

The Beautiful Plan

~ Publishing Strategies from Patron Saint Productions ~

Issue #8 ~ Summer 2003

“My New Publishing Technique is Unstoppable!”

(The Skinny on BEA and PMAU)

by Steve O'Keefe

Skinny is the right word for this year's slimmed-down Book Expo America, the annual booksellers bacchanal held May 30 through June 1 at the Los Angeles Convention Center. Despite the growing use of wheeled luggage for storing tchotchkes, there was ample room to maneuver the aisles, unsold floor space where one could sit and sort, and people available to answer questions — even at the most popular booths.

PMAU

Preceding the BEA, Publishers Marketing Association holds its annual Publishers University (PMAU), a two-day event that includes the Benjamin Franklin Awards. This year, PMAU offered a whopping 69 educational sessions divided into nine tracks.

The credentials of presenters at PMAU are stunning, including such industry luminaries as publishing attorneys Jonathan Kirsch and Ivan Hoffman, consultants Tom Woll and Howard Fisher, publicists Kate Bandos and Alice Acheson, marketing gurus John Kremer and Shel Horowitz, publishers Pam Art and Dominique Raccah — the list really goes on and on.

If you've not been to Publishers University in a few years, you really owe it to yourself to attend. The cost is extremely reasonable, and the talent can't be beat. Under PMAU's standard arrangements, presenters are not compensated, nor are their expenses covered. They are all volunteers, and there

are strict rules against using a presentation as a sales pitch. My experience at PMAU is that sales pitches rarely erupt and, when they do, presenters are seldom invited back.

One downside to PMAU is that the programming is threatened by its own success. Many PMA members have grown from single-title operations to substantial publishing houses, thanks in no small part to participating in PMA programs. These publishers are ready for post-graduate work, while Publishers University is still focused on beginners. It's hard to talk about licensing book characters when there are people in the room who don't understand how to register copyright. One solution



Dummie and Dummier do Hollywood

might be to offer graduate courses restricted to those who pass the prerequisites or have equivalent industry experience.

A second problem with PMAU is the use of multi-presenter panels. Most sessions run for 90 minutes. With time set aside at the beginning for introductions and at the end for questions, each presenter on a 3-person panel gets 20

minutes. That's long enough to sketch, not teach. Some topics lend themselves to overviews where multiple perspectives are welcome, but most topics benefit from an in-depth presentation by a single speaker imparting the learning of a lifetime.

BEA

By comparison, Book Expo America's educational program was a real disappointment. Educational sessions are held Thursday (before the Expo) and Saturday. I attended several Thursday events and they felt more like infomercials than training sessions. The sessions were used primarily as sales pitches. There was no use of technology in the sessions I attended, such as Power Point presentations, live Internet feeds, or even educational handouts. I talked with a book editor from Minnesota who had the same general impressions I did, except she attended sessions I hadn't and reported they were even more commercial.

If you've always wondered whether BEA's educational “conferences” are worth paying for, my advice is to skip them unless you get a strong recommendation for a specific speaker from someone who attended in previous years. The expo itself is educational enough.

BOOKSELLER BUZZ

The most educational sessions I had at BEA were talking to publishers and booksellers on the floor. The news I kept hearing — no surprise here — is

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that sales are down, down, down. Business book publishers were glum, with many of them paring down the number of titles scheduled for fall release.

Travel book publishers were stunned. The one-two punch of September 11 and SARS may prove to be knock-out blows for some travel publishers.

The BEA's Bookseller Buzz forum, where six esteemed editors were supposed to preview two books from the fall, turned into a marketing session for current releases. I can't blame the editors. The event was televised on C-SPAN, and while hardly a ratings threat to *Law & Order*, why would you want to talk about books that no retail customer can purchase when you've got good books rotting in the warehouse?

