lafayette was thwarted by the Lafayette Pep Band, who ran over on their performance time. The band was forced to perform their show more quickly than planned. Afterwards, they made their way to a small turf area behind the visitors' stands to perform *Marching LEHIGH* and the alma mater, much to the delight of the Lehigh fans.⁴³⁰

The work put in by the band members after their near miss culminated in an especially eventful 2011 season that enabled the band to truly change its image. For the first time since 1983, the Marching 97 was able to field a full ninety-seven marchers (and even some extras). Unlike the 1980s, the band made the decision to allow all members to march on the field, as auditions were a thing of the past and they had been advertising that all were welcome. The 97 faced 2011 with only sixty returning members. With the determination of Freshman Managers Madeline Beck, '13, and Cristiano Lima, '13, along with the rest of the Executive Board, a class of forty new members was recruited.⁴³¹ At long last, every home game featured a full band, rather than just Lehigh-Lafayette as had become tradition.

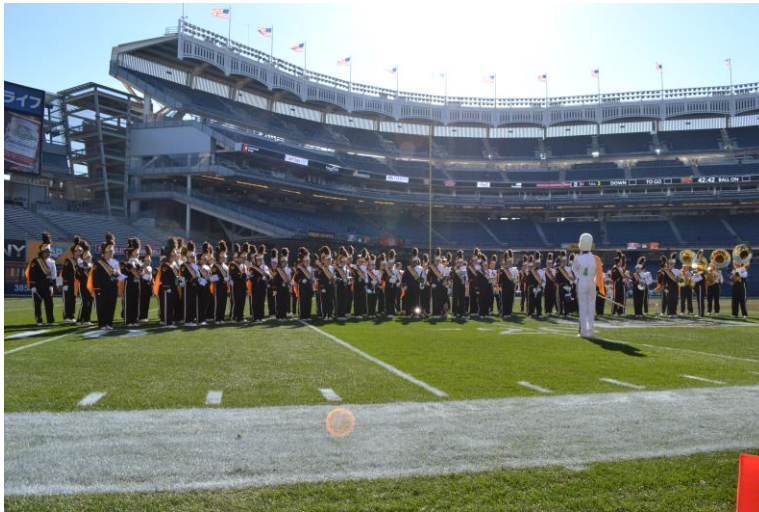
⁴³⁰ 2010s band member, survey response to author, February 2019.

⁴³¹ Megan Kirschner, "Marching 97 welcomes band of 97 players," *The Brown and White* (Bethlehem, PA), Sept. 16, 2011.

That season, they also celebrated forty years of women at Lehigh by inviting back the first women who joined the band in 1973 and reviving the drill used at that performance.⁴³² The 97 also gained the Booster Club; its goal is to aid in fundraising and supplement the band's Student Senate budget that is often insufficient.⁴³³

2011 also brought new uniforms for the Marching 97. They had been using their uniforms since the early 1990s, and desperately needed new ones. Lehigh University fronted the band \$45,000, and they were able to get the new uniforms in time for the 2011 Lehigh-Lafayette game.⁴³⁴ This, combined with revitalized membership numbers, allowed the Marching 97 to raise their stature on campus and enjoy a newfound positive reputation in the student body.

Former director Jonathan Elkus returned to Lehigh once again in 2013, and Alumni Band Day was scheduled for the game that weekend. The Marching 97 held a banquet that united over 130 Marching 97 members, past and present. Alumni from multiple decades and Elkus himself highlighted the event with speeches and presentations.⁴³⁵ The 97 also made it on TV that season, for ESPNU as part of a feature on the long-running Lehigh-Lafayette rivalry. They were filmed during EcoFlame and



throughout the game for the "Road Trip" series.^{436 437}

In 2014, the 150th rivalry game against Lafayette was held at Yankee Stadium in New York City, as announced in 2012.⁴³⁸ Of course, the Marching 97 was a central part of the festivities (the band is pictured to the left in Yankee Stadium⁴³⁹). This required altering some of

⁴³² "Pre-game - 'There Is Nothing Like a Dame!'," *Marching 97 Booster Club Newsletter* no. 3, 2011: 1-2.

⁴³³ Craig Franklin, "From the President's Desk...", *Marching 97 Booster Club Newsletter* no. 1, 2011: 1, 3.

⁴³⁴ Kirk Greenwood, "Marching 97 drums up tradition," *The Brown and White* (Bethlehem, PA), Nov. 18, 2011.

⁴³⁵ "The 2013 Alumni Banquet," *Marching 97 Booster Club Newsletter* no. 18, 2013: 2.

⁴³⁶ Marching 97 Executive Board Meeting Minutes, Nov. 18, 2013.

⁴³⁷ "ESPNU to Feature 'The Rivalry' on its 'Road Trip' Series this Wednesday," *Marching 97 Booster Club Newsletter* no. 21, 2013: 1.

⁴³⁸ "The 150th Meeting of the Most Played Rivalry will be played in the City that Never Sleeps," *Marching 97 Booster Club Newsletter* no. 15, 2012: 1.

