BOOK CLUB DISCUSSION GUIDE

Passport to Me: Healing, One Stamp at a Time

Yalonda White -- Debut Memoir -- November 1, 2026

32 Questions -- One for Every Chapter + Opening, Closing, and Bonus

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A Note to Facilitators

This guide was written for the congregation of women (and the men who love them) who come together to read Passport to Me: Healing, One Stamp at a Time. These questions are designed to open doors, not direct traffic. Let your members take them wherever they need to go. Some answers will be tender. That is allowed. This book is a room where you do not have to arrange your face -- and so is this meeting.

-> This guide is designed for 90-minute to 2-hour sessions. For shorter sessions, use the Opening Ritual + 3-5 chapter questions of your choice + the Closing Ritual.

-> The questions are designed to open doors, not direct traffic. Let members take them wherever they need to go. Some answers will be tender.

-> The rule of this room, borrowed from the book itself: what is shared here stays here. Ask the group to honor that before you begin.

-> No member is required to answer every question. 'I'm going to pass on that one' is always a full sentence in this room.

-> The Opening and Closing Rituals are the two non-negotiable elements. Everything else is in service of them.

-> If your club wants a virtual visit with Yalonda White, email info@passportto.me -- she is available for 30-45 minute Zoom visits for clubs reading in November and December 2026.

-> The free 5 Breadcrumbs Journal is available for download at www.passportto.me -- consider sending it to members before the meeting so they can complete it and bring their answers.

Opening Ritual -- Before the First Question

Before the first question is asked, go around the room and complete this sentence:

"My three o'clock is _____."

No explanation required. No context needed. Just name the place or time of day when the performance finally stops and the real you comes out -- even for a moment. The kitchen. The car. The shower. The parking lot before you go in.

This is the room where you do not have to arrange your face. Let that be true from the first word.

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The 32 Discussion Questions

Questions 1-15 correspond to Chapters One through Fifteen. Questions 16-20 are bonus questions for extended discussion. Questions 31 and 32 are the Opening and Closing Rituals.

Q1 | Chapter One **The Prayer**	Question 1 of 32
"I would stand there with the water running -- not because anything needed washing, but because running water covers the sound a woman makes when the day finally gets out of her."	

Chapter One introduces the central image of the book: the three o'clock kitchen, the arranged face, and the prayer worn down to its stem. Yalonda describes running the water so no one heard, arranging her face over grief in church pews and Airbnb hallways, and the moment she realized two drowning women were complimenting each other's buoyancy.

Discussion Question

Yalonda describes the arranged face as the expression women learn in childhood and wear for decades over their real feelings -- the one that photographs well and lies. What does your arranged face look like, and when do you wear it most? Have you ever caught yourself performing wellness for someone who would have understood the truth?

Follow-up: *She says 'somebody has to put a hand down first.' Has anyone in your life ever put a hand down first for you? What did that look like?*

Q2 | Chapter Two **What the Water Knew**	Question 2 of 32
"A honeymoon is supposed to be the first sweet thing... Ours came in year fifteen, arriving like a letter that got lost in the mail and showed up long after the news inside had gone stale."	

Chapter Two follows Yalonda to the ocean -- her late honeymoon fifteen years into the marriage. She describes standing in water so blue it reopened a room in her she had sealed and forgotten. It was the first time the pilot light was maintained.

Discussion Question

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Yalonda describes standing in water so blue it 'reopened a room in her she had sealed and forgotten.' Have you ever experienced a moment -- a place, a sound, a smell -- that opened a sealed room in you? What was in that room, and what did it feel like to have it opened without warning?

Follow-up: *The late honeymoon is described as 'a maintenance dose of the wide world administered to a woman going under.' What has been your maintenance dose -- the thing that kept a pilot light burning even in your hardest years?*

Q3 | Chapter Three — Question 3 of 32

Three Times Three

"The oldest true things in you are buried deeper than your damage."

