



Association of Public Relations Officers and Bulletin Editors



PROBEmoter



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ON-LINE BULLETINS

Note to Online Bulletin Editors: How to enter the BE Contest

By Lowell Shank

Now is the time to send your Online bulletins to PROBE to be evaluated, and you can enter both this contest and the Hardcopy contest. The purpose for this contest is to reward you for a job well done, and to show you how to improve, whether you finish last or first. The rules for the Online contest and the entry form for entering the contest are on the PROBE webpage.

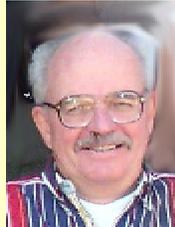
The process is pretty simple: Send your URL's for two consecutive monthly issues (it used to be three), or four consecutive biweekly issues or eight consecutive weekly issues (they may be HTML or PDF files) to:

Bruce Anderson
job60@ix.netcom.com

the IBC Chairman for Online bulletins.
The deadline is April 1, 2008.

PR.O.T.Y. CONTEST

by President Lowell Shank



Nominations are invited for the "Public Relations Officer of The Year" (PROTY) annual award for efforts in 2007. You may enter yourself as is done for the Bulletin Editor award, or you may enter the material that your chapter PR officer did in 2007. Current PROBE membership (2008) is required for review and for receiving awards. Previous winners are not eligible for two years. Full details may be found on the PROBE web page. Two awards are given each year.

Category #1: "PROTY Award for Year-Long Effort" for year-long marketing or public relations activity. **Ray Ashcroft**, Fullerton Chapter, California (FWD) won this award in 2007.

Category #2: "PROTY Award for a Single Event" for one-time marketing or public relations activity for a special project such as Annual Show, Singing Valentines or Guest Night. **Al Baum**, Phoenix, Arizona (FWD) won this award in 2007.

You may submit entries in both categories, but you must indicate in which category the entry is being submitted. The deadline is **April 15, 2008** for the awards to be announced at the Annual PROBE meeting in July in Nashville. Send to:

Bruce Anderson
2010 So. 26th Street
Lincoln, NE 68502-3025

ARE YOU PARTICIPATING IN YOUR DISTRICT CONTESTS?
THE bet y? THE PROTY? t he on-l ine CONTEST?
GET INVOLVED!



Is Your Bulletin Part Of The Bulletin Exchange Program?

Why would you want to be? You will receive bulletins from every chapter in the program! You can discover what's happening in chapters throughout the Society. You can swipe material for your own chapter bulletin! Always giving proper attribution of course, but be careful of using material that has a copyright on it without first getting permission from the copyright holder. You can meet and talk with your fellow editors at conventions. You can correspond and exchange ideas with other editors. What are my obligations? You only have one. It is an exchange program, so you must agree to send a copy of each of your bulletins to everyone in the exchange program. How do I sign up? To be a part of the exchange, contact **Alexander Edwards** and tell him you want to be a part of it —

Alexander Edwards
 535 W. Broadway #150A
 Glendale, CA 91204
 Tel. (818) 956-1132
edwardsalexander@sbcglobal.net

He will add you to the list for the other editors and will send you a list of current participants to add to your mailing list.

Help! In August of 2006 I e-mailed and wrote to the editors I knew had been exchanging bulletins and sent a list asking for any corrections, updates, etc. Unfortunately, I moved back to California just after I wrote the first time and didn't get back on-line until January 2007. I sent another e-mail and letter. Two letters were returned as undeliverable and I learned of one deceased. I update the list dropping those and including some new ones. I have had no replies. I did get some response from an article in the *PROBEmoter*, a few bulletins e-mailed and one or possibly two hard copies. I realize that many chapters have gone on-line and e-mailing and/or making their bulletins available on a web site. However, I have no idea how many or whose bulletins are being exchanged.

The chapter bulletin is one of, if not THE most, important tools a chapter has. It is also, I believe, the best means of keeping the membership informed as to what the chapter has done and will be doing, the special concerns and achievements of each member, and what is going on in other chapters (especially those close by) and how they are handling similar problems and concerns. I know that printing and mailing costs have risen making it economically unfeasible or impossible to exchange hard copy bulletins with every chapter or even with those close by unless help is available.

I believe our Harmony Foundation should seriously consider and provide some kind of grant assistance to enable small and/or poor chapters to publish and distribute hard copies. Whether the bulletin is on-line or hard copy or both, every BE needs to send the Bulletin Exchange Coordinator copies of its chapter bulletin and information as to how often the bulletin is published, whether on-line or hard copy. Otherwise, the coordinator's position is useless.

"It's great to be a barbershopper editor"

P.R.O.B.E. LEADERSHIP



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Bulletin Editor VP**John Elving****So You Wanna
Be A Judge**

We've all heard or read that phrase this past year, but in conjunction with judging of our singing contests. So, what if you want to judge, but don't want to leave the comfort of your living room? You say to yourself, "I want to be able to judge and remain a couch potato." Have I got a great deal for you!

Now you can judge and stay comfortable. You don't need to put on a suit or tuxedo. You don't have to work under the stares of 10,000 "adoring" fans, knowing if you make a judgment call that goes against the wishes of the multitudes, you won't be hung out to dry.

I'm offering any and all of you the opportunity to become a judge in a way that has been extremely helpful to many more than 10,000 convention goers. You can help every chapter get the news out to it's members in such a way that it is really useful to them.

Yes, you can become a judge for one, two or three contests per year. First there is the Bulletin Editor of the Year contest for each district. In many ways this is the most important of the contests as it affects many more bulletins than the others. From my own experience, what a pleasure it is to receive helpful suggestions on how to improve my feeble attempts at newsletter production. And compliments always accompany the helpful suggestions.

The second contest that comes around is the IBC – International Bulletin Contest. Here the top two winners from each district are entered and are judged by the same panel of judges – three in each division. In this case they are judged more or less against each other, but with the same guidelines used in the district contests.

Finally, the contest that should become more important in today's world. That is the online bulletin contest. Along with the same three contest judging parameters of Design & Graphics, Content, and Grammar & Style, we have added a fourth criterion – Accessibility and Functionality. This last judging area is one in which many web designers can be helpful.

Are you interested at all? Would you like to lighten the workload for the fine judging corps we have now? Do you want to sit around in your new Christmas pajamas and judge? This is your chance to join the finest judging fraternity within the Society. It's time many of us who have gained much from PROBE to give back in some small way. And in doing so you will gain much more than you thought possible. Who know, you may even find new things for your own bulletins, either hardcopy or online. For any who are interested, please contact me either via email, mail, or phone. I sincerely hope to add many more to our judging fraternity in the next year. (By the way, so do our current judges!)

**The deadline for the April/June
PROBEmoter is May 25th**

Membership VP**David Haase****PROBE Membership is
Everyone's Concern!**

Hi all! Hope you had a great holiday season. With the spring conventions coming up in April and May, we should be getting the word out about PROBE. Some of the things we need to do are to get displays up about what PROBE is all about. How are people supposed to know about PROBE if we don't talk about ourselves?

What I need is your help. In January I'll be e-mailing or calling around for volunteers from each district. I need several people from every district to set up displays about PROBE and have someone there at the booth to answer any questions people may have. This is not a one man job.

But Dave, what do we show them?? Simple, just show your own work. Show them your chapter bulletins or district bulletin, examples of bulletin contest material, examples of a good PR campaign. Tell them about the different contests that PROBE sponsors and show them the benefits of entering. The bottom line is learning new ideas from our judging panel.

