



# SWIPES & TAGS

60 YEARS OF BARBERSHOP SINGING IN SACRAMENTO



THE OFFICIAL NEWSLETTER OF THE SACRAMENTO CAPITOLAIRES, SACRAMENTO, CALIFORNIA  
CHAPTER OF THE FAR WESTERN DISTRICT OF THE BARBERSHOP HARMONY SOCIETY.



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## HISTORY OF THE SACRAMENTO CHAPTER

By Joe Trousdale—As Written for Membership Promotion and reprinted from June 2003 Swipes and Tags

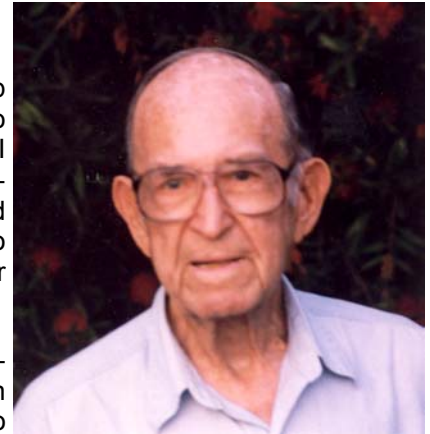
I was an active member of the Tulsa, Oklahoma Barbershop Chapter, having joined in 1942. When I was transferred back to Sacramento, California by the company I was working for, I found that Sacramento didn't have a barbershop chapter. Although I missed barbershop singing, the good fellowship and good times that went with it, I was too busy getting settled to take time to try to get a chapter started here until about a year later.

I wrote to O. C. Cash, the founder, in Tulsa to find out the procedure to follow in the establishment of a chapter. He sent on the information and said he was writing to the San Francisco Chapter, asking their help to get us started. I heard from them, and they assured us of their help.

I then spread the word among the friends I had made here, and put ads in the local papers in an effort to attract interested men in this newly revived form of singing called "barbershop". I received a few replies, and they all sounded very enthusiastic. They, in turn, were able to interest some of their friends. After several weeks of recruiting, we had around twenty five men, all eager to get a chapter going. Shortly thereafter, we had our first meeting to formulate plans for the chapter-to-be.

We met in the old Sacramento Hotel for our initial meetings and later on for our two organizational meetings conducted by the San Francisco and Reno chapters. During that formative period, the **Golden Statesmen** from the San Francisco Chapter, and the **Bonanza Four** from the Reno Chapter came here at least twice to sing for the neophytes. They made a tremendous impression on the soon-to-be barbershoppers. We received much help from both chapters, but especially from Reno's Charlie Merrill, who sang bass in the **Bonanza Four**. He gave us much help and guidance towards getting our chapter started. Charlie also did barbershop arranging, and later served as International President.

As I recall, International then required at least twenty five men to form a chapter. When we received our charter on June 16, 1946, we had thirty-five men signed up. We have had several meeting places and three different meeting nights during our existence.



Joe Trousdale

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FOUNDER'S EDITION

THE SACRAMENTO CAPITOLAIRES MEET EVERY TUESDAY AT 7:00 PM AT SIERRA ARDEN CHURCH OF CHRIST 890 MORSE AVENUE AT NORTHRUP



# PRESIDENT'S CHORDS

BY JIM CORSON, PRESIDENT



I have found myself reflecting, from time to time, on our experience at the Folsom Dam performance – if nothing else, it was different, with the main challenge being to stay dry.

All in all, I felt we dealt with the unusual conditions with flexibility and good humor. And what a relief it was to finally get the o.k. to move the risers under the cover of the main tent. It was a little crowded, though, I don't think I can remember another time when I could have reached out and put my hand on the shoulder of a member of the audience! Those seated near by seemed to think we did well. But, then, I wondered if the folk at the far end could hear us at all – with no sound system. Without amplification, given where the risers were placed initially – outside the tent, I fear even fewer would have been able to hear us at all well.

I guess the best thing for me is to file it away as an "interesting adventure" and just be glad we made it through!

Next up is our performance at Eskaton, and I trust that will not have the same level of adventure about it. That should be an appreciative, responsive audience for our style of music, and if we sing at the level at which we are capable, we should "knock their socks off!"

I hope as many as possible are holding the dates for the several Sundays we will be singing in churches. This is not only an opportunity to provide a service to those particular congregations, but is an opportunity for us to increase our exposure in the community.

Finally, I am aware that the nominating committee, chaired by Gib Hertler, which was appointed back in January is already at work lining up leadership for next year. If you have an interest in being considered for some role in the life of our chapter, please don't hesitate to let Gib know about it.

# REVIEWING MUSIC and PERFORMANCE

BY KEITH SLATER, VP **MUSIC &**



Since this month marks the 60<sup>th</sup> Anniversary of our chapter, I was looking through some of my files and came across a folder marked "Craft" that was handed down to me by those who have handled the Swipes & Tags in the past. Most of the material was cut out of other chapter newsletters and information published from the society. The following thoughts on stage presence came from a newsletter called Brandywine Meanderings, and I thought it would be timely to share it with our members.

"A study recently determined that only seven percent of our communication has to do with words themselves. Thirty-eight percent deals with the pitch of the voice and the tone. A full fifty-five percent of all communication relates to facial expression and its embellishment of body action.

Quality stage presence must be understood to be based on "sincerity", not anything artificial or contrived. Ballads must be delivered from the heart. Chorus members should sing with as much sensitivity as possible to the emotions called for in the lyric line. It has been said that "people rarely like to think...they like to feel..." In order for a story to have a maximum impact, it must reach the listener by touching upon his feelings. With uptunes, the excitement and vitality often determine the success of the performance. In both cases, however, "enthusiasm and energy" are most important ingredients for contest success."