⁴³⁹ Daniel Beadle, '18, *Marching 97 History Archives* (2014).

the usual Lehigh-Lafayette traditions; EcoFlame on campus was held on the Monday of that week instead of the usual Friday.⁴⁴⁰ Some band members were present to flame alumni events and a party in honor of Professor Rich Aronson, of EcoFlame fame.⁴⁴¹ This was followed with a New York City EcoFlame the day before the game in which band members traveled around the city to various parks to spread the Lehigh spirit. In a moment reminiscent of their forebears of the 1970s, they even flamed- and got kicked out of- a subway station.⁴⁴²

However, the actual performance at the big game caused anger among the 97, alumni, and fans. Instead of performing at halftime as usual, the schedule called for a short pregame routine, then a halftime performance shared with the Lafayette Pep Band and a multitude of other musical groups from both schools. Band members, however, took this as an insult. Their tense relationship with the Lafayette band had been especially obvious in recent years as the rival band frequently went over their allotted performance times, cutting the 97 short. Being asked to share a show with their opponents, who are not a marching band, was not taken kindly.⁴⁴³ Nevertheless, the 97 rallied, performing a short show featuring a "150" on the field to the sounds of "Billie Jean", as well as Marching LEHIGH at pregame. At halftime, the two bands played "New York, New York" in place on the field along with dance teams, cheerleaders, and choral groups from both schools.⁴⁴⁴ Many band members did not hold a high opinion of the arrangements used or the organization of the performances, but the experience was certainly unforgettable for those involved. Geoffrey Andrews, '15, recalled the overwhelming support from Lehigh fans in the stands, saying, "The memory of marching onto the field will always stay with me."⁴⁴⁵

Then, in 2016, the Marching 97 got an even bigger break than Yankee Stadium. At the end of the spring semester, Neumeyer was contacted by the London New Year's Day Parade (LNYDP) representatives inviting the 97 to perform in the 2018 edition of the parade. The parade is viewed by more than 350,000 spectators every year (not including those who watch on TV), and there is no audition- groups are only able to perform if they are recommended to the committee and subsequently invited.⁴⁴⁶ Somehow, the Marching 97 had attracted attention all the way across the pond, creating the opportunity for their biggest performance yet.

⁴⁴⁰ Megan Woolbert, "Spirit week altered for 150th rivalry game," *The Brown and White* (Bethlehem, PA), Nov. 4, 2014.

⁴⁴¹ "The Marching 97 takes New York for Lehigh/Lafayette 150," *Marching 97 Booster Club Newsletter* no. 27, 2014: 1.

⁴⁴² Laura Casale & Gaby Morera, "Marching 97 boasts school spirit, tradition," *The Brown and White* (Bethlehem, PA), Nov. 25, 2014.

⁴⁴³ Cristiano Lima, "#ImWithTheBand; are you?," *The Brown and White* (Bethlehem, PA), Nov. 11, 2014.

⁴⁴⁴ "The Marching 97 takes New York for Lehigh/Lafayette 150," *Marching 97 Booster Club Newsletter*: 1.

⁴⁴⁵ Geoffrey Andrews, '15, survey response to author, February 2019.

⁴⁴⁶ Bill M. Northern, email message to Al Neumeyer, May 2016.

The invitation was kept under wraps until the Executive Board announced it to the band at band camp, via a "Here's to You" song:

"Here's to you, blessed band, here's to you.

Here's to you, blessed band, here's to you.

We've been asked to do a parade;

You'll need a passport, I'm afraid;

We hope you like the London rain, here's to you."

That November, former Lord Mayor of Westminster Catherine Longworth (on left in image⁴⁴⁷) and other LNYDP representatives traveled to Lehigh University to formally present the Marching 97 with the invitation. The event was held in the President's House, and the speakers included the Lord Mayor, Bethlehem Mayor Bob Donchez, Lehigh President John Simon, Neumeyer, and other LNDYP representatives. This formally kicked off Lehigh-Lafayette week for the band.



That year, the rivalry game was held at Lafayette in Fisher Stadium. Due to a miscommunication with Athletics, the Lafayette Pep Band ran over their allotted time, not knowing the schedule had been changed. To overwhelming cheers from the Lehigh section, the Marching 97 took matters into their own hands and literally marched the other band off the field to perform their halftime show, "Sweet Dreams of the Fates". The last band member barely made it off the field before the halftime clock hit zero. After Lehigh won, students began to rush the field as is tradition. The band had been told they were not allowed to join in, but managed to talk their way past enough people that they weren't stopped when they started marching on in their two long lines. From the field, the band played "Centennial Song". The experience was very emotional for many band members, and continues to be remembered by many as the highlight of the season.

⁴⁴⁷ Swope, Marching 97 History Archives (2016).

The 2017 season saw more preparations for London, and an unexpected change in leadership. After twenty-one seasons with the band (twenty of them consecutively), Neumeyer stepped down from the position. He was replaced by Darin Lewis (pictured on right in 2017⁴⁴⁸), and the Music Department took the opportunity to bring the Marching 97 more fully into the department. Lewis was joined by the newly appointed Director of Bands, David B. Diggs (pictured on left), and the two became very active within the Marching 97. As director, Lewis was a proponent of keeping the morale of the band high, and stepped in as needed to help teach the music played or provide feedback on decisions made by the Executive Board. In addition, for the first time in several decades, Executive meetings were attended by the 97's director as well as Diggs- on one occasion, Lewis even made an appearance at one of the band's traditional unofficial pacing break Executive meetings. While the students on the Executive Board still maintain complete control of the band, fully rejoining the Music Department opened up opportunities for funding and instruments that they had not previously had.



In October, LNYDP representatives returned to Lehigh to film a commercial of the 97 (pictured below⁴⁴⁹). They had been enamored by the idea of EcoFlame- calling it a "hit squad" much to the confusion of the members- so the band staged an EcoFlame stop in Rauch Business Center for the cameras. Recordings of the band saying phrases such as, "Happy New Year from the Marching 97!" were also taken, and several band



members were even interviewed.