Also make sure to have materials there for the people to pick up and take home. Give them some tips on how to improve their chapter bulletin or how to start one. Give them some examples of a good press release. Want to really sell PROBE? The *PROBEmoter* would be a great handout. The *PROBEmoter* is always full of good bulletin and PR ideas. If you need copies of *PROBEmotors* I'm sure our secretary Dick Girvin would be glad to supply you with PDF's to copy from (or maybe even our editor Steve Jackson). Lastly, make sure you have information on how to join PROBE. Make sure they know that PROBE is a legitimate chapter expense and only costs \$10.00 a year. WHAT A BARGAIN!

These information booths shouldn't be a one-time thing. We need to have these for every district convention. In the fall, it is a prime time to get members. Just a few months after the convention is the district bulletin editor contests (BETY's). It is also a good time to tell them about the international online bulletin and PR contests.

PROBE will be getting displayed at the international convention in Nashville, Tennessee. Our esteemed president Lowell Shank stated that we will have a booth at the convention. We need volunteers for staffing this booth, too. I'll gladly put my time in, but I need help.

We're still working with Lorin May to get an article in the *Harmonizer*. I'm sure this article will stir some interest in PROBE. If you have any question you can contact me by e-mail at quartetmandh@yahoo.com or by phone at 563-391-6426 between 9 am – 12 pm CST Monday through Saturday or in the evening on Sunday. Keep the Whole World Singing....and PR-ing!

TUMBLE-WORDS

Official Publication of the Colby, Kansas Chapter - Member of *PROBE*
 Voice of the Colby Tumbleweed Barbershop Chorus, Bradley L. Herndon, director



"Keep 'The Whole World Singing!"



"Guests are always WELCOME, come join us!"
 Chapter meets every Thursday evening, 7:45 PM

Colby United Methodist Church Fellowship Hall
 950 South Franklin Avenue, Colby, Kansas 67701

Volume - XXVII

July-August, 2007

Number 4

Barbershop Harmony Society International Convention Denver, Colorado - July 1-8, 2007

2007 PROBE International Bulletin Contest (2006 Bulletins)

Listing the top five finalists only

Publication Name	Editor Name	Chapter	Possible Score: Dist	(800)	(600)	(600)	(2,000)
				Con	L&R	G&S	Scored Points
1 Tumble Words	Owen Herndon	Colby, KS	RMD	787	558	584	1929
2 Harmonotes	Todd Anderson	Kansas City, MO	CSD	738	525	592	1855
3 In Tune	Linda McWilliams	Hunterdon, NJ	MAD	692	522	590	1804
4 Derbytown Gazette	Mike Sitter	Akron, OH	JAD	657	532	596	1785
5 Star Gazer	Dick Teeter	St. Paul, MN	LOL	608	534	582	1724

Complete scores on page 4

"Our twenty year climb to the stars"

1987 - 2007

"If at first you don't succeed, try, try and try again."

By Tumble Words Editor **Owen Herndon**



I've been trying to find an old adage, cliché, quotation or motto that would describe the challenge we might have had twenty years ago, which we referred to as: "reaching for the stars." The best, and most befitting I've been able to find is the motto on the Great Seal of our Great State of Kansas, (*in latin*) "Ad Astra per Aspera," translated it reads: *"To the stars through difficulty."* I think this motto would

adequately describe our own "climb to the stars challenge" twenty years ago. This recent IBC honor would have seemed so very impossible or unattainable back in 1987 when this story begins, as follows:

During the 1987 summer recess of the Tumbleweed Chorus, our chapter editor, **Harlan Fletcher** had a job transfer from Cheyenne Wells, Colorado to Denver. I was approached about taking the bulletin editing job. Thinking that it might be my "golden opportunity" to really be somebody important, I willingly accepted the job. Those first several issues of mine were terrible, ... really terrible, they were actually disasters! But, even so, I decided to enter the Rocky Mountain District competition, to get a score sheet and a critique from the judges as the early part of

my venturesome journalistic learning endeavor.

I submitted to the competitions, took some lumps from the contest judges, and tried to apply everything I thought I had learned from those experiences to our own chapter bulletin publication. Entering the competitions, learning from the judge's score sheets and critiques has been the most valuable learning experience I've ever had in all of my "highly paid career" as a chapter editor. It's sort of like the people at the race tracks say, "Competition improves the breed." So it is with the PROBE bulletin contests: "Competition improves the quality of the chapter's bulletin publications."

Yes, I earned dead last place in my first Rocky Mountain District BETY competition in 1987. I don't remember how many entries there were, but if there were 7, I ranked seventh.

One of the judges, **Herb Bayles**, now living in Escondido, California, was the Content judge in that first competition. He felt sorry for me! He wrote pages of constructive criticism, "took me under his wing" and coached me along the way for the next several years. We became good friends and I considered him a very helpful "mentor." I've always remembered a phrase he wrote in an early letter to me, soon after my first bulletin contest experience 20 years ago: *"Last place in the Rocky Mountain District competition may not have been the enviable place to be in this 1987 Rocky Mountain District BETY contest. But, 'Lordy-Lordy,' what a great platform that is for launching a shot at first place in the Rocky Mountain District BETY contest in 1989!"* This recent IBC honor would never have happened (*continued* on page 3)

July-August TUMBLE-WORDS Page 3



Tumbleweed Chapter President Phil Knox shown presenting the 2007 IBC First Place Award to Bulletin Editor Owen Herndon

“Our twenty year climb to the stars”

(Continued from page 1) if Judge Bayles hadn't taken an interest in me and my dilemma after that first futile publishing attempt. He offered to help me overcome my many shortfalls in this 'seemingly impossible' effort. And, with his advice and encouragement, that penultimate *'shot at first place in the 1989 RMD BETY contest'* was launched and was actually achieved two years later when our *Tumblin' Tumblewords* bulletin was the first place winner in the 1989 RMD BETY contest and went on to place eighth in the 1990 IBC contest (which was announced at the 1990 International Convention at San Francisco). I seem to recall "Judge Bayles" telephoning me from the San Francisco convention to tell me the exciting news. I really think he was more excited than I was! One time he wrote (to Steve Ottem), "Owen Herndon was my one and only success story."

Herb was editor of the South Bay California chapter bulletin, *The New Hey Hey Herald*, in 1987. He continued judging bulletin contests for several years. He was the author of the "SPEBSQSA Bulletin Editor's Manual," and he was also the editor of the Society *"PROBE moter"* magazine for a few years. Sometime in later years, he was honorably inducted into the *PROBE Hall of Honor*. (See Herb's recent e-mail on page 5.)

Also in 1990, as a result of Content Judge Herb Bayles' teaching and coaching influence, "yours truly" tried out, tested and became certified as a PROBE Content judge on June 18, 1990. I worked through, scored and critiqued the chapter bulletin entries in various District BETY competitions for the next 14 years (1990-2004).

As the years went by, I always had the "secret" desire to be editor of a chapter bulletin once again. Early in January, 2004, I volunteered to take over the editorship of our all new Tumbleweed chapter publication, which we simply renamed *Tumble Words*. Our first challenge was to produce a Colby chapter bulletin that could possibly become competitive in the barbershop bulletin contests. I also wanted to see if I had learned anything about editing during those 14 years of evaluating, scoring and critiquing the bulletin efforts of other Society bulletin editors.