What I *can* fault at least one editor for is her choice of books to promote. Julie Grau, co-publisher of Riverhead Books, picked *My New Fighting Technique is Unstoppable* as one of her top two fall books. Several issues ago, I ran a satire in *The Beautiful Plan* about the shift to graphic novels as a way to dumb down books enough to sell to a larger audience. Unfortunately, that satire is starting to sound like the new publishing paradigm.

My New Fighting Technique consists of crude clip art cartoons with lame and profane "thought bubbles." The book is supposed to be some sort of hip hop sensation. Please, say it ain't so. Riverhead is the publisher of the Dalai Lama's *Art of Happiness*, although it appears they're closer in philosophy to Suze Orman's *The Courage to Be Rich* by bravely publishing ugly, stoopid books in hopes of out-dumming the dummies, insulting the intelligence of idiots, and finding a new bottom for bottom-feeding bestsellers.

I understand *why* publishers produce the kinds of works that dominate bestseller lists (cat humor, romance novels, dieting books) — I just don't understand why a publisher would hype such a book at BEA Bookseller Buzz or why they would try to pass it off as cutting edge. This is like a serious jazz musician working a little rap into the

act; there's nothing about it that feels genuine.

THE BEST PARTIES

In keeping with the economy, BEA parties seemed more subdued this year. I did my best to help end the recession, however, by spending more on cab fare getting to Hollywood parties than I spent airfare getting to L.A.

Bonus Books held a theme party at the legendary Whisky a Go-Go to promote *Straight Whisky*, a book about the Sunset Strip's three most famous nightclubs. The mismatch between a youthful venue and older crowd was sometimes awkward. Annoying bouncers kept forcing patrons out of the aisles, clashing with the spirit of the club where stage diving was born. The highlight of the night came when author Erik Quisling took the stage and played a set of covers.

Justin Charles & Company threw a lovely party for *Sex in the South* author Suzi Parker at the adult products store, Grand Opening, on Santa Monica Boulevard. The event was a tasteful mixture of food, brew, toys, and talk. The only missing ingredient: excerpts from Suzi's manuscript.

SCB Distribution sponsored a fete at the cafe des artists for all the pierced people at BEA and their square friends. There were way more beautiful people than could fit in the club, so I hooked up with two Lonely Planet employees who got me into PGW's party at the El Ray. Even though the crowd was older and the bar was cash, everyone was dancing and looked happy.

THE BEST PRESS KIT

This issue of *The Beautiful Plan* is devoted to the subject of press kits. My pick for best press kit at BEA goes to Hara Publishing of Lynwood, Washington.

I know very little about Hara. I didn't visit their booth, and their web site wasn't at press time. All I can tell you is they do a darn nice job on press kits. Kits are presented in a simple twin pocket portfolio, with a front cover slick glued to the outside of the portfolio. Inside, Hara glued the back cover of the book to the left-hand pocket. This is an

effective way to display back cover copy, and has the added advantage of helping hold in the papers behind it.

The right-hand pocket held three sheets of paper: a fact sheet with cataloging info, a press release, and a profile (which should have been titled "author profile" for clarity). These sheets were trimmed so that the titles cascaded (see Alice Acheson's article on *Folding Techniques* on page 4). Hara used different colors of paper stock to help each item stand out. A very impressive effort for a small publishing house.

Honorable mentions for best press kit go to Pariyatti for their golden portfolio folders, Candlewick Press for their clasp envelope kits (which didn't lose their contents in transit), and The Huntington for their gorgeous gold foil stamping on an ecru folder.

I won't tell you who owned the worst press kit in the BEA press room. It was a large, multinational publishing company, and their "kit" consisted of poor quality, black and white photocopies of the catalog held together with massive black manuscript clips: ugly and dysfunctional.

THE BEST NEWS RELEASE

The "best news release" award goes to Solters & Digney Public Relations for their release promoting the Jodere Group. The retro-style release referred to the BEA as the book industry's "premier pow wow" and author Joshua Ortega as "the new 'it boy' of the science fiction world." The writing offered lovely alliteration, as in "palette of publishing projects," and concluded with the nicely symmetrical tag line, "new age solutions for age-old problems."