The highlight of the regular football season was, as always, the Lehigh-Lafayette game. Lehigh won for the third straight year, but one of the favorite moments of band members came earlier in the day when Lafayette's band came to Rauch Fieldhouse for a brunch event intended to ease the tension of the previous years.

Somehow, the two bands realized they had the same arrangement of "Everytime We

⁴⁴⁸ Beadle, Marching 97 History Archives (2017).

⁴⁴⁹ Swope, Marching 97 History Archives (2017).

Touch" and a spirited joint performance soon began. Through the love of music, the two bands found a connection and the moment inspired a second joint performance at the game the following year.

Finally, in December 2017, the 97 congregated at Newark Airport to make the band's first ever trip across the pond. For a week, London and several surrounding cities were full of psyche as the band made their impression. This included psyche runs across crosswalks and impromptu singing of "Maggot" whenever Princess Margaret was mentioned on tours. Most people who came in contact with the Marching 97, including a random bystander in Windsor, soon learned that an easy way to control the band is to simply yell, "Hey band!" so that the members respond with, "Hey what?"



On December 29, the Marching 97 performed a concert (pictured to left⁴⁵⁰) at Cadogan Hall. The Executive Board made the decision to perform in uniform rather than concert attire, resulting in the band attracting some attention as they walked through the streets of London fully suited up. While the band was nearly late to their own concert due to traffic, they made it in

time and successfully impressed the audience. The concert included several old favorites of the band, all making their United Kingdom premieres: "Lehigh" (composed by retired Lieutenant Colonel Graham O. Jones), Goldman's "Pride of the 97", Bliss' "Fanfare Salute to Lehigh University", and "Centennial Song". Graham Jones himself was in attendance at the concert, and also arranged for the Marching 97 to go behind the scenes with the band at the changing of the guards at Wellington Barracks during the trip.

The night before the parade, band members rung in 2018 at their hotel. The 97 formed the traditional circle in the parking lot at midnight for a rendition of the alma mater, complete with their extra class verses.

The parade itself was on New Year's Day (pictured to right⁴⁵¹). The Marching 97, one of two university bands performing, made quite an impression on the nearby high school bands backstage when they launched



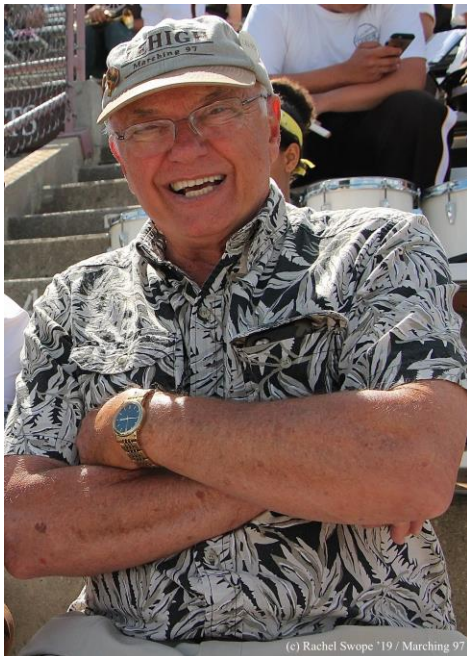
⁴⁵⁰ Robert Haines, '79 (2017).

⁴⁵¹ Haines (2018).

into spontaneous performances, all by memory, of stands tunes and fight songs. For the parade itself, the band marched the route playing "Pompeii" and "Centerfold", with occasional unplanned renditions of "Lehigh Fight". At the grandstand performance area, the Marching 97 brought *Marching LEHIGH* to England, impressing the judges with their leg-liftery and song-singery. After the parade, the band broke out into a psyche run back to the buses, to the surprise of most of the onlookers (and nearly running over the woman assigned to escort them).

The next day saw a reception in the hotel for the band, Lehigh administrators, alumni, and fans. It was highlighted by several speeches, including Lehigh President Simon, and a flame appearance from band members to lead the crowd in *GRL*². As a whole, the trip to London was undoubtedly the biggest performance of the Marching 97's long history until that point. Previously, band members had only heard stories of the long-ago concerts at Carnegie Hall and the World's Fair. Now, with Yankee Stadium and London under their belts, the band realized they could provide Lehigh spirit on campus, as well as bring their talents elsewhere.

Returning from London meant that the band was facing their first season since 2015 without the parade as the ultimate goal. With London completed, the Marching 97 turned their sights to the future, with discussions for a new building for the band becoming more serious than ever. However, the band also had reason to look to the past: in July 2018, former director Al Neumeyer (pictured below in 2016⁴⁵²) passed away. He had requested that the Marching 97 play the Lehigh fight songs at his service, and the band was also asked to play "You Can Call Me Al". Members of the 97, past and present,



answered the call and formed a united band of sixty musicians to perform at the conclusion of the Packer Chapel service.

Neumeyer's tenure as director was characterized by a deep and abiding love for the Marching 97. Many of his former students recalled his laughter, positivity, endless supply of plaid shirts, and distinctive singing as he demonstrated just how to play a passage. "He could fill a room with his voice," one alumni said.⁴⁵³ Neumeyer's presence was always announced when his little red car drove over to the practice field, and he spent rehearsals reminding the band to lift their legs, coaching the *G* in *Marching LEHIGH*, and praising students who were doing well.

Neumeyer was frequently described as

⁴⁵² Swope, *Marching 97 History Archives* (2016).

