


PROBE
BARBERSHOP



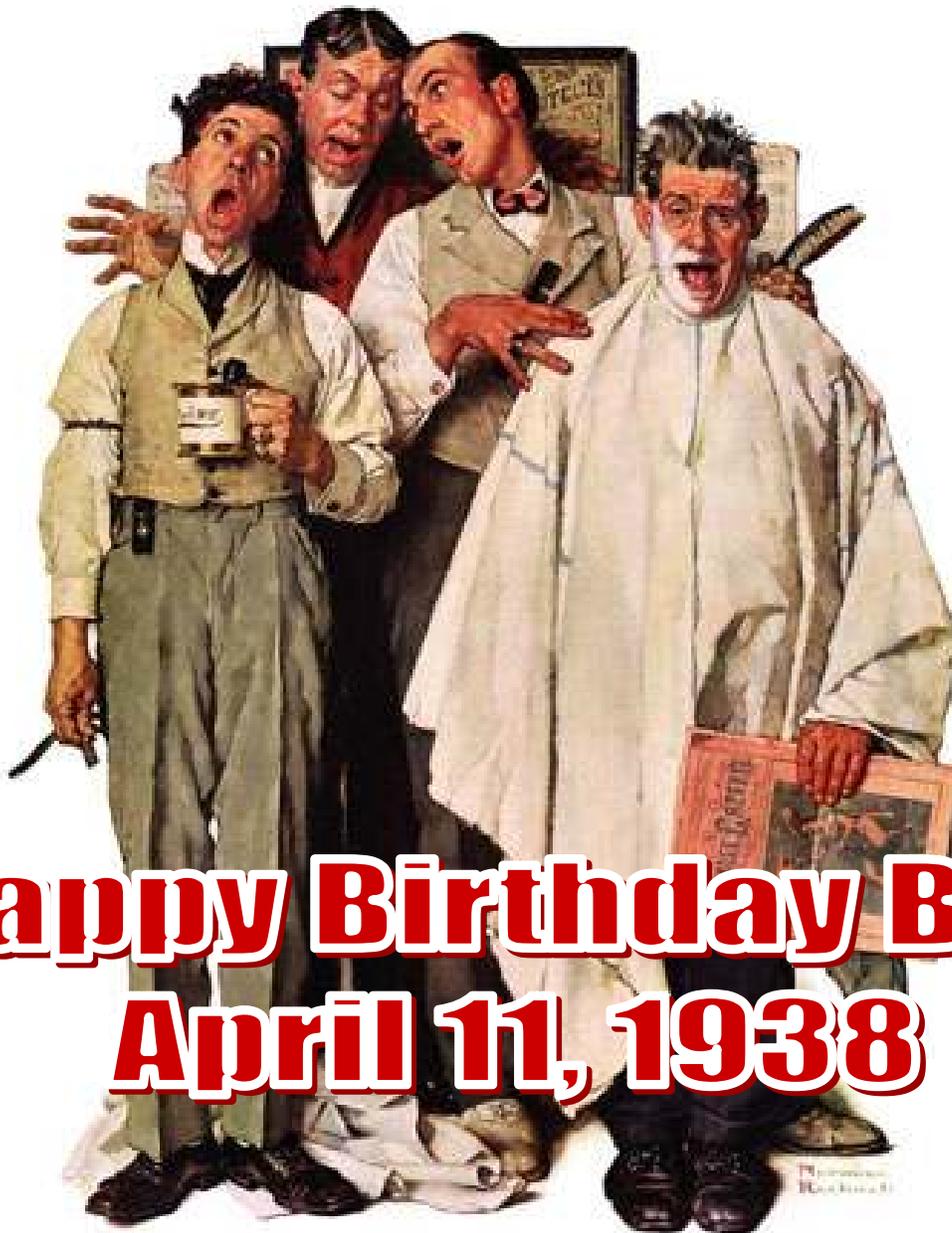
"The most influential communications fraternity in the Society"

Published quarterly, Public Relations Officers and Bulletin Editors, BHS

www.harmonize.com/probe

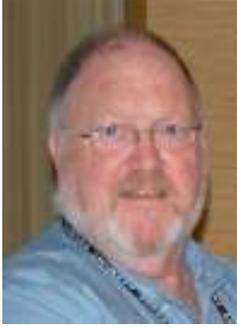
PROBE

Vol. 49, No. 2 **BARBERSHOP HARMONY SOCIETY** April/June 2012



Happy Birthday BHS
April 11, 1938

PROBE BOARD OF DIRECTORS



President
John Elving
(605) 381-9680
leadermanje@gmail.com



Secretary
Lowell Shank
(270) 202-0515
Lowell.Shank@wku.edu
IBC Chairman



Treasurer
David Wagner
(469) 964-6414
Davidand.Theresa@yahoo.com



PROBE Moter Editor
Steven Jackson
(720) 389-8739
sjjbullead@comcast.net
Imm. P. President



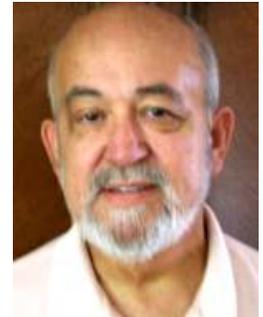
PR/Marketing VP
Eric Herr
(856) 988-7721
ewh14@comcast.net
PROTY Chairman



Web VP
Lyle Southam
(800) 611-8830
Lyle@BarbershopHarmony.ca
Webmaster



Bulletin Editors VP
Jerry Daiker
(502) 290-2236
JerryBBS@aol.com



Membership VP
Elbert Ford
(352) 484-1216
elbieham@hotmail.com

PROBE SUPPORT TEAM



Dr. Arnie Wade
(912) 452-4491
Arnibari
@windstream.net
Asst. Webmaster



Waldo Redekop
(519) 855-4259
waldo.redekop@alimni.uwo.ca
PROBE Historian



Stephen C. Rafe
(571) 213-2698
rapport1@verizon.net
Contributing Editor



Paul White
(325) 947-1053
pnjwhite@verizon.net
Contributing Artist



Alexander Edwards
(818) 956-1132
Edwardsalexander@sbcglobal.net
Bulletin Exchange

Bulletin Exchange Program

Does your chapter publish and distribute a bulletin, even if only a weekly one-page? The chapter bulletin is one of the chapter's, if not its best, PR instruments as well as probably the most effective communication tool between board and membership. Ideally, every chapter should be exchanging bulletins with every other chapter—*hard copy, not just on-line*. Each chapter has its unique characteristics, reflecting the specific needs and interest of its membership, but shares a common bond with brother chapters and experiences similar problems.

Exchanging bulletins is a very effective and efficient way for chapters to share with each other not only news about activities such as chapter shows, special performances and participation in inter-chapter, division, district and Society functions, but also how they've handled problems that challenge most chapters such as recruiting and retaining members.

