



Read with Pride, Episode 7, Glassworks

Transcript:

00;00;09;19 - 00;00;19;18

Voiceover

[VOICEOVER] Hello and welcome to Read with Pride, a podcast focused on LGBTQ A-plus literature brought to you by the Ocean County Library's Ocean Pride Committee.

00;00;21;15 - 00;00;26;21

Diane

[DIANE] Hi, this is Diane. Pronouns she/her from Toms River and I'm on the Ocean Pride Committee.

00;00;27;12 - 00;01;07;06

Valerie

[VALERIE] Hi, my name is Valerie. My pronouns are she/her. I'm a librarian at the Lakewood branch of the Ocean County Library, and I'm also a member of the Ocean Pride Committee. In this month's podcast, we'll be talking about *Glassworks* by Olivia Wolfgang-Smith, which explores the fallout from flawed versions of love - love that is needy or unpredictable or simply withheld. The author's linking of different characters in this multi-generational tale takes on many forms, including glass. It takes place primarily in Boston and New York City, spanning the years from 1910 to 2015. That's a lot of ground to cover, and the book is divided into four large sections, each occurring decades after the previous one.

00;01;08;02 - 00;01;09;08

Diane

[DIANE] All right. So let's get into it.

00;01;09;08 - 00;01;09;26

Valerie

[VALERIE] All right.

00;01;10;03 - 00;01;12;24

Diane

[DIANE] So what was your overall impression of the book?

00;01;13;09 - 00;02;05;19

Valerie

[VALERIE] My overall impression of the book was that I wanted there to be more of it. The end. It was like each section stopped at such a critical point. And like, you ended up catching up later to find out what the fallout had been from the previous section. But at the end, I think it's the sort of the softest cutoff in terms of the action that leads up to the very end of the book. The characters in sort of like the safest place out of everybody, out of the other sections. And I wanted there to be more of an exploration backwards, I guess, because in the blurb in the inside of the book, it talks about the fourth character Flip, really working to undo the intergenerational trauma and secrecy and we don't get a lot of that I feel like.

00;02;06;02 - 00;02;55;11

Diane

[DIANE] Yeah, I agree. I think that the four different generations, I thought that was interesting the way they formatted it. But I think one of the things I've read was like, oh, this is an irresistibly queer novel. And I was like, is it? Is it? I mean, it was a good novel, but was it irresistibly queer? I think there's definitely stronger queer novels out there, but I agree. Like at the end I was like, "Oh, okay." And we could see where it started and how it weaved through. But I think a little more Ty in the middle, or more details at the end. I agree with that. You know, I liked some parts of it. I liked that strong, powerful female leads. I did like that. And I think there was a quote that I like part of it. It said, like, "Women can be dragons." That was Agnes in the beginning.

00;02;55;11 - 00;02;56;07

Valerie

[VALERIE] I loved Agnes.

00;02;56;08 - 00;03;08;29

Diane

[DIANE] Yeah. Oh, you loved Agnes. Interesting. Oh, that's interesting. We can explore a little more of that in a bit. But I think what she - well, we might as well go. Would that be your favorite? Like. Okay, go with the next question.

00;03;09;00 - 00;04;20;03

Valerie

[VALERIE] Yeah. I would say that the first section, which was the Agnes section, which takes place in 1910, was my favorite section. She talks about her ancestor who had a relationship with another woman and with a man. She got married. And how they had this relationship and whatever they did, which she only gets little bits and pieces of from letters that she finds which her mother burned. Which - oh, my goodness. That part really set me up to expect, I think, more than what I ended up getting, because what ends up happening, I feel like, is rather than leaving a record which she got from her ancestors, and was able to save to be like they had this relationship that was different but worked for them. And they built this family legacy and family wealth, which was then passed down to her and she was in charge of. But instead of passing any of that down, not just the money, but also that record of being true to who you are and building the relationships that you want. She didn't do that for her own son and her own family.

00;04;20;10 - 00;04;21;25

Diane

[DIANE] Agnes.

00;04;22;07 - 00;04;30;04

Valerie

[VALERIE] Right. Yeah. So it was just like, Agnes, you failed immediately. Failed right from the beginning. And I was so upset, like, when I got to the second section.

00;04;30;04 - 00;04;59;00

Diane

[DIANE] Right. Which was Edward in 1938. I liked Agnes. I did like Agnes. And I felt like at the end of her story, I almost feel like we went from Agnes to Edward, I'm like, "What's happening here?" Like, I felt like it was a different person. And was it because they didn't want to talk about what happened in the past? Like, why? Why was that? It just seemed very. Yeah, it was almost like they left Edward and maybe that's why he went to religion so much.

00;04;59;01 - 00;05;02;23

Valerie

[VALERIE] Right. Yeah. They sort of abandoned him without abandoning him.