⁴⁵³ 2010s band member, survey response to author, February 2019.

hands off, and in fact he was adamant that the band remain fully student-run. However, he always provided needed guidance, such as assistance in learning new music or standing up for the band. During one rehearsal, the band was reprimanded by a member of the Athletics Department staff for using the wrong field, as the football team was still using the one they'd reserved. Neumeyer quickly stepped in to explain that they had every right to be there, and diffused the tension. His advising was also often via input on field shows that band members did not always expect: an alumni recalled a show in which the Marching 97 formed a unicorn on the field. Neumeyer, to the alarm of some band members, "insisted" that they simulate the unicorn in a running motion.⁴⁵⁴ However, whether it was advocating for inclusiveness in the 97 or enthusiastically proclaiming each year, "This is the best band I've ever worked with!", Neumeyer's adoration of the Marching 97 was apparent.

Several months before his passing, the Symphonic Band (made up of mostly 97 members, but not formally connected to the marching band) dedicated their concert to Neumeyer. While he was unable to attend, he wrote a letter to the past and present members of the band describing how proud he was to have played a part in bringing the Marching 97 back to ninety-seven members, calling it the highlight of his career at Lehigh. Neumeyer also praised the members of the band who had put in the work that culminated in the invitation to London. Writing that he felt so connected to the 97 that he felt more like a member than an advisor (in fact, he had marched multiple shows with the band), Neumeyer concluded, "Thank you for the years of joy you have provided me."⁴⁵⁵

Neumeyer was further honored in 2019 with the institution of the Albert J. Neumeyer award, given by the Music Department to a member of the Marching 97 who displays a "joy of life" as well as respect, integrity, and enthusiasm in their band community. The inaugural award was presented to Jeffrey "Skipper" Erickson, '19.

Although the London trip was successfully completed, the 2018 football season was certainly not short of activities for the Marching 97. In October, Lehigh officially launched "GO: The Campaign for Lehigh" to fundraise for the university. The Marching 97 was asked to participate in several events. The on campus launch consisted of a large event space taking over the front lawn, with several student group performances, including the 97, opening for the official launch events and featured singer Halsey. The next day, the band traveled to the *U.S.S. Intrepid* in New York City to play stands tunes for arriving attendees at the launch event there. This even involved a flame through the hangars of the ship, which was enthusiastically welcomed by the Lehigh fans.

As if the launch events weren't enough activity for one weekend, Lehigh also provided hotels and transportation for the College of the Holy Cross flame the next day, several hours away in Massachusetts. This financial support of the band was unexpected, but greatly appreciated. Although the football game took place in a torrential storm and

⁴⁵⁴ 2010s band member, survey response to author, March 2019.

⁴⁵⁵ Al Neumeyer, letter to the Marching 97, April 2018.

Lehigh lost badly, the Marching 97 was able to become one of the highlights, staying in the stadium long after most fans and even Holy Cross' band had given up.

Most recently, the band honored Jonathan Elkus once again in March 2019. It was announced at the beginning of the year that the United States Marine Band was to perform Elkus' edition of Berlioz's *Grande Symphonie funèbre et triomphale*, originally debuted in 1970 by the Lehigh Concert Band. Elkus made the trip across the country for the concert, so Marching 97 alumni and current members held a dinner in Maryland for the occasion. As David Thaler pointed out, Elkus had met one of the band's founders, E.E. Ross, in the 1950s. By uniting this group of Marching 97 members, they were able to connect the tradition of the band from 2019 back to its founding in 1906.⁴⁵⁶

Today, the band holds a consistent routine from year to year that largely came into existence in the 2010s. They still occupy the small second floor space in Rauch Fieldhouse, called "the loft" by band members. Security is largely insufficient to keep non-band members out. They also have to share the building with athletics teams, meaning they cannot practice indoors in inclement weather. In addition, moving equipment up and down stairs for every rehearsal, game, or event is not efficient. The loft is small, and conditions for instrument and uniform storage are not ideal due to the lack of climate control and semi-open nature of the building (which has led to grisly discoveries of dead birds squished flat or, on one memorable occasion, inside a sousaphone!). The band has been hoping to find a new building for the better part of two decades; this is one of their top priorities today.

The spring semester is spent playing at recruitment events for admitted students, including Candidates' Day, which is usually the highest profile performance of the semester. Early in the summer, the Alumni Band, pictured at the 2017 Alumni Band Day to the left,⁴⁵⁷ returns to Lehigh for the annual Reunion performance, usually joined by a group of current band members. The alumni also make an official return for Alumni Band Day at one home game every



year. The Executive Board returns to campus a week in advance for Executive Week, in which they prepare the instruments, uniforms, and music for band camp and the season.

Band camp is held for three days before Freshman Orientation. Once back on campus, the 97 helps welcome freshmen to campus by performing at the Freshman Rally, usually leading the parade of flags through Grace Hall and playing music from the second floor above the stage. The new class is often encouraged to shout their class year when a

⁴⁵⁶ David Thaler, "Marching 97 members past and present" (2019).

⁴⁵⁷ Swope, Marching 97 History Archives (2017).

certain phrase is said, and the band always does their best to drown them out with shouts of "Ninety-seven!"

The Marching 97 performs at all home football games, one official away game, and the rivalry game no matter if it is home or away. Flames of volunteer band members are usually sent to the remainder of the away games to provide a pep band for Lehigh's team. Until 2018, flame transportation consisted of a caravan of cars driven by band members, but buses are now used instead. Many flames incorporate elements of the typical home game experience, but members wear brown 97 shirts and their dinks instead.

