

Recording History

The Origins of a Song

Up until now, it has been a universally acknowledged “truth” that Pomona College’s Alma Mater, *Hail, Pomona, Hail!*, originated as a “closing song for a black-face minstrel show produced during the 1909-10 academic year.” However, recently discovered facts conclusively prove that this song was neither composed for nor sung in that or any other minstrel show. It was an entirely different song that was created for the minstrel show of 1910. Simply stated, *Hail, Pomona, Hail!* was the song that was not there.

The historic belief in the *Alma Mater’s* relationship to the minstrel show is based solely on the unconfirmed and inaccurate recollection of Richard Loucks, Jr. ’13, a freshman during the 1909-10 academic year. Loucks was actively involved in a show entitled “The Baseball Show,” a student produced fund-raiser for the college baseball team. The first act was a black-face minstrel show, and the second act featured the Men’s Glee Club in an *a capella* performance of “The Ill-Treated Trovatore,” an operatic parody and spoof of student life at Pomona that had proven popular in the Glee Club’s Southern California concert tour. Loucks directed the minstrel show and composed the song that “brought down the curtain on Act 1.” The song he wrote for the show was “*The Blue and White*,” specifically described in the following *Student Life* review:

The Baseball Show

If the baseball season receives as much benefit from the Baseball Show as did those who attended it, 'twill be a happy season indeed. In spite of the counter-attraction of Aviation Week, there was quite a good-sized audience in the chapel Saturday evening. But then—it was not to be expected that even such a world-famed exhibition as the one in Los Angeles could draw many students away from Claremont when there was a baseball show "on the boards." Those who were present will appreciate how impossible it is to describe such a performance as Saturday evening's. At most, we can only hope to suggest a few of the most striking features.

The first and larger part of the affair was in the nature of a minstrel show. Now there are minstrel shows and minstrel shows, but this was a real Minstrel Show—the best ever seen on any stage in Claremont. Arthur Wingard as Sam Johnson, the interlocutor, handled his troupe admirably. If it hadn't been for the programs, we never would have recognized in the dusky "Gentlemen of the Circle" Clyde Kinsey '13, Roger Palmer '10, Clyde Holley '13, Willard Stover '13, Ernest Fischer '11, Albert Crawford '10 and Chauncey Gordon '13—and even with the aid of the programs it was difficult to tell "which from 't'other." And the end men—Howard Becker, Boyd Boyden, George Wood and Hayward Richards—all juniors—were simply too funny for words. One of Howard Becker's long "dissertations" on writing for a newspaper, etc., etc., was exceedingly well done; while George Wood, whether he happened to be occupying the center of the stage

or not, was the focal point of the attention of a large part of the audience most of the time. "Do Your Duty, Doctor," by him and Hayward Richards, was strenuously applauded. Of rather a different nature, yet equally entertaining, were the two songs by Clyde Kinsey. The Finale, "Blue and White"—the words and music of which were composed by Richards Loucks—sung by the whole troupe, was splendid.

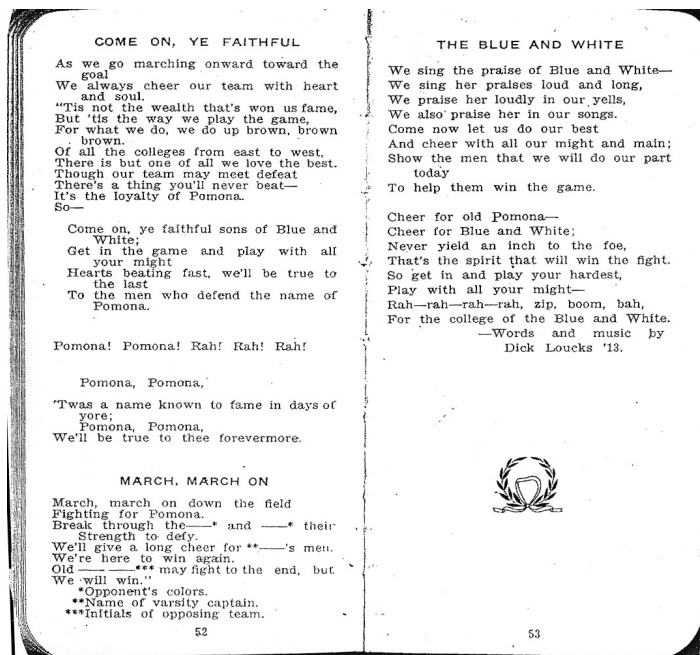
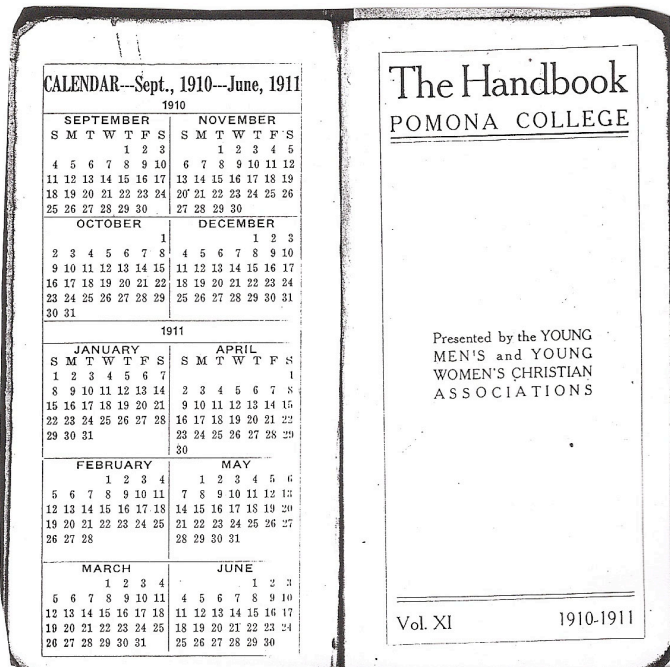
After a "short-stop" (this was a baseball show), the audience was treated to Part II of the program. William Hill—"Direct from the Jungles"—failed to appear, but our disappointment was "nipped in the bud" by the "Banjo Tickling" of Charley Short of Pomona.