We need the hard-copy bulletin and we need to be able to distribute and/or mail it to our supporters, friends, members (former, inactive, active and prospective), District and Society officers, and our brother chapters. We also need more bulletin editors, more members in most chapters who are both able and willing to assist in editing, preparing and distributing.

In the real world, the cost of printing and mailing bulletins today is prohibitive for many chapters, even if restricting mailing bulletins to known friends and those chapters close by and distributing copies to active members by hand. A few have weekly news-sheets to keep members informed of chapter activities - published/mailed bi-monthly or quarterly.

Many chapters have gone to on-line bulletins only, some available on their website, others e-mailing copies to those expressing an interest. However, not every barbershop-er owns a computer or is computer-literate. As any computer user knows, there are times when either the computer or the printer is out of order, not working, or unavailable. What's the answer? If we all put our thinking caps on and discuss it with each other, surely we'll come up with one.

"It's great to be a barbershop editor!"

Alexander Edwards
535 W. Broadway #150A
Glendale, CA 91204
edwardsalexander@sbcglobal.net

PROBE HALL OF HONOR

Bruce Anderson
Ray Barrett, Herb Bayles
Grant Carson
Jerry Coltharp, Dick Cote
Lloyd Davis, Wade Dexter
Mel Edwards
John Elving, Leo Fobart
Jim Fulks, Harry Gault
Dick Girvin, Ray Heller
Bob Hockenbrough
Paul Izdepski
Steve Jackson
Terry Jordan, Grady Kerr
Art Lane, 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, Staff Taylor
Dick Teeters
Arnold Wade, Charlie Wilcox
Photos still needed

DIDJA KNOW?

CLASSES AVAILABLE AT HARMONY UNIVERSITY

Website Design For Your Ensemble

Eddie Holt 403 6 hours

DOES YOUR QUARTET OR CHAPTER NEED A WEBSITE?
Are you unsure where to start? Learn how to build and maintain a website that delivers exciting and up-to-date content to your audience.

Daily Bulletin

Eddie Holt 114 12 hours

LOOKING FOR REPORTERS! Join the editorial staff of the official daily bulletin of Harmony University and get hands-on experience turning out a professional-quality bulletin. Share your deathless prose with future generations!

Time to Pull the Plug

Written by PROBE President John Elving

It has become evident in the past few years that it is time to pull the plug and disband PROBE—at least as we know it now. Before you all get up in arms, let me explain. Over the past few years many of us have become increasingly aware of the decrease in membership in PROBE and participation in its activities. As president at this time, it is up to me to try to stem the tide and reverse our fortunes. The question is, how do we do that?

First, let's talk about what appears to be symptoms of what we are, or have become. This is true at least as others perceive us. When asked recently, one of the Society leaders said about **PROBE** that "it's a brotherhood of guys who produce newsletters for their chapters." Personally, I see their point. It seems as though that's what we have become in the past few years.

More than that, I see a similarity to the discussions on the **Harmonet** at the present time. There seems to be a real discontent with our gatherings we call conventions. In actuality they are perceived as only contests with much evidence to back up that supposition. There are some districts that have been taking steps to correct this, but it is still prevalent.

I submit that the same thing is happening within **PROBE**. We have put emphasis on our contests—**BETY**, **BOTY**, **Web**, **IBC**—and although we say we are there to help people become better at what they do, we don't actually take proactive steps to do that. In a word, we have become inward focused. What we need to do is become much more outward facing and become more involved in marketing the **BHS** and **PROBE**.

I realize that there are many of us who are "traditional" bulletin editors and think of **PROBE** in terms of being those who publish the chapter bulletin or newsletter. However, times change and we need to keep up—or die. I don't mean that the chapter bulletin editor should go away, after all I am one. However, I do think that what we need is to put more of our efforts toward the marketing of our chapters, districts and the BHS itself. Without that marketing and the resulting growth it would bring about, there would be no reason for newsletters.

In that vein, we need to spend a lot of time re-thinking who we are, what our vision and mission are, and how we are going to work to improve the Society through our efforts. Those efforts include educational efforts and "putting the nose to the grindstone" efforts at working with the districts and Society staff in marketing the Society and its goals.

Will we do away with the chapter and district bulletins/newsletters/magazines? That all depends on the individual chapter and district. However, although we have retained the **Harmonizer** as the official Society publication, there are other supplemental means of communication being used to get the word out to the troops. Those include the weekly **Livewire**, the barbershop HQ blog, and other forms of communication. We in **PROBE** must also broaden our scope and include other different forms of communication: newsletters, blogs, Facebook, mail list and any other means we can use to communicate.



We also need to broaden our scope and find ways of helping not only bulletin editors, but marketing and PR people do their jobs more effectively. And, we must become much more in evidence within the Society to help our overworked staff and to become the resource originally intended to all members of the Society.

Who will be willing to "rebrand" PROBE and stand with those of us who want this great organization to continue?

It will take time on the parts of those who agree to work toward the present and future. However, it will take more than that. It will take a real commitment to working toward the goal of once again making PROBE "the most influential fraternity in the Society."

I may be reached at most any time via my cell phone, or email, and, if online, via Skype. (All that information is below.) I will be waiting for volunteers (all of us are volunteers) to make all of this happen. Otherwise we'll just pull the plug and ask the last man out to lock the door.

Sing-cereely & Humm-bly
John Elving
PROBE President
RMD VP – M&PR
Shrine of Democracy Chorus
VP – Music & Perf.
6806 Peaceful Pines Rd
Black Hawk, SD 57718
605-381-9680
Skype: john.elving



It Matters!

PROBE VP for Bulletin Editors

Jerry Daiker

Open Format for 2012 IBC



If you haven't heard, the newsletter/bulletin contest for 2011 issues is underway! The contest is now one big happy contest! All printed and electronic newsletters or bulletins will now be considered in one contest.

To be fair to everyone there are slightly different considerations between printed and electronic versions.

If you publish monthly (or almost monthly), submit any two consecutive issues for consideration.

If you publish bi-weekly (once every two weeks), submit any four consecutive issues.

If you publish weekly, submit any eight consecutive issues.

All submissions (three copies of each issue) should be sent as hardcopies to

Lowell Shank
2413 Stonebridge Lane,
Bowling Green, KY 42101
270-202-0515

No later than April 7th (deadline extended)

For guidelines on the contest, go to
www.harmonize.com/probe/Contests/

If you have any questions please
contact me or Lowell Shank.



New Editors

In Tune

Hunterdon, New Jersey

Four year member

Ron Newsom

47 Thornton Street

Hillsborough, NJ 08844

908-829-0285 (H)

rrnewsom@comcast.net



NUGGETS

John Staley

946 Phillips Rd.

Arroyo Grande, CA 93420-5194

805 489-1979 (H)

805 481-8291 (W)

jpstaley@aol.com

The [San Luis Obispo](#) chapter editor has been a dual member with the Bay Area Barbershop Chorus since 1975. John works at the US Navy service; General Electric; private consulting. Studied at Beloit College and San Diego State.