Throughout the week, the 97 rehearses from 4:00pm to 6:00pm on Tuesdays and Thursdays, as well as the Fridays before an official football performance. Friday rehearsals are Psyche Days, in which the Freshmen Managers choose a theme for the band to dress up as. Rehearsals are held in a specially lined parking lot at Goodman Campus, usually starting with music before moving to marching. The band struggles with their practice space, as they have no real alternative for bad weather and insufficient lighting when practices get dark. Band members are known to bring all manner of portable lights to help them read their music in the later part of the semester. This is usually aided by specially reserving a lighted field for the week of Lehigh-Lafayette.

All field shows are still student written; the Drum Major writes the opening show for the season, while the Manager and Staff Assistant write the Lehigh-Lafayette performance. All other performances are written by pairs of volunteers. These are aided by the "board game", in existence since the 1980s, which holds a diagram of the field. Small blocks represent the two halves of each rank, and can be used to visually represent the drill. Moves are written for each rank, and the show writers, Drum Major, and rank leaders will use the board game to go over the show before learning it. Rank leaders write and decorate "poops" (used since the 1950s) describing the moves, which are distributed to their rank.

Learning drill is always begun with poop marching, in which the band works through the show without their instruments. Music is eventually added in; band members mark their music with their moves so they can read both the music and drill while performing. Rank marching makes it possible for the band to present a unique show for each halftime performance, and the previous show is used as the pregame performance when possible.

During the final run through of a show, called Last Time, the drill writers unexpectedly run away from the band, and the freshmen chase them while the upperclassmen finish marching. After they are caught, the drill writers are carried to the hole, dug by freshmen volunteers before practice. Once "thrown" into the hole (in reality, the drill writers climb in themselves), the freshmen pour buckets of water over them. Drill writers often strategize the timing and route of their escape, although they always go in the hole in the end. Past drill writers have made a break for their cars parked nearby,

the corn fields, or even an event in Stabler Arena, for which the writer in question had purchased a ticket for.⁴⁵⁸ This tradition has existed for a number of years, formerly known as "CE 97" and the hole would be filled with various materials before the drill writers got in.

Home game days usually start early for the 97 members, who travel in their usual caravan of cars from Zoellner Arts Center to Goodman Campus for a morning marching rehearsal to which band members usually wear pajamas in honor of a tradition begun by Neumeyer. This is followed by lunch, procured from local restaurant The Goose by the Senior Representative. During the break, the band also carries out a favorite tradition, Throne Room. The "dudes" (and anyone else who wishes to join in) invade the men's restroom in Rauch Fieldhouse (and many other locations throughout the season) to play "The Throne Room" from *Star Wars*, followed by a chant of "Brews, brats, and balls!"

Finally, the band lines up in their two long lines for tailgating, in which they march around Goodman Campus to perform fight songs for Lehigh tailgates and usually block traffic (one such stopped car is pictured to the right in 2016⁴⁵⁹). Given the opportunity, they even board stopped Lehigh buses to make sure as many people as possible are entertained. The marching



accompanied by a twist that is shouted during one particular cadence: three beats that poke fun at the opposing team ("Beat Lafayette!" is always used for the rivalry game, for example). Another cadence signals the band to skip instead of march, and a third signals the band to lean forward and backward in time with the beat as they march. Once they reach the traffic circle near Stabler Arena, they stop to regroup. When they step off once more, the low brass, baritone saxophones, and drum line play a few bars of "Brick House" before returning to the usual drum cadence for the last stretch to the stadium. The band often takes advantage of the extra space in the last stretch to split up the two lines and form random geometric shapes.

After a break, the brass section lines up at the fence inside the stadium to perform "Maggot", or Bliss' "Fanfare for Princess Margaret's Wedding", a tradition since the early 1970s. This is followed by the psyche run- the band lines up in three lines and sprints over to the home side of the stadium, while yelling, "Psyche!" in a drawn out shout that always alerts bystanders to move out of the way. The specific drum cadence for this

⁴⁵⁸ 2000s band member, survey response to author, February 2019.

⁴⁵⁹ Swope, Marching 97 History Archives (2016).

includes a rest in which the band yells, "Nine-ty-seven!" Following this, the 97 always performs a pregame show and the national anthem before forming a "tunnel" for the football team to run through to the strains of "Rearing Tearing".

All shows are accompanied with light-hearted announcements written by the Publicity Manager, who also bestows nicknames on the show writers and Drum Major. *Marching LEHIGH* and the alma mater are performed at the conclusion of every halftime show. When a show is complete, the band "drains" off the field to a certain cadence. The tubas (and anyone else in Rank 8) run out to the center of the field for the "Rank 8 drain" in which they circle the logo several times before rejoining the band. The end of the cadence signals the band to high step in place before they come to a stop and scream, "Psyche!" as a group.

When not marching, the band sits in their section in the Lehigh stands to play stands tunes and "tags" throughout the game to get the players and fans excited. Touchdowns are always followed with a rendition of "Lehigh Fight". There are also a number of chants that the band will yell when not playing, some of which keep the former "Engineers" nickname alive. Following the halftime performance, the band gets a rest for part of the third quarter. Freshmen and new members are called back early for a special routine led by the Freshman Managers. They travel through the stadium to procure a guest conductor, usually a member of the opposing band or a relative of a 97 member. This person is summarily brought up to the front of the band at the end of the third quarter and introduced by the Student Conductor with, "Look who the frosh procured!"

When asked what they want this person to do, the band yells back, "Conduct!"

"And how do they do that?" asks the Student Conductor.

"Down, across chest, out, up! Down, across chest, out, up..."