Our original plans were to publish an issue every month. However, because of the lack of officer and member input contributions, we felt compelled to change our chapter bulletin

publication policy to a bi-monthly edition, in hopes of getting enough written material together to produce the quality bulletin product we were striving to publish.

We entered the Rocky Mountain District BETY bulletin contests in 2004, 2005 and 2006. It was our good fortune to win the top RMD award all three years. The top two bulletin entries in each district contest are automatically entered in the International Bulletin Contest every year. Our Tumble-Words entries won the IBC Second Place Award in 2005 and again in 2006, and was "the top score winner" of the IBC First Place Award in 2007. There have been some interesting scoring comparisons in our IBC scores during the last three years.

Tumble Words three year IBC score comparisons:				
Year	Con	L&R	G&S	Total score
2005	Top Score - Dick Cote, Fullerton, CA			1841.5
	Tumble Words	770	495	555
				1820 (Basis)
2006	Top Score - Bob Miller, Mansfield, OH			1884
	Tumble Words	744	552	569
				1866 (+46 pts)
2007	Top Score - Owen Herndon, Colby, KS			
	Tumble Words	787	558	584
	2nd Place Score - Todd Anderson, K.C. MO			1855
Tumble Words total score Improved 109 points from 2005 to 2007				

Yes, it has been quite a challenge to "reach for the stars" these past twenty years. During our journey to the top, there have been numerous obstacles and many challenges we had to overcome:

Our Tumbleweed chorus is located way out here in the outback country of Northwest Kansas, "northwest of nowhere." Our membership is drawn from an area 150 miles wide in each direction. Some of our members travel close to 200 miles round trip (three hours travel time) to attend the weekly meetings. Our membership is drawn from two separate time zones, quite often from two different states and a myriad of other handicaps as well.

Ours is perhaps one of the smallest chapters in the RMD (as well as the Society), the average attendance is usually 15 singers or less, usually less. The chapter doesn't even have an active quartet singing at the present time. The chorus has never participated in district contests.

Outside of our annual show and a few other sing-outs in western Kansas each year, there are seldom any activities to report.

With all of these unfavorable odds against our bulletin publication, we wonder how it was even possible to produce the quality chapter publication that became the top IBC contender in 2005 and 2006, and earned first place championship honors in the recent 2007 International Bulletin Contest.

In each of these competitions, our very small chapter's publication has had to compete against the large, mega-chapter's publications. Despite those odds against us, we are very proud of our chapter bulletin's accomplishments, and of course the great honor of being awarded the plaque pictured above. 🎵



Nobody Knows the Trouble We Got ... or ...

Everybody's making records and not enough people are breaking them. . .

By Professor Stirling Wilson

I was lucky—or unlucky—enough to catch my old friend Doc Filch in a talkative mood the other day. Under such circumstances I get all the advice I can from Doc, because he tells me what I want to hear, and I can always reject his advice when it doesn't fit my ideas.

"Doc", I said, "here we are between the Hartford and Dallas Conventions."

"That's right," Doc said. "Puts us just about in Memphis, I'd say."

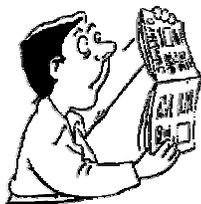
"Not till 1964. Do you think Memphis will be hot in June?"

"Let's put it this way, son. June will be hot in Memphis. But remembering those February snowstorms, I kinda like the idea of Memphis in June."

"Doc, do you think the Canadian boys will be down for Dallas?"

"The Canadians are never down, son. They'll be up for Dallas."

"You're pretty well known in the Society, aren't you, Doc?"



"Oh, sure. Lots of members come up to me in hotel lobbies and say they know me and like my work, then they ask me what my name is. I always kept memberships

in seven or eight chapters, like Stiff Borders, Colorado; Molasses Junction, Miss.; Kurt Corners, Maine; and Cattle Crossing, Pa. Always had a quartet in each chapter. When it got so the boys could sing *'Tumbledown Shack with Kathleen,'* I knew it was time to move on. Spreading culture, you know."

"You mean *'Tumbledown Shack in Athlone,'* don't you, Doc?"

"Could be. Never had a head for geography. Took all my mentality memorizing the bari to 300 songs."

"Don't you think quartets should learn more songs, Doc?"

"Absolutely. Nowadays a quartet tries to get along with the same four songs they started with—*'Somebody Stole My Gal,'* and three others just as bad, when they're singing for the same people every week, in the Men's Club, Kiwanis, Volunteer Fire Dept., Knights of Pythias and the Chamber of Commerce. My old quartet in Falling Arch, North Dakota, sang *'Somebody Stole My Gal'* so many times the chief of police asked me to come down to headquarters and make a written complaint,

and he had detectives checking up on pawn shops for my gal. Couldn't convince him I was glad she was stolen and wished somebody would steal the music."

"But don't you think a quartet can know too many songs to do them well?"

"You're so right, son. If a quartet knows a few simple songs, like *'Yesterday's Roses,' 'Leftover Love,' 'Last Year's Kisses,' 'A Year Ago Today,'* and *'In the Garden of Tomorrow,'* they can get by anywhere. Just so they don't sing about today."

"What's wrong with singing about today, Doc?"

"Well, nobody has troubles yesterday or tomorrow, always troubles today. But you can get through in a day if you have to. Learn *'Roses of Morn,' 'Mad Dogs and Englishmen go Out in the Noonday Sun,' 'Just a Song at Twilight,'* and *'Darkness On the Delta.'* That takes you right down around the clock."

"Doc, do you think a quartet should sing songs to fit the mood of the audience?"

"Surest thing you know. My quartet always sang *'Cool Water'* in Santa Fe, and in Seattle we used *'Wait Till the Sun Shines, Nellie'* and *'I Get the Blues When it Rains.'* And in Scranton, Pa. we sang *'Massa's in the Coal, Coal Ground.'*"

"Interesting method, Doc. What would you sing in Washington, D. C.?"

"Easy. We'd sing *'This Old House,' 'When He Comes In, I'm Goin' Out,'* and *'The Washington Post March.'*"

"Did any of your quartets ever try the glee club type of singing, Doc?"

"Oh yes, we tried it the same week there was a drive to get people to eat less salt, and everybody was urged to eat an egg a day without salt. The glee club music went well with the egg without salt, but the public didn't develop a taste for either."

"Do you think the original songs we're getting are in the Barbershop idiom?"



I'm not sure. I used to think an idiom was a female idiot, but my wife set me straight on that one. Bill Busby wrote a nice song about it. I can never remember whether it is *'Now That You've Gone I Can Cry'* or *'Now That You've Cried I Can Go'.* And Ozzie Westley wrote a good song about sugarcane. He comes from the home of the sugarcane, St. Olaf's in Minnesota. And in Joe Stern's song I can't remember whether Daddy is getting Baby Out of jail or vice versa. Same as Norman Rathert and his jokes. He can't remember whether he told it to you or you told it to him."

"What about encouraging the young composers and arrangers?"

"Good. All they need is a piece of paper, a pitchpipe, an empty room and a weapon for self-protection. They can't do worse than what you hear on the radio."

"What about the drinking problem, Doc?"

"Well, I like Old Grandmother—"

"No, no, Doc. I mean how can we cut down the occasional over indulgence?"

"Simple, son. Just shut eight overindulgent guys in a room and let them sing to each other."

"Don't you think the quartets need to be more animated? How would you give them life, Doc?"

"I wouldn't, much too drastic. Ten years would be sufficient."