4 Cast

Grand Rapids

Robert Alicea

1139 Lincoln Ave Lot 122

Holland, MI 49423

616 546-5565

rha70@yahoo.com



Pioneer District's Troubadour Is Coming Soon!

After a long absence **John Cowlshaw**, editor of the Pontiac-Waterford's "**Smoke Signals**" and '**4Cast**' editor, **Robert Alicea**, have teamed up, with the help of **Greg Humble**, to bring back the Pioneer District's **Troubadour!**

We are really excited about bringing back an important part of our history and are working hard with all the chapters in our District to provide us with great stories, updates, photos of all that is happening.

SEEN IN THE APRIL 4CAST



Marketing & PR VP

Eric Herr

Energizing, Motivating and Expanding Your Chapter

Whether you are a PR veteran or someone who is trying this sometimes daunting public relations game for the first time, one thing is certain...everyone needs to know where they're going in order to get there!

Even though we're almost halfway through the year, it's still not too late to evaluate or re-evaluate your chapter goals and objectives and get a game plan in motion.

We all know it's often too easy to get caught up in putting out daily fires and trying to keep our heads above water.

But, with just a little extra effort devoted to prioritizing your goals and developing a solid PR strategy, you may just pick up on some otherwise missed opportunities.

A couple of hopefully helpful hints —

Ask yourself: Do I know where I need to focus my attention and my efforts? Have I put into place the proper mechanisms for keeping a well oiled public relations machine going?

Think about where and how you'll need to move that proverbial needle and create a plan for doing so. Engage a partner. In other words, look for someone inside or outside your chapter, who can help you stay focused provide support and offer feedback as you work your plan.

Take the time to reflect upon the members of your chapter, as individuals and as contributors to chapter efforts as a whole. Remember, you may need to improve the interpersonal dynamics of the chapter and

build a consensus about your game plan in order to get everyone on board and to do their best work.

Set a plan for developing and building upon key relationships both inside and outside your chapter. Zero in on key people you'll need to influence, engage and motivate? How well do you know them? How well do they know you?

Other points to ponder —

Do you have the right people in place to accomplish your goals for 2012 and beyond? Who needs to be coached, mentored, trained or given new developmental opportunities? Who is ready for the next level of responsibility? What PR challenges will you face in the coming months and beyond?

In general, always try to think about ways of enhancing credibility and trust, developing effective channels of communication and working towards mutually rewarding goals and objectives. Through it all, remember that relationships are always the key to getting things done.

Whether your focus is on maintaining your current membership, attracting new members or creating a buzz in the community about who you are and the contributions you can make, get a plan in place and use it as a daily reminder of where you're going and how you intend to get there. It's a surefire strategy for success!



March 2012 Toosday Toons
Nassau Mid-Island — Chiz Bell, editor

Using Your Barbershop Batteries!

Bob Heim,
Associate Editor
60 year PR Practitioner



In past columns, we've spent quite a bit of time exploring the twin roles of public relations and advertising in *reaching out* to snare interest in barbershopping and, of course, our chapter.

What we haven't explored as much, are personal abilities of having people drawn to YOU! Others motivated to step up and ask for information. What does it take? After our sing-outs. In party and other group settings. What is that certain something that draws people to someone special? It could be celebrity status, of course, but even for a John Doe" (musical reference, intended), there's one ingredient that has a terrific impact over all others.

It's personal energy, and how you, as an individual, convey that energy physically, in earnest conversation and through other actions. Your energy, if it's at a high level and genuine, will act as a magnet every time. It's what works as performers with audiences; it's what works one-on-one. Exhibiting high positive energy builds and maintains a positive energetic response in others. It makes others feel good. They become energized, and so respond even more strongly to the source—YOU!

Let's examine two scenarios. In the first, a sing-out is over. One barbershopper leaves the stage, walks rapidly, head down, to the venue's entrance, intent on seeing a friend or two and subsequently off to find his car. In the second, a barbershopper remains alert, body language showing pride (not exhaustion), eager to engage in conversation, accept compliments, answer questions, chapter literature or contact info in right (or left) hands, and distributing it with a pleasant smile. Who, I ask you, draws the attention? The answer is a no-brainer.

So go ahead, tap into your sincere emotions and let them work for you (and us). Feel important and shine in a crowd. Keep your batteries charged in terms of demeanor. It will be noticed, I promise you. Call it exuberance, joie de vivre, charm, "electricity," magnetism, or personal appeal. It works.

"BARBERSHOPPING — IT'S A WONDERFUL LIFE!"

By Ray Ashcroft

During 1945, four junior high school students from Cleveland formed a barbershop quartet, using a 1943 SPEBSQSA Music Book as a guideline in performing four part harmony. It was my first experience with barbershop singing! Several years later, my wife and I were attending a musical show in downtown Cleveland at their Music Hall. Guest performers were a barbershop chorus called the “Thoroughbreds” from Louisville, Kentucky. As we listened, we were impressed and I said to Mary, “If I ever sing with a chorus I hope it is with the Thoroughbreds!”



Can you believe it, a year later, we were relocated to Louisville and I auditioned for their chorus and became a member. The next year, we competed and won 1st place at International in Cincinnati under the direction of Jim Miller!

Two years later our family relocated to California and I joined the Long Beach chapter, meeting each Tuesday on the Queen Mary. Craig Ewing was our director. The “Wonderful Life” continued as Craig became director of the Orange Empire Chorus and we opened a PR business in Fullerton. I was pleased to join the OEC and have been an active member ever since. The OEC theme continues to be “We’re Number Fun” because they make things happen all year long!

Each year we create an original musical, performed in Fullerton’s Plummer Auditorium that provides support for “Youth In Harmony.” As a song writer, the chorus has used three of my songs in their musicals. They included, “*How Can You Be So Sweet,*” an original Shell Oil commercial and “*My Very First Christmas With You*” written for my wife after I returned from Army duty in Korea.

Other main events include “Singing Valentines” in February, a Memorial Veterans Day Concert in May, an annual Outdoor Concert in Anaheim’s Pearson Park in August and three Holiday Cabaret Dinner Shows supported by our Orange Blossom Wives Club. All main events and selected seasonal events support “Youth In Harmony.”

In 2003 I was asked to become VP of Marketing & Public Relations for the chapter. What a wonderful experience! I also sang with quartets, “The Good Time Guys,” “The Roundabouts” and currently with “Nickelodeon.” Because the OEC is such an active, outgoing chorus, we have been able to promote their good deeds and events to the community throughout Orange County.

PR Awards include:

"Celebrity Spotlight" Ray Ashcroft
2005 Barbershopper of the Month

PROBE 2005

Public Relations Officer of the Year "Single Event"

"Celebrity Spotlight" 2006

2006 Barbershopper of the Month

PROBE 2006

Public Relations Officer of the Month
"Year Long Event"

Orange Empire Chorus
President's Award 2007

PROBE 2007

Public Relations Officer of the Year "Single Event"

"Celebrity Spotlight," 2007

Rupert Hall Award

2008 “Barbershopper of the Month”

“Barbershopper of the Year” 2009

"Celebrity Spotlight," 2010

"Bachelor of Harmony"

"Man of Note"

Other PROBE articles include "To Develop a Public Relations Package... Plan Your Move - Move Your Plan" and "Your Picture Is Worth A Thousand Words."

