

INFORMER



Community
Papers of
Michigan

February 2020

In Memoriam



Jack Batdorff

May 15, 1937 - February 1, 2020

Few experienced the hands-on evolution - let alone made such a significant impact - of working at a daily newspaper like Jack. As owner of the Pioneer Group for half-a-century - during its peak it had daily newspapers in Big Rapids and Manistee that were buffered by many small-town weekly newspapers, shopper's guides, telephone books and more - Jack's interests and talents were many.



Print and Paper The Facts

Paperless "Green" Claims - Key Facts to Consider
www.twosidesna.org-

Print and Paper have a great environmental story to tell!

Many North American service providers are urging their customers to go paperless with claims that it will "save trees", it is "greener" or it will otherwise "protect the environment". These "go paperless" marketing messages often ignore the environmental impacts of switching to digital services and products, as well as the unique sustainable features of print on paper - it comes from a renewable resource; it is recyclable; it is recycled more than any other commodity in North America; and a large portion of the energy used to produce paper in North America comes from renewable biomass. Since 2008, Two Sides has led a campaign to challenge unsubstantiated environmental marketing claims used to promote electronic services, and encourage companies to follow best practices for environmental marketing. The initiative has been resoundingly successful, with over 335 leading companies removing their anti-paper claims. Outlined below are some key facts used in our campaign.

Marketing claims like "go green, go paperless" and "go paperless, save trees" do not meet guidelines for environmental marketing established by the U.S. Federal Trade Commission (FTC) and the Competition Bureau of Canada.

FTC Green Guides, Section 260.2 - Marketers must ensure that all reasonable interpretations of their claims are truthful, not misleading, and supported by a reasonable basis before they make the claims. In the context of environmental marketing claims, a reasonable basis requires competent and reliable scientific evidence. Such evidence consists of tests, analyses, research, or studies that have been conducted and evaluated in an objective manner by qualified persons and are generally accepted in the profession to yield accurate and reliable results. Such evidence should be sufficient in quality and quantity based on standards generally accepted in the relevant scientific fields, when considered in light of the entire body of relevant and reliable scientific evidence, to substantiate that each of the marketing claims is true.

Claims like "save trees" create a false impression that forests are a finite resource, being destroyed. In truth, forests are a renewable resource that is continuously replenished using sustainable forest management practices.

In North America we grow many more trees than we harvest. Over the last six decades, the total U.S. forest area has increased by over 3% and the net volume of trees on timberland has increased by 58%. Canada's forest cover and wooded area has remained fairly constant over the past two decades. In 2012, 148 million m³ of industrial roundwood were harvested (0.3% of Canada's standing wood volume). This is considerably less than the sustainable harvest level determined for

Canada, 227 million m³/year.

Avoiding the use of wood is not the way to protect forests for the long term.

While saving trees and protecting forests is a widely shared goal, avoiding the use of wood is not necessarily the way to get there. It is precisely the areas of the world that consume the least wood that continue to experience the greatest forest loss. Continued use of paper and other wood products may be a key factor in maintaining a forested landscape for future generations. This realization is reflected in today's third-party forest certification systems that aim to offer a market-based system for supporting the sustainable growth, harvesting, and consumption of forest products.

The income landowners receive for trees grown on their land is an important incentive to maintain their land in forests.

This is especially important in locales facing economic pressure to convert forestland to non-forest uses. If the market for their wood products is lost, there is little incentive for owners to maintain their land in forest. Virtually all pulpwood (90%) harvested in the U.S. comes from private land. Far from causing deforestation, the demand for sustainably sourced paper in the U.S. promotes responsibly managed forests, which provide many environmental and social benefits.

In North America, the majority of wood fiber for papermaking comes from sawmill residues and recycled paper products. (Continued on page 3.)

Print and Paper - Continued from page 2

Only 36% of the annual U.S. timber harvest is used each year in manufacturing paper and paperboard, with the rest from sawmill residues and recycled paper products. In Canada, 87% of the wood fiber used to make paper comes from sawmill residues (59%) and recycled paper (28%). Paper is only one among many forest products from North American sustainably managed forests.