THE HARMONIZER — MAY, 1960

Look what I found in an old Harmonizer! I was given a few boxes filled with barbershop paraphernalia, bulletins, scrapbooks, and Harmonizers, etc. a few years back when our chapter librarian straightened out our storage room. I was cleaning out my closet when I ran across them. Yup, you can see the next one comin' — right? That closet didn't get cleaned for about a week while I went through and read most of them. Stay tuned for more "blasts from the past!"

Steve Jackson

Bulletin editors craft

Lloyd Davis, G&S Judge

Spare me the details

I recently read a bulletin that included a profile of a member. The member had a total of 11 children and grandchildren. In the profile, the editor listed the names and ages of all 11. While these details are of interest to the member being profiled, they are boring to the other members and anyone else reading the bulletin. If the guy has 11 children and grandchildren, stating it is sufficient.

Editors often quote secretaries' minutes verbatim. Some of this information can be monotonous. An editor is supposed to edit, meaning getting material ready for publication. The way to do this is to disregard parts of minutes, such as:

The meeting was called to order at 8:02 p.m.
The meeting was adjourned at 10:06 p.m.

Screamers

Exclamation marks are referred to as "screamers." Some writers refuse to ever use them, letting the text speak for itself. If they are used, do so only occasionally. Never use them in multiples, nor with question marks. Question marks, too, should be used singly. A common practice is to precede exclamation marks (and question marks) with a space. Don't do it.

Cities and states

Two-letter, postal-type abbreviations are for use only in addresses that include a ZIP Code. When writing a city and state, use the state abbreviation, except for states with five or fewer letters and the states of Alaska and Hawaii. When standing alone, spell out all states. When used together, both the city and the state must be followed by a comma (except at the end of a sentence).

These are the approved state abbreviations

Ala. Ariz. Ark. Calif. Colo. Conn. Del. D.C. Fla.
Ga. Ill. Ind. Kan. Ky. La. Md. Mass. Mich.
Minn. Miss. Mo. Mont. Neb. Nev. N.J. N.H.
N.M. N.Y. N.C. N.D. Okla. Ore. Pa. R.I. S.D.
S.C. Tenn. Vt. Va. Wash. W.Va. Wyo.

InCider Press, Nov 2007
Editor Karen Nanninga
taresn@bluevalley.net

I learned two songs

By Bart Bartholomew, bass

No, this is not intended to be an article for True Confessions; it is simply a statement of fact. In preparation for singing with the chorus during the recent contest competition in Kansas City, for the first time since I joined the chorus 18 years ago, I felt that I had learned the songs. Finally, I know what it feels like to be able to focus on something other than words and notes. I commend Director Ken Lang and the Music Committee for the steps that they instituted to assist each of us in learning the songs.

"Singing when one knows the songs is just pure fun!"

First, I found the extra time on the risers to be beneficial. As we have been told so often, everything starts to come together rapidly when you don't have to hold a piece of music in your hand. Even though I know standing is wearisome for many of us, there is no doubt in my mind that I learned the songs faster because I knew I had to sing them from the risers.

Second, although I dreaded the thought of having to submit a tape of my singing for evaluation, I recommend that we continue this practice. I also hope that we can take time to produce videos of some of our practices and/or performances and show selected portions of them during chapter meetings. I feel certain that many of us would be surprised to learn that our appearance during a performance is much different than we envision it to be.

I surely hope that the momentum achieved during the preparation for the CSD contest will continue as we prepare for future performances. Singing when one knows the songs is just pure fun!

Thanks, Karen; nice work. Karen swaps her publications with other editors and has a award-winning bulletin as a result — SJ

Sun Center City, Florida
Jon Wagner, editor

Here's a good idea for an informative membership recruitment tool, postcard sized. Jon designed it as a table tent with B being upside down above the other card; we did it this way to give our readers a better look at the content.



Singing is Fun.
We Sing.
We Have Fun.

You don't have to read music, but you do need an ear for it. Join the Barbershop Society and music, costumes & singing lessons are free.

All ages are welcome. Come visit and see if this fun hobby is for you!

Date: Every Wednesday Evening
Time: 6:45 until 9:30
Place: Redeemer Lutheran Church
58100 E. Valley Forge Blvd
Sun City Center
Call Jon: 810-0283



B

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Par for the Chorus 2007

Hey, Man!
Come sing
with us!

Online Marketing for Chapters and Quartets

by Dave Baker, *Spirit of Phoenix*, Glendale, Arizona



Optimizing code

The content of your page is critical to SEO, but the code can be just as important. If someone else is developing your site, or if you're using a visual development program (like Microsoft **Front-Page** or Macromedia **DreamWeaver** or any of the other website development software tools), you may not know how to access the code underlying your web pages. It's a good idea to find out how, so you can use known techniques to improve your search engine rankings. Here are some code issues that you should pay attention to:

Avoid frames. While frames might seem like a good design shortcut, they can confuse search engines. Plus, you can do almost everything frames can do by using include files (server-side includes or SSI files) and cascading stylesheets (CSS). Include redundant navigation. If your page-to-page navigation relies fancy-schmancy technology like imagemaps or javascript or Flash, make sure to include your navigation options somewhere else (like at the bottom of the page) in a basic text format. Search engine crawlers can't figure out these technologies, so they won't index anything that doesn't have a direct link.

Use a descriptive title. Make sure you have a title entry in within the head of your page. The title should be 50-80 characters long, and should accurately describe your page. Don't forget to include some of the keywords you already identified above, including the name of your group and a descriptive like "barbershop chorus" or "barbershop quartet."

Include "meta" content. Also in the head of your page, include both "description" and "keyword" entries. Experts recommend that you limit your description meta tag to under 250 characters, and your keywords meta tag to under 1024 characters. And don't attempt to "cheat" by including keywords that don't have anything to do with your site—some search engines penalize sites that do this.

Include "alt" content with images. For each image that isn't purely window dressing, include a brief description of the image in an "alt" element within the image's "img" tag. For example, if you have a photo of your chorus singing at a district competition, you might have something like ``.

Use keywords in hyperlinks. Try to avoid the "click here" phenomenon. For example, if you have a link to contest scores, make sure the phrase "contest scores" is part of the link. Good: Here are the `2006 contest scores`. Also good: `Here are the 2006 contest scores`. Not good: For the 2006 contest scores, `click here`.

Use heading tags. Sometimes it seems easier just to apply styles to regular paragraph text, using font tags to change the color and size of the text to create headings. However, there is good evidence that using actual heading tags (`<h1></h1>`, `<h2></h2>`, `<h3></h3>`, and so on) can bring benefits in search engine rankings. Therefore, it's not just important to provide headings—make sure they contain your important keywords, so you can get full credit for them.

3. Generating Traffic

If you subscribe to the Field of Dreams school of web marketing—that "if you build it, they will come" — you'll need to dis-abuse yourself of that notion right now and forever. The truth is, if you build it and then don't do diddly, nobody will ever come, period.

So if you have a goal for your website (and you should) and accomplishing that goal requires people to actually visit the site (which it will), you'll have to find a way to get people to do just that. There are lots of things you can do to get traffic to your chorus or quartet website. Some efforts—such as increasing organic search engine traffic—take time and are mostly out of your control.

Others, like pay-per-click (PPC) advertising, give you complete control and are nearly instantaneous. The downside of pay-per-click advertising is the "pay" part. The upside is that you determine how much you pay, both for the clicks themselves and for the campaign you're running.