As a Barbershop Harmony Society member for thirty four years, I have chosen to step down as V P of Marketing & Public Relations and am currently mentoring my replacement for 2012. "Barbershopping... it's a wonderful Life!"

Top Ten Grammar Peeves

It's “I couldn't care less.” “I could care less” means that you actually do care.

An apostrophe is *never* used to form a plural.

“Literally” means it *actually* happened, not that it figuratively happened.

“Loose” and “lose” are two different words.

“Your” and “you're” are also two different words.

“Their,” “there” and “they're” are actually three different words.

“Nonplus” does not mean what you think it means.

“Affect” is a verb. “Effect” is a noun.

“It's” is short for “it is” and “its” means “belonging to it.”

“Irregardless” is not a word.

Seen on the Internet



Steve Jackson
Editor

Starting with our chapters

Since PROBE seems to be a secret even within our ranks (the Society) it is up to each of us as faithful PROBE members to spread the word about PROBE.

Start with your own chapter. Talk to your president, show him a copy of the last PROBE moter and bring him up to speed on what we do. I think that we need to educate our leaders about our support system for barber-shop communicators. Then sign up your editor, webmaster, your VP, your president, and even your director. Bring them into the loop. Trust me, an educated chapter leadership will help in the quest for PROBE to gain recognition and credibility. We are so much more than just a machine to run contests. Let's do it!

BARBERSHOP HISTORY QUIZ

Mark Axelrod, editor
"Blue Chip Chatter"
Teaneck, NJ



QUESTIONS:

- 1- What's the connection between barber-shop and a famous comic strip character?
- 2- From the mid-1940's until about 1960, many quartets were on hit radio and TV shows. Name the most famous of these programs.
- 3- In addition to radio and TV shows, in what other medium were quartets frequently seen and heard?
- 4- Name the female quartet most associated with the transition from barber-shop harmony to the pop style of harmonization in the post WW2 era.
- 5- Name the male quartet most associated with the transition from barber-shop harmony to the pop style of harmonization in the post WW2 era.

Answers page 13

PROBE Membership VP

Elbert Ford

Why Does A Chapter Need A Bulletin?

By VP Membership Elbie Ford



First of all, permit me to introduce myself. I'm the new Membership VP. I've been a member of the Society since joining in 1972 with the Traverse City, Michigan chapter. I was able to perform on the annual show three weeks later and can say that it's been a zipline ride ever since! I became the chapter bulletin editor in the 1980's and did that off and on until moving to Florida in 2004. The Central Florida chapter had an editor for a few years but when the opportunity was presented to me, I jumped at the chance.

I am also a certified Bulletin Judge in the Content category and enjoy reading other chapter bulletins to see how their chapters are doing. I feel that a chapter needs a bulletin or newsletter to keep the members, as well as others in the district and the Society, up to date as to what's happening day to day.

Although many chapters have gone to on line bulletins and that's all right, I still favor the hard copy. I know the main thing is getting the information to the members. However, I know the feeling I get when I have time to get a cup of coffee and just settle back and catch up on what everyone is doing.

It seems as if many of the chapters are pressing for competitions and performances and have neglected

the members that just come out for the joy of just singing a few with their pals. That's where a good newsletter can give them articles on the history, the craft involved and many things that make our style unique to all other styles of music.

There really is no good reason why your chapter can't publish a newsletter of some sort. Even if the editor chosen is a rookie, there are many aids on the PROBE website and by contacting our officers, judges, and mentors for help. Our dues are only \$10 yearly and it's a legit deductible chapter expense.

Let's keep the members current on what's happening and promote our chapter and PROBE to the other barber-shoppers! Next issue: the importance of having a great PR officer!

Seen on Facebook — anyone want to take a crack at BULLETIN EDITOR?

BARBERSHOPPER



What the world thinks I do.



What I think I do.



What my spouse thinks I do.



What I really do.

Important Feedback

Since publishing the article, “Time To Pull the Plug” on PROBEmail, many replies with mostly valuable information have come in to that mail list. We are waiting for more, but I felt it was good to share some of those responses via the PROBEmotor.

John Elving

- We seem to have forgotten that PROBE begins with Public Relations. We need to have more emphasis on public relations and communicating with emphasis on good website design.
- We need to revisit and evaluate our mission and vision statements to see if PROBE is still relevant in the current structure of the Society.
- The bulletin editor portion of PROBE seems to be the only one really active. The PR people don't see much benefit and the Web guys don't even know it exists.
- There needs to be more mentoring and training in all areas of PROBE.
- PROBE needs to be more helpful to bulletin editors. There doesn't seem to be an interest from the leadership in contacting and helping the “rank-and-file” member – no personal contact.
- PROBE needs to become a vehicle for conveying to webmasters the information necessary to establish and maintain the web sites, with cited examples.
- Do chapters a favor by compounding general guidelines for effective chapter websites.
- PROBE could become a group that helps show what others are doing with websites, Facebook, Twitter, email groups, etc.
- People can't join PROBE if they don't know about it.
- PROBE needs to be supported by the Society because they don't see them as viable marketing & PR people.
- There needs to be less emphasis on contests and more on updating the resource guides for internet usage, training programs or exchanges for chapters that do not have members with tech talent.
- Leadership can only do so much. It will require tech-savvy barbershoppers to continue our outreach efforts.
- There is a feeling that Society leadership doesn't consider the small chorus/chapter which have small budgets
- PROBE needs to be considered as much a resource as it is a contest manager and needs to be aggressively advertised as one of the most important resources by the Society.
- Encourage PROBE meetings at district conventions.
- Lead classes, discussions and sharing sessions at COTS/Leadership Academies.
- Include Society employees and leaders in the distribution of the PROBEmotor.

So, there you have some ideas that have been put forward by our members. Some of the responses caused me, and others, I'm sure, to consider what we are doing within PROBE. We are all busy, and, yes, this is “just a hobby,” (pardon me Jim Henry). However, if we deem PROBE, the Society, and our local chapters as something that is worth preserving and propagating, then it will take time and efforts from each of us. I don't mean just in what we do locally, but in what we do within our districts and within PROBE itself.

In the past, we have put out pleas for responses and help in the operations of PROBE. This article has garnered virtually the only responses. We do need the help of each member of PROBE if we are to make a difference within the Society and for the Society within society in general. The time and talent is there to be used. However, it is still in your hands. Let us know what you are willing to do.

BECOME IMMORTAL PEN AN ARTICLE



LET'S GO "SERIF-ING" NOW

Serif vs. Sans-Serif Typefaces

By: Stephen C. Rafe

© 1996, 2004, 2006, 2011. Stephen C. Rafe. All rights reserved.