Another reason Solters & Digney get the nod for best news release is *they sent it snail mail*. I received dozens of e-mail news releases, and they were almost uniformly bad: way too long, loaded with graphics, poorly formatted, with distribution lists packed into the TO field or CC field instead of the blind copy or BCC field. Obviously, there is still a large, untapped market for my book, *Complete Guide to Internet Publicity*.

Set Your Press Kit Apart...

from the Other 350 the Editor Received That Day

By Shel Horowitz

Because editors get literally hundreds of press releases and press kits every day, the majority go straight into the recycle bin—or simply get lost in the deluge.

In part, that's because most press materials are just plain terrible. They make it too hard to answer the journalist's first and most important questions: why is this important, and why should my readers care? They're poorly written. They make it too hard to find the key information.

So set yours apart from the crowd—do it right! That, along with proper follow-up, will boost your odds significantly. Learn to think like a reporter, and give reporters what they're looking for. Remember that reporters are overloaded and overworked; if you make their job easier, you'll get results.

The crucial part is not so much in the structure of the release, but in the ingredients. Just as when you bake a cake, it needs flour, eggs, flavoring agents, and sweetener—but you can assemble them in thousands of different permutations within that basic "cake structure."

So here's what you should have in your computer cupboard when creating a press kit:

1) A news hook—something to pin the story on that makes people want to read past the first couple of lines. You are competing with a huge number of inputs so yours has to be memorable. You can tie this to current events, trends, or human interest stories; the important thing is to write copy that's fresh and exciting, and that grabs the reader.

Even very plain-Jane topics can be made exciting and newsworthy. For instance, I once had the assignment to write a press release for a new book on computer privacy issues.

Sure, I could have used a headline like "Electronic Privacy Expert Releases New Book" — but that's not NEWS! Reporters would have given a big yawn, tossed it away, and turned to the next submission.

Instead, here's the headline and lead I used (name and city disguised):

It's 10 O'Clock — Do You Know Where Your Credit History Is?

HIBBING, MN: It's 10 o'clock -- Do you know where your credit history is? How about your employment records? Your confidential medical information?

How would you feel if you found out this sensitive and should-be-private material is "vacationing" in computer databanks around the world -- accessible to corporate interests who can afford to track down and purchase it, but not necessarily open to your own inspection.

According to electronic privacy journalist and technology consultant Mortimer Gaines, this scenario is all-too-common. Gaines, author of the just-released book....

2) An understanding of who's reading the press kit and what they're looking for, i.e., one size definitely does *not* fit all. This is why I always ask my clients, "who will be reading the materials I create?" Some audiences want something sexy or overdramatic, others want just the facts, others want a local or niche angle.

3) The right list to send it to, preferably with individual journalists' names, recently verified.

4) Superior writing. Your sentences should flow smoothly, your release should make logical sense, and

you should provide copy that can be lifted straight out of your press kit and plopped into a story with no editing required. *Trick:* Have someone unfamiliar with what you've written read it out loud to you before you send it out; you'll instantly notice the places that need smoothing out.

5) Full contact and product info! The best release in the world is useless if the reporter doesn't have the tools to follow up. Telephone, e-mail, World Wide Web, and fax contacts are essential, as well as some basic information about the product or service. If your press kit is about a book, every page should include the author's name, book title (and subtitle, if appropriate), price, format (e.g., clothbound, 6" x 9"), ISBN, and distribution channels. If it's a frontlist book, include the publication date as well—but leave that off if you're seeking publicity for an older title. Mention that the author is available for interviews, too.

I'm also a big believer in filling a press kit with third-party validation: quotes and testimonials from the press and from readers, backgrounders that establish the author's expertise in the subject (or, sometimes, his or her colorful life history), tearsheets of previous articles, and so on.