Thinking Like a Marketing Wonk, Part II

In sales, it's the sale (exchanging money for a product) that is the ultimate goal of ... well, of everything. In marketing, sales are still important, but the conversion is primary. The conversion is the event where a potential "customer" raises his hand and says, Here I am, guys—puh-leezee let me...

...**come and audition** for your chorus, pay money to join your chapter and the Society, and help your chorus kick the individual butts of all 237 members (I'm rounding up here) of the **Masters of Harmony** at the next International competition.

...**hire your quartet** to attempt to drown out the sound of clinking forks during the dessert course at my company's Christmas party.

...**give you my** personal information so you can send me poorly crafted e-mails about all of your chorus' future performances, in perpetuity.

You can only measure the effectiveness of your website against how well it accomplishes its main task of conversion. If you're going to pay to increase traffic to your site, you have to decide how much each conversion is worth to your group. How much is a new member (especially a tenor or baritone) worth to your chorus? \$20? \$40? How much is a potential audience member worth to your chorus? \$5? \$10? How about a corporate Christmas gig? \$10? Only by setting your tolerance for cost per conversion can you determine whether your online marketing is worth it.

Going back to the example mentioned at the top of this piece, Sound Byte's campaign cost \$14.85 to generate 45 paid clicks (people who clicked on the ads in their Google search results). The 45 clicks resulted in 15 gigs, which comes to an overall cost of 99 cents per conversion for the campaign. That's definitely a tolerable cost per conversion.

For the purposes of this tutorial, we're going to talk about pay-per-click advertising through Google AdWords. Google commands a growing percentage of the search engine advertising space (at least 50% at the time of this writing, and probably even more as you read this). So it makes sense start with the search engine that can get you greatest exposure.

Besides a working website, the only other prerequisite to setting up a pay-per-click campaign is a credit card. You also have to be prepared to cover the charges that your campaign will incur. Reporting the charges is easy, so you'll be able to print a report showing the exact expenses so you can get reimbursed out of chapter or quartet funds.

Getting Started with AdWords

Setting up an account with Google's AdWords is a little more involved than, say, buying a barbershop CD online, but a little less involved than doing your taxes. Here's how to get your account and campaign up and running:

Get started. Start by going to adwords.google.com. Click on the "Click to begin" button that appears under "Sign Up Now." Pick the solution that's right for you. Google has recently added a "Starter Edition" of the AdWords service, but go ahead and choose the "Standard Edition" and click "Continue."

Target customers by language. If you're in the U.S. and Canada, select English. Otherwise, choose the language you want to use. Target customers by location. One of the great features of AdWords is that it allows you to be very specific about who sees your ads. If you're a nationally known quartet and want to market to the entire United States, hooray for you — choose "Countries and territories." In this example, we'll assume you're still fighting the good fight on a regional level and want to target a single metropolitan area and the surrounding vicinity. Click "Regions and cities" and then "Continue." (Have no fear: you can set up separate campaigns later that target different regions.)

Target customers by regions/cities.

Now it's time to choose your cities. If your area appears on the list of "Available areas," just select the city/state from the list on the left and click the "Add" button to put it on the list on the right. If you're in a market not represented on the "Available areas" list, type both the city/cities and state, separated by a comma. You can add as many as you want. Click "Continue" when you're ready to go on.

Create an ad. Now it's time to actually create your first ad. Don't get overly concerned about getting the absolute perfect ad copy written here—you'll have plenty of opportunities to edit the ad later. But give it a good effort. The fields automatically enforce the character limit, so you'll probably have to work at it a little to get the counts just right. Note also the difference between the "Display URL" and the destination URL. The Display URL is the web address that is actually displayed below the ad. The Destination URL can differ from the main web address, and is usually a specific page (see "Landing Pages," above) optimized for accomplishing your goal. Click "Continue" to go to the next page.

Choose keywords. Remember the keywords you came up with when you optimized your site? Get them out again, because you'll need them. On this page, you enter the specific words and phrases you want to target in your ad. Put yourself in your customers' shoes for a minute and try to anticipate the specific words that they'll be searching for. You can even stray a bit off the beaten path, too. For example, if you sing at a lot of weddings, you might bid on "wedding bands" even though you're not a band. Someone searching for "wedding bands" would see your ad, and have the option to consider your quartet in lieu of the guy with the bad hair playing the electric piano. Get as creative as you want here—it's easy to turn keywords and phrases on and off later.

Choose a currency. US Dollars is the default, but adjust as needed. What is the most you would like to spend, on average, per day? This does not lock you into a commitment, it just gets you started. It also does not guarantee that you'll spend this much. If you want to spend about \$10 a week, start with about \$1.50 per day. You'll be able to adjust it later on. What is the maximum you are willing to pay each time someone clicks on your ad? This sets the starting cost per click (CPC), and once again it's just a starting point. Start with \$0.05 or \$0.10 per click as a starting point, then click "Continue."

Review your selections. This screen just summarizes everything you've done up to this point. You'll probably want to un-check the box that tells Google to send you announcements (unless you want to actually read them). Select an appropriate response to the "How did you first hear about Google AdWords" question, and click "Continue to Sign Up." At this point, get yourself a cup of coffee and a doughnut. You've earned it. When you're done, wash your hands and continue:

Set Up Account. If you have a Gmail account, click the top option (under "Which best describes you?"). If not, click the bottom option and it'll prompt you to create a new account with an e-mail address and a password. Follow the on-screen directions to get through this page. One way or another, Google will send you an e-mail containing a link.

Verify E-mail. Check your e-mail and click on the link provided. You should get a "New E-mail Address Verified" screen. Below this you'll see a link to "Google AdWords." This will take you to your account. You can always get to your account by going to adwords.google.com and entering your account login (e-mail address and password) in the fields on the right.

Campaign Management. Once you're logged into your new account, you'll get a message saying that "Your account hasn't been activated." Click on the "Billing Preferences" link in that message box, or click the "My Account" tab and then the "Billing Preferences" link.

Account Setup: Select location. Choose your billing country and click "Continue." Account Setup: Choose form of payment. Under "Post-pay Billing," click the "Credit Card" radio button, then click "Continue." Account Setup: Agree to terms. Thoroughly read the copious "Google Inc. Advertising Program Terms," then click the radio button labeled "Yes, I agree to the above terms and conditions," then click "Continue." (Or ignore all of the legalese and just click the buttons—that works, too.)

Account Setup: Provide billing details. Enter your credit card information, your billing address, and the other information requested. Click "Save and Activate." Google now has a "license to bill"—and you now have an online advertising campaign! Whew! That was quite a process, but at least you'll only have to do it once. Now comes the fun part: managing the campaign.