Note: The author is president of Rapport Communications, an organization he founded more than 25 years ago. He specializes in the presentation of the written and spoken word. His work includes the behavior-based design of logos, type usage, and page/screen layouts for print and electronic media. One of his presentations, on the positioning of images on any visual surface (screen, monitor, print), was delivered before a national conference of the Public Relations Society of America and became the first video in that organization's professional-development program.

When you type for others to read on their computer screens, or in print, which type style should you use? Serif? Or sans-serif? It all depends. The right choice can improve your readers' response to your message.

Initially, only serif faces were available. So, the argument goes, "We use them for text because people are accustomed to reading copy set in such faces." However, the strongest argument for using serif faces in blocks of copy or body text is that the serifs – the horizontal marks at the tops and bottoms of the characters – draw the eye *across* the page: Sans-serif faces, in contrast, pull the eye from *top to bottom*.

Logic Alone

This effect is lessened somewhat on the computer screen because it is either square or horizontal, whereas the printed page is usually vertical. However, logic, alone, tells us that text copy set in serif type is more likely than sans-serif to be read. And this would hold true regardless of the medium used – screen or page. In addition, in web pages the text is usually presented in a vertical format.

An Exception

The one exception to using serif type for blocks of copy might be when you are formatting a direct e-mail, blog, webpage, or other marketing tools where you are willing to replace readability with the benefit of deliberately pulling the reader's eyes down the screen to notice

your most-important message. However, be aware that whatever you put in sans-serif type for this purpose may be sacrificed.

Formal Studies

The only known report on of the phenomenon of serif vs. serif typefaces is flawed. ¹Dr. Ralph F. Wilson, e-commerce consultant, maintained that serif faces are no easier to read on computer screens than sans-serif faces.

Writing in *Web Marketing Today* (March 1, 2001), Wilson attempted to support his belief ("HTML E-Mail: Text Font Readability Study," *Web Marketing Today*, March 1, 2001) by writing that "the computer screen is a much different medium than (from) the printed page. The resolution is much less, about 72 dots per inch (dpi) for the computer screen vs. 180 dpi or 300 dpi or even higher for printed matter."

However, when Wilson discussed the two surveys he conducted, the findings failed to support his controversial point that serif type presented on a computer screen was more difficult to read than sans-serif type.

The reason is this: The illustration he used is, itself, flawed. He presented 18 "Greeked" words in Times New Roman 12 pt., and had survey participants compare the readability with the same text set in Arial 12 pt. Further, he presented the illustrations in boxes.

Wilson said that respondents "preferred" the sans-serif box by 2 to 1 and maintained that he was "a bit shocked" with that outcome. However, he should not have been surprised: Short blocks are easier to read in sans-serif and long sections of text are easier to read in serif type. Further, presenting the text in a square or horizontal format exaggerates the effect. It's really that simple. Even advocates for the use of serif faces in body copy support the use of sans-serif faces in *headlines, sub-heads, and boxes* – usually recommending bold (especially when type is going to be reversed or printed over color).



Wilson's Illustrations

Arial 12 pt. –

Lorem ipsum frangali puttuto
rigali fortuenciaconfulgar
magficati alore. Lorem
ipsum frangali puttuto rigali
fortuenciaconfulgar magficati
alore.

Times New Roman 12 pt. –

Lorem ipsum frangali puttuto
rigali fortuenciaconfulgar
magficati alore. Lorem ipsum
frangali puttuto rigali
fortuenciaconfulgar magficati
alore.

Typeface comparisons

Wilson also compared two different serif faces against one another for readability and found that respondents preferred Georgia 12 pt. over Times New Roman 12 pt. by 656 to 421. However, he then defeated his own argument by adding that “a significant number of computer users” didn’t have the Georgia face available. So that essentially rules out the value of this comparison. (Interestingly, Georgia is a more open face than Times New Roman so it should be visually preferable and, significantly, Georgia is, indeed, widely available. Its drawback is that it takes more space than Times New Roman.

Wilson also tested two sans-serif faces against one another for readability comparing Arial 12 pt. with Verdana 12 pt. He determined that study participants preferred Arial (803) over Verdana (653). Verdana, of course, is a more open typeface than Arial. Thus, it is more difficult to read because the wider face tends to pull the eye down the page (rather than across it) even more.

Point Size

Rarely should anything smaller than 10 point type appear on a computer screen or in print. It just becomes too challenging for a viewer to read, whether in serif or sans-serif type.

Professionals’ Perspectives

In its July, 1993, issue, Communication Briefings published the following (p. 2) from an article by Paul Swift which had appeared in NYC News, New York Chapter of the Newsletter Publishers Association:

- “Sans-serif typefaces are particularly difficult to read.” David Ogilvy (“Ogilvy on Advertising”)
- “Every time we test it, serif type always outpulls (sic.) sans-serif type in text material.”
Bob Ston (“Successful Direct Marketing Methods”)
- “Serif is easier to read.” Galen Simpson (“The Direct Response Specialist”)

In addition, a Communication Briefings Bonus Item (July, 1985) by Robert Lehmankuler “How to Use Type More Effectively,” noted: “For long text applications, serif typefaces are usually better because they tend to be more readable.”

Emotional Impressions

An online article at the website of Pallasart Web Design Services titled, ²“Design, Marketing and Technical Tips: How to Select the Right Fonts for your Website,” encapsulates many of the views offered by various writers. It noted that serif text is easier to read “because the lines make each character more distinct. The article specifically recommended a serif font for websites when the intent was to convey one of these qualities: humanistic, warm, personal, artistic, stately, traditional, conservative or intellectual.

By contrast, the article described sans-serif fonts as being “harder to read” and added that “a lack of individual detail” “gives them less personality.” Sans-serif fonts were suggested when the objective was to “convey a technical, cool, clean, crisp, youthful, modern or uncluttered look. However, the writer(s) cautioned that sans-serif fonts can also be considered “cold and impersonal.”

In support of the use of sans-serif typefaces in text, the author(s) stated: “Because computer screen resolutions vary, serif fonts can look blurred on many computers. The simplicity of sans-serif fonts makes them easier to read on computers. They are the preferred choice for web site and PowerPoint presentations.” Nonetheless while that may imply that “the jury is still out” on this issue, a simple visual test can establish the readability of each. (See next page)

Summary

If the readability of blocks of text is your primary objective, use serif type – preferably Times New Roman – whether on computer screens or in print. Of course, when you are creating *headlines, sub-heads, and boxes* prefer sans-serif type – preferably Arial. Use bold to set the words out from the text even more and especially use bold when type is going to be reversed or printed over color). You should consider using sans-serif when you are willing to sacrifice some readability in favor of drawing the reader’s eye down the page to a more-important point.

Your choice of when to use serif or sans-serif typefaces affects readability and strongly influences your readers’ reaction to your message in subtle ways.

¹Retrieved March 2, 2004, from:

<http://www.wilsonweb.com/wmt6/html-email-fonts.htm>

²Retrieved May 29, 2011 from:

<http://www.pallasweb.com/fonts.html>

The Bottom Line with President John Elving

In correspondence with one of our contributors, these questions came up, admittedly from him. However, they did cause me to stop and think about where we are as an organization. Here are the questions.