Eventually, it becomes second nature. The news hooks pop out at you automatically—and your submissions find their way into print!

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My New Folding Technique is Unstoppable!

by Alice B. Acheson

[*Editor's Note:* Alice Acheson is one of the nicest persons you will ever meet. That genuine niceness has helped make her one of the most effective book publicists working today. Alice won the *Literary Marketplace Publicist of the Year Award* in 1994 and, more importantly for her clients, some real-world marketplace achievements — such as having four of her clients' books on *The New York Times* bestseller list simultaneously.

Like all good publicists, Alice is obsessive. My entry in her digital Rolodex includes my work address and home address, my spouse's name, my daughter's name, and my *daughter's fiancé's name*, among other very personal details. If you've ever met Alice, she probably has a dossier on you, too.

This article and its unusual title were inspired by Alice's classes at PMA's Publishers University. Alice is a former board member of PMA and has been teaching there — *gratis* — for many years. My favorite part of her basic publicity class is where she expounds on the proper folding technique for superior document display in the press kit. It's this sort of microscopic attention to detail that makes Alice Acheson so endearing and so accomplished.]

PURPOSE

The primary purpose of a press kit is to inspire media coverage for the book by providing information outside the book itself. The press kit smoothes the road to coverage by clearing away any obstacles and providing the media with everything they need for a successful story.

A major obstacle to coverage is time. Consider the radio talk show producer who likes the concept of the book, but doesn't have time to read it. No problem. The press kit provides sample questions or a Q&A with the

author. Either of these can be used as a template for a radio interview.

Here's an excerpt from a press kit cover letter for the book, *Pick Up Your Socks*:

Dear Interviewer,

Your listeners can provide ample variations on the theme:

Will my children ever
- clean up their
rooms,
- do their homework,
- take out the trash
- feed the dog...?

Elizabeth Crary, educator, parent and author of "PICK UP YOUR SOCKS...and other skills growing children need!" (Parenting Press, \$11.95, paperback) can provide solutions.

This cover letter proceeds to list seven topics for discussion the author can address, including whether parents should pay children for doing chores. It suggests a "favorite" topic: how to handle "I forgot."

A television talk show producer might like the book, but have a difficult time visualizing it as a program. The press kit should help her. It should contain a photograph of the author, and possibly a videotape or DVD of the author speaking. The cover-letter or book release should include one or more story ideas around which a show could be built. The press kit might also include contact information for recognized authorities related to the subject of the book, or people whose lives have been dramatically impacted by it.

Your press kit is a one-stop shopping center for media coverage. If a magazine has only enough room to include the title in a list of new books, the news release provides a one-liner plus the vital details: title, author, publisher, format, page count, ISBN, and price. If a newspaper has a few column inches to fill, great! The news release should be written in standard

journalistic style so that it can be used verbatim.

A good press kit can turn a listing into a review, a review into an article, an article into a full-blown feature. It does this by providing quality artwork that can dramatically increase both the space a book gets and the impact a story has. The press kit provides material for ever-larger levels of coverage. Author Q&As make nice sidebars for reviews. Contact information in the press kit may lead to one or more interviews. And suggestions for good excerpts can inspire a journalist to ask the boss for extra space.

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Here's a list, more or less in order of importance, of what should be included in a press kit:

Book Release, written in journalistic style, with all the basic vital statistics about the book, a brief author biography, and contact information for the publicist. Many publishers use this single piece instead of a more elaborate press kit.

Author Photo, 5" x 7" glossy, with appropriate photographer credit as well as the name of the author, title of the book, and publisher printed *on the front of the photo* (versus a label glued to the back of the photo, which will be visible when the photo is scanned or placed on a light box). Most print publications still prefer black and white. However, as color printing becomes cheaper, those preferences are shifting — and color is preferred for television and online media. Include both B&W and color, if you can.