Chapter Three returns to Yalonda's military childhood -- nine years, three postings, three years each in Germany. Kaiserslautern. Frankfurt. Ansbach. She traces the two lessons a child who moves every three years learns: the world is wider than any four walls, and belonging becomes a place you visit, never an address.

Discussion Question

Yalonda says the girl in Germany was 'the first version of me who was fully alive' -- before the armor, before the arranged face, before she learned to earn her place. What was the first version of you that was fully alive? What did she love before anyone taught her to make herself small?

Follow-up: *She describes the two lessons her childhood taught simultaneously: the world is wide, and do not hold on too hard. Which of those two lessons has driven most of your adult decisions?*

Q4 | Chapter Four — Question 4 of 32

The Armor

"A second job. Unpaid. No vacation days. Fifty years."

Chapter Four examines the gleam -- the performance of competence Yalonda maintained for fifty years. The tribunal in the conference room. The deflected compliments. The comparison engine that ran on every woman who entered her field of vision. And where the armor finally came off: in cities where nobody held her file.

Discussion Question

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Yalonda describes 'a tribunal in session behind millions of arranged faces' -- the imposter syndrome that runs day and night, burning fuel no one has ever measured. Do you recognize your own tribunal? What evidence does it most often reach for against you, and when does it get loudest?

Follow-up: *She says she could not receive a compliment -- the account kept refusing the deposit. How do you receive care, praise, or help? Do you let the deposit land, or do you wave it away at the door?*

Q5 | Chapter Five — Question 5 of 32

The Fixer

"Every family has one. Every friend group, every office, every church committee has one, and if you cannot immediately name the fixer in yours within three seconds, I have news for you about who it is."

Chapter Five is the fixer's full job description: the meals, the outbound flood, the rusted receiving dock. Yalonda describes the fixer's employment contract and how the job finally ended -- not through therapy or conversation, but at thirty-five thousand feet with a phone in airplane mode.

Discussion Question

Yalonda writes that the fixer's dock has been open outbound her entire life -- sending everything, receiving nothing -- not because nothing was offered, but because she ruled the account fraudulent. Where do you fall on the fixer spectrum? And what has it cost you to keep that dock open?

Follow-up: *She says the fixer is not talked out of her job -- she is flown out of it. What would it take to get you out of yours? Has anything ever come close?*

Q6 | Chapter Six — Question 6 of 32

Thirty-Four Years

"Thirty-four years is not a phrase. It is a landscape."

Chapter Six walks the full landscape of Yalonda's marriage -- not as an autopsy, but as an honest accounting. She describes staying harder than the holding warranted, the two feet of ocean that opened between them, and how grief for a marriage does not end at a courthouse. It ends in installments, in motion.

Discussion Question

Yalonda says some of what she called commitment was actually 'a child's vow that the truck would never come again' -- a girl still standing in a doorway, promising herself: when I am grown, nothing I

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love will ever be loaded onto a truck. Have you ever confused loyalty with the fear of loss? What did that look like in your relationships, your career, or your sense of self?

Follow-up: *She describes the relief that arrived after the marriage ended -- and the guilt that arrived right behind it to audit the relief. Have you ever felt relief about something you thought you were supposed to grieve? How did you hold those two feelings at once?*

Q7 | Chapter Seven — Question 7 of 32

The Loss of Living Children -- A Mother's Heartache to Heartbreak

"There is no pain like the loss of a child and I have experienced both."

Chapter Seven is the most tender chapter in the book -- the story of the estrangement from her children and the events that led to it. Yalonda writes about February 10, 2021, her eldest son's confrontation, and the moment she had to hold her child's story without editing it, even the parts that made her feel like a weak woman.

Discussion Question

Yalonda writes: 'It is his story. I do not get to edit his feelings.' She had to hold her son's truth even when parts of it made her feel attacked and ashamed. Have you ever had to hold someone else's story about you -- a truth they needed to tell that was hard to receive? What did it cost you to let it land without defending yourself?