Then once more "Pudgey" Wingard appeared—this time as "Samson, or the Modern Hercules." Of course we hadn't dreamed for a moment that the seven hundred fifty and the one thousand pound weights were anything other than what they were labelled—until the assistant lightly tripped off the stage with one of them in each hand.

Probably the most laughable feature of the performance was the last—the "Ill Treated Trovatore." Chauncey Gordon, as Count di Lunatic, the brave man who wasn't afraid to open the missive from the dean, tore up and down the stage in a most tragic fashion. And the duet by Lenora (George Wood) and her lover, Maurier (Hayward Richards, confined in the "Claremont jug," was most pathetically ridiculous. Maurier was heroically rescued by the servant—who calmly pulled the prison across the stage,

from *The Student Life*, January 21, 1910

Richard Loucks' song writing ability was borne out a few months later by *The Blue and White* meriting inclusion in the 1910-11 student handbook. The handbooks were distributed to all Pomona students, and were of special importance for freshmen, who were required by upper classmen to memorize the cheers and songs found inside.



Once again, *The Blue and White* by Richard Loucks is a matter of record – named, dated, and accredited - while *Hail, Pomona, Hail!* is the song that was not there.

The song that would become the Alma Mater appears for the first time in the 1911-1912 student handbook (see below). No attribution is accorded it, nor do the words of the song that appear on page 10 of the 1912 *Metate* cite the composer either. However, the 1914 *Pomona College Song Book* (printed in 1912 by the Class of '12 as a gift for the Class of '14) places *Hail, Pomona, Hail!* on its first page and designates Richard Loucks ex '13 as the composer.

1911		1912	
July	Aug.	Sept.	Oct.
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THE
HANDBOOK
POMONA COLLEGE

Presented by the YOUNG
MEN'S and YOUNG
WOMEN'S CHRISTIAN
ASSOCIATIONS

HANDBOOK COMMITTEE

Harold Billings . . . '12 Ch.
Ruth Blakeslee . . . '14
Alfred Woodford . . . '13
Mary Roof . . . '12
Donald Fox . . . '14
Harris Nye . . . '13

Vol. XII 1911-1912

COME ON, YE FAITHFUL

As we go marching onward toward the goal
We always cheer our team with heart and soul.
'Tis not the wealth that's won us fame,
But 'tis the way we play the game,
For what we do, we do up brown, brown, brown.

Of all the colleges from east to west,
There is but one of all we love the best.
Though our team may meet defeat
There's a thing you'll never beat—
It's the loyalty of Pomona.
So—

Come on, ye faithful sons of Blue and White;
Get in the game and play with all your might;
Hearts beating fast, we'll be true to the last
To the men who defend the name of Pomona.

Pomona! Pomona! Rah! Rah! Rah!
Pomona, Pomona,
'Twas a name known to fame in days of yore;
Pomona, Pomona,
We'll be true to thee forevermore.