Another short bit of advice from a well-known barbershopper and SP Judge, Lou Benedict:

"Stage Presence is simply this...  
Look at the audience.  
Tell them the story.  
Show them you believe it.  
Make them believe it.  
Be emotionally involved.  
Get the audience emotionally involved.  
Now THAT'S Stage Presence!"



2006 Capitolaires under the direction of Bill Borah



The Lucky Four, 2006, with Ed Comingore, baritone; Norm Smith, tenor; Les Cudworth, bass; and in front, Frank Kinneson, lead



## Reminiscences of a "Retired" Bulletin Editor

By Don Salz



Don Salz

I was a member of the Sacramento Chapter and "Swipes & Tags" Bulletin Editor from the summers of 1978 to 1982. Current award-winning editor, Alan Swanson, asked this old-timer to write a bit about those days for this year's Founder's Edition of the bulletin.

My one "perk" of being Bulletin Editor for the chapter was the use of the chapter's electric typewriter – which was no little thing as I needed one for college and could not afford to buy one! I typed all my articles on adding machine paper to assure they would be the correct column width. My graphics were usually cut out of the many other chapter bulletins I received from all over the district. I got pretty good with Whiteout and ink to help them fit my needs. Above, I proudly offer one I created for the 1981 How The West Was Won show program, which I did at 2:00 AM on the morning of the show when the front cover artwork could not be found.

After scotch taping the adding machine paper and cut-out graphics onto blank sheets of paper, I would bring my bulletin to Ben Loftsgaard's printing shop where his staff would make 200 copies and address and mail them to chapter members, guests, district board members and all the other bulletin editors in the district. We had to mail 200 in order to get the non-profit bulk mail rate. Ben, a 56 year member and long time Capitolaire now living in Oregon, superbly handled the part of the job that most bulletin editors hate and I will be forever grateful.

The Sacramento Chapter was still meeting upstairs at Redmen Hall near the intersection of 21<sup>st</sup> and L Streets downtown. Except for parking, it was the perfect place: a classic high ceiling meeting hall, a coatroom big enough for section rehearsals, and a bar up on the third floor. The bar is where our chapter founder, Joe Trousdale, would hold court before and after the meeting and during break. One of my most treasured barbershop memories is singing various parts, not lead, to "Jungle Town," "Old Aunt Dinah," "Old Joe," and other obscure old songs with Joe Trousdale. Singing them with my dad, Joe Salz,

made the time even more special.

Every chapter meeting would have about 40 minutes for break and program. There would usually be 60+ members at each rehearsal. We sat or stood at our chairs most of the time. About six to eight weeks before a big show or contest there would be riser time for about half of every rehearsal. Our director during those years was Jim Campbell, who is now with Folsom. He was the first to refer to us as **The Mighty Capitolaire**s, a name that found its way into most show advertisements and programs in those days. Jim kept us moving forward, always. We would learn several new songs every year and had a repertoire of 12 or so non-polecat songs. I would love to hear him say "That's good enough," and then move on to the next song. One of the quirky things I remember about Jim was the way he would get from his chair to his director's spot after being introduced at chapter meetings. While we would all be clapping and cheering, Jim would hop all the way with his feet together as if someone had tied his shoelaces together. Another thing, during my usual post event director interview for the bulletin, he would say, "Just write something clever and I'll swear to it."

At least one meeting every month, virtually every member would have a chance to sing a whole song in a quartet in front of the chapter. Usually, you would find out whom you were singing with before break, which would give you 15 minutes to polish your act. Quartetting was also a frequent activity before and after meetings. Perhaps due to these formal and informal opportunities for quartetting, Sacramento had many active registered quartets. Those that I remember include (living and active member names in parentheses): **Gold Standard** (Joe Salz, Jim Campbell, Neal Sisson), **Capitol Countrymen** (Bill Seible and Kent Borrowdale), **River City Ramblers** (Wally McClain), **Forty-Niners** (Don Salz, Hersch Roby), **Sloughhouse Music and Mercantile Co.** (Dusty Rhodes), **Best of Friends** (John Osborn), **The Senators** (Joe Sisson, Ken Potter) and Joe Trousdale's **Fort Sutter Four**.

Just as today, **The Mighty Capitolaire**s were regular qualifiers for the District Chorus Contest, finishing in the contest about where we do now. Our biggest event of the year was our annual show. After selling out Hiram Johnson High School Auditorium with 1100+ seats in 1980, the chapter did two shows for a number of years. These were huge two-hour productions with costumes and sets and two or three popular guest quartets such as **The Aliens** (a nationally famous comedy quartet) **The Grand Tradition** (4<sup>th</sup> place International Medalist) and **The Most Happy Fellows** (1977 International Champions). Other guest quartets included **The Fancy Dans** (with Paul Engel), **Main Street Review** (with Al Drouin and Gary Bolles), **San Francisco Storm Door and Whale Oil Company** (with Don Gubbins, Bill Tieberg, and Jim Sherman), **Four Points West** (with Earl

(Continued on page 4 Salz)



(Salz continued from page 3)

Moon), **A-Tonic Explosion** (with Lowell Reynolds), **Nostalgia** (with Gordon Berghold), **Tattered Remnants** (with Bill Legg and Werner Tiede) and the **Original Saturday Nite Bandstand Review** (with Tank Waldrum).