00;05;03;03 - 00;05;04;16

Diane

[DIANE] Right. Yeah, I agree.

00;05;04;18 - 00;05;25;16

Valerie

[VALERIE] They - the two of them just got wrapped up in their relationship in the end, their work. Which, it was fine, but it was weird because she specifically talked about after everything that happened in Boston, wanting to be a good mother to the children from that relationship rather than the previous one.

00;05;25;21 - 00;05;26;01

Diane

[DIANE] Right.

00;05;26;22 - 00;05;28;22

Valerie

[VALERIE] And then she didn't.

00;05;28;22 - 00;05;32;05

Diane

[DIANE] Right, and wasn't there a part where they forgot Edward's birthday, right?

00;05;32;05 - 00;05;57;02

Voiceover

[VALERIE] Yeah. There was a part. Where they had previously talked on the phone about, "Oh, you're going to be in New Hampshire for your birthday instead of Boston. We'll have to send something to you." And then they forget the phone call. And that was really upsetting. So, yeah, it was interesting to not get that development of Agnes in the intervening years and then only see it from Edward's perspective. And Edward's perspective on his parents is not great.

00;05;57;10 - 00;06;19;06

Diane

[DIANE] Right. And then, I mean, I don't - the Novak par, the 1986 section I was like, "eh" about. I felt like I like the Flip character maybe because of the chaos and things like that. But I would have liked for them to go back to the - I think it was Agnes's mother woman named Prudence. Like, I would have liked to see that where the letters were written.

00;06;19;16 - 00;06;27;01

Valerie

[VALERIE] Oh, right, the originator. Yeah. Yeah, I remember. That was the grandmother or the great, grandmother. Yeah, because her mother, I think, burned the letters.

00;06;27;01 - 00;06;27;16

Diane

[DIANE] That's right.

00;06;27;17 - 00;06;29;00

Valerie

[VALERIE] Prudence and Elizabeth.

00;06;29;03 - 00;06;29;18

Diane

[DIANE] That's right.

00;06;30;01 - 00;07;05;03

Valerie

[VALERIE] Because Prudence, I think, was the one that had the money. And then Elizabeth is Agnes's ancestor. So, yeah, I would have liked a tidbit of them. Or again, I think with the Flip section, there were several times when they were so close to figuring out one little thing. Like when Novak sees a picture from a funeral, a mob funeral in Boston and she thinks it's her mother, and then she's like, "No, no, no, no, no. It's not my mother. Why would my mother be at a mob funeral?" It's like she would be. It was very upsetting.

00;07;05;10 - 00;07;15;29

Diane

[DIANE] I do like - I liked how like I kind of liked the, like, multigenerational and how it was done in sections. But I think just a little more weaving in between maybe would have made it come together better.

00;07;16;06 - 00;07;34;07

Valerie

[VALERIE] There were parts at the end when I was not sure if the person in the wheelchair was supposed to be Ed or if it was supposed to be Novak. Mm hmm. I guess it was supposed to be Ed. Just really, really old. Because why would Novak be? I think they were referencing it with that one party that Cecily goes to.

00;07;34;27 - 00;07;36;03

Diane

[DAINE] Yes. No, you're right.

00;07;36;03 - 00;07;40;20

Valerie

[VALERIE] I think that must have been Ed, because I don't think Cecily would have even showed up if Novak were there.

00;07;41;11 - 00;08;02;02

Diane

[DIANE] That's true. Well, the one in 2015, the, like, I didn't think it was Ed, I thought it might have been Cecily. Definitely it seemed like somebody had, and maybe that's not good either. We don't know which character, you know? Yeah, there was like a dementia going on for the one character right at the end. Didn't it seem like maybe?

00;08;02;09 - 00;08;04;14

Valerie

[VALERIE] Oh, is that what you got? I don't know.

00;08;05;01 - 00;08;06;17

Diane

[DIANE] In the 2015? I thought.

00;08;06;17 - 00;08;07;13

Valerie

[VALERIE] Which character?

00;08;07;13 - 00;08;11;13

Diane

[DIANE] The one that was in the nursing home?

00;08;11;13 - 00;08;12;11

Valerie

[VALERIE] Wasn't it Cecily?

00;08;12;11 - 00;08;15;11

Diane

[DIANE] Yeah, Cecily. You didn't think it was like a...?

00;08;15;11 - 00;08;17;22

Valerie

[VALERIE] I don't, I don't know if I... I don't know.

00;08;17;22 - 00;08;18;28

Diane

[DIANE] Was it dementia?

00;08;18;28 - 00;08;27;02

Valerie

[VALERIE] Interesting. I didn't get that read on it for some reason. I just thought that Cecily remembered too much and that was part of her problem.

00;08;27;02 - 00;08;27;21

Diane

[DIANE] Oh, maybe.