The full impacts of converting to e-media are often not properly considered and sometimes completely ignored. The direct impact of information and communication technology (ICT) products and services replacing paper is far from negligible, and the trade-off between the two “technologies” depends on conditions such as use frequency, source of energy, end-of-life management of the products, etc. In the United States in 2009 (the most recent U.S. EPA figures available), 47.4 million computers were ready for end-of-life management. Some 29.4 million were disposed of and 18 million (38%) were collected for recycling. This compares to a U.S. paper recovery rate of 66.8% in 2015. In Canada, the recovery rate of waste paper and packaging was 73% in 2010-2012.

Unsubstantiated environmental marketing claims like “go paperless, go green” are damaging to the North American economy and threaten jobs. In fact, a total of 7.5 million jobs (6% of total U.S. jobs) that generate \$1.4 trillion in sales revenue (4.6% of U.S. Total Output) depend on the U.S. mailing industry, which includes paper production, printing production, related suppliers, graphic design and the handling and distribution of mail. In Canada, there are over 800,000

mail-related jobs, almost 5% of all jobs in the country. Revenues from this sector are estimated at \$88 billion, or 5% of total GDP in Canada.

The misleading nature of “go paperless, go green” environmental claims is not lost on the consumer. Consumer surveys in the U.S., and UK found that:

50% or more of respondents don't believe, feel misled or question “go paperless, go green” claims.

83% agreed that e-billing and e-statements are being promoted to save cost.

80% did not think it was appropriate for companies to cite environmentalism when it is not their real motive.

Over 70% believe that print and paper is a sustainable way of communicating when produced and used responsibly.

The majority of people prefer reading print on paper compared to screens and want to retain a paper option.

Consumer surveys in the U.S. and UK found that:

When given a choice, 81% of respondents indicated that they prefer to read print on paper. These percentages drop to 39% for screens, laptops and PCs, 30% for e-readers and 22% for mobiles or smartphones.

88% believe that they understand and can retain or use information better when they read print on paper. Reading on screen shows lower preference with the lowest being 41% indicating that mobiles and smartphones were useful for



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understanding and retaining information.

64% say they would not choose a company that did not offer a paper bill option.

91% say they are unwilling to pay for paper bills.

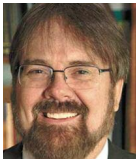
50% read their bills and statements received both electronically and by postal mail; only 15% read bills which they receive by email only.

The term “paperless” is disingenuous because people often print e-documents at home or at the office for ease of reading, storage, archiving, security and reminders.

Corporations that are eliminating paper-based options are passing printing costs to consumers and ignoring the social value of print on paper. A survey of U.S. consumers found that 34% of respondents are ‘home printers’ with 20% printing up to 20% of their bills and 8% printing between 80% and 100% of their bills. Respondents said that printed documents are easier to read (74%), better for storage and archiving (56%), more secure (55%) and less likely to be lost (47%).

Affinity Publisher & IDMarkZ

Can we get away from paying monthly fees to Adobe?



by Kevin Slimp
kevin@kevinslimp.com

I spent my morning writing about mergers, buyouts, and bankruptcies. I don't know about you, but I'm ready to spend a few minutes on something more fun.

For the past three or four months, I've been holding on to three new applications, waiting for the time to share them with my friends at newspapers. Now is that time.

The first, Affinity Publisher, made a lot of noise in 2019 as several online publications wrote about the similarity to InDesign, Quark and other layout applications at a fraction of the cost. I believe Rob Dump, publisher in Nebraska, was the first to write me and ask if his newspaper should cut the monthly subscription fees from Adobe and switch over this \$49 (that's a one-time process, not a monthly subscription). Others soon followed with the same question.

The good folks at Affinity were nice enough to give me free copies of each of their products: Publisher (similar to InDesign), Photo (similar to Photoshop), and Designer (similar to Illustrator). They had good reason. The products are solid and, with a few improvements, could work well in newspaper and magazine design.

However, and there always seems to be a however, Affinity Publisher is not ready for prime time yet. It's a great product for someone designing a newsletter, poster, business card or whatever. There is, unfortunately, a major problem that makes it unusable in its current form for professional page layout: It just can't handle PDF files in a way that makes them work correctly on the page.