46

MARCH, MARCH ON

March, march on down the field
Fighting for Pomona,
Break through the * and * their
Strength to defy.
We'll give a long cheer for **—'s men.
We're here to win again.
Old ————*** may fight to the end, but
We will win.

*Opponent's colors.
**Name of varsity captain.
***Initials of opposing team.

THE BLUE AND WHITE

We sing the praise of Blue and White—
We sing her praises loud and long,
We praise her loudly in our yells.
We also praise her in our songs.
Come, now, let us do our best
And cheer with all our might and main;
Show the men that we will do our part
today
To help them win the game.

Cheer for old Pomona—
Cheer for Blue and White;
Never yield an inch to the foe,
That's the spirit that will win the fight.
So get in and play your hardest,
Play with all your might—
Rah—rah—rah—rah, zip, boom, bah,
For the college of the Blue and White.
—Words and music by Dick Loucks, '13.

47

RISE UP, CHEER FOR POMONA

Air—"Climb Up, Ye Children, Climb."
See Pomona's banners proudly waving in the sky,
We will keep them waving proudly now and by and bye.
So get ready, everybody, cheer our men so true,
We're all loyal to our college and the white and the blue.

Chorus—
Rise up, cheer for Pomona!
That's what we're all a-goin' to do
Till she wins the score,
Rise up, cheer for our college,
That's where we get our knowledge,
Rise up, ye men, and roar!

We will wave Pomona's colors, sing and shout and yell,
For we have the brain and brawn and faculty as well.
"Co-eds" fair will always help us win for white and blue,
They are loyal, true and noble—love them? Yes, we do!

Chorus—
Many times that we should hate to wear our rival's shoes.
One is when they play in this town for they're bound to lose.
They will telegraph the sad news that they've lost again,
To Pomona, our Pomona, and her loyal men.
Chorus—

—A. Rae Condit.

48

POMONA, DEAR POMONA

Pomona, dear Pomona,
Most fair of all we know,
To thee we come in praise and song,
Our love to thee to show.
O, give to us thy bounty,
They will to us declare,
That we may be both strong and true
For thee to do and dare.

Chorus—
Pomona, dear Pomona,
We pledge our faith to thee,
To hold ourselves forever
In constant loyalty.
Pomona, dear, thy spirit give,
That we may ever live
In deeds of worth and honor,
To thee all glory give.

Then hail, Pomona, hail,
The college we love best,
Let every trial and hardship new
Our loyalty but test.
In every change of fortune
Most true we'll ever be,
And every heart in praise take part
To sing again to thee.

Chorus—
HAIL, POMONA, HAIL
Hail, Pomona, hail!
We, thy sons and daughters, sing
Praises of thy name,
Praises of thy fame,
Till the heavens above will ring
To the name of Pomona,
Alma Mater, hail to thee!
To the spirit true
Of the White and Blue,
All hail, Pomona, hail!

49

Richards Loucks, Jr., composer of "Hail, Pomona, Hail!" was born on September 10, 1888, just two days before Pomona College opened its doors. He attended the College's preparatory school for one year in 1906-7, but eventually graduated from Pomona High School where he had gained a reputation as an accomplished musician. He entered Pomona College as a freshman in September 1909, but was asked to leave after the spring semester of 1910 because of academic deficiencies largely attributed to an overemphasis on music and socializing. His self-described years after Pomona College were spent playing musical gigs in the area, visiting the campus where many friends and acquaintances still lived, and starting work at his father's insurance business. A well-known raconteur and spinner of yarns, Loucks romanticized his time on campus, retaining a lifelong affection for Pomona while recalling college pranks and "Peck's Bad Boy" mischief that he either joined in or initiated.

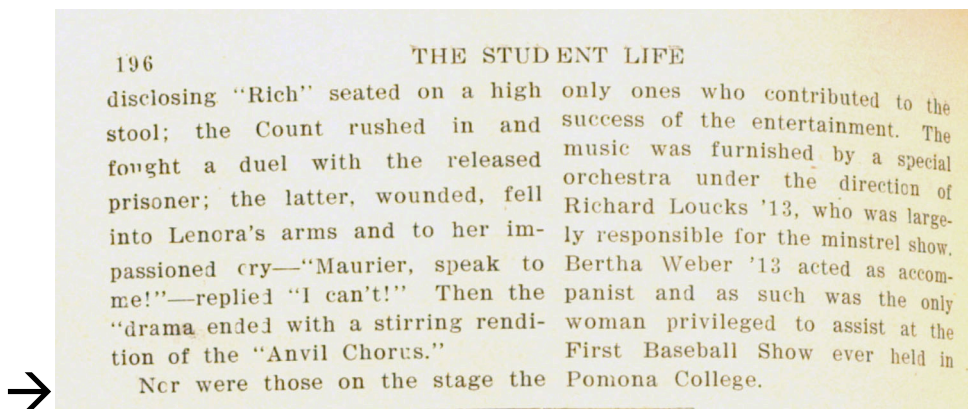
His association with "The Blue and White," "Hail Pomona Hail!, and "The Fighting Men of Old Pomona," a song honoring the college's World War II servicemen, afforded Loucks special notoriety, so in 1955 Pomona Trustee William Clary '11 approached La Canada resident, Benjamin Stansbury, to fund a music scholarship in Loucks' name as a tribute for the composer of Pomona's Alma Mater. He was nearly seventy-years-old in 1958 when the Glee Club invited him to speak at their annual banquet about composing the Alma Mater and other Pomona lore. Compiling a set of note cards to help his memory, Loucks crossed out the following caveat from his introduction:

~~To talk of events nearly
50 years past might be
dangerous were there any
records. This is borne
out by recent speeches of
an ex-President.
But I'm not worrying; what
I have to say is mostly
non-recorded.~~

These notes are not in
chronological order;
jotted down as they came to
me.
Mental picture of campus
then.
Holmes to Smiley - bare
field, weeds & few trees.
Sumner Hall ~~xxxx~~ between
Music Bldg & College Ave.
Library on W/S College Ave

(from Richard Loucks' notes)

1958 was the year that Loucks was interviewed regarding the facts and circumstances of his composing of the Alma Mater as background for an LP recording of Pomona College Songs. It was during this interview that he discussed his relationship to the 1910 minstrel show and erroneously stated that he had written *Hail, Pomona, Hail!* for its closing song. The final paragraph of the January 21, 1910 *Student Life* review of the Baseball Show credits Loucks with playing the major role behind the entire minstrel segment.



The acclaim that Loucks received for his creative handling of the show and the subsequent fame he gained as author of the Alma Mater could explain his confusing *Hail, Pomona, Hail!* with *The Blue and White* or even conflating them. He simply switched the songs, possibly placing them in the wrong location in his mental filing system. In giving his recollections, Loucks was old and reaching back almost 50 years. Comparing his memories with the documentary evidence, it is clear that he had confused his authorship of the song, *Blue and White*, which WAS the song performed as the finale to the minstrel show skit with *Hail, Pomona, Hail!* which he wrote sometime later.

Conclusion

Oral history is often a tricky business. Sole reliance on human memory, without substantiating or supporting evidence, often leads to error. With no corroboration, an individual's recollections are subject to the clouds and fog of passing time, to the vagaries of memory, and to the distorted recall that all people experience, especially as they age. At some point, perception **becomes** reality, and this new "reality" becomes more vivid and true with each retelling of the story.

The acknowledged "truth" that Pomona's Alma Mater had its beginnings in a minstrel show nearly 100 years ago is simply incorrect. It is incumbent on those of us who researched the event and its context to declare definitively that the historical record is wrong. The task is not to revise history, but to correct it.

The Alma Mater has been wrongly associated – and thus unjustly accused – of being at the scene of a negative event. Not only was it absent from the 1910 minstrel show; *Hail, Pomona Hail!* had not even been composed **yet**. It was the song that was not there. To set the historical record straight for both the present and future college community, it is essential that it be cleared of all charges and reinstated as Pomona College's beloved Alma Mater.

Afterword

Special thanks go to Carrie Marsh, Special Collections Librarian at the Honnold/Mudd Library; to her assistant, Jennifer Bidwell; and to Stephen House of Maestro Computer Services. Special Collections provided invaluable materials, including original documents, newspaper accounts, letters, access to the Digital Library, scrapbooks, written memoirs, and photographs.

A final *Alma Mater* note

A side road of this historical search led us to establish when *Hail, Pomona, Hail!* officially became known as the Alma Mater. 98-year-old Richard Loucks told an interviewer that his flawed academic record at the college made the administration apprehensive about granting Alma Mater status to his song. He claimed that the student body heard about this and voted to designate it as such just a year or so after he left in 1910. Special care was taken to confirm his account, but the first use of the term Alma Mater with *Hail, Pomona Hail!* appeared in the April 25, 1924 *Program for the Pomona College Girls Glee Club*, when the song is cited parenthetically as the “(*Alma Mater Hymn*).”

A careful search through dozens of *Student Handbooks* in which cheers, songs, mottoes, and fight songs are listed led to the first time that *Hail, Pomona, Hail!* is unequivocally titled “*The Alma Mater*.” The year is 1932-33. A cross check with *Metates, Pomona College Song Books*, and *Student Life* articles showed that no formal vote or student body effort was made to make the change official from traditional song to formal Alma Mater. It just happened, a natural segue.