Jacket Photo, 5" x 7" glossy, with appropriate photographer credit and designer credit on the front of the photo. Again, black and white is the standard, but you should have a few color photos available just in case.

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Author Q&A or Sample Questions help television and radio producers translate the book into a program, and may inspire print journalists to interview your author.

Author Biography, much more detailed than the few sentences about the author that appear in the news release. It's especially important to invoke as many place names related to the author as you can, to maximize the number of media outlets that have a local angle on the story.

Endorsements, the more, the better. However, do not include blurbs from media outlets that might be considered competitors of other outlets getting the kit. Quoting the *Los Angeles Times* is not going to help you get a review in other major metropolitan daily newspapers.

Additional Photos. For heavily illustrated books, the media can prepare additional artwork from the book itself, but you will make their lives easier (and, therefore, encourage them to feature your book) if you provide a sheet or two of artwork from the book. That also allows the editor to send the book out for review rather than delay delivery because artwork is being photographed. When the illustrations are photographs, high-quality prints need to be included in the press kit for print reproduction.

PRESENTATION

I prefer to use a twin-pocket portfolio for press kits. Whenever you bind materials, you make them more difficult to browse and use. I never use three-ring binders or clasp portfolios, and I don't like using paper clips or staples in press kits. A press kit is meant to be used, not archived.

The kit should make an immediate impression, while being a good storage place for documents until the story is done. You want the promotional materials to be both visible and easily accessible.

You can glue a cover slick or book jacket to the front cover of the portfolio. If you've made postcards

for the book, these can be used instead of a cover slick on portfolio covers.

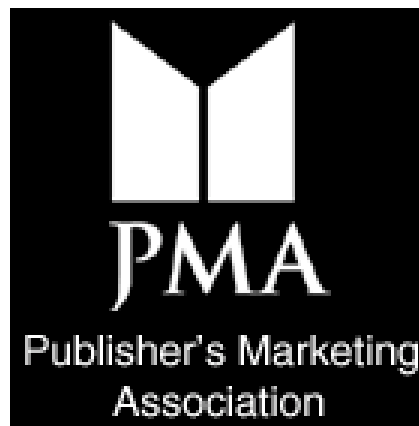
Inside the press kit, you want to cascade the documents so that a journalist can scan them quickly and see what the kit contains. The top inch of each document should clearly state its purpose, such as News Release, Sample Interview, Author Biography, etc. If you have room, that top inch can contain the publisher's logo, the title of the book, the author's name, and a headline of some sort. You may have to play with your document design to get the top inch of each page to communicate effectively.

The documents are then folded so that they layer nicely into the portfolio pockets. I tend to put information about the book in the right-hand pocket, and information about the author in the left-hand pocket. The important point of all this folding and layering (and sometimes cutting) is to ensure a quick visual scan of the entire contents of the kit.

Finally, I'd like to add a few suggestions about mailing etiquette. Do not use those padded mailers that spread fuzzy specks of lint all over the room when opened. I'm also down on big, bulky staples and packages taped so thoroughly you have to open them with scissors.



You can contact Alice B. Acheson via e-mail at AliceBA@aol.com or via snail mail at P.O. Box 735, Friday Harbor, WA 98250.



~ About ~

Patron Saint Productions

Patron Saint Productions is a publishing consultancy specializing in online marketing strategy, campaigns, and training. It was founded by Steve O'Keefe, a 20-year book publishing veteran who has launched online marketing campaigns for more than 1,000 books and dozens of publishers.

Web Site:

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Advisory Board:

John Huenefeld, The Huenefeld Company
Alice Acheson, Alice Acheson PR
Don Bates, Media Distribution Services
Heather Stone, Business Plans LLC
Kelly O'Keefe, Emergence Inc.

Online Marketing Campaigns

Patron Saint Productions provides the following services, all designed to light a fire under a book during the month of publication. Ask about discounts for series promotions.