PROBE HALL OF HONOR

Inactive Deceased Active

Bruce Anderson Ray Barrett Herb Bayles
 W. Grant Carson Jerry Coltharp Lloyd Davis
 Wade Dexter Mel Edwards Leo Fobart Jim Fulks
 Harry Gault Dick Girvin Ray Heller
 Bob Hockenbrough Paul I zdepski Steve Jackson
 Terry Jordan Grady Kerr Deac Martin Bob McDermott
 William Moreland John Morris Roger Morris
 Buddy Myers Dee Paris John Petterson Waldo Redekop
 Craig Rigg Jerry Roland Lowell Shank Wilbur Sparks
 Stan "Stasch" Sperl Dick Stuart Jim Styer John Sugg



Jim Hawthorne
 6 Country View Rd
 Holmdel, NJ 07733-1851
 Chorus of the Atlantic
 Red Bank Area, NJ

Answer To A Barbershoppers' Crossword Puzzle

By Rusty Williams
 Hunterdon, NJ "In Tune" co-editor



M	I	N	O	R	S	H	E	P	R	O	B	L	E	M	
A	M	I	G	O	T	A	I	P	E	I	F	E	R	D	
P	U	T	I	N	F	O	R	A	N	G	E	L	A	I	R
S	S	E	S	E	V	E	N	T	H	H	E	A	V	E	N
T	B	O	N	E	O	A	T	E	T	E					
F	R	I	E	N	D	S	S	N	S	T	Y				
L	I	M	N	S	B	P	D	A	S	I	R	E			
U	S	E	B	A	S	S	O	C	O	R	N	E	R		
E	B	A	R	I	T	O	N	E	S	M					
C	A	N	T	O	T	E	N	O	R	C	H	O	P		
S	N	O	B	K	I	A	B	W	H	A	L	E			
A	D	R	N	R	A	B	E	A	R	O	N				
S	I	D	E	D	S	S	E	I	S	M					
A	D	E	L	I	N	E	S	U	I	T	E	S	O	L	A
C	E	M	E	N	T	E	R	R	O	S	S	I	N	I	S
A	L	E	A	E	D	I	C	T	S	E	R	I	C	A	
D	A	N	D	E	R	S	A	S	H	S	A	C	K	S	



Mike Wallen
 12915 Chipstead Rd
 Chester, VA 23831
 The Virginians
 Richmond, VA
 The Harmonizers



Alan Wile
 4825 Little Falls Rd
 Arlington, VA 22207-2868
 The Harmonizers
 Alexandria, VA

Three Members Added to MAD Hall of Honor

By John Hohl, Chairman Hall of Honor Committee

On Saturday, October 6, in front of the full gathering of the District convention, three members were inducted into the Mid-Atlantic District Hall of Honor for 2007. This presentation has been previously made at the House of Delegates meeting, but with the schedule changes this year, it was moved before the full convention at the conclusion of the chorus competition...a more appropriate honor and hopefully a new tradition.

The purpose of the Hall of Honor award is to give recognition to those men who have made exceptional, long-standing, unselfish, dedicated, and devoted contributions to the Mid-Atlantic District, and also the Barbershop Harmony Society. The Hall of Honor shall serve to extol the virtues of a recipients' service.

JIM HAWTHORNE

Jim Hawthorne joined the Society in 1979 at the *Raritan Bay*, NJ Chapter. He was quick to become of service to his chapter only two years later, becoming Chapter Treasurer for five years and in 1987, became Chapter President for three terms. In 1989, the *Raritan Bay* Chapter merged with the *Asbury Park* Chapter and he once again became chapter treasurer, a job which he still has refused to surrender.

In addition to his chapter duties, Jim went on to become the Treasurer of the *Jersey Shore Area* from 1989 to 1995. He followed his trend and became Area President in 1995 and 1996. In 1997 Jim was elected to be Treasurer of the Mid-Atlantic District, a position he held for 10 years until 2006. I would like to make particular note that the Committee gave particular recognition to Jim's long time service in a job that requires constant attention throughout each year in managing the cash flow and integrity of our budget planning from year to year.

Much of our District's financial health and stability today is due to the safeguards Jim has built into our system. Jim currently serves on the Board of Directors as a Member-at-Large and has been a member of the District Honorary Chapter of DELASUSQUEHUDMAC since 2001.

MIKE WALLEN

Mike Wallen joined the Society in 1973. Early on he joined the Alexandria Harmonizers while serving in the U.S. Army stationed at Fort Myer, VA. Mike gave many years of service to the *Alexandria* chapter, serving as section leader, sound engineer, assistant director and long-time associate director of the chorus. In 1998 Mike took the opportunity to become the Director of the *Virginians* chorus in Richmond, VA. In less than one year the Richmond chapter won the Mid-Atlantic District Chorus Championship. This gave the chapter the opportunity to represent the District on the International stage in Kansas City. Their hobo theme complete with hobo money will long be remembered.

More recently, in 2006, Mike was the major internal driving force to enable the chapter to participate in the exchange trip to St. Petersburg, Russia with **Dr. Greg Lyne**. Mike is not only a chorus director but has become a legend in the MAD becoming a three-time Mid-Atlantic District quartet champion, and on THREE PARTS, Lead in *Alexander's Ragtime Band* in 1985; Baritone in *Copyright '86* in 1988; and lastly tenor in *Casino* in 2000. We all know Mike is again tenor in the current 3rd place district medalists quartet of *Last Kids Picked*.

At the District level, Mike worked several years with **Mike Gorman** to produce the Mid'l-Antics newsletter. Utilizing his audio knowledge learned while in the Army, Mike became the District sound engineer for all our District and Division conventions. For his service to the District and many chapters, as well as to many barbershoppers as a coach and mentor, Mike was inducted into the District Honorary Chapter, DELASUSQUEHUDMAC in 1992.

ALAN WILE

Alan Wile joined the Society as a member of the *Aloha* Chapter in 1981. His early love for the hobby manifested itself as he joined the "*The Umbilical Chords*," a Naval quartet that sang on shows at the Pearl Harbor Naval Base during the early 1980s. Alan was later transferred to the Washington DC area and became a member of the Alexandria Harmonizer chapter in 1989. He was soon involved administratively in the Chapter Finance Committee, the Show Committee,

chapter scholarship committee, VP for Community Service, VP Public Relations, long range planning committee, and numerous other positions in the chapter. Musically he has been on the presentation team, the M&P Committee, the Director Search Committee, plus singing on the International stage with the Harmonizers 14 times since 1990.

Alan has served as chapter President three years, 1997, 1998, and once again this year in 2007. In 2001 he received the Chapter's highest award, the Harmonizer "Memorial Award." As Alan became known, his obvious leadership talents and personal skills quickly lead him a number of District positions....COTS Coordinator for two years; Chapter Counselor from 2000 to the present; and two years as District VP for Member Services and Chapter Development. He has served five years on the staff of Harmony College EAST, a Standing Ovation Program reviewer from 2004 to the present; and the Pennsylvania Council of the Arts Grant Team in 2006.

These jobs prepared Alan to be elected MAD Executive Vice President for two years (2003 and 2004) and then District President for two more years (2005 and 2006). This year he serves on the District Board as Immediate Past President, and just this summer at the Denver convention, was elected to the International Board of Directors for the Society representing the paired Districts of Mid-Atlantic and Seneca Land Districts.

Alan has also served numerous years in Society positions as well. He was a member of the Multicultural Task Force from 2002-2004; Society Performance Evaluation Committee, 2005; Society Operations Team, 2003-2006; Society Board Member-at-Large, 2006; and the Society Membership Committee, 2006-2007). In 1995, Alan became the Society Public Relations Officer of the Year and in the year 2000, was the Society COTS Coordinator of the Year. Alan was selected for the District Honorary Chapter of DELASUSQUEHUDMAC in 2003.



Ron Hesketh (left) receiving the “Dick Girvin Most Improved Bulletin” award from Sunshine District Marketing/PR VP Christopher Baker. Co-editor Hesketh accepts on behalf of Don Himmelman, who is presently hospitalized. Congrats! Get well soon, Don!

Gang Sing — With Quality!