Rosemary Oelrich Choate '63
September 15, 2008

Appendix

A - Announcement of the January 15, 1910 Baseball Show (*The Student Life* -1/7/10)

B - Songs by Richard Loucks, Jr. '13

C - Glee Club Letter of Invitation to Richard Loucks

D - William Clary '11 Letter to Richard Loucks describing Glee Club repertoire ca. 1910

E - Loucks' obituary

A. *The Student Life* – (January 7, 1910)

Announcement of the Baseball Show of January 15, 1910

* * * *

Without doubt the greatest thing in the amusement line that has ever been staged in our little college town will occur January 15 in the shape of a Baseball Show. The very best of the local talent is working hard on the program and all reports indicate that they are getting along famously. There will be a roaring minstrel show full of local hits. The music will be original, by the composer that made Pomona High School famous, and played by our own unexcelled pianist—George Wood. This is called a Baseball Show instead of a Baseball Benefit because it is first and fore most a show worthy of your atten-

tion and not an excuse to ask you for money. You are going to miss the best ever if you are not there.

But why are we giving it?—for there must be some reason. Of course there is only one reason and that is to get money, but there are three things for which we want the money. In the first place, any thinking person who knows anything at all about baseball will recognize that we need a professional coach, one who has played professional baseball and knows all there is to be known about baseball. Coach Stanton will tell you that this is a fact, for on account of the track work he can not get around to give the baseball men any attention till after the Easter vacation, and our first game comes the second Saturday after that date. Some people may think that because we have won the championship for two years straight we will have it cinched again this year. Occidental and Whittier both have the same teams to a man this year, while U. S. C. lost only one man through graduation. We lost the best college short-stop and captain that has played in college baseball for many years. Not only was Captain Mahoney a good fielder, but he was a consistent batter and will be sorely missed for that reason. Further, we lost the best pitcher we ever had in Gally, who was the most reliable man on the team for any position. In Weinland we lost our substitute catcher and best fielder, from a batting standpoint. First base is also an open position, for Henshaw, who held it last year, is not here and Birdsall and Panhoe, two of the best fielders, are also gone. It is true that we have good material on hand and in some instances better, but it is going to take a master hand to weld the whole into a baseball unit. That master hand we believe we have found in "Kittie" Brashear. Mr. Brashear has played professional baseball for over ten years and held his position not so much by his fielding or his batting, but by using his head. Today with the possible exception of Capt. Dillon of the Los Angeles Coast League Team he is the headiest baseball player on the Coast. As a coach, we have only to look to what he did with the Pomona High School when in one year he turned out a team that not only won the championship the year he was with them but, having got the habit, did it again the next. Next year we will have only one member of the team gone and the coaching that the team will get this year will last over until next year.

In the second place we want some money for new suits. The present suits have been used for three years and any one who has seen them will recognize that it is a disgrace to the Pomona Student Body to have their team go away in such suits. The third reason is one which we hardly dare to breathe, because of the temerity of it, but it is this. We have never had a baseball game with the big Universities. With Brashear here and the Student Body behind the team we believe we could win the championship of the west if we could only meet the northern teams. It will take money to

bring them down here and that is where the money that is made off the baseball show, if there is any left after the other two needs are met, will go.

This, then, is the exposition part of our argument. You ought by now to thoroughly understand what, why, and when the Baseball Show is coming off. There is only one other thing that we would like to have you do aside from going and that is talk about it. Every time you get a chance, ask somebody if he is going to the Baseball Show, and if he is not, make him feel just as badly as you can. Let's begin the New Year right by making this show the biggest success of the year. Lest anyone should think that we are trying to detract from the interest in track, let us say that this is the last time you will hear about baseball until the track season is over, and then all we are going to do is to give you a chance to go to the games. In conclusion, remember that this is a baseball **show** and not a baseball **benefit**. Please distinguish carefully the difference between them for there is a large and real one. Hoping to see you all there January 15, we are,

Yours respectfully,

The Baseball Team and Fans.

Student Life Announcement of the Baseball Show

B. Songs by Richard Loucks, Jr. '13

"The Blue and White"

COME ON, YE FAITHFUL

As we go marching onward toward the
goal
We always cheer our team with heart
and soul.
"Tis not the wealth that's won us fame,
But 'tis the way we play the game,
For what we do, we do up brown, brown
brown.
Of all the colleges from east to west,
There is but one of all we love the best.
Though our team may meet defeat
There's a thing you'll never beat—
It's the loyalty of Pomona.
So—

Come on, ye faithful sons of Blue and
White;
Get in the game and play with all
your might
Hearts beating fast, we'll be true to
the last
To the men who defend the name of
Pomona.