I could spend 800 words explaining the issue, but I only have 800 words for my column, so let me break it down to its simplest element. In Affinity Publisher, PDF files are editable when placed on the page. That sounds good. It's not, for our purposes. As a result, fonts are replaced, things move, and other issues appear that will not make your advertisers happy. Until that's fixed, and I wouldn't expect it to be fixed anytime soon, Affinity Publisher just won't work for our purposes.

Affinity Photo, however, comes much closer to replacing Photoshop for our purposes. While still lacking many of the tools available in Photoshop, Affinity Photo is impressive and allows the user to edit a photo with good results. There are some tools missing, or at least I've not been able to find them, which are important in our work to ensure optimum printing in CMYK, but there are ways to address these.

In short, I wouldn't be tossing out InDesign (or QuarkXpress) or Photoshop any time soon. Who knows, maybe Affinity will address some of these issues and we can all be free from monthly subscription plans. In the meantime, I expect I'll keep shelling out a monthly fee for my Adobe licenses.

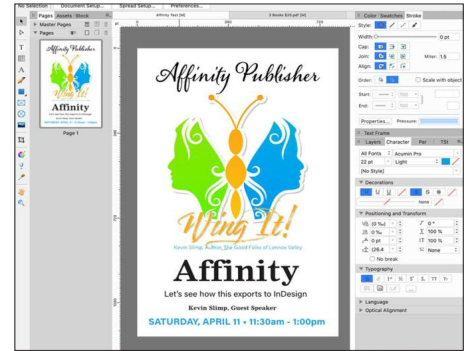
Which brings us to IDMarkz

I've loved Markzware products for more than a decade. Heck, it might be two decades by now.

Back when everyone seemed to be converting from Pagemaker and QuarkXpress to InDesign, we would have never made the transition without Q2ID, the InDesign plug-in that allowed users to open QuarkXpress files in InDesign.

Markzware has released several InDesign and Quark plug-ins in the years since, and their latest product will be of interest to a lot of newspapers.

IDMarkz isn't a plug-in. It's an appli-



Working on a page in Affinity Publisher is much like working on a document in Adobe InDesign.

cation on its own. With IDMarkz, users can export InDesign files in various formats including: Affinity Publisher, QuarkXpress, Illustrator, and PDF.

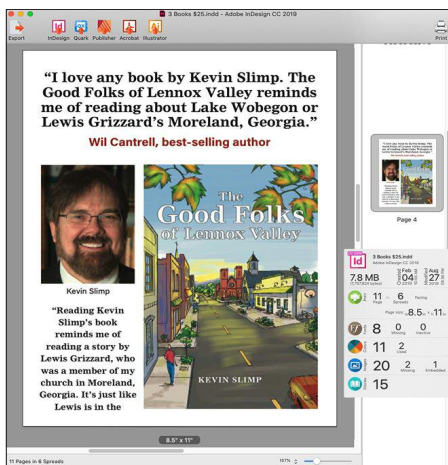
One of Markzware's chief marketing points is that users can preview and open InDesign files without having InDesign. If you're a Quark-based publication, the ability to open an InDesign file immediately in QuarkXpress is a necessity. However, most of us already have InDesign, so what can IDMarkz do for us?

I experimented for an hour with IDMarkz and was intrigued by how well it exports files to other formats. Sure, some things move around and fonts change if you don't have the font installed on your system. Still, the results are quite remarkable.

I can think of at least three reasons a newspaper might want to have IDMarkz on hand. First, if a newspaper is QuarkXpress-based, IDMarkz is a simple way to open InDesign files. Second, if your paper needs to send QuarkXpress files to clients, you could still design the files in InDesign and use IDMarkz to convert the files for QuarkXpress (although users are required to have Quark installed for this function to work). Finally, if your workflow requires you to create files to be converted to Affinity Publisher, IDMarkz is the best tool I've seen for this.

In a nutshell, not everyone needs IDMarkz, but a lot of us do. Visit markzware.com/products/idmarkz to try IDMarkz out for free. Purchases price is \$199 (US).

Kevin Slimp is publisher at Market Square Books and CEO of newspaperacademy.com.



IDMarkz allows users to open InDesign files in several other applications.