00;08;27;21 - 00;08;30;21

Valerie

[VALERIE] Was, like, traumatized.

00;08;30;23 - 00;08;31;23

Diane

[DIANE] Oh, see, and I thought it was like that she was...

00;08;31;23 - 00;08;33;26

Valerie

[VALERIE] Like what happened at the end of the third section?

00;08;33;28 - 00;08;46;24

Diane

[DIANE] Right. I thought she - yes, I thought she was more of she was remembering, but not living in now like I thought she was remembering having trauma from that.

00;08;47;10 - 00;08;50;03

Valerie

[VALERIE] That's interesting, like not remembering the stuff that happened after.

00;08;50;04 - 00;08;50;17

Diane

[DIANE] Yeah.

00;08;50;20 - 00;08;54;25

Valerie

[VALERIE] Oh, yeah. I didn't even think about that. That's possible. Yeah.

00;08;54;25 - 00;09;06;07

Diane

[DIANE] Well, we sort of skipped to what was your favorite part of the book, which is fine. Well, maybe not. Did you have a favorite? I mean, you said the beginning section was your favorite, or did you have a favorite part specifically or just the whole section?

00;09;06;27 - 00;09;11;28

Valerie

[VALERIE] Yeah, just the whole section. I feel like I don't know if this is true or not, but I felt like that was the shortest section.

00;09;12;16 - 00;09;14;01

Diane

[DIANE] It definitely moved the fastest.

00;09;14;01 - 00;10;06;01

Valerie

[VALERIE] It definitely moved the fastest. I think the stakes were just so high in her situation that I felt myself like, "Oh God, what's going to happen? What's going to happen? Oh, this happened. How is she going to respond? How is the relationship going to develop? What is she going to do?" And then the rest of them, like the Edward part, was my least favorite. It felt a little meandering. And I think even says in the narration that he just flip flops through life without a lot of, like, agency. Just kind of things happen to him and he's just forever trying to catch up and he never really does. And I think that remains true throughout the whole section. So it's like it was hard for me to get through that section. I was just like, "Okay, this happened to you and then something else is going to happen to you. That's great. And you're not going to do anything because, I don't know, you just don't do things."

00;10;06;25 - 00;10;44;23

Diane

[DIANE] Right. Yeah. His parents were so distant in from him that, you know, could we blame it on the parents? Which, it's always parents fault, but... my favorite was the end with Flip, with more of, like, mystery and, like, and then also, like, seeing how she was going to make it through her life with, like the then finding the bee, you know, like that kind of was maybe my favorite section of the book. And maybe it's because was the modern part, you know, like it was more contemporary section of it. But of all of

them, I would say the beginning with Agnes and the end with Flip, those two middle ones weren't as engaging for me.

00;10;44;23 - 00;10;48;01

Valerie

[VALERIE] Oh, interesting. I think my second favorite was the Novak section.

00;10;48;01 - 00;10;48;24

Diane

[DIANE] Oh, really?

00;10;48;24 - 00;10;49;09

Valerie

[VALERIE] Yes.

00;10;49;09 - 00;10;51;29

Diane

[DIANE] With the play? Like, what part of it? Like, or just...

00;10;51;29 - 00;11;06;09

Valerie

[VALERIE] I think I just liked Novak more than either Flip or Edward. I'm sorry, Edward. Edward was kind of a flop. He was just so sad to read. I'm like, "Pal, you could do something for yourself."

00;11;06;09 - 00;11;07;18

Diane

[DIANE] That's right. Do something. Change your life.

00;11;07;23 - 00;11;43;00

Valerie

[VALERIE] And like, he tried to do things for himself, but he didn't have the forethought to, like, actually go at his goals in a way that made them achievable. He was just like, "Oh, I want to join the seminary, so I'll just show up for the interview." And it's like, okay, but you show up at a Catholic seminary trying to get in and you never really attended more than one or two masses here or there. You didn't read up on it. You've had like a religious journey and so you know a lot of religious stuff, but to get into a specific seminary for a specific denomination, surely you would want to look into that a little bit more first. But it didn't even occur to you to do that.

00;11;43;00 - 00;11;51;29

Diane

[DIANE] Right, it was just like, "Oh, I, I believe this," you know? Did he think that there was no questioning? But my thing is, with religion, you should have questioning. So I don't know.

00;11;52;10 - 00;12;06;13

Valerie

[VALERIE] Yeah. So I didn't relate to Edward because I'm like, "Why didn't you think of anything before?" You just you really just showed up and was like, "Yeah, I'll get in." And then you didn't, you're like, "Oh, well, now what do I do?" You have no backup plan, and that to me was just like...