Pomona! Pomona! Rah! Rah! Rah!

Pomona, Pomona,

'Twas a name known to fame in days of
yore;
Pomona, Pomona,
We'll be true to thee forevermore.

MARCH, MARCH ON

March, march on down the field
Fighting for Pomona.
Break through the—* and —* their
Strength to defy.
We'll give a long cheer for **—'s men.
We're here to win again.
Old —*** may fight to the end, but
We will win."

*Opponent's colors.

**Name of varsity captain.

***Initials of opposing team.

52

THE BLUE AND WHITE

We sing the praise of Blue and White—
We sing her praises loud and long,
We praise her loudly in our yells,
We also praise her in our songs.
Come now let us do our best
And cheer with all our might and main;
Show the men that we will do our part
today
To help them win the game.

Cheer for old Pomona—
Cheer for Blue and White;
Never yield an inch to the foe,
That's the spirit that will win the fight.
So get in and play your hardest,
Play with all your might—
Rah—rah—rah—rah, zip, boom, bah,
For the college of the Blue and White.

—Words and music by
Dick Loucks '13.



53

(from 1910-1911 Student Handbook)

From *The Songs We Sing at Pomona* (1912)

Note: The original song includes the final words "We will hail, Pomona, hail!" In later years, the word "All" was substituted for "We will," thus providing a more open sound.

11

Hail, Pomona, Hail!

Words and Music by R. N. LOUCKS Ex. '13
With dignity Arranged by ELLEN SHRODE '14

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line and a piano accompaniment. The piano accompaniment is written in a grand staff with a treble and bass clef. The vocal line is written in a single staff with a soprano clef. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Hail, Po - mo - na hail: We thy sons and dau - ghters sing, Prais - es of thy name, Praises of thy fame, Till the heavens a - bove will ring — To the name of Po - mo - na, Al - ma Ma - ter hail to thee! — To the spi - rit, true of the White and Blue, We will hail, Po - mo - na, hail!" The word "ritard." is written above the piano accompaniment in the fifth system.

Hail, Po - mo - na hail: We thy sons and dau - ghters

sing, Prais - es of thy name, Praises of thy fame, Till the

heavens a - bove will ring — To the name of Po - mo -

na, Al - ma Ma - ter hail to thee! — To the

spi - rit, true of the White and Blue, We will hail, Po - mo - na, hail!

C. Glee Club Letter of Invitation to Richard Loucks

POMONA COLLEGE
CLAREMONT, CALIFORNIA

DEPARTMENT OF MUSIC

April 18, 1958

Mr. Richard N. Loucks Jr.
P.O. Box # 154
San Gabriel, California

Dear Mr. Loucks,

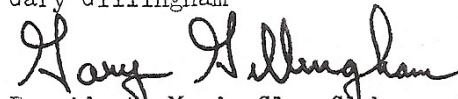
Each year the members of the two glee clubs here at Pomona plan a banquet which serves to culminate the activities of the year, and which allows us to indulge in a little self satisfied reminiscence over the singing we have done during this and past years. To the presidents of the two clubs falls the duty of arranging some of the details of the banquet, one of which is choosing the principal speaker and guest of honor.

After once getting our heads together, Millicent Blanchard, the president of the women's club, and I had no trouble reaching a quick decision. Once it was decided that our guest should be one who is closely connected with the music sung at Pomona, your name which we see each time we sing from a copy of the alma mater was a logical choice. Bill Russell assured us that your wealth of Pomoniana would be the ideal stuff from which to draw a banquet address, and so our decision was made final.

The banquet is to be held here on campus on the evening of May 23. We hope your calendar will permit you to join us on this occasion. Milly is back in Boston inquiring after a teaching position, and so I have the pleasure of speaking for both clubs in sending you our warm regards.

For the glee clubs,

Gary Gillingham



President, Men's Glee Club
Pomona College

D. William Clary '11 Letter to Richard Loucks
(About Glee Club repertoire ca. 1910)

There is no extant copy of R. Loucks' letter to William Clary in which he requests information for the May 23 Glee Club address, most probably because Loucks made no copy and sent his original letter directly to Clary.

May 19, 1958

Mr. Richard N. Loucks, Jr.
P. O. Box 154
San Gabriel, California

Dear Dick:

In answer to your request, I am sketching the following material about the Pomona College Glee Club in 1910-1912. You can use as much or as little of it in your talk as you want to.