New Book Launch

A comprehensive campaign including a media component (e-mail news releases), excerpt distribution, discussion group postings, and online bookstore displays. Price: \$2,750.

Chat Tour or Online Seminar

All the services of the New Book Launch Campaign, plus a week-long author chat tour or online seminar. Price: \$5,500.

Web Site Promotion

Includes directory registration, writing meta tags, linkage campaign, e-mail news releases, discussion group postings, and site-of-the-day submissions. Price \$2,750 + registration fees.

TUTORIAL

“Points of Interest” Cheat Sheet

By Steve O'Keefe

For several years, I've been using Points of Interest cheat sheets in press kits to good effect. Written specifically for media contacts, the cheat sheet is an index to story ideas in the book. The purpose is to stimulate a journalist to open the book *immediately*.

Most journalists do not have time to read the whole book. The Points of Interest page helps them quickly find parts of the book most relevant to any story idea. If you get them to open the book and start reading, you've crossed a major barrier to coverage.

Let me give an example. The following items are taken from the Points of Interest page for the book, *My Soul Said To Me*, a prison reform book published by HCI.

Page 203-04:**How to Sleep in Prison**

Shank strapped to left hand, heavy book under shirt, right hand over throat. This is the position thousands of prisoners assume every night, to protect from nocturnal attacks.

Page 250:**Project Return-on-Investment**

At the end of a five-year study, the Metropolitan Crime Commission concluded that \$5 million invested in Project Return had saved taxpayers \$209 million in courts costs, prisons and police -- a return on investment of 40 to 1.

If you're a journalist writing about violence in prison, the first snippet should get your pulse going. If you immediately turn to page 203 to check it out, I gotcha! You're in the book. If the writing is any good, you're going to stay in the book, then write about it.

If your interest in prison reform is more fiscal than physical, you might be lured into the book by the second point of interest. *Hustler* magazine took the bait with the prison rape

story. *The Progressive Review*, a Washington, D.C.-based “good government” magazine was more interested in the second.

Creating a Points of Interest Page

When I read a book, I keep a Points of Interest sheet at hand and jot down notes for each chapter. Things I look for include:

- **Terrific Excerpts.** I look for 2- to 10-page sections where the quality of writing is particularly strong or the subject matter compelling. I may pitch these as serials or feature articles.

- **Mission Statements.** Every now and then, an author will make a summary statement that captures the whole essence of a book. I keep an ear open for these succinct summations — they make terrific pull quotes to accompany reviews. Think of the way *Whole Earth Magazine* uses quotations from books it reviews.

- **Human Interest Stories.** Almost all media coverage is driven by stories of individuals. So I search for the people in the prose. I pull out their stories and introduce them to journalists through the Points of Interest page. These points usually start with “Meet John Newsworthy” or “Meet Jane Fascinating” — you get the idea.

- **Geographical Hooks.** I keep a separate list of cities mentioned in the book. Media coverage almost always starts with regional coverage, and builds from there. Some authors will mention dozens of place names in a book. For example, Emily Weinstein's *Cat Book* (Beau Soleil Publishing) was promoted heavily in New York and North Carolina — places where the author had lived a long time. But the *cats* profiled in the book came from all over the east coast, and helped us get regional reviews from Florida to Maine.

Formatting Points of Interest Pages

The final Points of Interest page you create should look like an index to

story ideas, with page numbers leading to tasty excerpts, good summary statements, and human interest stories. Add a section of geographical hooks at the end, indexing the cities, states, and countries mentioned in the book.

Sometimes you can keep a Points of Interest sheet to a single page, but often you'll need two pages to provide a hook for each major category of reviewer. For example, I recently promoted *Congressional Deskbook 2003-2004*, published by TheCapitol.Net. I needed points that appealed to trade journals for political lobbyists and captured the tactical advantages the book would confer. I also needed points for librarians — a major market for the book — stressing such features as quality indexing and a pronunciation guide.