Today, there are more barbershoppers than ever in the greater Sacramento area, bucking the national trend of declining barbershop activity. In 1982, the Sacramento Chapter topped 100 members and was putting 60+ men on stage for shows and contests. Members of this group went on to help found the Folsom, Nevada-Placer and Placerville Chapters. As a result, in a little over 20 years, the greater Sacramento area has gone from one chapter and 100 members to four chapters and 150+ members (subtracting dual memberships), with about 90 men regularly performing in their respective shows and contests.

In summary, the good old days are still here, in large part because of the efforts of those that have gone before. However, I am just as impressed today, as I was back then, by the quality and commitment of both our chapter leaders and we ordinary chapter members. With 70 members, the Sacramento Chapter is as strong as ever. Events on our calendar may be different than 22-26 years ago, but they are no less impressive, such as, the Cabaret, the Jazz Festival, the Towe Christmas Show, the Sacramento Area Quartet Workshop, and Singing Valentines. I am happy to say that our current membership has maintained the strength of the Sacramento Chapter over the years. The credit goes to each man who learns his part, shows up for rehearsal, sings in a quartet, invites a guest, or makes coffee, a prop or a costume. If Joe Trousdale and our other "founding fathers" were around to celebrate Founder's Day with us, no doubt they would give each of us credit for keeping their songs alive even if some of them are no longer politically correct!

## I REMEMBER

BY Chuck Kenney



Chuck Kenney

I was VP Music the year our chapter won district. We had multiple coaches to help us get there, Terry Aramian, Ron Black, Paul Eastman, and Roger Mills. I sang in a quartet, **Delta Music Society**, for 14 years. As a quartet, we helped earn the chapter awards for participation in community sing outs. We did about 50 sing outs a year. We sang for schools, church valentines dinners, bank openings, contest, state fair, jazz festivals, birthdays, Valentines day, zoo fund raisers, P.A.W.S., and the home & garden show. On radio KFBK with advertising our show, we got a TV spot jingle. We sang in an Oregon chapter show, had our picture hanging on the Society bulletin board in Kenosha, sang in malls for Father's Day, helped plan and organize four years of cabaret shows at Scottish Rite temple bringing lots of money to the chapter,

Our quartet was known for our versatility and variety of repertoire, and our silly songs as well. I did the arrangements for most of the quartets songs.

I have fond memories of the times when the seasoned barbershoppers would pull out an old chestnut song, one that none of us would know, and sing it for the guys during the program portion of the evening. That was truly a highlight of my time on Tuesday nights. I loved having the time to laugh. Jim's song "the stutterer" was always a highlight. There was a wonderful attitude that brought me into the chapter. When I first joined the chapter, they were about to do a performance, and I was only a new member for about a month before the show. I felt so welcomed when they told me they wanted me on the risers to sing with them even though I was just new and didn't know the songs. I felt like they truly cared about my singing with them, so I put all the song words on 3x5 cards and worked on them each week. They all encouraged me to keep singing on the risers during practice, and at the show. I was able to sing all the show songs without cards. That was the glue that made me stick to this chorus.



*Delta Music Society*

Delta Music Society, 1989, with Chuck Freeman, lead; Joe Sisson, tenor; Chuck Kenney, bass; and Larry Erlywine, baritone. Photo from the archives of Joe Sisson.

## The Gold Standard

SINCE "THE GOLD STANDARD" BEGAN SINGING TOGETHER TWO YEARS AGO, 'SACRAMENTO'S FINEST QUARTET' HAS ENTERTAINED ALL OVER NORTHERN CALIFORNIA WHILE STEADILY CLIMBING UP THE RANKS OF QUARTET COMPETITION. THEIR LATEST ACHIEVEMENT WAS QUALIFYING TO REPRESENT THE NOR-CAL EAST DIVISION IN THE FAR WESTERN DISTRICT CONTEST HELD IN PHOENIX LAST OCTOBER.

TENOR, NEAL SISSON, WAS A CHARTER MEMBER OF THE PLACER COUNTY CHAPTER IN 1962. JOE SALZ, LEAD, BEGAN WITH THE HOLLYWOOD CHAPTER IN 1948, BARITONE, JIM CAMPBELL BEGAN WITH THE MOBILE, ALABAMA CHAPTER IN 1957, AND BASS, ROGER HARTWIG, JOINED THE SACRAMENTO CHAPTER NINE YEARS AGO.





## BLAME JOE TROUSDALE

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Yes, the founder of the Sacramento Chapter was an enabler. He's the reason I'm addicted to barbershopping, and if the truth be told, he led many another innocent soul down the primrose path, just like me.

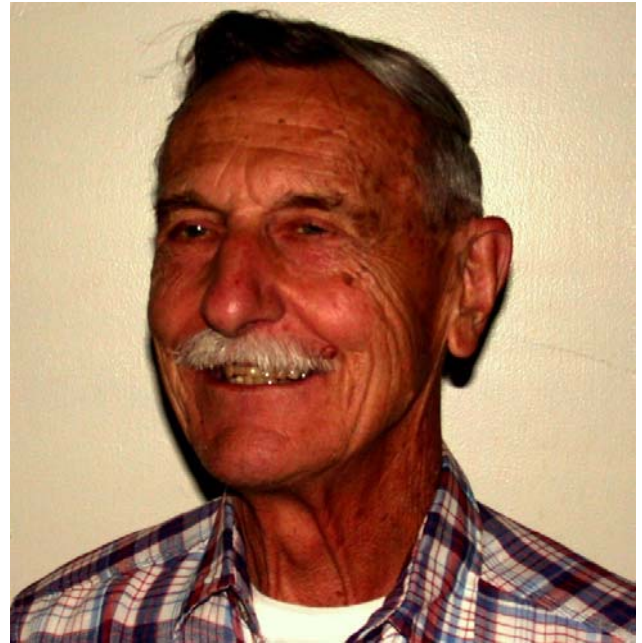
Looking back, I can see that I was an obvious setup. It was 1953 and my best friend had just moved to Sacramento and found a job at Joe Trousdale's Sonotone Hearing Agency. Joe founded the Sacramento Chapter of SPEBSQSA just seven years earlier, and he promoted it fiercely. So much so, that he compelled his employees to sell tickets to barbershopping shows whether or not they were able to sell hearing aids. Naturally, my friend sold me a pair of tickets. It was either that or let him move back in with Marj and me after Joe fired him.