00;12;06;21 - 00;12;20;03

Diane

[DIANE] Well, that's why he was probably an easy, you know, he was easy to be manipulated by his future wife, like, right? I mean, Charlotte? I don't remember. I don't remember what the name - her name - was.

00;12;20;03 - 00;12;25;07

Valerie

[VALERIE] It feels like Charlotte for me.

00;12;25;07 - 00;12;25;22

Diane

[DIANE] Yeah, Charlotte

00;12;25;22 - 00;12;27;18

Valerie

[VALERIE] Oh, we did it. Okay, good.

00;12;27;18 - 00;12;28;01

Diane

[DIANE] You did it.

00;12;28;01 - 00;13;23;15

Valerie

[VALERIE] Charlotte. Yeah. Charlotte was just like, "Oh, this clown doesn't know what's going on. He'll be perfect." And then she has genuine feelings for him or whatever. And that's great. But like, yeah, I don't know. That section was really difficult to get through. And the Flip section, I don't know. I think it just tried to introduce a few too many new characters for me and, like, I was happy to see Felix and Kent kind of, and I would have liked them to be in I think a little more. I understand why they weren't, but I think I would have liked it a little bit better. And I think the dead brother in law character who was so important to Flip, I would have liked a little more of him, I think. He clearly was her lighthouse in the storm and we get little bits and pieces of that. But I would have liked a little more, I think. I don't know. There's something about the Flip part that just - maybe because the stakes felt a lot lower.

00;13;23;19 - 00;13;25;09

Diane

[DIANE] Hmm. Interesting.

00;13;25;09 - 00;13;45;06

Valerie

[VALERIE] To me than, like, especially the way it ended. Like Agnes has just done something very permanent, let's say. Edward has to flee the mob, and Novak may or may not survive the end of her section.

00;13;45;23 - 00;14;18;29

Diane

[DIANE] I think there was something at the end of Flip's that they said, like, "disaster waiting, barely waiting to happen." That's the quote, and then, like, "Watch where you're going." Like, that was what the friend said to Flip right at the end, like, "Watch where you're going." And I kind of felt like, yeah, you just got to watch where you're going, Flip. And maybe because her story isn't over, we didn't get to the - because the book had to end, but her story didn't end. So maybe and the romantic part, not that romances, you know, but I'm always like, "And they lived happily ever after." That's where my brain goes to. But definitely there was challenges ahead, I think, for Flip.

00;14;18;29 - 00;14;54;07

Valerie

[VALERIE] Oh yeah, definitely challenges ahead. But I think like you said, I think the stakes are a little lower. Yeah. And so I was just like, "Oh, it's just over." And Flip also didn't uncover as much of the mystery as I would have liked. Again, I was really hoping for more of the past to have been revealed to actually try to break the cycle more. But I guess it's more realistic that it wasn't discovered in a way. And I think in Agnes's section, she even talks a little bit about, "Oh, if this were a book, I would run into this person right now, but it's not a book." And so he's not waiting around the corner for me.

00;14;54;07 - 00;14;54;26

Diane

[DIANE] She does. She does say that.

00;14;54;26 - 00;15;01;03

Valerie

[VALERIE] So I guess that makes narrative sense because that has already been talked about, like it's not going to conveniently all fall into your lap.

00;15;01;03 - 00;15;13;18

Diane

[DIANE] Right. This is her debut. Olivia Wolfgang-Smith. It's her debut novel, came out, I think, in 2023. Well, I'm jumping again. I know she has another book coming out next year called Mutual Interest. I do want to read it.

00;15;13;18 - 00;15;14;03

Valerie

[VALERIE] I do, too.

00;15;14;04 - 00;15;21;15

Diane

[DIANE] Like when I read it, I'm like, "Oh, it sounds like a good book." And I did like her writing. I just wanted more like, you know, intertwined.

00;15;21;15 - 00;15;21;29

Valerie

[VALERIE] Yes.

00;15;22;02 - 00;15;42;18

Diane

[DIANE] So in that I would definitely read again, I think the second book - not that they're connected at all - but I think to, like, turn of the 20th century, someone's just determined to flee her origins in New York and avoid repeating her parent's dull, limited life. I feel like it sounds like an interesting book, so we'll see, but...

00;15;43;03 - 00;15;44;28

Valerie

[VALERIE] It's like if the Agnes section had its own book.

00;15;45;04 - 00;15;45;25

Diane

[DIANE] Yes, that's true.

00;15;45;25 - 00;16;23;24

Valerie

[VALERIE] In terms of like the general setting of time period. And again, because that was my favorite section, I'm like, okay, I think this author has a good sense of this time period in terms of being able to put me in it. So I'm interested to see what a full length book that at least deals a lot with this time period. I don't know if it spans for a long period of time the way this one does, but it seems to be more focused on these characters, the main character rather than the main characters, you know, several generations of the family. So I'm interested to read another turn of the century novel.