Follow-up: *She describes wanting 'the best of both worlds' -- staying in the lifestyle while keeping her children, and losing both. Have you ever tried to hold two things that could not both be held? What did you lose, and what did you learn?*

Q8 | Chapter Eight — Question 8 of 32

January 14, 2025

"Then came the nail in the coffin... basically the statement made this point: 'I have no interest in trading blows with you. What I have is far less personal -- and far more permanent.'"

Chapter Eight is the pivot point of the book -- the courthouse administrative error that announced the end of the marriage, the mirror Yalonda did not recognize herself in, and the question that rose from the wreckage: 'Yalonda White, who are you now?'

Discussion Question

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Yalonda describes standing in front of a mirror after the courthouse letter and not recognizing the woman looking back. She asks: 'Who are you now?' Have you ever had a moment -- a loss, an ending, a diagnosis, a betrayal -- that forced that same question? Who did you discover you were, once the arrangement fell away?

Follow-up: *She writes about the word 'divorcee' standing in her home judging and mocking her -- a word that arrives sounding like an accusation no matter how softly anyone says it. What word or label has ever felt like a verdict on your life? How long did it take before that word became a fact instead?*

Q9 | Chapter Nine — Question 9 of 32

The Common Denominator

"The common denominator in every room I had ever stood in was me. Not the fault. Never the fault. But the jurisdiction."

Chapter Nine confronts therapy, the hunt for a single wound, and the moment Yalonda stops trying to find the one loose thread that explains the unraveling. She arrives at the understanding that she is the common denominator -- not the problem, but the jurisdiction where the renovation can begin.

Discussion Question

Yalonda distinguishes between being at fault and being the jurisdiction -- the common denominator is not the problem, but the place where the renovation has to start. Have you ever resisted seeing yourself as the common denominator in your own life? What would it mean to claim that jurisdiction without blaming yourself for it?

Follow-up: *She says she spent years hunting for the single wound -- the one scene she could point to that explained everything. What she found instead was a culmination, a sediment. Do you recognize that in your own story? Have you been looking for the single wound?*

Q10 | Chapter Ten — Question 10 of 32

The Little Blue Book

"A passport is a strange document when you sit and look at it... The government issues it to certify who you are, and then it spends its whole working life proving where you have been, and somewhere between those two jobs, if you let it, it becomes a third thing entirely."

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Chapter Ten is the passport as a symbol -- the little blue book that moves from the drawer to the dresser, the ticket bought afraid, the first solo overseas trip to Ireland and Scotland. Yalonda describes the fear, the airport, and what happened when the wheels left the ground.

Discussion Question

Yalonda describes the moment she finally moved her passport from the drawer to the dresser as the first troop movement of the entire campaign. What is the passport in your life -- the thing that has been sitting in a drawer, holding your permission, waiting for you to move it somewhere visible? What would it mean to put it on the dresser today?

Follow-up: *She bought the ticket afraid. She says there is no order of operations in which brave comes first. What have you done -- or what do you need to do -- afraid?*

Q11 | Chapter Eleven — Question 11 of 32

A Body in the Water

"The ocean held me with a total, ancient, saltwater indifference to how I looked in a bathing suit, and floating there, ears under, sky above, my body doing quiet competent work I was not directing, I understood the final fact of this part of the war: the water had been offering this the entire time."

Chapter Eleven is the treaty with the body -- fifty years of war, the comparison engine, the counter where the scraps lived, the swimsuit wrapped in a towel at the shoreline. And then: the ocean. The body held. The truce.

Discussion Question

Yalonda describes the body as a courtroom she has been running for fifty years -- exhibits, evidence, verdicts, prosecutors. What is the relationship between you and your body right now? Is it a courtroom? A colleague? A stranger? And what would it mean to call a truce -- not to win, but to close the case?

Follow-up: *She says the ocean held her with 'total indifference' -- and that indifference was the medicine. Have you ever experienced something that received you without an opinion? What did that feel like?*

Q12 | Chapter Twelve — Question 12 of 32

Where Nobody Knew My Name

"In the cities where nobody knew my name, I finally got to check which parts of the story were mine."