By Dave Gunther, editor
Whittier Choralaires, “SHOWCASE”

Every week before chapter meeting, during the break, after the meeting and at the afterglow, a wonderful thing happens. Men get together and sing just for the fun of it. They are not singing under the guidance of the director or because they are part of the program. They are just singing for the pure joy of it. This type of singing often starts with a foursome and grows to include others gathered around. It is often called “gang-singing.” The men of the Whittier Chapter are perhaps more prone than men in many other chapters to give in to this form of self-indulgence. It simply demonstrates our love for barbershop music. For all its merits, gang-singing does have some drawbacks. The vocal quality most often used when we gang-sing is what I call our “default” vocal quality. That means that is the norm, what is most often practiced, the way we do it out of habit.

Default singing is the singing you do when you are in the shower, in the car or walking down the street, with your friends on chapter night. It is the singing you do when you are not thinking about vocal quality. Have you ever considered the vocal quality you use when you sing just for the fun of it? Try tape recording yourself sometime and listen in. You may be surprised to find that the notes are not very accurate, the vowel sounds are off, and the intervals may be slip-sliding around. But then, this is just for fun. When you get on the risers, you won't sing that way. Right?

What happens when we stand in front of people to sing for them? Do we remember all the right vocal techniques and moves that our director has been working so hard to teach us or do we revert to our default singing quality? When a real challenge comes upon us, we typically revert to what we have practiced most because that is what is most deeply engraved in our minds. So, how do we change our default vocal quality to something more pleasant to the ear?

To form a habit takes practice, but often we do not realize we are forming a habit. One day we wake up and say, “*I didn't realize I've been doing that!*” Whether we realize it or not, we need to take steps to practice good vocal techniques. Is this hard? No. It wasn't hard to practice bad habits, so practicing good habits can't be any harder. It just requires us to think before we sing. There are a number of things we can practice: intonation, vowel shapes and sounds, and using our faces while we sing.

Lets start with intonation. Most of us have a pitchpipe. Take yours with you in the car. When you are driving to work or around town, or especially on a trip, pull out the pipe and blow a pitch. Sing a major scale based on the pitch you blew (the pitch is the bottom note in the scale). When you get to the top of the scale, blow the pitch again. Did you stay in the key? If not, do the exercise again. Repeat it as often as necessary until you end up on the right pitch. When you have that mastered, Start from the top of the scale and come down. This is a little harder, but certainly not impossible. Remember to aim for the top of the pitch as you sing each note. Soon, you will find that you are staying in key with the pitchpipe. Do this exercise often. It will help you to develop the habit of singing in tune. You may even find that sometimes you end up on the high side of the pitch. That's great!

Vowel shapes and sounds require some visual assistance. A mirror is the perfect tool, and mirrors come in all shapes and sizes. Use the big mirror in the bathroom if you want privacy. Use a small hand-held mirror if you are away from home, or place a small suction-cup mirror above your steering wheel in the car that you can glance at it while driving. You laugh, but that little mirror is exactly what I use to learn how to shape my vowels correctly.

Hundreds of times you have seen our director demonstrate the vowel shapes he want us to make. Now, just practice them in front of the mirror three times a week. You will be amazed how quickly you begin to form those shapes correctly. Watch your face. While you are working on the vowel shapes, you may find that if you raise your cheeks the vowel shapes are easier to do. It's no trick. It's just good vocal technique and it isn't hard, either.

We all know that we can't smile broadly and sing good vowel shapes at the same time. What we can do is keep the cheeks raised. Just raising your cheeks gives your face a pleasant appearance even if you are not really smiling. Again, it's not a trick, just a habit. Use that mirror to practice smiling broadly with your cheeks raised, mouth open wide in a “EH” vowel shape. Hold it for about 15 seconds, then relax. Do this exercise for about 5 minutes. Sure your cheeks are going to feel sore after the first few times. But then, they aren't used to this kind of workout yet. After a while, it will become natural and they will go to that raised position without complaining every time you sing.

Earl Moon used to say that no barbershopper ever sang a wrong note on purpose. He sang it the way he thought he was supposed to. Earl also said that practice does not make perfect: it makes permanent. If we practice the correct things, they will become permanent, second nature, habit, our default vocal quality. Then, when we gang-sing, we will be doing it with quality. If we gang-sing with quality, we can't help but sing with quality when it really counts, on the show or in front of the judges.

It's GREAT To Be A Barbershopper!

How Does All That News Get On the Pages?

Eventually, it must happen: The editor must finally sit down with all those bits and pieces (articles, clipart, photos, news, etc.) he's accumulated and make pages out of them. He must assemble them into a coherent whole. He must produce...a bulletin! What else must he do?

Edit: Check the various bits of input for grammar, punctuation, spelling and good syntax. Do the pieces read well? The best test of this is to read them aloud. If questions of grammar or style arise, check references. The *PROBE Style Manual* (Merchandise Catalog No. 4356) and the *Associated Press Stylebook* are good starting places. **Look for opportunities to tighten phrases, eliminate unnecessary words, improve meaning, enhance impact.** This is *editing!*

Prioritize: Decide on orders of importance. Cookie recipes and birthday/anniversary notices do not belong on the front page. What does? Try for timely reports of recent or upcoming significant activities. Failing that, use the editorials with the most *oomph*. Arrange the rest of the stories on subsequent pages in declining importance. Cookie recipes, if you must, go way in the back.

Format: Decide how each page shall look. Text the full width of the page? Two or three columns of equal width? Unequal-width columns balanced on the page? Justified or ragged-right columns? What sort of fonts for headlines and sub-heads? It sounds complicated, but once an editor has settled on a few standard page arrangements, he performs this task almost without thought.

Fillers: It's prudent to have on hand a supply in varying lengths to fill awkward blank spaces, as they are most certain to occur. Fillers may be seasonal graphics, jokes, *bon mots*, artwork, cartoons, borrowed pieces, humor, etc.

Sources: As an editor, you should train your mind and your eyes to spot bits of usable filler as you read. Newspapers, other periodicals and especially other barbershop bulletins are rich sources. But copyrighted materials should be approached with the same caution as copyrighted music. Its use is **illegal** without prior consent. Bits of artwork appearing in short-duration newspaper ads (sale ads, seasonal decorations) are usually copyright-free, but beware those containing copyrighted logos or figures.

Safe Sources: Most of what is found in other barbershop bulletins is quite safe to reproduce unless it's indicated that it is copyrighted and "reprinted with permission." That permission is a one-time-only grant and doesn't extend to you. Stories and features obviously written by other barbershoppers are invariably fair game for copying. In fact, their authors are usually flattered to find their work reproduced in another bulletin. "Imitation is the sincerest form of flattery." **However, be sure to give credit: author, bulletin, editor, chapter.**

Getting Safe: Cartoon panels in newspapers and magazines are *always* copyrighted. Don't use them without permission. Syndicate owners of the copyright sometimes allow the use of their cartoons and waive the customary use fee, but you must plead your own individual case. Note the name of the syndicate, then telephone 1-800-555-1212 (800 number information service,) and ask if there is a number listed for it. If there is, call it and state your case. Emphasize that yours is a free bulletin intended solely for members of a charitable, nonprofit organization. Be cordial; be persuasive. You may overcome initial reluctance.

Playing Fair: Professional writers take a dim view of plagiarism; it's stealing from their purses. However, small portions of their work may be used without violating copyright laws or overstepping the bounds of propriety. You may, for example, print, "Herman Thud, in his book, *Life in The Wilds of Kenosha*, says, 'Actually, there is no life in Kenosha.'" You may also print, "Herman Thud writes in his book, *Life in The Wilds of Kenosha*, that there is presently no life in Kenosha, and had there been, it's been extinct for eons."