Barbershopping shows then were simple, unadorned parades of quartets, one foursome after another for several hours, each singing two or three songs. The MC didn't do much but announce the quartets, and sometimes call one back for an encore if crowd applause suggested he should. However, these shows were quite popular with the general public at the time. Joe generally managed to fill most of the Memorial Auditorium for every one of them.

I suppose I must have been predisposed to my affliction, for scarcely had the first quartet in the parade begun to sing than I was transfixed by the sound. What enchanted me was that four unaccompanied voices could produce such wonderful music, even though individually, the voices were unremarkable. They combined and blended in such a way that the whole seemed greater than the sum of its parts. When the invitation to attend a chapter meeting came at the conclusion of the show, you can be sure I was more than ready to respond.

The chapter met those days in a small, repertory type theater somewhere a little east of the old governor's mansion on 16<sup>th</sup> Street, but the precise location has faded from my memory. Scores of men were already seated when my friend and I arrived for our first chapter meeting, sprawling and lounging in folding chairs facing a small stage. Just below the proscenium, a scawny little man in his mid to late twenties waved a sheaf of paper and appeared to be slightly upset. Later I learned that he was Johnny Fagundes, agitation was his normal state, and his function was to teach songs to chapter members. This he did with great vigor, helped of course, by some of the more seasoned members.

A word about the sheaf of papers Johnny was waving ... sheets of music, as it turned out, laboriously handscripted and then printed on a duplicating machine. There was no mistaking the printing process, a washed out blue smeared across the whiteness of the page. In my files I can still find copies of three dozen songs from that era,



Bill Seibel is a 53 year member of the Sacramento Capitolaire

the blue a bit more washed out, but still quite legible. I can't really remember singing all of those songs, so I suppose they constituted early chapter repertoire which I dutifully gathered. A few I do remember singing were, "*Bell in the Lighthouse*," "*I'd Love to Live in Loveland*," "*I Love You California*," "*Kentucky Babe*," "*Mandy Lee*," "*You'll Never Know the Good Fellow I've Been*," and "*Yona from Arizona*."<sup>1</sup> Sources for these arrangements were only rarely given, but such acknowledgements were generally attributions to one or another of the better quartets singing in those days. Thus most of what we sang had originally been arranged by trial and error, that is, woodshedding.

Not that these smeary blue copies were the only song sources. Quite often we sang simply from memory, that is, we had learned a song by rote, either at the afterglows or during the chapter meeting. While I now have printed copies of just about all of them, songs like, "*All Dressed Up With a Broken Heart*," "*Curse of an Aching Heart*," "*Don't Cry Little Girl*," "*Jungle Town*," and many others were pretty much embedded in my memory banks simply by rote. One of these I remember learning specifically from Joe Trousdale, "*Old Aunt Dinah Plantation Medley*." He sang it with great gusto on any conceivable occasion.

It proved harder then than now to penetrate the natural cliquishness of chapter members, circles within circles of the able and less able singers, so to speak. In those days there was no formal chapter chorus. The chapter operated in group mode for learning new songs, constituting a chorus in name only, then breaking up into four-somes to try songs out. Singers were expected to find three others and sing in a quartet, a somewhat daunting

(BLAME on page 7)



# FROM THE ARCHIVES

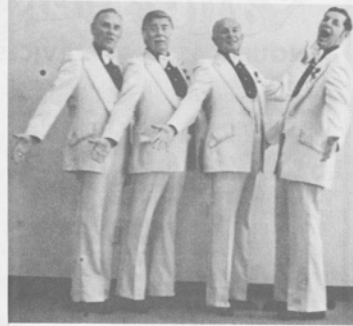
## Sutter's Gold



Keith Slater      Roger Hartwig  
 Tenor              Bass  
 Dave Ramer      Jack McPhillips  
 Lead                Baritone

1993

## River City Hamblers



FOUR ENTHUSIASTIC SINGERS WHO HAVE BEEN SINGING TOGETHER FOR A LITTLE LESS THAN A YEAR. THIS IS THEIR FIRST APPEARANCE ON THE ANNUAL SHOW, AND IF FATE IS KIND, IT WILL NOT BE THEIR LAST. THEIR REPERTOIRE REFLECTS THEIR HARD WORK AND HIGH AMBITIONS.

ALL MEMBERS OF THE QUARTET ARE MARRIED AND HAVE OFF-SPRING TO PROVE IT. THE TENOR, BARRY NELSEN, WORKS FOR THE STATE; THE BARI, WALLY McCLAIN, WORKS AT CAL-WESTERN INSURANCE CO.; AND THE BASS AND LEAD, CORKY LINDGREN AND DON RUSH, ARE RETIRED.

