

The Beautiful Plan

~ Publishing Strategies from Patron Saint Productions ~

Volume 1, Number 2 ~ February 2002

A Trip to the Bookstore

By Steve O'Keefe

Storme and I went to the bookstore one Sunday night in January. We usually shop at the Bookstar in the French Quarter, but the lighting there is cold and there's no café. When we want to treat ourselves — about once a month — we drive to the Barnes & Noble on Veteran's Boulevard. The ingress and egress is a lot less satisfying than walking the Quarter, but the destination is superb: lots of books, good lighting, fat leather chairs, clean restrooms, and Starbucks Coffee at the end of the expedition. This Sunday, we stopped at Borders first. It's three miles from the B&N.

We don't like Borders very much. They have less inventory, poorly groomed. As any bookstore manager will tell you, customers re-shelve by a rather random process; the staff needs to keep roaming the aisles, alphabetizing, removing food and beverage containers, and such things. Borders doesn't have enough staff roaming the aisles, and therefore fewer opportunities to direct patrons to their target destinations or to make recommendations on titles. And Borders' prices are higher than Barnes & Noble's on best-sellers.

We went to Borders first because I wanted to cruise the magazine rack. I'd hit at least ten stands leading up to Christmas, looking for a copy of *ForeWord Magazine* — a publication out of Traverse City, Michigan, devoted to books. Not even Tower Records' formidable zine rack — which carries *Publishers Weekly* — had it. I couldn't find the writing zines at Borders and made the mistake of asking for help. You shouldn't ask for help in

New Orleans unless you're prepared for a long story that lacks an answer.

I know enough not to ask for an obscure title such as *ForeWord*, so I asked the clerk where I could find *Granta*. It's discouraging that someone working in a bookstore does not know what *Granta* is, but of greater concern was that he didn't know where *Granta* was. Eventually, we uncovered the writers section of the magazine rack — right below monster trucks — how could I have missed it? No *ForeWord Magazine*.

I headed for the reference books while Storme went looking for Dr. Phil's latest installment. She told me in advance she wouldn't be buying at Borders, because B&N would have it at 30% off and she wanted to go there next. Two big bookstores in one night. Lord don't take me now.

BORDERS®

I was after a Latin dictionary.

I have a New Year's resolution to learn Latin. Borders offered one shelf of guides — about four feet of Latin — roughly 50 titles. I reached for *Latin For Dummies* and stopped myself. I don't like being dressed down by an ugly spine. I pulled out *Teach Yourself Latin* because I had taught myself HTML and it was a good experience. But the book had too much instruction and not enough reference. I went for a Latin/English dictionary, but it was too cryptic and dense, printed on poor quality mass market stock. Next I tried the very friendly *Veni, Vidi, Vici*, a Harper-Collins title, but it was too casual and

so *veni, vidi, nolo emptor*, which I think translates to "I came, I saw, but I did not buy."

I left the store with Jon R. Stone's *Latin for the Illiterati*, a Routledge title. The cover is a lovely shade of Virgin Mary blue with a matte finish that is soothing to the palm and gloss highlights that dazzle the eye. More functional than a straight dictionary, it has common phrases — not just words — and is fairly easy going from Latin to English and back.

The typeface used throughout *Latin for the Illiterati* is an appropriate if utilitarian Times Roman, set in about nine-point. I have reading glasses, though, and the generous leading and ample white space made it easy to keep my place in line. The book is printed on natural stock — not white or newsprint. In fact, I believe the paper is Classic Crest Classic Natural White — the same stock you are holding now — or a near cousin. There's no colophon, so I can't verify these specs. The book has a Routledge logo on the back cover, but not on the title page — an oversight. A publisher should be proud enough of his or her logo to display it on the title page.

I like Routledge because they publish jazz books. I'm happy to see them get some of my book budget. To be honest, I bought the book because I thought it best suited my purpose and because I liked the packaging. I could have waited to buy it at Barnes & Noble — as my wife did after reading a chapter of Dr. Phil (the book was, indeed, discounted 30% at B&N and not at all at Borders), but I consummated my purchase immediately

See "Bookstore," Page 2.