By Bob Berting
Berting Communications

Developing a great sales force is one of the greatest challenges facing newspaper publishers today. The key to finding the right people is to hire people who have the knowledge and skills to do the work that needs to be done. This simple statement can cut down endless hours of training by management when they discover the fact that the new salesperson isn't the advertising consultant the publication needs.

Recruiting Advertising

The requirements for the position of advertising salesperson should be very specific. A typical ad might state the following qualifications for the job:

- Creative ad design capability
- Extensive copywriting experience
- Ability to sell advertising campaigns
- Knowledge of all major media

Now you might think—we can train them to do these things. That's easier said than done. If they don't have these qualifications, you will spend countless hours training them. If they can't do what is necessary to be a creative consultant that knows how to sell long range advertising programs, they will revert to the easy way out—be an ORDER TAKER. In other words, just go around and pick up copy, bring it in to the

Search and Selection... Recruiting and Interviewing Quality Advertising Salespeople

production department, send a proof if requested. The customer will gradually begin to realize that their salesperson is not a knowledgeable and creative consultant but just an ORDER TAKER. Most of the time, this scenario can be avoided if only the new salesperson had the qualifications needed to be a strong and capable advertising consultant for their customers.



The interview

When evaluating applicants on the interview, look for these traits:

- Personal drive—have they a background of determination?

- Empathy—do they have a proven record of bring a problem solver?
- Ability to take direction— accept new concepts—be a good sponge?
- Persistence—how bad do they want the job—are they really applying?
- Appearance—are they properly dressed? Watch what they wear on the interview. Have other members of your management team sit in on the interview and get their opinion of the applicant.

Do a background check

Although many management people will want an applicant to come back for a second (and sometimes third) interview, before calling their references, this is not a good idea. The time to do it is after the first interview. On these contacts, you might find a wealth of information and possibly low marks on work performance, which may cause a quicker evaluation of the applicant.

The job description

It's very important that an applicant thoroughly understand the job description of the advertising sales position. Many times, much time is wasted on interviews because the applicant didn't completely understand what the job requirements are. There are even cases where a new salesperson is hired before they even know what the job description is. (Continued on page 6.)

Search and Selection - Bob Berting, Continued from page 5

The look of your operation

There are 2 sides to the interviewing process. How attractive is your work-place to the applicant? What are the working conditions? How good is your

reputation—what about the morale of your people? Let an applicant walk through your facility and see how they interact with your staff.

Give the applicant a layout to do

In my opinion, you can't hire people who can't design an ad. If they are to be a professional advertising consultant, they must know how to demonstrate their ideas to their customers.

I would never hire someone where I would have to spend hours training them to do

layout and copy.

Even if you have a great layout artist, the salesperson still has to know how to get the customer's personality and image involved in the ad creation. The interaction between the salesperson, the graphic artist, and the customer should produce great creative campaigns.

Newspapers can improve the quality of their sales force and keep turn over to a minimum by developing efficient procedures to identify key job attributes. Effective hiring practices can greatly reduce the failure rate.

3 best-selling e-books for the newspaper industry

Bob is the author of 3 best-selling e-books for the newspaper industry "Dynamic Sales and Image Power"—"Advanced Selling Skills For The Advertising Sales

Pro"—and his latest e-book "Power Selling Tools For The Advertising Sales Consultant". Any one book is 19.95...any two books is 35.00...all three books are bundled at 49.95. You can order Bob's books on his website: www.bobberting.com.

Read Bob's books and discover how his vast experience and know-how can help you achieve much more business for you and your publication. You'll greatly benefit from the wisdom of one of America's top advertising sales experts.

Bob is a professional speaker, advertising sales trainer, publisher marketing consultant, and leading columnist in many national and regional newspaper trade association publications. He is the President of Berting Communications and can be reached at bob@bobberting.com or 317-849-5408.



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Michael Angelo Caruso

“Regrets, I’ve had a few…”



Remember that old song ‘My Way’, made famous by Frank Sinatra?

As a lifelong, commissioned salesperson, I can really identify with a song that references the pain of over-ambition, doubt, tears, taking “the blows,” and “my share of losing.”

I’ve lost deals that would pay for a house. Not a house payment—the entire house.