00;16;24;08 - 00;16;35;27

Diane

[DIANE] So it says, you know, it said turn of the century, and it says it's a beguiling story of queer romance, empire and power. It sounds like it should be a good one. Mutual Interest, coming out in February.

00;16;35;27 - 00;16;44;00

Valerie

[VALERIE] Yes, I'm looking forward to it. Okay. Did you find any similarities between you and any of the characters or who did you relate to the most?

00;16;44;22 - 00;17;12;09

Diane

[DIANE] I don't know if I found similarities, but I went to Flip. I felt like she was more chaotic and my life has been chaotic at many times. So that's why I feel like I saw more similarities. But I can also, as being past, being married and divorced, I can relate to, maybe I can relate to Agnes, not that I had a horrible marriage that wasn't part, but just the married part of it. So yeah, I guess so. That would be it.

00;17;12;09 - 00;18;39;04

Valerie

[VALERIE] Yeah. I think I found myself relating to Novak the most because I felt like Novak was very secure in who she was in herself, even though, like, we do see a change, because in her section she is referred to with she/her. But then in Flip's section, we find out that they're using they/them pronouns. But in the third part in the 80s, Novak seemed very secure in who they were and trying their best to help people around them, but not always 100% being able to understand how to do that. Heart 100% in the right place, just not quite sure of what to do and doing the wrong thing sometimes also. But also feeling like, "Am I actually holding people back by doing what I'm doing?" Providing safety for Felix because that was something that was part of their dynamic. And I think Novak was proud of the fact that Felix was able to be sheltered. But when Felix got out of that situation that he was in, he didn't talk to Novak for weeks. And Novak had no idea it was going on and was like, "Felix doesn't actually need me in that same way." So I kind of related to that being very secure in who you are as a person, but not necessarily always knowing how to relate to others.

00;18;39;06 - 00;19;04;26

Diane

[DIANE] Okay. Well, what's interesting when you say that she was secure, but she used different pronouns, I think the reality is Novak was what? That was the 1980 one, 1986, like, really they/them weren't as common. You know, it's only in the last I'd say ten years that people are much more like open about using they/them pronouns or plural pronouns. Would that be the right term, plural pronouns?

00;19;05;00 - 00;19;20;10

Valerie

[VALERIE] I don't know because I don't even think of them as plural pronouns. Because again, like, if somebody loses something, you'd say, "This person left their wallet here." And that would be referring to a single person, right? Just because a lot of common usage is used plural, it's a gender neutral pronoun.

00;19;20;17 - 00;19;24;00

Diane

[DIANE] Right. And many other countries would just be like, "Oh, that's it," you know?

00;19;24;00 - 00;19;26;04

Diane

[VALERIE] Right, because of the way the language is gendered.

00;19;26;06 - 00;19;30;08

Diane

[DIANE] Yeah. Are there any books that you would compare this to?

00;19;30;08 - 00;20;45;08

Valerie

[VALERIE] Okay, so first thing about this is like, I don't know. But then I was poking around a little bit and one of the readalikes that I saw on Novelist, our database, was the Immortalists by Chloe Benjamin, which I read, and I was like, "I can kind of see that." And that book is about a family of four tween teenage kids that go to see this fortuneteller who tells them the year they're going to die, and then it spirals over all their stories of what happens then. Some of them are sort of living in a way that sort of seems like a self-fulfilling prophecy because the year is perhaps a little closer than you might want it to be. And there are other members of the family who are just like, "Whatever, that was just some old person that didn't know what they were talking about and I'm going to live my life the way I want to live it. And I don't care what that year was." You know? But it was similar in that it was about family focus sort of a longer time period and a certain level of lack of communication because they don't tell each other what the year is. So each person knows what their own year is, but not one anyone else's year is. And so they're all hiding from each other.

00;20;45;08 - 00;20;46;23

Diane

[DIANE] Yeah. That's hard.

00;20;46;23 - 00;21;23;13

Valerie

[VALERIE] And then something else that came to mind was the Seven or Eight Deaths of Stella Fortuna by Juliet Grames. And that one came to mind because it kind of did the opposite of what this book did, where the later person in the family does find out what happened earlier and why everything is the way it is in this messed up family, which is what I - kind of where I'm from, from this book, But it did make me think about that being like, oh, I remember feeling more satisfied after the end of that in terms of where everything was left. Did you have any that came to mind?

00;21;24;07 - 00;22;01;01

Diane

[DIANE] As you were talking, I'm like, I did really have one. But then I thought, Oh, there was a book by Ann Napolitano called Hello Beautiful. It's a very similar, like, family trauma. It talked about different generations and what they went through, but that tied things together at the end. Like you, you got a better sense at the end of, oh, this is what happened. And there was a part not exactly like this, but there's a part in it that two cousins because it was about two sisters and they had a falling out and then two cousins later on wind up reconnecting and figuring out the pieces.