Bookstore

(Continued from Page 1)

because I doubted B&N would discount “small press” backlist, and I value my time. I didn’t want to return to Borders if I found nothing better at B&N. It’s only after I got the book home that I discovered that *Latin for the Illiterati* translates roughly to “Latin for Dummies.”

BARNES & NOBLE

Could I have made this purchase at Amazon.com?

Unable to feel the stock or weight of a book, unable to quickly browse its contents, I probably would have ended-up with a different book. I don’t like to browse at Amazon. I either know exactly what I want when I go there, or I’m using it as a Poor Man’s *Books in Print*.

A search for “learn latin” at Amazon returned 10 titles, including none of the books mentioned here (but several on dancing). A search for “Latin English” found 1127 matches — too many to wade through, and including only one of the books mentioned here in the top 25 matches. It was only through an affinity link on *Veni, Vidi, Vici* that I found *Latin for the Illiterati* and similar titles.

If I bought the book at Amazon, I would have saved roughly \$3.20 when discount, sales tax, and shipping charges are factored in. But then I would have had to wait a week to possess it. And I never would have chosen that book at Amazon in the first place. I probably would have bought *Veni, Vidi, Vici* and been somewhat disappointed — a common feeling resulting from my Amazon purchases. Which is why Storme and I go to *real* bookstores about once a week. And we seldom leave empty-handed.

vive et literatus

STEVE O'KEEFE

Associate and Affiliate Stores

As part of building the new Patron Saint Productions

web site, we wanted to provide an online bookstore with proceeds going to a charitable cause. An Associate store was set-up with Amazon.com and an Affiliate store with Barnes & Noble.com, with referral fees going directly to Covenant House (see related article). But before you fire-up your web browser and start shopping for the cause, a little truth-in-merchandising is in order.

In 1998, we set-up an Amazon.com Associate store for the @d:tech Convention web site. The store was a pretty good effort, containing recommendations on books related to online advertising, with all referral fees going into the @d:tech Scholarship Fund. The fund gave away a \$10,000 scholarship each year to a graduate student in marketing communications. In the first year of operation, the @d:tech store generated a whopping \$6.75 in referral fees. That’s pathetic.

Reading the fine print of the legal agreements for these stores, you realize it would take a small miracle to generate the minimum referral fee necessary to get a check (\$25 at B&N; \$100 at Amazon). People accessing Amazon.com through an associate link must purchase the item within 24 hours to generate a referral fee. At B&N, they must conclude the purchase before leaving the site. So if the consumer adds the item to his or her shopping cart or wish list and purchases it at a later date, no referral fee is earned.

There are many other features of both company’s contracts that make it very difficult to generate substantial referral fees. Both contracts contain enough boilerplate that the liability you expose yourself to by entering into these agreements will most likely outweigh any potential gain.

amazon.com.

Our hope in setting up these stores was to generate a little revenue for a worthy cause while demonstrating to publishers that, in most cases, the book-buying decision is not made at online superstores, but only finalized there. People decide what they are going to buy based on publicity and advertising: word of mouth, endorsements, recommendations, reviews, radio and TV appearances — in short, through repetition of the marketing message. This is an important point when it comes to allocating your marketing budget.

Amazon.com and Barnes & Noble.com would like you to believe that all the sales racked up through their online stores are a result of buying decisions made at those stores, and you should therefore spend more of your marketing budget trying to influence shoppers at their sites. If the truth is that most buying decisions are made elsewhere, and only the transaction is processed at Amazon or B&N, then increasing your marketing at those sites should have a negligible impact on sales.

We hoped that our online bookstore would provide a little statistical evidence to guide you. But the accounting practices of these programs make it hard to know how many purchases were directly affected by Patron Saint Productions. Inquiring minds would like to know what percentage of sales at these sites come from books stored in shopping carts and wish lists and purchased at a later date. Knowing that number would allow us to use a multiplier to determine the impact of third-party recommendations on sales. While having this data wouldn’t increase the referral fees for our charity partner, it would increase our understanding of the online bookbuying process.