When I was getting started as a salesperson, I wasted incredible amounts of time. I still have my old selling scripts and pull them out to read whenever I want to have a good laugh.

I did the wrong things in the wrong order for the wrong reasons.

But I learned a lot.

Pain hurts, but helps us grow

I’ve goofed up many times during my career, especially in the early days.

But mistakes help us improve.

Two Types of Pain in Selling; Choose One

Over time, I became more effective at persuasion and was involved with bigger opportunities.

More success led to more confidence, which gave me more success.

I’ve sold a lot of things in my career, including intangibles such as entertainment, keynote speeches, membership packages, and consulting services.

I’ve sold tangibles, including irrigation systems, food, books, and parts for telephone systems.

Eventually other salespeople started asking me for tips. I wrote a couple of articles about “best practices” and then wrote a book on selling so I could help even more people.

Meanwhile, an insurance company in Ohio hired me to watch each of its salespeople give their presentation and then help them craft an improved version.

A financial services company in Michigan flew me to 20 American cities to ride along with their salespeople, observe them at sales meetings, and then coach them afterwards.

All these experiences helped me understand exactly what closes deals and what does not. But you don’t want to try a bunch of stuff that doesn’t work, do you?

Anyone can learn from his own mistakes. But fast-trackers are able to learn from other people’s mistakes.

There are two types of pain for those of us in sales.

The pain of discipline and the pain of regret. Choose one.

It’s a simple option, really

Choose to be a disciplined salesperson who constantly takes in new ideas, studies

the profession of selling and invests in lifelong learning.

Or choose to look back on your time in sales with regret about not having done your best and really applied yourself when you had the chance.

When you choose discipline, you are challenged to establish working systems and not deviate from the success formula. But choose the pain of discipline and you’ll get to celebrate a long series of victories and always look forward to more good news with confidence.

Choose the pain of regret and you get to spend a lot of time looking in the rear-view mirror. You’ll constantly suffer from making poor choices and not taking full advantage of ongoing opportunities.

The quality of your decisions, determine the quality of your life. Choose the pain of discipline over the pain of regret whenever possible.

Keep learning and you will be more successful. If you’re in sales, check out my article on how selling got to be so hard.

What’s that old saying?

You can’t be lucky all the time, but you can be smart every day.

Michael Angelo Caruso is one of America’s premier keynote speakers. He is known as “the speakers’ speaker.” Mr. Caruso teaches presentation skills and is in demand for conventions, conferences, and annual events of all kinds. Michael specializes in working with leaders, salespeople, and the customer service industry. Mr. Caruso has spoken in South America, Africa, Australia, Asia, the Middle East, and 49 of the 50 states. He spends lots of time working and playing in California, Texas, Florida, and New York. Contact Michael, Edison House, 333 E. Parent Ave, #4, Royal Oak, MI 48067, Phone: (248) 224-9667

At times it's hard to find ideas for this column. Who am I kidding... most times it's hard, because I feel like I repeat myself so often, which means I often look to past articles I have done from the last...

25 Ad Years



A blast from the past... at least that is what I am considering this article to be. In an effort to present something new—and not repeat myself—I look to past articles. That means I can go back to 1995 (well 1993, but I guess I took a year off in '94) when I started writing for the "Tip" newsletter from IFPA (Independent Free Papers of America).

What I have found over the years though, is that design *is* repetition... applying the same elements, principles and skills over and over, but just in a more relevant way for the reader.

Twenty-plus years ago in September of 1999, my IFPA article was all about our transition to electronic pagination. We did it and it worked, however, that would make for a rather boring and non-relevant article. So I looked at the August article and decided that could work—it was regarding the difference between design and decoration. Be prepared, you've heard a lot of this information before, but I am just presenting it in a more relevant way!

Design vs. Decoration

Design is not decoration... no matter where or how you apply it. The notion of "it's not done 'til it's overdone" certainly does not apply to communication. Too many decorations, whether bursts, artwork, dingbats, borders, etc., can make the ad confusing—and distracting. The sample ad to the right embodies a number of attention getting techniques that we've talked about before.

As you can see, that while none of them is wrong, trying to add too many devices in a small amount of space can make the ad more difficult to read and comprehend. Are they looking for bartenders or people to drink... and don't get me started on the black, white and grey areas which just divide the information in the 2x2 ad even more. Too much stuff!