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Chapter Twelve explores anonymity as medicine -- the particular mercy of being unknown, unfiltered by anyone's file. Yalonda describes the inventory she could only do at distance: what crossed the ocean (truly hers) versus what stayed home (assigned by context, by everyone who had ever held her file).

Discussion Question

Yalonda sorts everything she called herself into two piles: what crossed the ocean (truly hers) and what stayed home (assignments that expired the moment no one renewed them). If you ran that same inventory right now -- what would be in each pile? What have you been wearing that was never actually yours?

Follow-up: *She says you cannot run the inventory where everyone knows your name -- the knowing is the renewal. Have you ever experienced the mercy of being unknown? What did you discover about yourself when no one was watching?*

Q13 | Chapter Thirteen — Question 13 of 32

The Root

"It was a sentence. Poured into me so early, by so many hands, in so many forms, that I had mistaken it for the foundation of the world: you are not enough, and you must earn your place every day, and you must never let them see you rest."

Chapter Thirteen is the excavation. At a table in a foreign square, the shell finally opens. Yalonda finds the root sentence at the bottom of everything -- three clauses that assembled the whole machine. And then: not rage, not grief. Recognition. The quiet campaign of small refusals that followed.

Discussion Question

Yalonda finds the root sentence: You are not enough. You must earn your place every day. You must never let them see you rest. What is your root sentence? Where did it come from, whose voice does it use, and in what disguises does it still show up -- as humility, as realism, as standards, as virtue?

Follow-up: *She describes the campaign of small refusals: letting a compliment land, taking the window table, ordering the wine she actually wanted, wearing the pink hat. What is one small refusal available to you this week?*

Q14 | Chapter Fourteen — Question 14 of 32

Breadcrumbs

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"The line was never dead. I was listening for thunder on a channel that carries bread."

Chapter Fourteen is the breadcrumb audit -- looking back down the full length of a life and seeing the trail that was always there. The military childhood as pre-positioning. The temp job which led to the full-time job that funded the tickets. The late honeymoon that kept the pilot light lit. And the distinction between a rescue and a direction.

Discussion Question

Yalonda distinguishes between a rescue and a direction: a rescue changes your circumstances while you hold still; a direction requires your legs. Have you been waiting for a rescue when what you have been given is a direction? And if you ran your own breadcrumb audit right now -- what crumbs can you see, looking back, that you filed under coincidence or sentiment or no time for that now?

Follow-up: *She offers a three-part test for a true breadcrumb: it is old, it is patient, and following it produces peace even when it produces difficulty. What pull in your life passes all three tests?*

Q15 | Chapter Fifteen — Question 15 of 32

Passport to Me

"The walk is walkable. By you. As you are. Afraid is fine; afraid is how I did every mile of it."

Chapter Fifteen is the commissioning. Yalonda walks the trail one more time from the healing side, shows what a Tuesday looks like after all the becoming, and hands the reader the five errands: get the passport, start the folder, set the fare alert, plug the leak, tell one trusted soul. And the reunion with the girl at the gate.

Discussion Question

Yalonda closes with the image of the grandmothers who dreamed at a distance -- women with tins of postcards from places they would never stand in, saying one of these days in a tense that was not future but decorative. Whose someday are you carrying? And what would it mean -- to them, and to you -- to finally spend it?

Follow-up: *She assigns five errands. Which one will you do first -- this week, not someday? Name it out loud in this room right now.*

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Bonus Questions -- For Extended Discussion

Use these if your group has more time, wants to go deeper, or would like to discuss the book as a whole rather than chapter by chapter.

Q16 | BONUS QUESTION 1 -- The Whole Book

Yalonda writes: 'I am handing it to you here for the price of this book.' What did the book hand you that you were not expecting? What did it find in you that you had not looked for?