THE QUARTET ACCEPTS EVERY OPPORTUNITY TO "SING OUT" THEY CAN. THEY HAVE SUNG FOR BUSINESS GROUPS, WOMEN'S CLUBS, AND RETIREMENT AND CONVALESCENT HOMES. THEIR MOTTO: "ENTERTAIN THE WORLD WITH A SONG."



The Senators in 1982 with Bernie Wantland, bass; Joe Sisson, tenor, Ken Potter, baritone; and Mike Graziani, lead.



What year was this?

t

## Gapiol Countrymen



THIS QUARTET ORIGINALLY FORMED TO ENTERTAIN AT A TELEPHONE COMPANY RETIREMENT DINNER. THEY FOUND THEY HAD THE PRIME REQUIREMENTS FOR A SUCCESSFUL QUARTET: FOUR GUYS WHO GOT ALONG TOGETHER AND COULD ALSO MAKE A LITTLE MUSIC.

"THE COUNTRYMEN" APPEARED ON THE ANNUAL SHOW OF THE CARSON CITY CHAPTER IN 1979 AND ARE VERY ACTIVE SINGING IN THE SACRAMENTO AREA.

TENOR, BILL SEIBLE, IS A LOGISTICIAN AND LEAD, RAY GRIFFITH, IS A BELL TELEPHONE SUPERVISOR. BARITONE, KENT BORROWDALE, IS A STATE FISCAL OFFICER AND BASS, BILL DONNELL, IS A FIRE DEPARTMENT TRAINING OFFICER.

LOVERS OF BARBERSHOP ALL!



What year was this?



(BLAME from page 5)

task for a shy newcomer. And woe attend any newcomer brash enough to fifth-wheel with one of these informal quartets! Oddly enough though, perfectly acceptable fellowship prevailed later at the afterglow following chapter meetings where gang, not quartet singing was the usual mode.

One of the chapter's quartets had already secured fame in the world of barbershopping, an excellent group called **Statesmen** who were Far West District Champions for 1953-54, and who had fifth place medals from the International Competition in both 1953 and 1954. Only the lead and tenor, Don Machado and Al Schultz, remain in my memory, however, probably because they remained active in the chapter. Both had crystal clear and powerful voices I'd have given my birthright to possess at the time. Al's memory is particularly strong, because he didn't sing falsetto. Despite his Teutonic surname, he sang a beautiful Irish tenor. A year or so later he also served as chapter president.

Membership composition was much more uniform then. Most of the men were non-professionals from the workaday world, much as described in that old favorite "*The Gang That Sang Heart of My Heart*," and specifically the line, "we were rough and ready guys, but oh how we could harmonize". Charter member Merrill Levea certainly epitomized the line. He sang a clean, penetrating baritone, and had a voice range that readily qualified him for lead singing as well. A wonderful singer, he was also rough as a cob, coarse in mannerisms, language and personal behavior. Since we both worked for the US Air Force at McClellan AFB, I saw quite a bit of Merrill. Not a few members were very much like him. So yes, those early images of barbershoppers as tipplers, fond of singing around corner lampposts have some basis in fact.

Memorable characters abounded. Big Bill Fritz comes to mind. He wasn't the usual working stiff, because he ran the local branch of the Better Business Bureau. He was a very tall and impressive presence, one I found obnoxious, but one most people seemed to respond well to. But however I felt about him personally, I cannot fault any aspect of his singing. He sang bass magnificently, confidently, and sometimes with a bit of a bawdy lilt. I remember particularly his fondness for a common bass swipe of the day that went: "hump-de-deter, call me Peter". Bill, of course, later went on to fame with the **Pacificaires**, where he must have gained a barbershopping record for silver medals across the years. Somehow the quartet never quite managed to eke out the gold.

Jim Southern was another of those early characters. Jim too was a bass. (Why are basses so often the really memorable ones?) Like Bill Fritz, he was tall, but while Fritz was of a manly breadth, Jim was long and lanky. Nobody could sing the "*Stutter Song*" like Jim. This was a favorite of Joe Trousdale's, so we heard it often with Joe

singing lead, naturally. In later years I learned that the reason Jim handled the lyric so authentically was because an older brother was a hopeless stutterer. Jim was one of those barbershoppers who porpoise through our hobby, that is, immerse themselves with a great rush, leaving the same way a bit later, repeating the process several times across the years. His final immersion was in the Folsom Chapter almost a decade ago where he remained until his death.

Quite early in my life as a barbershopper, I also met Ben Loftsgaard. He had first appeared as a chapter visitor, for he lived in southeastern Oregon at the time. He was in town because he had brought a quartet down to sing on one of Joe Trousdale's Memorial Auditorium extravaganzas, a family foursome imaginatively called, **House Brothers**. The brothers were simple, unsophisticated singers with a warm blend derived from their consanguinity. Fancying something better in life than hard-scrabble farming, they asked Ben to manage them in a professional career which he agreed to do. Since Ben was by then a dyed-in-the-wool barbershopper, he arranged their mostly western ballads accordingly. They were a hit in their first Sacramento appearance, and for my money every bit as memorable as the **Verdugo Dons** who I recall singing on the same show. They continued to be a hit at least locally until Ben got them an appearance on the Arthur Godfrey talent show in New York. Someone brought a clunky old black and white television to the chapter meeting the night they performed on the talent show, and we all watched with great interest. Plainly the quartet had pleased the audience and Arthur Godfrey, but unfortunately, this never translated into a national career. All returned to Sacramento where the brothers became associated with a local grocery chain, and Ben settled into a small printing business.