The call of, "1075!" signals the band to begin playing "The Stripper". During the performance, the Freshman Managers strip out of their uniforms to reveal jokes written on their stomachs, usually at the expense of the other team. This tradition has existed in some form since at least the 1970s, when it was originally called the "Procurement Committee".⁴⁶⁰

The second half of the game also features a brass performance that is decided depending on the score. If Lehigh is ahead, the trumpets climb to the top of the stadium to play "Powers", the fanfare written for the former Music Department secretary. If Lehigh is not winning, however, the trombones will render the *Underdog* theme, nicknamed "Underbone" by the band. Finally, at the conclusion of the game, the band performs one last "Lehigh Fight" (if Lehigh is victorious), and "Centennial". The band members are then free to make their way back to the Fieldhouse. In recent decades, this was accompanied by singing of "Engineers" or "Eagles" from "The Pride", but this tradition has largely died out.

⁴⁶⁰ 1970s band member, survey response to author, February 2019.

Aside from football games, the band also performs around campus as requested by various organizations, including Founder's Day in the fall. This comes to a peak during Lehigh-Lafayette week. In recent years, the band has been performing at Bed Races, as well as the bonfire event on Goodman Campus (the latter has happened sporadically since the 2000s, when the bonfire tradition was first brought back). Friday, of course, is EcoFlame (pictured below in 2017⁴⁶¹). Lehigh students are encouraged to submit requests for the band to visit their classes and interrupt the lecture with some fight



songs. Many 97 members skip their morning classes to take part in the tradition, which begins at 8:00am outside of the Lower Centennial dormitory. The 97 plays "Maggot" and Toots fires the Baritone cannon, likely waking everyone in the dorm. The first stop is always an 8:00am Economics class in tribute to the origin of the tradition. Over the next four hours, the band also invades

both libraries, the President's Office and Admissions, Lower Cort dining hall, and the rivalry luncheon in the University Center. The last stop of the morning is at The Goose, where band members rest and eat meatball sandwiches. That night, the band sings the alma mater together after their final rehearsal of the season.

When not performing at games or flames, the Marching 97 has a multitude of behind the scenes traditions. Every Tuesday evening, they travel to a nearby restaurant late at night for Midweeks, where they stay until midnight. Originally called "Midnight Midweeks", it is a way for band members to enjoy food together and celebrate making it halfway through the week. Other bonding events include psyche nights, in which ranks will spend time together playing games, eating food, or doing other fun activities. The Dudes and Ladies of the band also hold events for the members of the band to spend social time together, headed by the Dudes' and Ladies' Presidents.

Near the end of the season, elections for the next Executive Board begin. All candidates must have attended band camp at least once (twice for Manager and Drum Major candidates). Toots and Freshman Manager candidates run in pairs (the former position was split before the 2017 season). Prospective Executives write a letter with a personal note to every single band member and the advisors, including bribes in the form of candy (the bribes are a formality, and eagerly accepted as letters are usually distributed around Halloween). This is followed by speeches; each candidate gets ninety-seven seconds to speak, followed by a short question and answer session. Manager candidates have five minutes to say their piece, and also must be interviewed and approved by the

⁴⁶¹ Swope, Marching 97 History Archives (2017).

Executive Board to appear on the ballot. Meanwhile, Drum Major and Student Conductor candidates must undergo tryouts. The Drum Major candidates must lead a full show run through (usually the Lafayette halftime show), and Student Conductor candidates get time to lead the band in the stands as well as run part of a music rehearsal.

Voting takes place at the band final, which is composed of many inane and humorous questions; the voting itself has been changed to a run-off style in recent years. In addition, Manager is now selected by the entire band, rather than just the Executive Board. Following the band final, the outgoing Executive Board is traditionally pie-d in the face as part of a Kappa Kappa Psi fundraiser.

Every January after winter break, the Marching 97 holds a banquet in which they wrap up the past football season, read the annual newsletter, bid farewell to the seniors, and announce the new Executive Board. The banquet includes a senior slideshow, and the Executive Board from the seniors' freshman year is invited back; usually the Manager makes a speech. Many band awards and positions are announced at the banquet as well, including Band Bitch and Bastard (which goes to the most psyched woman and man), Cutest Couple, Dudes' and Ladies' Presidents, and more.

Even with all of the activity that goes into a normal year for the 97 today, the band is still looking to the future, hoping to increase their financial resources and update their instrument inventory. Their recent successes in Yankee Stadium, London, and Lehigh's launch events make for a very exciting trend. With the appointment of David Diggs as their new director for 2019 and many exciting goals to carry them forward, the Marching 97 are more than eager and ready to go where the future takes them, in the next few years and beyond.



The band in 2016.⁴⁶²

⁴⁶² Swope, Marching 97 History Archives (2016).

In Psyche

The Marching 97 is inarguably a unique group with a singular history. This history would not be remembered if not for those who experienced it who continue to share their stories, years or even decades later. It is clear that there is something about this group that unites everyone who is handed a dink and a copy of the fight songs. This goes beyond simply the travels the band has taken or the rituals of a home football game.