Points of Interest Pages should be included in the press kit sent with the book. They can be part of an online press kit, as well, but you should never e-mail them to media contacts. The Points of Interest page is designed to get someone to open the book and start reading. It is most effective when it arrives with a review copy of the book, and is ineffective when sent separately — as a file attachment, embedded into e-mail, or faxed. In phone follow-ups with media contacts, they invariably lose Points of Interest that were sent via e-mail, whereas they use the printed version as a bookmark and convenient place to jot notes while reading the book.

I have posted a sample Points of Interest Page at the Patron Saint Productions web site. It's a Microsoft Word document that you are free to download and use as a template for your own projects. You'll find it in the Resources/Templates section of the site at: <http://www.patronsaintpr.com/resources/templates>



~ SAMPLE POINTS OF INTEREST ~

From the book, *MY SOUL SAID TO ME: An Unlikely Journey Behind the Walls of Justice* by Robert E. Roberts, D.D.S., Ph.D., M.S.W. ~ Published by Health Communications, Inc. (ISBN 0-7573-0064-2, 297 pages, softcover, \$12.95)

Page 68: Anthropologist & Guide

Bob Roberts says he feels like an anthropologist in a foreign land. Malcolm is Bob's "native guide" and translator in the predominantly black and violent world of prison. Later, when Malcolm gets pardoned, the roles are reversed: Bob becomes Malcolm's guide and translator in the predominantly white world of politics and money. *My Soul Said To Me* has a sub-plot of the unlikely bond between two men from different worlds.

Pages 81–85: A Light Turned On

This is a good summary of the impact of the community-building project on the prisoners and guards. See also pages 168–169, showing a reduction in major infractions from 88 a week to just 8 a week!

Page 152: Sabotage at Dixon

The Warden begins a policy of sabotage to keep inmates from attending community-building workshops. Culminates in a confrontation in the Warden's office between an LSU professor and Roberts — a set up to get rid of Roberts.

Page 121-123: Meet Randy, the Practice Dummy

Inmate is used as a tackle dummy in football practice for the Warden's teenage son.

Page 160: Meet Bubba, Crazy Like a Fox

Inmate Bubba shaves his head so the guards will think he's crazy and leave him alone in the final days before his release.

Page 175: White is Right

A white murderer gets paroled after helping Warden Cain build a swimming pool, while a black bank robber and model prisoner just keeps doing time.

Page 203–04: How to Sleep in Prison

Shank strapped to left hand, heavy book under shirt, right hand over throat. This is the position thousands of prisoners assume every night, to protect from nocturnal attacks.

Page 223–25: A Common Bond

Women join the Project Return sessions, and find a common bond with male ex-cons in mutual experiences of rape. Prison rape is the ugly underbelly of this story. The problem is much worse than anyone wants to admit. See the sickening stats on page 231.

Page 234: Meet John LaFleur, 17 Years in Isolation

In juvenile jail for a minor offense, LaFleur has an altercation with his jailers and is tossed into a ward where he is gang raped by 25 other inmates. Later transferred to Angola where he spends 17 years in isolation rather than be subjected to the inmate population. A graduate of Project Return, LaFleur is the most important interview in this story other than Bob Roberts.

Page 247: Justice vs. Public Safety

Good explanation of why justice should not be the goal of criminal law — and why public safety should be.

Geographical Points of Interest:

- Louisiana
 - Shreveport (Bob Robert's hometown)
 - Jackson/Baton Rouge (Dixon Prison)
 - New Orleans (First home of Project Return)
 - Slidell (Bob Robert's residence)
- Oregon (book written there; possible Project Return site)
- Knoxville, TN (Project Return site)
- Minnesota (Men's group)
- West Virginia (Men's group)
- Virginia (Men's group; possible Project Return site)
- Washington, DC (Lots of support from Dept. of Justice)
- Florida (book's publisher)