COM



The Fully Automated Book Vending Machine

By Gary Michael Smith

Perhaps the greatest innovation in print production in recent times is the creation and development of on-demand printing equipment. This type of printing involves producing short-run books and other materials bound in professional covers and supplied in quantities needed. Although conventional offset printing is economically preferable for runs of more than 2,000 copies, the cost advantage to printing less than 500 copies almost always favors print on demand (POD).

With POD, the book production paradigm has changed from “print, distribute, sell” to “sell, distribute, print.” Materials are printed when required but the cost usually is higher because of the lack of economy of scale, i.e., the fewer the copies printed the higher the cost per copy.

Although machines from Xerox, InstaBook Corporation, and On Demand Machine Corporation have been around for a couple of years, the process still required the loving touch of human hands to move the digitally printed pages from output tray to binder and then trimmer. And this is not to mention that the covers had to be printed separately, then placed in an area for binding to the book block.

Now, for the first time, these processes of book cover and text block printing, gluing the spine, binding the cover and text block, and trimming have been automated by Marsh Technologies, Inc. What’s more, even the method of transmitting files is no longer a manual process thanks to another company called VolumeOne.

The Pioneer

With POD still a growing technology, a number of companies such as IBM, Xerox, and Random House are investing in the process, and Barnes & Noble wants to have POD equipment in

its distribution centers as well as in the back of some bookstores. A number of companies already have machines in operation, and some are even developing newer models as technology improves and prices for components decrease. The latest innovator is Jeff Marsh of St. Louis-based Marsh Technologies, Inc. (<http://marshtechinc.com>).

One of the newest inventions in book manufacturing is Marsh Technology’s PerfectBook machine, priced in the \$82,000 range, which enables books to be printed near the customer location. Marsh’s machine includes a state-of-the-art binding system that uses a quartz ultrasonic horn to subject the spine to high-frequency vibrations to heat and melt strips of glue, fusing the book block to the cover.

Automating Transmittal

Now that books can be printed by any number of instant vending-type machines, the next step is to develop a method for transmitting book files to these machines no matter their location. One concern, however, regards automating this process to eliminate the need for highly trained operating staff so these machines can be widely distributed for use by anyone from print shop employees to bookstore clerks to individual shoppers.

“The book is out.” These words, spoken by Jeff Marsh on Saturday, July 9, 2001, informed his colleague Peter Zelchenko that, for the first time in printing history, a book had just been transmitted by remote control over the Internet to a printing machine with no operator intervention. This system of transmission, called the Book Dispatcher, is the brainchild of Zelchenko of Chicago-based Volume One (<http://www.volumeone.net>).

The Book Dispatcher represents the first fully automated Internet-based traffic management system tailored for printing books on demand. The idea is for books to be stored in secure locations on publishers’ Internet sites and then travel to automated or manually operated book printing machines located near the customer.

Digital Offset Printing for Covers

Back when the Earth’s crust was cooling and I was in high school, Mr. Stennett taught me and six others the classic art of offset printing on an old, green A. B. Dick offset wet ink press. A. B. Dick still makes presses, but has also added lines of high-tech equipment such as the Digital PlateMaster.

Competing digital offset presses also include the Heidelberg Quickmaster DI and the Indigo E-Print 1000+, the latter of which is what I use to print the covers of books produced by my publishing company.

Today, for the first time in history, books can be printed and, more importantly, *bound* without human intervention. In the future, the first person to see an author’s labor on paper might be the consumer purchasing the book — not the author, editor, agent, publisher, printer, bookstore clerk, or anyone else traditionally involved in the conventional publishing processes. That future exists today.



Gary Michael Smith is an author, educator, publisher, and the Director of Production for Patron Saint Productions. This article is excerpted from his book Publishing for Small Press Runs—How to Print and Market from 20 to 200 Copies of Your Book. See <http://www.ChatgrisPress.com> for more information.