- Who are we?**
- What are we?**
- Where are we?**
- How did we get there?**
- Where do we want to be?**
- What will get us there?**
- What will stand in our way?**

As officers of PROBE we are looking to answer those questions. At least I hope we all are. What we need is good, thoughtful feedback from the members of PROBE.

Some of those answers have already been put forward in response to what I posted on PROBEemail. Many of the answers come from non-members, while others came from present or former members of PROBE.

Think seriously about these questions and let us officers know what you think. We want to know who, what and where we are from your point of view.

We want to know what you want PROBE to be and answers to all the other questions that go with that. I realize that not all of us will agree with all the answers and suggestions, but they are all important as we try to renew and rebuild PROBE. Please feel free to contact any of the officers with your answers and ideas.

An Exercise

To test the sans-serif vs. serif concept for yourself, create a horizontally formatted text box on your computer. Now, take any piece of text that is at least 50 words long and paste it into the box. Format it in Arial, 10-point, normal. (This sans-serif typeface is often advised for short blocks of copy that are presented as headlines, illustration captions, call-out boxes, or reversed type.)

At this size, sans-serif type is fairly readable because the horizontal lines of the box, itself, tend to pull the eye across the page. (See attachment for a print example.)

Next, click on the sides of the box, pull it into vertical format, and read the text again. Most people find that the sans-serif type now tends to pull their eye down the page, even though they are aware of the phenomenon and their minds may try to compensate for it or overrule it.

Then, with the box still in the vertical format, block the example's text and change it to Times New Roman, a serif face.

Most of those who have done this as a training exercise have concluded that serif type is more readable when presented as long body text on screen. Very few have concluded that the sans-serif type is more readable. Further, the greater majority of those who participated in these exercises agreed that it is useful to present the on-screen piece in serif type when the primary intent is to have viewers print it out.

TIPS:

* For on-screen presentations -- whether at the computer or projected -- select sans-serif for titles, bullet points, and text boxes. This is especially crucial when the material will be seen from a distance.

* If you find that your on-screen text runs longer than what should be displayed as titles, bullet points, and text boxes, edit your text. Don't switch to a serif typeface.

For maximum readability in boxes on screen, practice the rule of 666 and apply the first two points in boxes in print. Provide no more than:

- Six words per line
- Six lines per on-screen image
- Six on-screen word images in a row

* If you can't edit the material, insert an on-screen image that refers the viewers to a separate document that contains that detailed text.

* When preparing any presentation in which you will be inserting your disk or portable drive into someone else's ("host") computer, stay with fonts that are universal. Otherwise, the host computer may select default faces that don't get your message across professionally.

Horizontal Format (typical of printed page) – Sans-serif type — 10 pt

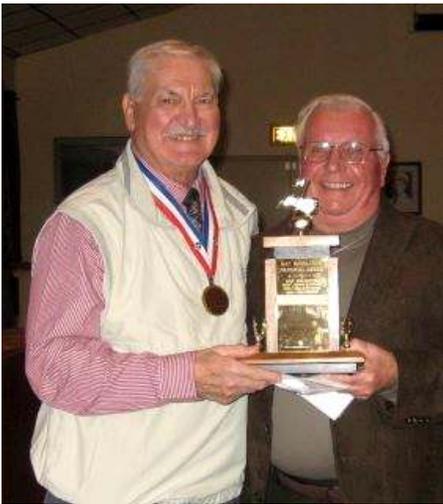
Here is an opportunity to see the results of using sans-serif type vs. serif type in text discussions. In sans-serif type (10 point Arial), the frame of a box, itself, tends to pull the eye across the text – when the box is set in a horizontal format (such as the shape of a computer screen). So the text remains fairly readable. However, if you change the box to a vertical format (such as the printed page), the eye is pulled down, rather than across, the page. By contrast, if you change the box to serif type (12 point, Times New Roman), your eyes will be drawn across the lines from one word to the next, making the text more readable.

Vertical Format (typical of printed page) Sans-serif type — 10 pt

Here is an opportunity to see the results of using sans-serif type vs. serif type in text discussions. In sans-serif type (10 point Arial), the frame of a box, itself, tends to pull the eye across the text – when the box is set in a horizontal format (such as the shape of a computer screen). So the text remains fairly readable. However, if you change the box to a vertical format (such as the printed page), the eye is pulled down, rather than across, the page. By contrast, if you change the box to serif type (12 point, Times New Roman), your eyes will be drawn across the lines from one word to the next, making the text more readable.

Vertical Format (typical of printed page) Serif Type — 12 pt

Here is an opportunity to see the results of using sans-serif type vs. serif type in text discussions. In sans-serif type (10 point Arial), the frame of a box, itself, tends to pull the eye across the text – when the box is set in a horizontal format (such as the shape of a computer screen). So the text remains fairly readable. However, if you change the box to a vertical format (such as the printed page), the eye is pulled down, rather than across, the page. By contrast, if you change the box to serif type (12 point, Times New Roman), your eyes will be drawn across the lines from one word to the next. This makes the text more readable.



Clary Reinhardt, editor

Appleton, Wisconsin

Receives Chapter Recognition Award

"I really was honored last evening at our annual Barbershop dinner for receiving 2011 the Dan Waselchuk Memorial Award. Presenting the award is Ken Felton, 2010 award recipient. Thank you chorus members for this outstanding award."

**Has your
CHAPTER
enrolled yet?**

**Operation
HAROLD HILL**

WWW.OPERATIONHAROLDHILL.COM



Wow!



History Quiz Answers (Page 8)

1- In one strip, Dick Tracy was after the evil "Mumbles Quartet," which ostensibly did gigs at swank parties, but actually went to these soirees in order to steal their hosts blind. After much "vocal" objection from barbershoppers nationwide, the cartoonist, Chester Gould, scrapped the criminal quartet and it never reappeared.

2- Fibber McGee and Molly, Jack Benny, Arthur Godfrey, Ed Sullivan, Lawrence Welk, Eddie Fisher, Ted Mack, and Robert Q. Lewis. Godfrey, a Society member, was particularly important as a supporter and promoter of barbershop-ping by showcasing many fine quartets on his radio and TV programs.

3- On newsreels, shown prior to feature films in movie houses all over the nation.

4- This one is a give-away, lads. It could only be the famed **Chordettes** of "Mr. Sandman" fame.

5- The answer to this question may surprise you; I know it surprised me - it is the Four Freshman. This foursome was important not so much for its own vocal production, which consisted of only a few pop hits, but far more so for the many prominent groups who acknowledged being significantly influenced by them, including: The Hi-Los, The Modernaires, Manhattan Transfer, The Beach Boys, The Lettermen, The Mamas and the Papas, and Frankie Valli and the Four Seasons. What an incredible lineup of hall-of-famers! The antecedent to all of this creativity and innovation was a little known barbershop quartet from the early 1950 s known as Hal's Harmonizers which later morphed into the greatly influential Four Freshmen.