This is, of course, the psyche of the group. While the term itself has been in use for less than half of the Marching 97's existence, it is undeniably present in every story ever told about the band. Alumni of the band before the 1970s usually do not recognize the word, but they had their own ways of describing the spirit of the band. One 1960s alumnus explained that the motto of his time was "Remain humbly proud." It is speculated that psyche as a concept arose in the late 1970s after Elkus' departure from Lehigh, as a way to maintain the spirit of the band in the face of new directors with different priorities.⁴⁶³

Elkus himself is familiar with the term, believing that psyche comes from the performances.⁴⁶⁴ "Psyche is an undying commitment to perform your best at all times when with the band," an alumnus from the 1970s wrote, apparently in agreement. Marc Wagner, '77, commented that psyche means energy to perform and march well in the 97's typical high-stepping style. One alumnus from the 1980s stated that psyche comes from giving your all to something you truly feel passionate about doing, rather than what is expected of you. This is how the Marching 97 is able to be so creative and unpredictable in what it does. Justin Traum, '99, described "that amazing feeling when you put your heart into your performance and the pride you possess into a job well done." Another 1980s alumnus explained that psyche is the spirit of Lehigh and the 97 that inspires you to be excited to perform your best. "Psyche is a mixture of spirit and energy that gets everyone excited and pumped at events," Tim Hartnagel, '21, commented. "For me, psyche is that feeling when you come off the field after nailing a show- euphoric, excited, and feeling that you're part of something bigger than yourself," a 2010s alumnus said.

Others focused on psyche more as a medium for the spirit of Lehigh, the 97, or life in general. Sarah Goode Traum, '97, said, "For me, psyche is a *joie de vivre*- a joyful, exuberant feeling." A 2010s alumnus suggested that psyche is pride in the band and university. "Psyche is being 697% excited for your team at all times," another 2010s alumnus explained, "especially when the band is your team." Geoffrey Andrews, '15, views psyche as "total dedication to band-related stupidity and enthusiasm." To Lena Barrett, '16, psyche is having passion for serving the 97 and Lehigh in general. "We just have it buried within us somewhere, motivating us forward," said Jay Glucksman, '18.

⁴⁶³ Garlett, 19.

⁴⁶⁴ VanDoren, survey response to author.

Maria Karagias, '19, believes that psyche is "a way of exuding one's passion and love" and every band member expresses it in their own way.

Alumni and current band members alike stated that joining the band served as an excellent introduction to life at Lehigh, giving them some of their closest friends- and even spouses! To many, the band serves as a family at Lehigh, as many of the members spend much time together outside of rehearsal. The 97 provides a safe environment in which to experience new things, and several alumni said that their time in the band helped them come out of their shell and become more comfortable socially due to the friendships they gained. Another common consensus was that they would not still be playing music if not for their time in the 97.

"My participation with the band at Lehigh was the crowning activity of my time there," said Robert Chisholm, '53. "Almost every special memory and feeling I have about Lehigh is about the 97," Chuck Berta, '79, explained, which was echoed almost word for word by a 1980s alumnus. Andrews said, "I will never think of Lehigh without thinking of silly band shenanigans." Ted Zollinger, '88, offered, "To us, it's a defining part of the college experience."

The 97 has a great impact on its members in many ways. Bob Sawyer, '64, commented that the leadership skills he learned were significantly aided by the confidence placed in him by his peers and Elkus. This was echoed by a 1970s alumnus, who proposed that the student-run nature of the Marching 97 is what makes it so valuable to its members. "The student involvement in making things happen seems unparalleled," observed a 1980s alumnus. The members are dedicated to putting on the best performances they can and putting in the work needed to contribute to the whole. Several alumni also emphasized that the 97's independence by virtue of being student-run is a standout quality.

Aside from the fact that the Marching 97 has no front percussion ensemble or color guard, as pointed out by a 1980s alumnus, members also commented on the distinctive environment and spirit of the band. "The 97 is unique because it's a group of ... people who enjoy doing something that is typically very regimented and structured without any of the usual framework and discipline," proposed Andrews. The fact that the band is made up of students from all disciplines coming together for the love of music and marching made the 97 experience unique for Berta. Troy Daniels, '90, commented similarly, noting that everyone who is in the 97 is there because they want to be, making the experience all the better. Along these lines, a 2010s alumnus noted that the inclusivity and openness of the group, especially as it lacks auditions, is important.

While today there are often jokes poking fun at the concept of doing things solely for tradition, it is clear that keeping that tradition and spirit alive, within reason, is critical for the continued existence of the Marching 97 thus far. It certainly allows band members past and present to share a unique connection. Zollinger observed that seeing how similar the band still is to what he knew in the 1980s is what continues to tie him to the group

today. This was echoed by a 2010s alumnus, who noted that "there are so many things that are 97-specific that bridge generations of band members." The Marching 97 owes much to the support of its alumni through the years, who give back because it is still their band, too.

The larger significance of the Marching 97's history was noted by several alumni as well. A 2000s alumnus sees the 97 as a source of history and pride for Lehigh, while Justin Traum suggested that the unique nature of the band stems from being part of a "living history."

These testimonies and tributes to the importance of the Marching 97 demonstrate, perhaps more than anything else, how significant this band is. While the band has traveled far and wide from Carnegie Hall to London, its lasting impact lies in the marchers. Through tradition, student leadership, and psyche, the 97 leaves a unique impression on the college experiences of its members. Whether it was simply a casual extracurricular activity, an easy one credit A, or the group where lasting relationships were forged, that time in the band undoubtedly has some positive impact on every person who dons a uniform. Without that, there would be no stories of procurement, or surprising students around campus with impromptu flames, or marching Lafayette's pep band off the field to the deafening cheers of Lehigh fans. And there would certainly be no Marching 97.

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Robert Haines, '79	Dan Shi, '14	
Tim Hartnagel, '21	Jeff Shields, '79	

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Appendix A

Lyrics to Lehigh University songs played by the Marching 97

"Goblet"

Get out that old silver goblet, with Lehigh upon it,
And we'll open up another keg of beer. (More beer!)
For we all came to college but we didn't come for knowledge,
So we'll raise hell while we're here.