00;22;01;01 - 00;22;03;01

Valerie

[VALERIE] That's sort of what happens in Stella Fortuna, too.

00;22;03;01 - 00;22;04;10

Diane

[DIANE] That's what made me think of it.

00;22;04;10 - 00;22;13;01

Valerie

[VALERIE] It's like a, I don't know, if it's a niece and nephew or a grand niece or nephew is like, "Why do our great aunts fight all the time?" And it's like, "Well, this is why."

00;22;13;02 - 00;22;14;13

Diane

[DIANE] Okay, got it, got it.

00;22;14;21 - 00;22;37;19

Valerie

[VALERIE] Yeah. So it was sort of the opposite of what this book does, because nobody knows why anybody's fighting. But I do think that Flip is kind of resolved to either figure it out or to make peace with the rest of her family, despite whatever it was, because I don't know if you could figure it out. I don't know if anyone knows what Agnes did.

00;22;38;03 - 00;23;03;22

Diane

[DIANE] Yeah. I mean, and I think if it's three generations prior, when I think about, like, what do I really know about my great great grandmother? You know, like, you can't like, I mean, you have the stories and like, hopefully, you know, I mean, there's good and bad stories, whatever, but you can't know all the details. I go back to, at the end, the friend in the car was like, "Watch where you're going." And it's like, that's what you have to do. You have to just keep moving forward, you know? Watch where you're going.

00;23;03;22 - 00;23;08;26

Valerie

[VALERIE] Yeah, I do wish we had gotten more of Flip trying to figure the bee out.

00;23;09;10 - 00;23;11;26

Diane

[DIANE] Yeah. Rather than just like, oh, well, she knows it's worth money.

00;23;12;01 - 00;23;29;06

Valerie

[VALERIE] She knows it's worth something. It's so funny to me that, like, a complete outsider is the one to be like, "Hey, this is worth something. Your name is Novak. This is significant. You should look into this." And it was so funny to me that it was Denise, the random lady from work that pointed that out to her.

00;23;29;22 - 00;23;51;17

Valerie

[VALERIE] Another thing that I like, it was family generational, but it wasn't straight down a family line, if that makes sense, in terms of like genetically straight down a family line, because Flip's mother is just somebody that knew Novak. They clearly had quite a falling out. So, but it is all family anyway.

00;23;51;17 - 00;23;58;17

Diane

[DIANE] Right. Just kind of, it's interconnected, but not biological. Right, that was interesting.

00;23;58;17 - 00;24;02;23

Valerie

[VALERIE] Yeah.

00;24;02;23 - 00;24;33;23

Voiceover

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00;24;33;23 - 00;24;37;24

Diane

[DIANE] What did you think was the significance did you feel of the title Glassworks?

00;24;38;14 - 00;25;41;12

Valerie

[VALERIE] All our point of view characters work with glass in one way or another. Agnes commissions these glass models for the college of flora and fauna, which sets off her whole deal. And then Edward is very interested in planning and creating liturgical stained glass for churches, even though he's unable to do it because he, I don't know, he seems to break glass every time he touches it or whatever. He doesn't have the skills. And it's like if you had talked to your parents, they probably have taught a thing. Whatever, it's fine. It doesn't matter. And then he becomes a window washer and then Novak becomes a window washer and then Flip works at a place where they blow cremains into glass ornaments and objects for people to remember their loved ones with. So we have this whole line of everybody works in and around and with glass.

00;25;41;27 - 00;25;55;07

Diane

[DIANE] Which I like. I like how they interwove that. You know, like, I do, um, I'm sure there's other books that have done things like that, but I felt like, oh, this is kind of a neat concept that the stories are interconnected through glass.

00;25;55;07 - 00;26;13;29

Valerie

[VALERIE] Yes. And I did also enjoy that glass was used in different ways by the different generations. We have very scientific and very artistic, but also just I don't know how you would describe window washing, but like very physically demanding, but highly skilled work at the same time.

00;26;14;06 - 00;26;14;15

Diane

[DIANE] Right.

00;26;14;26 - 00;26;16;17

Valerie

[VALERIE] So I thought that was interesting.

00;26;16;21 - 00;26;19;08

Diane

[DIANE] Well, we saw he was also a window washer in New York City, right?

00;26;19;08 - 00;26;30;06

Valerie

[VALERIE] Right, so we're talking about, like, sky rises and being really, really high up in the sky. I mean, that's what happens with Ed, who has an accident and falls and is then wheelchair bound.