Remember too, that this is just one of many ads on the page and will not have the same impact—here it is surrounded by a lot of white space and text. On a typical page there will be similar ads surrounding it and a number of them will either be in reverse or contain reverse or gray tint areas. How will the ad look on the page? This is so hard to gauge—the best bet is to check the printed pages after each issue to get a general idea of just how many boxes, how many reverses, and how many gray tints are on the page (I'll give you a little hint... this ad doesn't work well on a printed page).

Appropriate Artwork

County fairs and town picnics will be here before you know it and they may be looking for help. However, this ad to hire bartenders to work at our county fair is an example of what happens when the art work is not appropriate for the information. The customer is looking for bartenders to work in a tent at a county fair, selling mostly beer (I would guess), but the art of martini glasses misses the mark (not sure how many martinis are served in a beer tent). Save the martini glasses for a cocktail hour ad.

I'm not so sure that the first impression of the ad would get the response that the customer is seeking—namely to hire bartenders for a fast-paced casual event—especially with no experience necessary.

Reverse Areas

This technique is overused. I have mentioned the care that must be taken when using reverse areas (white text on a black background) but I still see many reverse ads that are very unreadable (I said this twenty-five years ago, and it's still true!). Either the text is too small or the typeface is inappropriate—serif typefaces in a small size on newsprint fill in and the letters disappear in most instances! Yes, contrast is a good way to add interest or focus to an ad, but it must be controlled. In our ad for bartenders, we have too many reverse and gray areas which only tends to separate the information even more—and we don't have a lot of space to start with. There is no unity.

Alignment and Proximity

Our top ad also suffers from fragmentation. In order for an ad to be success-

ful, you must create a visual connection to something else in the ad (alignment).

Group related items together (proximity) to create a more cohesive and easier to read ad. Our top bartender ad lacks these qualities. Each text block is a different point size, has a different alignment or is contained in a different area—all can impede readability! Make it easy for the reader to discern the information at a

glance. The revised ad is pretty straight forward... not a lot of distracting devices. Sometimes it's too easy to overdo ads. Don't just decorate... design.



Original Ad— More Specifics

I've addressed the art and the many reverse areas in the ad tend to "chop it up" or separate the message. The reader has to search to get to the information, assuming they don't skip reading it because of the distractions.

Text is "bouncy"... big, little, big, etc. The word "Washington" is a larger point size than the rest of the text in that block. It's the "Washington County Fair," so type should be the same size, (all the words are of equal importance).

Phone numbers can use dots to replace the dash, but the feel is not correct (more on this next month). This is a simple, local ad... so stay traditional.

There is no unifying element in this ad, making it more difficult for readers to gather the information. Using alignment and proximity would help to pull the information together. See the ad below for a simple revision to get the response needed.



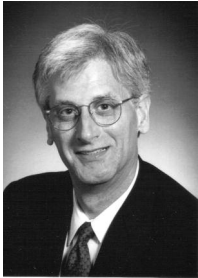
Final Thoughts

Less is more... and the ad above is simple, clear and more apt to generate the response intended. It works great in black also.

Don't over think! A lot more time went into creating the top ad, but the effectiveness was anything but!

So...not much has changed from my words from 25-years ago! **Until next month...**

I was an art teacher and changed to a graphic design career in the '80s. I write for IFPA TIP, and the CPM INFORMER. For info, PDFs of articles, or have ideas, e-mail: hanrahan.ln@att.net Ellen Hanrahan ©2020



By John Foust
Raleigh, NC

Ad-Libs

The Value of Simplicity

Statisticians disagree on the number of commercial messages we are exposed to each day. Some say 1,000. Some say as many as 3,000. And others claim the number is closer to 20,000.

With estimates all over the map, all I can say for sure is that we live in an over-communicated world which has a short attention span. There is no way that anyone can notice and digest every single message.

This presents a challenge. How can we break through the clutter when we're creating ads? How can we gain – and hold – favorable attention?