Our programs, as you mention, were divided into two parts; the first, serious and the second, light and comic. However, the serious part was not entirely serious. Serious meant only that it was not raucous. For example the program in both years opened with the song about the Mermaid and the Cannibal who loved each other with fond devotion, but fate kept them asunder, and it wasn't any wonder, because he could not stand the wet and she could not stand the dry. This was supposed to get the audience in a good mood and get us off to a good start.

Other numbers not entirely serious which came in the first part were "The Little Peach of Emerald Hue" which was eaten by the small boy and brought him to a sad end, and the famous "Winter" song. Also such songs as "Sleep Kentucky Babe" and "Carry Me Back to Old Virginy" were included in the first part.

There were two really serious numbers that I recall: "Remember Now Thy Creator in the Days of Thy Youth". This was our piece de resistance. I still have it. It was a long chant, sung unaccompanied, as were most of our numbers. The music had many harmonic changes as were later found in barbershop music, but here were made to sound very serious. I think it made a hit with audiences, partly because of the beautiful words and partly because they were thrilled to see a group of nice-looking young college boys remembering their Creator in the days of their youth.

Page 2 Clary

George Woods had a marvelous base solo line with the words "Or ever the silver cord be loose, or the golden bowl be broken."

The other serious number was "What Ho Ye Gray Beard Mariners." This was more serious than the title sounds and it was written by George B. Nevin for the University of Chicago Glee Club in 1899. I think the composer was a brother of Ethelbert Nevin of the "Rosary" fame. However, the theme was that the gray beard mariners were searching for Eldorado which they never found because it was only a poet's dream. The music was good and I think one of the most difficult numbers we sang.

There was a quartet which sang Parks' songs, including "Little Orphan Annie" and "Carved at Possum, Sue."

The second half was college songs and stunts. We even sang, "The Pope He Leads a Jolly Life." In the second of these years when I directed the Club, we cooked up a song which ran "There was a man who had two sons and these two sons were brothers; Josephus was the name of one, Bohunkus was the other." If you will hum these words you will see that they fit exactly the melody of Handel's "Joy to the World, the Lord Is Come" and of course we sang it to this music which some people thought was sacrilegious, but most thought was funny.

Our principal stunt was a take-off on ~~El~~^F El Trovatore. The scenery consisted of a white sheet with lines painted on it to represent the stones of a prison wall and one little window with black bars made of rubber bands through which the prisoner sang. I can remember the first line of the famous duet which in our version was "Ah, I have sighed to rest me, on the soft side of a plank." There was one incident about this El Trovatore which I think perhaps I am the only one who remembers and which should be recorded in history. The stunt was part talking and part singing. It began when the barbershop tenor, Joe Garrison, who also ran the town barbershop, tiptoed out on the stage. His very first line was spoken. It was, "All is quiet, you could hear a gum drop." We rehearsed this many times and it always went right in rehearsals. But on the first night that the stunt was performed, Joe, who had no sense of humor and apparently had never seen the point of the line, came out on the stage in front of the expectant audience and amended the line this way. "All is quiet, you could hear a gum drop fall." I suspect that may have been the reason that Joe had to leave town.

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There were other stunts, but this gives you a general idea of the program. Most of us had never heard of Bach or Purcel which now seem to be the principal standbys of glee club programs and I suppose rightly so, for there has been a complete revolution in college glee club singing since my time.

I mention one other thing. Our programs were put on in both years in something like twenty-five or thirty small towns in Southern California from San Diego to Santa Barbara, including such places as Fallbrook, La Mesa, Escondido, etc. It should also be said that I think the audiences then appreciated these programs just as much as they do now. Maybe more. They had no radio or television; they could not drive to San Diego, Claremont or Los Angeles to hear a symphony orchestra and even the phonograph was very little used. The coming of the college glee club in these small towns was a big event and we were usually royally welcomed and townhalls were packed. The members of the Club were usually boarded out at private homes, especially in the smaller towns. It was fun to live in that unsophisticated age and be a member of a college glee club.

I would only add that in the year 1911-12 while I was attempting to read law the college paid me \$35 a month to direct the glee club. From the standpoint of what is now called good music I was grossly overpaid. But I managed the club and put on a successful season of twenty or thirty concerts. I tried out all the applicants' voices worked up the programs, carried on all the correspondence to arrange the engagements, planned all the transportation, collected all the money and sang a solo on the program besides.

This is the only record I have ever written of my glee club experiences and if you don't use it I will put it away as a small fragment of autobiography, probably the only one I will ever write.