COM

Pro Bono

~ Covenant House ~

By Steve O'Keefe

Last year, I began donating all the proceeds from in-person sales of my book, *Publicity on the Internet*, to Covenant House of New Orleans. Now that my new book is out, I am expanding my commitment to this charitable organization. In addition to donating money from in-person sales, I've set-up online bookstores benefiting Covenant House (see related article). I'm also hosting a fundraiser for Covenant House at the Book Publishing Management Seminar here in April. I thought you might like to know more about this organization.

Incorporated in 1972, Covenant House is a 501(c)(3) charitable organization dedicated to serving "suffering children of the street." What began as an outreach program helping homeless teens has turned into "the largest private shelter program for homeless kids in the Americas." Last year, Covenant House provided assistance to more than 50,000 youth through centers in 13 U.S. cities and six international locations. They are best known for operating "The Nineline" (800-999-9999) — a nationwide, toll-free number that connects troubled teens with Covenant House services.

Helping homeless teens is not an easy task. These children are caught between horrors at home and predators on the street. Too young for most jobs, ineligible for most government assistance, they lack even the contact information required on job applications and welfare paperwork. They are often forced to choose between returning to a home life they find intolerable, or engaging in illegal activities to get enough money to survive. Covenant House provides an alternative.

Covenant House has learned that the problems of homeless youth are not easily solved. They have expanded from offering shelter to providing health care, drug addiction treatment, counseling, legal services, in-home

services, mother/child care, and job training. At the helm of Covenant House is the spirited Sister Mary Rose McGeady, a tough-talking, no-nonsense advocate of children's rights. Her speech at the 2000 candlelight vigil held by Covenant House in Times Square will not only convince you of her sincerity, it's also a good example of how to use streaming media at your web site. You'll find the speech at http://www.covenanthouse.com/who_video.html.

At the Patron Saint Productions web site, you'll find more information about Covenant House, including links to a Better Business Bureau evaluation of the charity and the IRS' Form 990 detailing how the group raises and spends funds.



Covenant House

My one qualm about recommending Covenant House is that their direct mail fundraising is frequent and unimaginative. Thankfully, they've never sold my contact information to others, but their own prolific pitch letters have all the appeal of a used car salesperson's spiel. They should take more care with the marketing message.

Covenant House could boost credibility with donors by sending fewer solicitations and having them written by staff instead of hardened fundraising sharks. These flaws are easy to ignore, however, in light of the vital work Covenant House does and the economical way they manage their affairs.



Follow-Up: AKA: DOC

Last month, we wrote about a *pro bono* campaign for a book called *AKA: DOC* (Cadence Jazz Books). We formatted an excerpt as a "Feature Article" and offered it to 22 web sites. Within a few days, six sites responded that they would use the feature. Here's some feedback:

"You are our lead story as of noon..."
Gary Dauphin, Editor, **Zyde.com:**
The Magazine for Louisiana Music

"Could you edit this down to essentially the middle 'Busking' section ... with ordering info...at the bottom?"
Jim, **Performers.net**

"In order to reprint any copyrighted material, I must have permission..."
Paula Edelstein,
Manager of Content Development
Sounds of Timeless Jazz.com

Commentary: Naturally, we secured advance permission to use the excerpt, and we passed the permission letter along to Paula. We often get requests to tone down the marketing copy, and we gladly did so for Jim. Gary ran the feature without changes.

We seeded discussion groups with offers to send the excerpt, and have received about 50 requests so far (and *no flames*). Here are the groups where we posted messages:

NEWSGROUPS:

alt.books
alt.music.misc
neworleans.general
rec.arts.books
rec.music.makers.saxophone
rec.music.makers.trumpet
rec.music.promotional

MAILING LISTS:

aJAZZlist
ALLMUSIC
AllThatJazz
Discovering-New-And-Old-Jazz
jazz-concepts
jazz-l (Jazz Lovers' List)
jazzplayers
NewOrleans
nolalife
satchmo-discuss

Using Yahoo Groups

The staff at Patron Saint Productions has been using Yahoo's "Groups" features for years, with very good results. It's surprising to see how much money companies will spend duplicating capabilities Yahoo gives away for free. If you get adept at using Yahoo Groups, you can improve the efficiency of many book publishing operations while reducing your costs. Let's take a quick tour.