The first example quotes directly from Herman's book. If brief, it's legal. The second example paraphrases the book and may go on for moderate length without violating copyright law. It's not too tricky. Just ensure Herman gets credit for the words if you quote directly; for the original thoughts if you paraphrase. Never quote or paraphrase without proper attribution. That's theft.

**Both articles lifted from the Bulletin Editors Manual
Herb Bayles, editor**

Points For Editors To Consider

You will always have to pursue some chapter officials for their bulletin contributions. Ours is an imperfect world.

- Frequently, brief contributions are better. Some men can say all they know in one paragraph. Anything more is snow. If it's missing, don't ask. If it's supplied, edit rigorously, or don't use it.
- It's often better to assign a contributor his topic. You get what you'd hoped for more often, and it eliminates tiresome duplications of thoughts and sentiments from several officers, following a major chapter event.
- Use gimmicks. Give a man a piece of lined note paper, blank except for the topic you've written across the top. Tell him, "Just fill this in for me." Get fresh insights into chapter activities; ask a new man to describe his first show, contest or convention.
- Seek the full support and cooperation of your chapter president. Once gained, you can let him harangue recalcitrant officers for their bulletin articles. You're no longer the villain.
- Earn your contributors' respect. Maintain a dependable publication schedule and be firm about deadlines. Edit scrupulously. Ask for rewrites if copy is confused or inappropriate. Discourage scoldings, harangues and lectures, but don't avoid them if they are truly justified. It's an editorial judgment call.
- Be flexible. Accept stories recorded on brown paper bags, audio tape or on computer disks—if you're lucky to share equipment capability with a contributor.
- Make generous use of full names, dates and detailed descriptions of events. You're also part historian for the chapter.
- Recognize that you may sometimes have to do a full rewrite. If your correspondent has minimal writing skills, accept it. Use the facts he provides and write it yourself. Never publish a bad piece of writing verbatim. It demeans your office.

CSD

<u>Layout and Reproduction</u>	<u>Content</u>	<u>Grammar & Style</u>
Steve Jackson 215 Cheyenne St #18 Golden, CO 80403 303-384-9269 sjbullead@comcast.net	Lowell Shank 2413 Stonebridge Ln Bowling Green, KY 42101 270-842-3214 Lowell.shank@wku.edu	Joe Wander 4604 Park Blvd Panama City, FL 32404 850-763-3377 jdwandersr@gmail.com

DIX

<u>Layout and Reproduction</u>	<u>Content</u>	<u>Grammar & Style</u>
Bruce Anderson 2010 So. 26 th St. Lincoln, NE 68502 402-435-0974 Job60@ix.netcom.com	Tom Wheatley 102 Washington St Timonium, MD 21093 410-252-5584 charivari@dundalk.org	Craig Rigg 108 Honey Lane Colchester, IL 62326 309-776-4541 crigg@winco.net

EVG

<u>Layout and Reproduction</u>	<u>Content</u>	<u>Grammar & Style</u>
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Acronyms We Live By

By Harvey Kiser, VP Marketing and Public Relations, Manhattan, Kansas

These terms are used frequently in the Barbershop Harmony Society (BHS). Below are definitions in addition to those provided in last month's *InCider* (Karen Nanninga, editor) for better understanding about the Society.

ASCAP: American Society of Composers, Authors, and Publishers. ASCAP is a membership association of more than 300,000 U.S. composers, songwriters, lyricists, and music publishers of every kind of music. ASCAP protects the rights of its members by licensing and distributing royalties for the non-dramatic public performances of their copyrighted works. ASCAP's licensees encompass all who want to perform copyrighted music publicly.

AHSOW: Ancient And Harmonious Society Of Woodshedders, Society subsidiary devoted to preserving the practice of harmonizing without arrangements; see Woodshedding

Barberpole cat songs: The 12 songs every Barbershop-per should know. See the Barberpole Cat songbook in the new member kit.

BOTY/BOTM: Barbershopper of the Year/Month—award presented by many chapters and districts recognizing outstanding efforts contributing to the success of the chapter or district.

Fifth-wheeling: Joining in without invitation when a quartet is singing; a breach of manners. Wait for the quartet to finish, and then ask if you can sing along.

Frank H Thorne Chapter-at-Large: An “international” chapter for men who are Society members not active BHS chapter.

Harmony College: Week-long summer educational pro-gram for Barbershoppers held in late and/or early August at Missouri Western State University, St. Joseph, Missouri.

Overtones: Tones of higher pitch that are present in every musical sound and whose presence determines the quality of the musical sound. Chords locked in tune and proper volume relationship “ring” with reinforced overtones.

YIH: Youth in Harmony program implements the Society's effort to bring barbershop style of singing to an ever-growing fraternity of young men in high school and college. This program provides resources to educators and students alike.



PROBE^moter

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To PROBE member/barbershopper:

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Those not on email will received a printed copy from the PROBE Secretary Dick Girvin. Membership in PROBE is open to all. Dues are \$10.00 per year and are managed by Dick Girvin — payable by individuals or chapters. Correspondence about *PROBE^moter* content and contributions for publication should be sent to the editor Steve Jackson. All material in *PROBE^moter* may be reproduced without permission; please credit the author and the *PROBE^moter* in all reprints, thanks.

Your Dues Are DUE!

By Dick Girvin, PROBE Secretary/Treasurer

Unless you have recently renewed your annual **PROBE** dues, they expired December 31, 2007. **PROBE** has no other revenue source than your dues to provide for the *PROBE^moter*, the annual bulletin contests (on-line and print), the annual PROTY contest, the ongoing advice to the members via “**PROBE^mail**” and other internet support activities. Your support in the past and the present is sincerely appreciated and we are looking forward to seeing your renewal checks (\$10.00 per year) in the mail soon.

In case it escaped your notice, several years ago the Society withdrew the service that permitted each chapter to pay your **PROBE** dues as part of their fiscal input. Today it is necessary for you to have your chapter (or you) send your check to the treasurer at the below address. In this way we can continue to offer the well-seasoned services to new and present members alike. Remember, we are counting on you — we have no other means of income other than your dues. Be sure to stay current in the “Society’s Most Influential Fraternity.”

Dick Girvin

PROBE Secretary/Treasurer

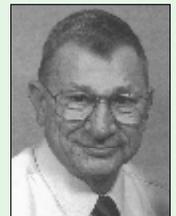
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Guidelines for headline type

Submitted by Grant Carson



Pick the right headline style by basing your choices on these don'ts:

- Don't lessen the impact of a headline style by using an equally strong type for text. They'll just fight each other for reader's attention. It's better to set the mood you want with a robust headline type and use a less forceful text type.
- Don't create a dull sameness by using sans serif for both headlines and text. Most graphic experts recommend sans serif for heads and serif for text.
- Don't overdo the type effects you can get by creating headlines in a draw program and converting them to fit your layout. Reason: Drastic changes will degrade type quality.
- Don't use small type to apply a masking effect - composing a headline from a photograph or illustration. Reason: That technique works best with large, bold heads.
- Don't overlook the dramatic effect you can get by adding shadows to headlines so they seem to float above the page.

(Source: Chuck Green, author, “Desktop Publisher’s Idea Book,” writing in “Dynamic Graphics”)