Very sincerely,



William W. Clary

WWC:md

Richard Loucks Jr.

Richard Newcomb Loucks Jr., composer of "Hail Pomona, Hail", the alma mater of Pomona College, a talented musician and writer who was accorded the college's inaugural Medal of Merit two years ago, died July 2, 1990 at the medical unit of Claremont Manor at the age of 101. Mr. Loucks was in good health prior to breaking a hip one month ago.

Mr. Loucks was born on September 10, 1888 in Pomona, the son of Richard N. Loucks and Cora Cromer Loucks. Mr. Loucks's father was the owner of a local stationery and book store. He later became a realtor and insurance agent and broker. His son followed in that business for more than 50 years.

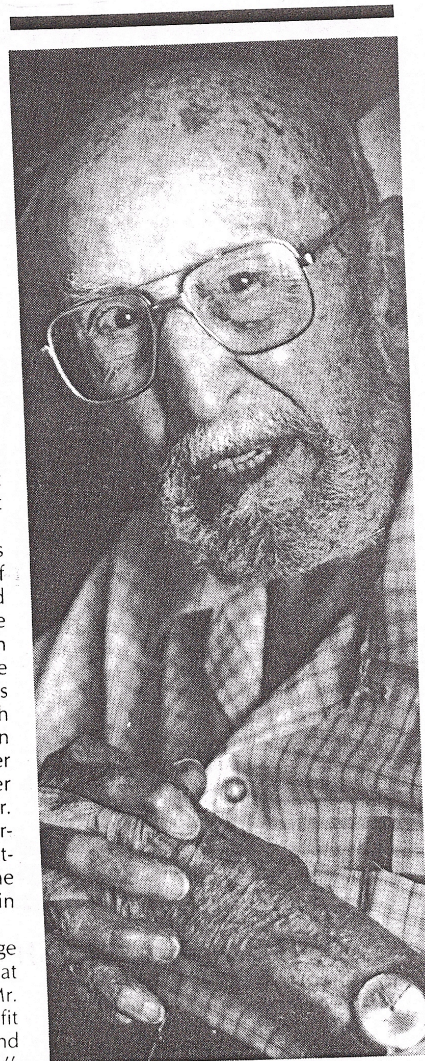
When he was a teenager, Mr. Loucks began study on the violin with half brother Robert Loucks. He continued that study with A.D. Hunter of the Pomona schools and for a time lived in Los Angeles to take violin lessons. While there he attended James H. Francis Polytechnic High School and lived with another half-brother, Sylvester Loucks in what was described by a family member as "a shack in the Los Angeles River bed". As a high school junior, Mr. Loucks was admitted to a music conservatory in Paris, but lacked funding to attend. He returned to Pomona where he graduated from Pomona High School in 1909.

Mr. Loucks attended Pomona College for one year. It was during that year that a group of students, including Mr. Loucks, were putting together a benefit show for the college's baseball team and needed "something to close the show". That something was Mr. Loucks's "Hail Pomona, Hail". College archives indicated that the song was probably adopted officially in 1912 or 1913 as it appears in a 1914 songbook labelled as the "alma mater".

Mr. Loucks went into the insurance business with his father and later traveled for other companies selling insurance in northern California. In 1915 he was married to Zeke Brunson whom he met at a wedding of college friends.

A brief involvement in World War I found Mr. Loucks, who had managed to have his draft classification changed to get into the service, in the US Army Battery C of the 25th Coast Artillery at Point Loma near San Diego from October to December of 1918.

Mr. Loucks lived in Los Angeles after the war, moved to San Gabriel in the late 1930s and to Claremont in 1968. He and his wife became residents of Claremont Manor in 1970. Mrs. Loucks died in 1977 after 62 years of what was



Richard Loucks Jr.
COURIER photo

reported as a very happy marriage.

During his younger years, Mr. Loucks, with friend Earl Foresman, organized an orchestra that played for dances, he said, "from Covina to Ontario".

With a lifelong passion for music, Mr. Loucks was also adept at and talented in his use of words. He was, as well, according to a relative, "tremendously interested in his friends".

Mr. Loucks was a member of St. Ambrose Episcopal Church in Claremont.

Mr. Loucks is survived by his son and daughter-in-law, Richard and Marian Loucks of Claremont and his grandsons, David Loucks of Claremont and Allen Loucks of Baltimore, Maryland. His son is professor emeritus of music at Pomona College.

According to his wishes, Mr. Loucks is to be cremated and his ashes scattered at sea. Todd Memorial Chapel is in charge of arrangements.