Mailing Lists and Newsletters

Yahoo Groups <<http://groups.yahoo.com/>> is the end result of several acquisitions by Yahoo. Most of the site is the reincarnation of eGroups, a service that allowed people to set up free mailing lists. The term "mailing list" is confusing in the extreme. A mailing list is an online discussion group where messages sent to the group address get *mailed* to every member of the group.

Yahoo also purchased a service called OneList, which allowed people to create free online newsletters (sometimes called *e-zines*). For the technically-minded, they're called *list servers*. If you offer a newsletter through your web site, chances are you're using list server software to manage subscriptions and deliver the newsletter.

When you think about it, the working processes of a mailing list and an online newsletter are identical — people subscribe and get sent e-mail messages — although mailing lists tend to foster discussion and newsletters are used to distribute a document. Yahoo merged these two online communities into Yahoo Groups and added other nice features, such as chat facilities, a calendar, polling capabilities, and file storage.

Public Uses

You can create a Yahoo Group as the backbone for an online seminar. For example, if you want to sponsor an author seminar on tax preparation tips your group might be called *Tax Tips*,

the e-mail address for the group would be taxtips@yahoogroups.com and the address for subscribing would be tax-tips-subscribe@yahoogroups.com. You can then create a subscription box for the seminar and distribute it to partner sites, such as personal finance web sites, to solicit registrations for the seminar.

It is sometimes easier to go through Yahoo Groups to create a list server than to go through your own IT department — and it can be cheaper if your department is subject to internal billings for IT services. One nice benefit of using Yahoo Groups is that you can make it appear to subscribers that they are joining a group hosted at your own site. You can substitute your own logo and brand name for Yahoo's on promotional materials. Below is the promo button offered by Yahoo Groups, along with our substitute for a John Wiley & Sons seminar:



Yahoo takes care of all the list administration, working 24 hours a day, 7 days a week on your behalf. You can conduct the entire seminar with almost no one aware that the show is being run through Yahoo.

One problem with using Yahoo Groups is that messages sometimes carry ads, and you have no control over the advertisers. Yahoo used to sell a "no-ads" option for \$60/year, but they have discontinued that service.

Another strategic way to use Yahoo Groups is for book companion sites. It is impractical for publishers to build web sites for most books — especially when Yahoo Groups offers free, full-featured sites that are easy to maintain. You can save thousands of dollars a year using Yahoo Groups for book companion sites and making authors responsible for maintaining



them. Many authors will prefer this arrangement to a publisher-hosted site.

Private Uses

Patron Saint Productions has begun setting up an access restricted, private Yahoo group for every client. We have a distributed workforce, and so do most of our clients. The group gives us a central place to store documents where they'll be available to all members of the team at any time of the day or night.

The Yahoo group helps us avoid common problems facing distributed teams: not everyone getting sent every document, or interim documents confused for final drafts. The group also gives us a place to chat. There are some circumstances where online chat is preferred over a conference call.

Using Yahoo groups this way is an experiment for us, and we'll report back on the benefits and drawbacks as we put these groups to the test. By using the group, we are building skills that will pay off as more people work in distributed teams. That education comes with a very low price tag; there is no charge to use any of the features of Yahoo Groups described in this article.

Online PR Chat Series

The *Introduction to Online Publicity Chat Series* continues at the Online Publicity Group at Yahoo through April 11. This free program is hosted by Steve O'Keefe and runs every Thursday afternoon at 4 p.m. Eastern Time at the group home:

<http://groups.yahoo.com/group/onlinepublicity>

So far, attendance for the chat series has been light, but discussion has been intense. Please join us to try out this new form of learning. Topics covered in the coming weeks include:

Feb. 7: Content Syndication
Feb. 14: St. Valentine's Day - No Chat
Feb. 21: E-Mail News Releases
Feb. 28: Online Newsletters



PATRON SAINT PRODUCTIONS PRESENTS



Book Publishing Management Seminar

University of New Orleans Downtown Professional Development Center

THURSDAY ~ APRIL 18

Alice Acheson

Managing the Book Publicity Process

A 30-year book publishing veteran, Alice Acheson worked for McGraw-Hill, Simon & Schuster, and Crown before going independent. Her achievements include four simultaneous *New York Times* bestsellers and a Literary Market Place Award for Outside Services in Advertising/Promotion/Publicity.