Colorful certainly fits our founder as well. Joe Trousdale was a man of many talents. He seemed to rise to the top of whatever he chose to become involved in. A successful businessman, he also moved up through the Far Western District hierarchy, serving as president in 1957-58. (Sacramento Chapter also provided FWD presidents George Dohn in 1959-60, and Bill Bennett in 1966-67.) Joe sang in more quartets than I can rightly recall and he did a credible job in all of them. Not until much later in our association did I learn that he also wrote songs, when he asked the quartet I was in, **Capitol Countrymen**, to sing one of them for him. It was titled "*Have I Waited Too Long*," and he had had it arranged by Val Hicks. We did learn the song for him, and sang it a number of times, but I'm afraid it didn't linger in our repertoire. I still have a copy of the arrangement.

One of the finest things about Joe Trousdale I recall, was his demonstrated capacity for personal growth. When first I met him he was, to put it bluntly, a bigot. But keep in mind that he came from Oklahoma where

(BLAME Continued on page 8)



(Blame Continued from page 7)

had sung with O.C. Cash, and shared with him and other early barbershoppers the racial mindsets of that day. What is more, it was a mindset shared by SPEB-SQSA as spelled out in the Code of Ethics printed then as now on the back of the membership card. Today the phrase reads, "We shall accept for membership only congenial men of good character who love harmony in music or have a desire to harmonize". Back then it noted that only, "white men of good character" would be accepted.

Oddly enough, while Joe was perfectly capable of telling an ethnic joke with gusto, he seemed color blind when it came to music, for I remember him telling about the time he taught a tag to a nationally popular black quartet of the day whose show he had attended. Another time I heard him attribute a swipe he used to still a different black singing group. Perhaps it was thus easier for him than most of his contemporaries to modify racial views as the years passed. In any event, I watched him change across the years to a warm, accepting person, comfortable with any racial group or mixture. By the end of his long life there was little left to remind me of that much earlier and less admirable Joe Trousdale.

So yes, he was indeed an enabler, but my life has been immensely richer because I had the good fortune to meet Joe Trousdale. I am certain that he enriched the lives of many others as well.

1. Here is the complete list of these arrangements in my files used by the Sacramento Chapter, circa 1953:

"Alabama Jubilee, Ain't She Sweet, Brown Derby, Broken Hearted, Baby Face, Bell in the Lighthouse, Coney Island Baby, Dear Old Girl, Georgia on My Mind, Gray Days, Goodnight Mr. Moon, I'd Love to Live in Loveland, I Want a Girl, I Believe, I Love You California, I'm All Alone, I Want to Harmonize, It's You, Kentucky Babe, Keep America Singing, Lida Rose, Last Night on the Back Porch, My Home Town, Mandy Lee, The New Ashmolian Band, Rock-a My Soul, Sincere, Sunny Side Up, Time After Time, When Eyes Like Yours, Where the Southern Roses Grow, When the Man in the Moon Says Hello, You'll Never Know the Good Fellow I've Been, Yona from Arizona, You Tell Me Your Dream."

One of the songs I clearly remember singing is not included in my collection. I can still sing every melody note and lyric from memory, probably because it is such an incredibly bad song, "There's a Big Cry Baby in the Moon". Maybe I just learned it by rote at the afterglows, for as noted above, that's how all of us picked up some of the more tasteless songs of the early barbershopping era, e.g., "Ballad of Cocaine Bill."

Here is a list of those early day songs insofar as I re-


member them: "Are You From Dixie, Alexander's Ragtime Band, All Dressed Up With a Broken Heart, Curse of an Aching Heart, Don't Cry Little Girl, Daddy Get Your Baby Out of Jail, Goodbye My Lady Love, I'll Take Care of Your Cares for You, I Love the Way You Roll Your Eyes, Jungle Town, Just a Bundle of Old Love Letters, Old Aunt Dinah Plantation Medley, Roll Dem Bones, and A Son of the Sea." No doubt there were others just like them.

Ben is also the one responsible for all those funky blue copies of music we sang from. Ben had this to say about the experience. "The duplication method we used way back then is 'Spirit Duplicator'. I think it was introduced by the Ditto Corporation and was used for many years. Basically, the process was similar to offset printing. It used a special carbon on the back of the original document to be duplicated as the master, and the duplicating fluid was denatured alcohol. I think I told you about the session we had in my garage where we duplicated a large number of arrangements and bound them into books for our director at the time, Johnny Fagundes. I think most of those songs have since been produced and re-arranged by the Society." I recall all the music as loose sheets however, not bound copies, so perhaps there had also been some unbinding as well as binding.

**NEVADA PLACER BEAN FEED**  
 AND SOMEWHAT SERIOUS INTER-CHAPTER QUARTET CONTEST  
**TUESDAY, JUNE 6 at 6:00 PM**  
 (THE CAPTIOLAIRES CHAPTER MEETING AND REHEARSAL WILL BE HELD AS USUAL AT SIERRA ARDEN CHURCH)

**GUESS WHO?**

**WOW! HEY GUYS!** We have in our chapter, a somewhat semi-celebrity person. One year he sang in the Harmony College chorus and one of the other chorus members from another chapter liked the way that he sang and invited him to a chapter meeting in his district. Our barbershopper flew to Arlington, Texas chapter.



By Les Cudworth

He taught them some tags, directed the chorus and also a wonderful afterglow. They like it so well that they invited him back for a second annual night.

It is a very high privilege to be chosen to go from one district to another for a chapter meeting in your honor. This guy sings in our bass section. Guess who it might be?