00;26;30;15 - 00;27;01;10

Diane

[DIANE] Yeah. I think also the significance of glassworks and glass, like, there's some really beautiful pieces of glass and in life, there's some beautiful things. And then there's just some like, Oh, this is just a day. And I, you know, just oh, this is just a piece of window. So I think that the glassworks, it was either intricate or really interesting, like to make the cremains and make it into glass. It's very interesting, you know? So just like life has all the different pieces of it, I felt like that's what glasswork was sort of significant of.

00;27;01;26 - 00;27;31;23

Valerie

[VALERIE] Yeah. And I didn't feel forced to me. And especially by the time you get to Flip and Flip's working at this half-defunct company and it's like, I'm not even sure that this place makes money. And the guy that's running this place seems like he's independently wealthy and is just doing it to have something to do, but he doesn't even really want to be doing it. Half the time he's not there and he seems to be using substances and like whatever his deal is. And that felt very true to, like, 2015 to me to be running a half-scam online business.

00;27;32;02 - 00;27;56;16

Diane

[DIANE] Yeah, I would, so, you know, and I guess this came out in 2023 and I don't know how long it takes to go from a book to published book, you know, like, so when was it finished and did she finish it around 2017 or 2015? Like, it would be interesting to see, like, what would be her take at 2030? Like, what would the next character be in the next Glassworks? Or whatever.

00;27;57;00 - 00;28;09;07

Valerie

[VALERIE] What did you think of the timeline of the four sections and the years? Because it seems like the first two and then the last two were each closer to each other. And then there was quite a big gap in the middle.

00;28;09;20 - 00;28;35;17

Diane

[DIANE] I liked the timeline. I thought it was interesting. I felt like the gaps again, I would have wanted more in between and maybe, maybe not so much - well, even after the Agnes to the Edward, I felt like, what's happening? What is going on? Now, I listened to it on audio, so I do also think that like if I had the physical book and I saw, like - but you read the physical book, so maybe you could say like maybe I would be like, "Oh, this is different." Because at first I'm like, "What's happening? Who the heck is Edward?"

00;28;35;18 - 00;28;41;19

Valerie

[VALERIE] Not - oh, because the book, the sections, they're definitive sections and they start with the year.

00;28;42;03 - 00;28;45;25

Diane

[DIANE] It definitely started with the year. So I knew that, but I just felt like...

00;28;45;25 - 00;28;48;14

Valerie

[VALERIE] Now I feel like there's like a blank page and, like, a...

00;28;48;14 - 00;28;48;27

Diane

[DIANE] Something.

00;28;48;27 - 00;29;00;09

Valerie

[VALERIE] Yeah. So you knew, like, significantly you were moving into a different section. I like to listen to music when I read, so I changed the music between sections.

00;29;00;11 - 00;29;01;12

Diane

[DIANE] Oh, okay. Neat.

00;29;01;12 - 00;30;14;28

Valerie

[VALERIE] I thought that was fun. So for the first section I looked for like Gilded Age music. So I was listening to that. And then in the Edward section, I was listening to Depression era jazz. And then by the time I got to the 80s, I was like, like, I know a lot of songs from the 80s, and I feel like that would be too distracting. So I listened to like, cityscape sounds like New York City. And then the Flip section, I didn't really know what I wanted, so I ended up just doing office ambience noises because I can't listen to 2015 music. I listened to it. I was there, so I'm not doing that. And then I'll just start singing. And that's not really the point of this. And I prefer like instrumental or like minimal words. But when I was listening to the jazz, it had words. So I turned it down quite a bit to kind of make it muffled. So I wasn't paying too much attention to what was being said in the music. But I think just the feeling of starting a new job in like a weird office gave me, like, okay, that was something that sort of was central to Flip's story was this weird job that she ended up getting. I'm not really sure what other sounds I could have picked for Flip.

00;30;15;16 - 00;30;20;01

Diane

[VALERIE] Yeah, I felt like her job was very dingy place. That was my impression of it.

00;30;20;03 - 00;30;48;07

Valerie

[VALERIE] My impression was like, this is a weird place because it has the glassblowing studio, so it's not in like a regular office. It's probably in like an industrial park. There's a studio in the back. We know they have like a security force that guards the place at night, and it seemed like there's just Martin and Denise were the only two other people there. But I couldn't really get a sense of what other sounds felt appropriate to me.

00;30;48;12 - 00;30;48;23

Diane

[DIANE] Yeah.

00;30;49;18 - 00;30;58;18

Valerie

[VALERIE] Because it seemed like there was no one significant place for a lot of the action. Like, Flip spent a fair amount of time at work, Flips spent a fair amount of time at home.

00;30;58;18 - 00;30;58;28

Diane

[DIANE] Right.

00;31;00;02 - 00;31;01;20

Valerie

[VALERIE] That was the hardest one for me to choose what sort of soundscape.