Steve O'Keefe

Online Marketing Strategies for Publishers

A 20-year book publishing veteran, Steve O'Keefe has launched online promotional campaigns for more than 1,000 books in the last seven years, working for more than half of the 50 largest book publishers in the U.S. His latest book is the *Complete Guide to Internet Publicity* (Wiley). Steve teaches at Tulane University College.

LUNCH BREAK

Tim Burns

Business Planning for Publishers & Imprints

Tim Burns, MBA, CPA, JD, has practiced law for 15 years with an emphasis on business planning and taxation. The author of three books, Tim's most recent title is *entrepreneurship.com* (Dearborn), which has a unique strategy for cooking a business plan down to a 12-slide PowerPoint presentation.

Heather Stone

Business Plan Financials & Funding

Heather Stone is President of Business Plans LLC—a company that prepares business plans for other companies. Heather has held executive management positions at Novell, ViewSoft, The Murdock Group (a career services firm), and myjobsearch.com. She was recognized with a Western Region Entrepreneurial Excellence Award from *Working Woman* magazine in 2001.

Autograph Party (5-7 PM)

Author Reception and Fundraiser for Covenant House New York/New Orleans

Join us for refreshments and appetizers as our speaker/authors autograph their books. We will auction five complete sets of books and a few other goodies to raise money for a worthy cause. Books will also be available for sale. Shipping charges and packing services will be donated by Patron Saint Productions.

FRIDAY ~ APRIL 19

Steve O'Keefe

The Economics of E-Publishing

Steve hates e-books—a sentiment shared by many—but has spent the past two years analyzing the market and documenting his findings. Steve wrote the business plan for one e-publisher and consulted with two other start-ups. His “E-Book Slam” earned rave reviews at the Alberta Book Publishers convention and PubWest.

Gary Smith

Publisher Strategies for Print on Demand

Gary Smith is a freelance writer and editor, and former managing editor of a scientific journal. He has 13 years experience as a documentation specialist, has written over 100 articles for 34 trade and technical publications, is the author of 5 nonfiction books, runs his own publishing house (Chatgris Press), and teaches small press publishing for the University of New Orleans. His latest book is *Publishing for Small Press Runs* (Chatgris Press).

LUNCH BREAK

Kelly O'Keefe

Branding Strategies for Publishers & Imprints

Kelly O'Keefe is the CEO of Emergence, a consulting firm that specializes in strategic planning and branding for clients such as Sesame Workshop, Hill-Rom, OneStar Communications, and USI. He won an “Entrepreneur of the Year” award from Ernst&Young, and “Southeast Agency of the Year” from *Adweek*.

Robbie Vitrano

Implementing the Brand Strategy

Robbie Vitrano is a founding partner and creative director of Trumpet, an ad agency with offices in New York and New Orleans. He has won over 400 awards for creative work, including induction into the Adweek Creative All-Star Team. His clients include Cox Communications, The Oath, and We Media.

~ An Evening With ~

John Huenefeld (5-7 PM)

Reception and Q&A with a Publishing Icon

John Huenefeld has run a book publishing management consulting firm for 33 years, serving as a confidential advisor to the top managers of more than 350 publishing houses. He is the author of *The Huenefeld Guide to Book Publishing*, a bedrock text now in its sixth edition (Mills & Sanderson). Don't miss this opportunity to share a few moments with a living legend of the book publishing profession.