"Rearing Tearing" (E.S. Colling, '12)

Rearing, tearing, down the field, down the field,
Lehigh's team will never yield, never yield.
Pass that last white line that marks the goal,
And bring a victory to old Lehigh!
When the big brown team goes crashing through, crashing through,
Rivals don't know what to do, what to do.
Rooters⁴⁶⁵ cheer another victory for old Lehigh.

"Lehigh Will Shine"

Lehigh will shine tonight, Lehigh will shine.
Lehigh will shine tonight, Lehigh will shine.
Lehigh will shine tonight, Lehigh will shine.
When the sun goes down and the moon comes up, Lehigh will shine.

"Centennial Song" (Joseph F. Godfrey, '68)

Original lyrics:

Lehigh, hail! All hail her glorious name.
College dear, so many hearts you claim.
We have praised with cheers her first hundred years, and the men who lived here before.
Now we join the folds of her sons of old; we're with her evermore.
Lehigh, hail! All hail her glorious name.
College dear, so many hearts you claim.
Lehigh, hail! All hail, hail her glorious name.

Revised lyrics, 2017:

Proud and strong, the mountain hawk soars by,
High above South Mountain and Lehigh.
Through our college years, into new careers, and whatever life brings our way.

⁴⁶⁵ Since the 1980s, band members have added a yelp to the beginning of this word so it is pronounced as "ah-rooters".

Like the bold hawk's quest, coming home to nest, a part of us will stay.
So Lehigh, we sing in this refrain,
As a link in one unbroken chain,
Yes, Lehigh, in our hearts you will always remain.

"Lehigh Victory March" (Kenneth L. Hoffman, '32)

To the Brown, and the White,
Raise a mighty chorus to the sky!
For the spirit true and the will to do,
We're proud⁴⁶⁶ of you, Lehigh!

Down the field, never yield,
Varsity to victory!
For the Brown and the White
Mean fight, fight, fight,
For victory, Lehigh!⁴⁶⁷

"Lehigh Victory Song" (George F. Motter, '30)

Touchdown, we want a touchdown,
Go in and fight, fight, fight, fight, fight!
We'll sing a song to Lehigh,
Dear old Brown and White, fight!

Touchdown, we want a touchdown,
So we can celebrate tonight.
Fight, fight, fight together,
Brown and White, forever
On to victory!

"Everybody Takes His Hat Off to Lehigh"

Everybody takes his hat off to Lehigh,
Star of the evening shining.
We live on the right side of Easy Street,
And this is the song we sing.

⁴⁶⁶ Band members are taught to pronounce "proud" as "prout" so it can be clearly understood on the field.

⁴⁶⁷ Only the first verse is sung on the field during *Marching LEHIGH*.

Alma Mater

Where the Lehigh's rocky rapids rush from out the west,
'Mid a grove of spreading chestnuts, walls in ivy dressed.
On the breast of Old South Mountain, reared against the sky,
Stands our noble Alma Mater, stands our dear Lehigh.

Like a watchman on the mountain, stands she grandly bold.
Earth and Heaven's secrets seeking, hoarding them like gold.
All she wrests from nature's storehouse, naught escapes her eye.
Gives she gladly to her dear ones, while we bless Lehigh.

We shall ever live to love her, live to praise her name;
Live to make our lives add luster to her glorious fame.
Let the glad notes wake the echoes, joyfully we cry,
Hail to thee, our Alma Mater! Hail, all hail Lehigh!⁴⁶⁸

⁴⁶⁸ The band then follows this with, "Frosh?" The class verses of those in attendance are then sung, going from the youngest class to the oldest.

Appendix B:

Recordings of Lehigh songs by the Marching 97

Lehigh University Concert Band, Lehigh Cliff Clefs, & Lehigh University Glee Club.
"Lehigh Sounds." Directed by Jonathan Elkus & Robert Cutler. Recorded 1959.

1. Lehigh Fanfare
 - a. Campus Dreams
2. Everybody Takes His Hat Off to Lehigh
3. Dear Old Lehigh
4. March: Lehigh University Band
5. O Lafayette, Poor Neighbor
6. Football Sequence
7. Men of Lehigh
8. Sunset in Bethlehem
9. Hail the College (Hail to Lehigh!)
10. Alma Mater
11. Ain't Misbehavin'
12. Saloon
13. Lehigh Drinking Song
14. Somebody Loves Me
15. Aura Lee
16. March: Battle of Shiloh
17. March: King Cotton
18. The University Hymn : St. Anne

Lehigh University Concert Band. "Moonshine and Marches from Old South Mountain."
Directed by Jonathan Elkus. Recorded 1963.

1. Marching LEHIGH Sequence
2. Lehigh Salute
3. Football Medley
4. A Son of a Gambolier
5. The Foundation
6. On the Mall
7. Precision Drill
8. Lehigh Drinking Medley
9. Fanfare
10. The Black Horse Troop
11. Belle of the Ball
12. Class Reunion
13. Alma Mater

Lehigh University Marching 97. "Fanfares - Songs - Marches." Directed by Jonathan Elkus. Recorded 1972.

1. Royal Fanfare
2. Pre-game 1972
3. Marching LEHIGH sequence
4. Lehigh Victory Song
5. The Purple Pageant
6. GRL²

Lehigh University Marching 97. "Stands Tunes 2018." Directed by Brian Luster, '19 & David Diggs. Recorded 2018.

1. Touch Me
2. Everytime We Touch
3. You Can Call Me Al
4. Firestar
5. Centennial Song

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