Extra info (for you post-doctoral students) about the Four Freshmen - Gage Averill, in his history of barbershop entitled Four Parts, No Waiting, said this: "Groups indebted to the Four Freshmen contributed some of the most attention-grabbing and distinctive harmonies in all of pop music for over two decades. Admittedly, it was often the departures from close harmony that helped to mark these arrangements as revolutionary and arresting; nonetheless, barbershop provided the foundation from which these innovations sprouted."

The way in which the Freshmen innovated harmonically, according to Averill, is as follows: "The group experimented with voicing chords in various inversions and with octave displacements so as to spread the formerly close harmony out widely. The result was a very jazzy harmony, which could be described as barbershop-meets-Stan-Kenton sound."

Singing On Line



**CCC Singing Valentines
Quartet #4**

- Les Heath**, Charleston
- Tom Woodall**, Charleston
- Jim Roll**, Brocton
- Floyd Phillips**, Neoga

They sang in Charleston, Greenup, Mattoon, Oakland and Apex, NC

This is a special photo for the Coles County Chapter Singing Valentine archives. Jennifer is the wife of a former EIU student athlete, who requested that a SV be sung to her. The problem is that she lives and works in Apex, NC. She took this photo of the quartet while listening and watching in her office, documenting the first ever CCC "skyped singing Valentine." Of course the quartet singers got to see her and a half dozen or more of her office workers who came to look and listen as well.



**Photo Quality
Resizing Photos**

Am I the only BE too cheap to buy an expensive graphics program?

GIMP (GNU Image Manipulation Program) is free (<http://www.gimp.org>) and does everything the big boys do. Image/ScaleImage does the size/density thing. It also crops, eliminates red eye, and lots of other stuff. It's the freeware (open source) equivalent of PhotoShop, and a "front end" that makes it look like PhotoShop is available.

John Alexander
johnalexander@att.net

The Way I See It

Russ Doucet

Bulletins vs. Websites?

I was bulletin editor for some time for the Simcoe *Gentlemen Of Harmony* chapter. It seems to me that bulletins have filled a number of different roles for different people. Some used them as updates for members on a very regular basis - upcoming sing outs, recap of previous ones, pleas for this or that committee, requests for participation, coming events, etc.

Some used them as a recruiting tool or a way to promote their chapter beyond the practice hall. Some used them as a way of distributing pictures and plaudits for activities that had already gone by. For redistributing society news or other missives, for memorials, for keepsakes, probably a hundred other things. Most had a mix of these in various capacities, and probably a dozen other things.

What happened at our chapter, was that there was never a decision to stop making bulletins. First it was a website, then an email distribution group. Next came Groupanizer, which had our calendar, news, and repertoire. Then a Facebook page, then a twitter group. Each of these electronic elements has its own place and fills its own function. At some point, it just seemed redundant to duplicate all of this information in a much less timely fashion at a considerable labour cost. As we continue to broaden our appeal to the general public, recruit in newer, perhaps younger places than we have in the past, and generally promote ourselves beyond the circle of barbershop initiates, these other social media varieties will become increasingly important - and, will give people increasingly creative ways to accomplish their individual missions.

The Simcoe chapter no longer has a bulletin. I am one of the webmasters for the public site and Groupanizer, with assistance from others. Another member handles Twitter and Facebook, another updates our repertoire on Groupanizer, another handles calendaring, etc. I think individually we are using these different methods to accomplish everything that was once accomplished with a printed bulletin.

I'm not convinced that we are doing a standout job at any of these, or at any rate that there isn't lots of room for improvement. I would like to know what others are doing, what is working, what is not. But we're all extremely busy, and this is a hobby, not employment. So, it's tough to keep up with others are doing, or to even figure out some of the new stuff. It occurs to me that this group or perhaps an expanded group including us, could help with that.



Allan Dean

Downbeat
editor

Hamilton Square, New Jersey chapter
Brothers In Harmony chorus
Mid Atlantic District

March 2012 Downbeat

Allan Dean is the publisher of the *Atlantic Highlands Herald*, the first official electronic daily newspaper. He received recognition from the Assembly and Senate of the State of New Jersey for the publication which began July 17, 1999.



THINK "NEW MEMBERS!"

RENEW YOUR PROBE
MEMBERSHIP

I'm happy to know that there is a website of the year category/award. However, I submit that there should perhaps be more to it than that. I think having a website with lots of great things is a worthwhile endeavour—it is an important public facing resource. I also happen to think (and understand that many will not agree, and that's ok) that raising the level of a website to the extremely high standard to which the printed bulletin was being judged, has diminishing returns for our society as a whole or for individual chapters. We have many struggling webmasters that just want to make something effective and are starving for good information on how to do that. Anything we can do to advance that cause is extremely worthwhile.

But my larger point is that we must not ignore the rest of the picture. Twitter, YouTube, and Facebook in particular are offering new and innovative ways to reach membership and public alike. I suspect that there are many chapters that don't understand the benefits of using these methods to reach out - heck some of them haven't been invented yet! This is new ground for many of us, but new ground in an literal sense also for the Internet at large in some cases.

So at the end of the day, a website is an important but not overwhelming part of the information package that a chapter should be working with. It might be good for us to keep that in mind as we move forward. Sharing success stories and information on how to use social media and other Internet resources, and honoring effective conduct with same, would probably be of immense benefit to the health of the society as a whole.

Russ Doucet
Simcoe GOH
Ottawa CCC

International Bulletin Contest Winners 1964-2010



1964
Vince Caselli
Binghamton, NY
Bingham Tone



1965
Dr. Matthew Warpick
Manhattan, NY
Manhattan Skyline



1967
Chuck Nicoloff
Arlington Heights, ILL
Arlingtuner

1968
Joe Hart
Binghamton, NY
Bingham Tone



1969
Carey Buhler
Reseda Valley, CA
Notes To You



1970
Roger Snyder
Dundalk, MD
Charivari



1971
Sam Tweedy
Austin, TX
Austin Rechorder



1972
Burt Louk
Rochester, NY
Fundamentalist



1973
Phil Steele, Jr.
Melrose Park, NY
Abington Keynoter



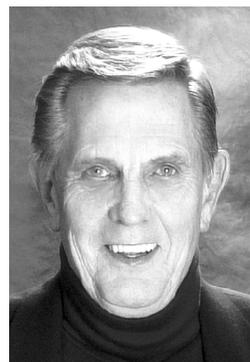
1974
Jerry Easter
Chord Crier
Waterloo, IA



1975
Harry Gault
New London, CT
Sea Notes



1976
Jim Smith
Scarborough, ONT
Quoter Note



1977
David Olsen
Manitowoc County, WI
Hi Lights



1978
Dean Roach
Toledo, OH
Seaway Current



1979
Jim Fulks
Louisville, KY
Starting Gate



1980
Jerry Roland
Lancaster, PA
Red Rose Rag



1981
Dick Teeters
St. Paul, MN
The Overtones



1982
Larry Smalley
Mason City, IA
River City Pitch



1983
Owen Slocombe
Guelph, ONT
Ambassador Notes



1984
Lowell Shank
Mammoth Cave, KY
Gazebo Gazette



1985
Don Sprouse
Monterrey, CA
Hot-Aire



1986
Dick Teeters
St. Paul, MN
Overtones



1987
Wade Dexter
Kansas City, MO
Harm-O-Notes



1988
Steve Tremper
Research Park Triangle, NC
RPT Record



1989
Buddy Myers
El Paso, TX
Border Re-Chorder



1990
Bob McDermott
Detroit/Oakland, MI
Gentlemen's Songster



1991
Jerry Roland
Lancaster, PA
Red Rose Tag



1992
Grady Kerr
Dallas Town North, TX
Voice of the Townsmen



1993
Syl Buszta
Pottstown, PA
Jubilaire Sounds



Comma, comma, comma, comma, comma, chameleon...