For the answer, ask Les.  
 anapolis in July.  
 awarded his 50 year membership pin at the annual convention in Indi-  
 Les has been a member of the Society for 50 years. He will be



# WHAT HAPPENED IN 1946?

FROM : [WWW.INFORMATIONPLEASE.COM](http://WWW.INFORMATIONPLEASE.COM)

- First meeting of UN General Assembly opens in London (**Jan. 10**).
- Winston Churchill's "Iron Curtain" speech warns of Soviet expansion (**March 5**).
- League of Nations dissolved (**April**). Italy abolishes monarchy (**June**).
- Verdict in Nuremberg war trial: 12 Nazi leaders (including 1 tried in absentia) sentenced to hang; 7 imprisoned; 3 acquitted (**Oct. 1**).
- Goering commits suicide a few hours before 10 other Nazis are executed (**Oct. 15**).
- Juan Peron becomes president of Argentina.
- Benjamin Spock's childcare classic published.
- US Atomic Energy Commission is established.
- Worst work stoppages since 1919, with coal, electrical, and steel industries hit hardest.
- First automatic electronic digital computer ENIAC, dedicated at the University of Pennsylvania.
- Vincent du Vigneaud (US) synthesizes penicillin.
- The US Army makes radar contact with the moon for the first time
- US GDP (1998 dollars): \$222.6 billion
- Federal spending: \$55.23 billion
- Federal debt: \$271.0 billion
- Dow Jones High/Low: 212/165
- Consumer Price Index: 19.5
- Unemployment: 3.9%
- Cost of a first-class stamp: \$0.03
- Miss America: Marilyn Buford (CA)



Dr. Charles Rastatter Tenor    Joe Salz Lead    Sam Aramian Baritone    Lloyd Steinkamp Bass

## THE DESERT KNIGHTS

In February, 1955, four young members of the Phoenix Chapter of the Barbershop Quartet Society (SPEBSQSA) got together...sang a few chords...and decided to become a quartet (there were four of them, after all). They elected to call themselves "The Desert Knights" and immediately purchased four pairs of matched socks.

In October, 1956, they won silver medals in the Far Western District Quartet Competition. Then, on October 12, 1957, in Bakersfield, California, they were crowned champions. The following year, they represented the District at International Competition in Columbus, Ohio.

Since then, many people have had the desire to crown them...even bash, belt and thrash them severely. But by using the clever ruse of escaping on camels rather than more conventional means of conveyance, they have been able to avoid injury to their body parts.

This is truly a quartet of four men...singing the same song at the same time...usually. As they approach the celebration of their 40th anniversary as a continuously-registered society quartet, (the longest tenured with the same personnel), they also celebrate the ability and opportunity to entertain audiences...and still remain best of friends. Even their wives like them!

Meet Chuck Rastatter (Tenor), Joe Salz (Lead), Sam Aramian (Baritone) and Lloyd Steinkamp (Bass)...and, by the way...they still have the same four pairs of matched socks! Whew!

## CAPITOLAIRES CHORUS ..... Sacramento Chapter Ray Rhymer, Director



FAR WESTERN DISTRICT FALL CONVENTION



CHORUS AND QUARTET CONTESTS



THE CAPITOLAIRES 1994

## THE SACRAMENTO CAPITOLAIRES WERE CHARTERED JUNE 14, 1946



### REFLECTIONS OF 1946

By DAVID JONES, VP PUBLIC RELATIONS



In the spring of 1946, Europe was in ruins in the aftermath of World War II. "Annie Get Your Gun" opened on Broadway on May 16 and ran for 1,147 performances. On June 15 - the Navy's new Flight Demonstration Squadron, the Blue Angels, gave its first public performance, and a heartthrob for millions of women in the 1980s was born on June 17, 1946 – Barry Manilow.

The same day, a barbershop group known as the Capitolaire was chartered in Sacramento. The Capitolaire are one of the original barbershop chapters on the West Coast, having received their charter from the Society for the Preservation and Encouragement of Barber Shop Quartet Singing In America, Inc. (SPEBSQSA) on June 17, 1946. The only older chorus in California is the San Diego Sun Harbor Chorus, chartered just 3 days earlier.

It's interesting to note that a couple of songs in our current repertoire originated in 1946. "I'm Always Chasing Rainbows" was sung by Perry Como, and "Let It Snow, Let It Snow, Let It Snow" was first performed by Vaughn Monroe & his Orchestra.

During those 60 years, the Capitolaire chorus and quartets have entertained many thousands of people in the Sacramento metropolitan area. Guys just like us, perhaps wearing different costumes, have performed at the Sacramento Jazz Jubilee, cabaret shows, Christmas holiday concerts at the Towe Auto Museum and other places, and sometimes at an annual show. We've also performed at retirement and convalescent homes (like we did last year), hospitals, schools, and anywhere that the delight of this uniquely American art form can be experienced for the benefit of others.

Of course we've also done a little competing with other choruses in the Far Western District, and have had our ups and downs. But no matter, for I believe that we sing for the pure joy it brings to each of us and to the members of our audiences.

As a new member (just past 2 years now), I very much enjoy close harmony singing, and the friendships I've built since joining the chorus. I, like some others I've spoken to, see Tuesday evenings not only as a night to sing, but a night to "Get Away From It All," or even as a sanity night. Whatever you call it, it's a wonderful feeling to make beautiful music with a bunch of just "regular" guys. Who'd have thought that a bunch of regular guys could sound so good!

**JUNE BIRTHDAYS**

<b>Chuck Kenney</b>	<b>06-08</b>
<b>Jim Ramey</b>	<b>06-11</b>
<b>Norm Smith</b>	<b>06-11</b>
<b>George McCay</b>	<b>06-18</b>



The Sacramento Capitolaire along with ten members of the Folsom Express chapter sang at the Folsom Dam 50th Anniversary Dignitary Dinner hosted by the Water Education Foundation. We sang three songs during the buffet dinner -- "America the Beautiful", "God Bless America" and "The Star Spangled Banner."