Q17 | BONUS QUESTION 2 -- The Men in the Room

If there are men in your book club -- or if there are men you thought about while reading this book: What do you wish the men in your life understood about what this book describes? And what did reading it make you want to say to them?

Q18 | BONUS QUESTION 3 -- The Next Chapter

Yalonda says the trail is already down for every woman -- she has never once run the audit with a woman and found bare ground. If you believed that about your own life right now -- completely, without qualification -- what would you do differently tomorrow?

Q19 | BONUS QUESTION 4 -- For the Fixer

Yalonda describes the fixer as a woman who cannot be talked out of her job -- she has to be flown out of it. What would your version of the plane look like? And is there anything -- even something small -- that you could board this week?

Q20 | BONUS QUESTION 5 -- The Author Visit Question

If Yalonda were in this room tonight, what is the one question you would most want to ask her -- not about the book, but about what came after?

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Closing Ritual -- The Final Word

Go around the room one final time and complete this sentence:

"The girl I left at the doorway is waiting for me. What she is holding is _____."

No explanation required. Just the answer.

Then: if one woman in the room is ready to name her first walk -- the first small step toward the trail -- invite her to say it aloud. It does not have to be dramatic. A diner booth one county over counted. It always counts in full.

Quick Reference -- All 32 Questions at a Glance

#	Chapter	Question (shortened)
Opening	Ritual	'My three o'clock is _____.'
1	Ch. One: The Prayer	Yalonda describes the arranged face as the expression women learn in childhood and wear...
2	Ch. Two: What the Water Knew	Yalonda describes standing in water so blue it 'reopened a room in her she had sealed and...
3	Ch. Three: Three Times Three	Yalonda says the girl in Germany was 'the first version of me who was fully alive' --...
4	Ch. Four: The Armor	Yalonda describes 'a tribunal in session behind millions of arranged faces' -- the...
5	Ch. Five: The Fixer	Yalonda writes that the fixer's dock has been open outbound her entire life -- sending...
6	Ch. Six: Thirty-Four Years	Yalonda says some of what she called commitment was actually 'a child's vow that the...
7	Ch. Seven: The Loss of Living Children -- A Mother's Heartache to Heartbreak	Yalonda writes: 'It is his story. I do not get to edit his feelings.' She had to hold her...

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8	Ch. Eight: January 14, 2025	Yalonda describes standing in front of a mirror after the courthouse letter and not...
9	Ch. Nine: The Common Denominator	Yalonda distinguishes between being at fault and being the jurisdiction -- the common...
10	Ch. Ten: The Little Blue Book	Yalonda describes the moment she finally moved her passport from the drawer to the...
11	Ch. Eleven: A Body in the Water	Yalonda describes the body as a courtroom she has been running for fifty years --...
12	Ch. Twelve: Where Nobody Knew My Name	Yalonda sorts everything she called herself into two piles: what crossed the ocean (truly...
13	Ch. Thirteen: The Root	Yalonda finds the root sentence: You are not enough. You must earn your place every day....
14	Ch. Fourteen: Breadcrumbs	Yalonda distinguishes between a rescue and a direction: a rescue changes your...
15	Ch. Fifteen: Passport to Me	Yalonda closes with the image of the grandmothers who dreamed at a distance -- women with...
16	BONUS QUESTION 1 -- The Whole Book	Yalonda writes: 'I am handing it to you here for the price of this book.' What did the...
17	BONUS QUESTION 2 -- The Men in the Room	If there are men in your book club -- or if there are men you thought about while reading...
18	BONUS QUESTION 3 -- The Next Chapter	Yalonda says the trail is already down for every woman -- she has never once run the...
19	BONUS QUESTION 4 -- For the Fixer	Yalonda describes the fixer as a woman who cannot be talked out of her job -- she has to...
20	BONUS QUESTION 5 -- The Author Visit Question	If Yalonda were in this room tonight, what is the one question you would most want to ask...
Closing	Ritual	'The girl I left at the doorway is holding _____.'

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