1. The first step is to simplify the essential message. Henry Wadsworth Longfellow wrote, "In all things, the supreme excellence is simplicity." Apple's first marketing brochure in 1977 quoted Leonardo da Vinci: "Simplicity is the ultimate sophistication." Simplicity was more than a slogan to Apple's Steve Jobs. It was a requirement. Years later, when he was overseeing the design of the iPod, Jobs insisted that each prototype pass a strict test. If he wanted to access a song or a function, he wanted to get there in no more than three clicks.

Smart salespeople know that it is better to communicate a simple concept than a complicated one. And successful

advertisers know that simply stated points have more consumer appeal than long explanations.

I remember a radio spot which featured the sound of a car with a dead battery. For 25 seconds, listeners heard the groaning "err errr errrr" of a battery which was fading. The only words were in the voiceover at the end: "This wouldn't have happened with a DieHard battery." Additional words would have killed the drama. The message was simple and clear.



2. Next, use your audience's language. I remember visiting someone in the hospital and hearing a conversation between two doctors on the elevator. Although I wasn't trying to eavesdrop, I couldn't help but hear what they were saying. It wouldn't have mattered if it had been confidential, because I didn't understand a single word of their technical discussion. When the elevator stopped at their floor, I remember saying to myself that they would have to

speak in plain language when they met with their patients.

It's the same in marketing. We must speak in terms that our target audiences can easily understand.

3. Then eliminate unnecessary words. Thomas Jefferson once wrote, "The most valuable of all talents is that of never using two words when one will do." In other words: edit, edit, edit.

The most effective advertising slogans capture the essence of their products in only a few words. "Snap, Crackle, Pop" works better for Rice Krispies than "Our cereal is well known for its distinctive sound." "Nothing runs like a Deere" is more memorable than "John Deere equipment operates more efficiently than the others." And Nike's famous "Just do it" slogan has more impact than "Get into action instead of just thinking about participating in sports."

Simple messaging should not be limited to national advertisers. Local businesses need it, too.

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John Foust has conducted training programs for thousands of newspaper advertising professionals. Many ad departments are using his training videos to save time and get quick results from in-house training. E-mail for information: john@johnfoust.com



Don Rush
President
Sherman Publications
666 S. Lapeer Rd.
Oxford, MI 48371
Phone: (248)628-4801
Fax: (248)628-9750
Cell: (810)636-3798
don@shermanpublications.org



Bettie Watson
Director
Salesman Publications
102 N. Main Street - P.O. Box 205
Concord, MI 49237-0205
Phone: (517)524-8540
Fax: (517)524-8570
Cell: (517)740-9461
ads@salesmanpublications.com



Marty Bennett
Vice President
Community Shoppers Guide
117 N. Farmer - P.O. Box 168
Otsego, MI 49078
Phone: (269)694-9431
Fax: (269)694-9145
Cell: (269)370-9469
shoppersguide@sbcglobal.net



Elaine S. Myers
Director
C&G Newspapers
13650 11 Mile Road
Warren, MI 48089
Phone: (586)218-5012
Fax: (586)498-9631
Cell: (248)672-0998
emyers@candgnews.com



Jon Jacobs
Past President
Buyers Guide
P.O. Box 128
Lowell, MI 49331
Phone: (616)897-9555
Cell: (269)208-9223
Fax: (616)897-4809
Jon@lowellbuyersguide.com



George Moses
Director
The Marketeer
110 E. North St., Suite A
Brighton, MI 48116
Phone: (810)227-1575
Fax: (810)227-8189
Cell: (517)404-7807
gmoses@georgemosesco.com



Fred Jacobs
Sec./Treasurer
J-Ad Graphics
1351 North M-43 Highway
Hastings, MI 49058-0188
Phone: (269)945-9554
Fax: (269)945-5522
Cell: (269)838-0881
fred@j-adgraphics.com



Wes Smith
Director
View Newspaper Group
1521 Imlay City Rd.
Lapeer, MI 48446
Phone: (810)664-0811
Fax: (810)667-6309
Cell: (810)338-7888
wsmith@mihomepaper.com



Jack Guza, Executive Director
EMAIL jackguza@cpapersmi.com



5198 Windsor Hwy.
Pottersville, MI 48876
Phone/Fax: (800)783-0267
mifreads.com



Dana Risner, Business Manager
EMAIL danarisner@cpapersmi.com