From Keith Eckhardt and Jim Newlove, VP Membership and Chapter Development



Jim Newlove

How would you like to not have to pay your Society dues next year? Sounds good, huh? It's a Society membership program and you don't have to fill in any forms. Just bring in 1 to 5 new members and for each one your Society dues will be reduced by 20%. Bring in five and you'll join the 100% club as well as have 100% of your 2007 Society dues forgiven. Note that district and chapter dues may or may not still be required. A special badge will also be earned.

## FOUNDER'S DAY

## CAPITOLAIRE 60 YEARS OF HARMONY IN SACRAMENTO

JUNE 20 7:00 P.M.

COME TO THE CAPITOLAIRE CHAPTER MEETING

SIERRA ARDEN CHURCH OF CHRIST 890 MORSE AVENUE AT NORTHRUP

## AN EVENING OF SONG & CELEBRATION



## SACRAMENTO CAPITOLAIRES 2006 BOARD OF DIRECTORS & COMMITTEE CHAIRS

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BY FRANK KINNISON,  
SECRETARY



### May 2006 Board Meeting Summary

The meeting was called to order at 9:00 AM with the singing of "Down Our Way" at the Arden Dimick Library Community Room.

The minutes of the last meeting were approved as received and the Treasurer's report was accepted as re-

ceived. The cash flow report showed total Inflows of \$814.50, total out flows of \$1048.24 and total funds available of \$6187.73.

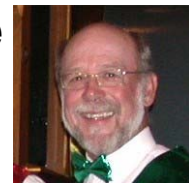
Music and Performance VP, Keith Slater, reported that the posting of PDFs and MP3s will continue on the Capitolaire's Members-Only Website for the use of members only. We are licensed for 40 copies of each song in our repertoire. The music team would like to try video taping weekly rehearsals with the intent of making the recording available to active members to view on their PC at home. We also plan to use these recordings to monitor and mentor the chorus' singing and presentation skills. Plans for the summer 2006 are: Church Singouts – St. Marks UM 6/25, Sierra Arden 7/30, and Lutheran Church Granite Bay 8/27; SAQW - at DDSO 8/12; Coaching session with Marty Lovick 8/19 at Sierra-Arden.

Young Men In Harmony, Norman Smith, although absent, submitted a written proposal of a Youth Festival for YMIH and YWIH to take place on Saturday, November 18, 2006, from 9:00 AM to 10:00 PM. The activity to be sponsored by Roseville High School, Sacramento Capitolaire's, and Voice of the Valley. The goal is to have 50+ young men and 50+ young women participate in separate workshops with three songs each and financial support of music programs in the schools. In the evening each of the two groups would sing the songs they were taught that day. The facilities needed are two practice sites and a 500 seat Auditorium for the evening show. The board moved, seconded, and passed the proposal.

The meeting was adjourned at 11:08 AM with the singing of "Keep The Whole World Singing."

The next meeting of the board of Directors will be at the Arden Dimick Library Community Room on June 3 at 9:00 A.M.. All members are encouraged to attend.

## Barbershopper of the Month for APRIL 2006



Bill Borah is the Capitolaire's Barber-shopper of the Month for the month of April 2006. Since Bill began to sing with the Capitolaire's and as director, he has been instrumental in inspiring the members of the Capitolaire's to improve themselves and therefore the singing quality of the Sacramento Capitolaire's. Bill has been a member of the Society for nearly 50 years having begun barbershop singing in the San Luis Obispo chapter of the Society.

Thanks Bill for your leadership.



# TAG OF THE MONTH

## EVERYTHING OLD IS NEW AGAIN

58

Ev-'ry-thing old is new a - gain. Ev-'ry-thing old is new a gain.

### 2006 CALENDAR SUMMARY

#### JUNE

- 3 9-11 Board Meeting—Library
- 5 Music Team Meeting
- 6 6-10PM Nevada Placer Bean Feed
- 9 7:30 Sing Out at Eskaton Village, Carmichae
- 18 9:15/11 St Marks. UMC Sing Out
- 20 7:00 Capitolaire Founders Day at Sierra Arden

#### July

- 2-9 International Convention, Indianapolis
- 10 Music Team Meeting
- 15 9-11 Board Meeting
- 16 10-4 Stockton Area Picnic
- 21-23 Harmony College West at Redlands
- 29 BBSshop Show - Woodland Opera House
- 30 10 Sierra Arden Worship Service

#### August

- 5 9-11 Board Meeting
- 12 SAQW
- 19 9-4 Chapter Coaching Session with Marty Lovick
- 27 10:45 Sing Out at Lutheran Church of the Resurrection

#### September

- 9 Cabaret Show at St Ignatius Church Hall
- 16 9-11 Board Meeting Library
- 22-24 YMIH Camp, Sly Park
- 26 Annual Meeting with Board Elections

#### October

- 5-8 FWD Convention—San Jose
- 14 9-11 Board Meeting Library
- 17 7 Chapter Meeting in Sanctuary



### SWIPES & TAGS

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Address Correction Requested



**THE SACRAMENTO CAPITOLAIRE MEET EVERY TUESDAY AT 7:00 PM IN THE PILGRIM HALL OF SIERRA ARDEN UNITED CHURCH OF CHRIST, 890 MORSE AVENUE AT NORTHRUP AVENUE**