1994
Buck Barnes
Greater Baltimore, MD
ReChorder



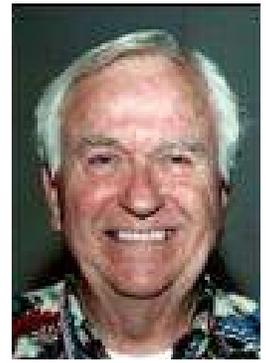
1995
Alvin Ries
Lake County, IN
Overtones



1996
Warren Donaldson
Louisville, KY
Starting Gate



1997
Tom Pearce
Richmond, VA
Old Woodshed



1998
Dick Cote
Fullerton, CA
Barbershop Clippins'



1999
Syl Buszta
Pottstown, PA
Junilaires Sounds



2000
Tom Wheatley
Dundalk, MD
Charivari



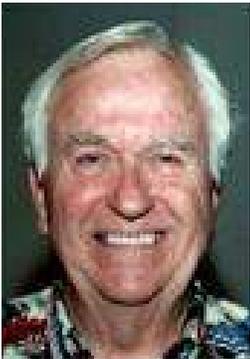
2001
Dick Cote
Fullerton, CA
Barbershop Clippins'



2002
John Conrad
St. Louis Suburban
Suburban Bylines



2003
Dick DeLorm
Lincoln, NE
ReChorder



2004
Dick Cote
Fullerton, CA
Barbershop Clippins'



2005
RF "Bob" Miller
Mansfield, OH
Chordsmen Chronicle



2006
Owen Herndon
Colby, KS
Tumblewords



2007
Todd Anderson
Kansas City, MO
Harmonotes



2008
Linda Williams
Hunterdon, NJ
In Tune



2009
Owen Herndon
Colby, KS
Tumblewords



2010
Jerry Troxel
Indianapolis, IN
The Beat

Bulletin Exchange List (13)

December 2011

Editor; last date received; address; bulletin; ^ bulletin emailed; hc: hardcopy; ol: hardcopy; xxxx: chapter

John Alexander 2429 Southern Links Drive Orange Park Florida 32003 The Orange Spiel^ Jacksonville johnalexander@att.net	12/11 hc/ol	Chris Madigan 9721 Camino del Sol NE Albuquerque New Mexico 87111 Serenader madigcjk@msn.com	10/11 hc/ol
John Elving 5806 Peaceful Pines Road Black Hawk South Dakota 57718 The Voice of Rushmore^ leaderman@wildblue.net	1/12 Rapid City hc/ol	Dick Cote 2008 Calle Candela Fullerton, California 92833-1541 Barbershop Clippin's dicknkayl@att.net	9-10/11 hc/ol
Clare McCreary 10550 Village Drive N #204B Seminole Florida 33772-4879 cmccrear@tampabay.rr.com	7-8/11 ol/hc	Larry Litchfield Las Vegas Nevada <i>The New Showbill (bi-monthly)</i> Larry-GALVpr@cox.net	06/11 ol
Linda Williams 24 Toad Lane Ringoes New Jersey 08551 In Tune^ lindaw23@comcast.net	11-12/11 <u>Hunterdon</u> hc/ol	Peter Hensley* 1899 Fox Bridge Court Fallbrook, California 92028 hc Pacific Coast Harmony Limelight^ La Jolla (Ca) phensley34@roadrunner.com	09/09 ol
Jim Yasinow 5316 Golfway Lane Lyndhurst Ohio 44124-3738 The Suburbanaire mmyjmy@aol.com	11-12/11 <u>Cleveland-East</u> hc	Paul White San Angelo, TX <i>Concho Capers</i> San Angelo pnjwhite@verizon.net	 ol
Charles F. Bell 67 Laurel Avenue Sea Cliff New York 11579-1915 Toosday Toons Nassau-Mid-Island chizbell@optonline.net	11/11 ol	Steve Jackson 215 Cheyenne, Lot 18 Golden Colorado 80403 PROBEmotor editor <i>Vocal Expressions</i> [RMD] <i>Mountain Talk</i> Denver sjbullead@comcast.net	 ol
Roy Hayward, Jr. 66 Bunker Hill Parkway W Boylston Massachusetts 01583-2025 Key Notes royhay66@yahoo.com	11-12/11 <u>Worcester</u> hc		
Robert Wayson 2001 Audy Lane Columbia, South Carolina 29223 <i>Palmetto Gazette</i> Lexington rwaysin@sc.rr.com	10/11 ol		





PROBE Membership Form



NOTE: * indicates required field

First Name: * _____ M.I.: _____ Last Name: * _____

Address1 * _____

Address2: _____

City: * _____ State: * _____ Zip: * _____

Home phone: _____ Work phone: _____

Cell Phone: _____ Email: * _____

Society Member #: * _____ Chapter # (if known): _____

Chapter: * _____ District: * _____

Chapter Bulletin Name: _____ Current Position: _____
(if Editor)

Offices: _____

PROBE Member Since: _____

Dues are still just \$10 per year

Make check payable to PROBE and send to:

PROBE Secretary
Lowell Shank
2413 Stonebridge Lane
Bowling Green, KY 42101
(270) 202-0515
Lowell.Shank@wku.edu



PROBE *emoter* Editor

Steven Jackson

215 Cheyenne Street Lot 18

Golden, CO 80403

(720) 389-8739

sjjbullead@comcast.net



Those not on email will receive a printed copy of the **PROBE *emoter***.

Membership in PROBE is open to all. Payable by individuals or chapters, dues are \$10.00 per year.

Please send to

Secretary Lowell Shank

2413 Stonebridge Lane

Bowling Green, KY 42101

(270) 202-0515

Lowell.Shank@wku.edu

Content and contributions for publication should be sent to editor **Steve Jackson**. All material in the **PROBE *emoter*** may be reproduced without permission but please credit author and **PROBE *emoter***, thanks.



PROBE NEEDS YOU!

Volunteer to give something back

IT FEELS GOOD!