VENUE

University of New Orleans
Downtown Conference Center
226 Carondelet Street
New Orleans, LA 70130
Phone (504) 539-9500
Fax: (504) 539-9511
E-Mail: training@uno.edu
<http://training.uno.edu>



LODGING

Hampton Inn New Orleans
French Quarter Area
226 Carondelet Street
New Orleans, LA 70130
Reservations: 1-800-426-7866
Use Discount Code "PSP"
Phone: (504) 529-9990
<http://www.hamptoninn.com/>

The UNO Downtown Professional Development Center occupies the lower floors of The Hampton Inn. This historic building was New Orleans' first "skyscraper"—the 14-story Carondelet Building. Erected in 1903, it was completely renovated in 1994. The Conference Center combines historic charm with state-of-the-art facilities including computerized classrooms and meeting rooms with full-service technical support. The best part: the rate! We've been able to guarantee a seminar rate of \$129/night (all double rooms), but you must hold your reservation with a credit card before March 15. To ensure that you get this fabulous rate, make your reservations through the toll-free number and reference code "PSP" or "Patron Saint Productions."

The UNO Conference Center and the Hampton Inn are located just two blocks from Bourbon Street in the Central Business District—walking distance to Harrah's Casino, the Aquarium, the Riverfront, Jackson Square, dozens of fine restaurants, and world-class antique shopping along renowned Rue Royal. The Hampton Inn offers free continental breakfast, free local calls, and valet parking for hotel guests. Discount room rates are available for reservations confirmed by March 15.

jetBlue

JetBlue Airways is a new low-cost, no-frills airline with non-stop flights into and out of New York's JFK airport. The company prides itself on using new planes (Airbus A320s), most with leather seats and live satellite TV. As of January 10, a round-trip fare from JFK to MSY (Louis Armstrong International Airport in New Orleans) was running just \$175 when booked through the web site (<http://www.jetblue.com>). JetBlue has two daily non-stop flights between New York and New Orleans, leaving JFK at 9:05 A.M. and 3:15 P.M., and leaving MSY at 12:10 P.M. and 6:30 P.M. Schedules and fares subject to change without notice.

REGISTRATION INFORMATION

Register Today and Save \$300

Early Registration Fee: \$1500
Deadline: February 27, 2002

Late Registration Fee: \$1800
Deadline: March 27, 2002

Cancellations before March 27 earn a full refund.
Cancellations after March 27 earn full credit for any
Patron Saint Productions seminars or services.

Phone, Fax, or Mail Your Reservation to:

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Signature _____

~ About Us ~

PATRON SAINT PRODUCTIONS, INC.

com . org . edu

Patron Saint Productions is a publishing consultancy specializing in online marketing strategy, campaigns, and training. It was founded on November 1, 2001, by Steve O'Keefe, a 20-year book publishing veteran who in the last seven years has launched online marketing campaigns for more than 1000 books and dozens of publishers.

Patron Saint Productions exists to "commemorate the heroes who have gone before, and to train and prepare the heroes yet to come" (*The Feast of All Saints*). In our business dealings, and in the campaigns we design for clients, we try to unite commercial, charitable, and educational partners for the benefit of all involved.

Patron Saint Productions maintains two web sites. We refer to them as *dot.com* and *dot.edu* — *dot.org* will be added soon. Our *dot.com* site contains descriptions of our prices and services, along with sample documents. Our *dot.edu* site is The Online Publicity Group at Yahoo. It contains our educational resources, including chat programming, annotated links to online marketing web sites, templates of essential documents available for free download, an article library, and other goodies. We hope you'll check them both out.

Web Sites:

Patron Saint Productions, Inc.
<http://www.patronsaintpr.com>

The Online Publicity Group at Yahoo
<http://groups.yahoo.com/group/onlinepublicity>

Staff

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Gary Michael Smith, Director of Production
Gwendolynn Gawlick, Program Director
Jeremy Hart, Director of Online Services

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Colophon: Body Type: Times 10 pt.
Stock: Classic Crest Natural White
Software: MS Word to Adobe PDF
Printing: Digital Offset by Mele Printing, New Orleans, Louisiana



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