00;31;01;20 - 00;31;11;11

Diane

[DIANE] So how - this is very interesting - how do you, like, you don't know going into it, you knew the year, so how did you choose as you're reading it? You choose the sound to go with it?

00;31;11;11 - 00;31;28;09

Valerie

[VALERIE] Yeah, I love the cityscape on when Flip's section started because I didn't, I knew that I wasn't going to listen to like 2015 radio pop music because, again, I would just get distracted. I usually don't like things where people are singing, or at least where people are singing in a language that I understand because then I just get distracted.

00;31;28;09 - 00;31;28;23

Diane

[DIANE] Right, I get that.

00;31;29;05 - 00;31;54;25

Valerie

[VALERIE] So I left the cityscapes on until I got the vibe that Flip was - that employment was important, and then Flip got the weird office job and I was like, okay, I feel like office noises could do it, that could be fine. But, yeah, that was certainly the hardest one because I didn't - I felt like Flip's section was really internal and it wasn't so much about the setting in a way, and I don't know if it's just because it's modern and so the setting just seems whatever. It's just now. Who cares?

00;31;55;01 - 00;31;56;11

Diane

[DIANE] Interesting.

00;31;56;16 - 00;32;04;23

Valerie

[VALERIE] As opposed to - to think about 1910, I find it useful to put on what would these people maybe have heard.

00;32;05;07 - 00;32;05;19

Diane

[DIANE] Right. Yeah.

00;32;05;19 - 00;32;24;01

Valerie

[VALERIE] And I tend to do that. So I tend to either geolocate. If it takes place somewhere else, I might listen to music from that country or from composers from that country, even if it's not the right time period. So I usually do place or time, sometimes both if I'm lucky. But like place and time.

00:32;24;09 - 00:32;36;16

Diane

[DIANE] Very like thoughtful process and choosing like, I think it's very interesting. Well, like, one of our colleagues, she listened to - read and listened to a baseball game, which that would be hard to me. How could you do that?

00:32;36;17 - 00:32;37;26

Valerie

[VALERIE] I would just watch the baseball game.

00:32;37;26 - 00:32;38;22

Diane

[DIANE] Yes, of course.

00:32;38;22 - 00:32;52;08

Valerie

[VALERIE] Maybe if I was reading something I'd read before, where it didn't matter so much if my attention was taken away. But if I'm going to do a second task while watching a game, it'll probably be like cross-stitching or something that doesn't require me to intake so much.

00:32;52;10 - 00:32;53;16

Diane

[DIANE] Folding laundry or something. Yeah, I agree.

00:32;53;25 - 00:33;00;28

Valerie

[VALERIE] Yeah, no, reading and listening to music is about the most that I can handle terms of other stimuli.

00:33;01;05 - 00:33;05;14

Diane

[DIANE] Yea, interesting. I don't even know what question - oh, was this the question of the timeline?

00:33;05;14 - 00:33;06;11

Valerie

[VALERIE] Yeah, we were talking about the timeline.

00:33;06;14 - 00:33;31;12

Diane

Yeah, well, so I have the book, so I'm like, let me look at it, you know? So each section is just the page, like 1986. But interestingly, in the beginning, now this you don't get obviously, I got - probably did get the thing about being a glass modeler skill that I'm sure was read, you know, because the audio. But then they have the picture which is I guess what the original Agnes and...

00:33;31;19 - 00:33;35;01

Valerie

[VALERIE] Oh, I wonder if that's foxglove. I'm going to to look it up.

00:33;35;11 - 00:33;54;10

Diane

[DIANE] Okay, so then there's an interesting picture about what it looks like, you know, one of the pieces of glass. So this says, "how to become a glass modeler of skill" and this is written in 1889 by Leopold Bhaskar?

00:33;55;17 - 00:34;00;17

Valerie

[VALERIE] I don't know. It doesn't look to me like a foxglove. So I guess it's just some sort of glass flower model.

00:34;00;17 - 00:34;26;06

Diane

[DIANE] Yeah. And interestingly, this little thing in the beginning talks about generations like how to become, you know, you have to have a great grandfather who loved it and then they'll pass it down and - but I like this - and as his son, you could try your hand and it is your own fault if you do not succeed. Does that mean it was Edward's fault that he didn't succeed? But if you don't have ancestors, it's not your fault. So that was interesting. I don't remember reading that. I know I did, but...

00:34;26;06 - 00:34;45;04

Valerie

[VALERIE] I'm not getting foxglove from this. Not at all. I think it's just random flowers. So that's fine. They made many models. So I think that's fine. Okay. So then how did we feel about the ending? I kind of said I wanted it to be a little bit more connected, but what do you think?

00:34;45;10 - 00:35;03;08

Diane

[DIANE] Yeah, I wanted more connections too, and definitely the big gap between the 1938 Edward in 1986, that's a really big gap. And there's a lot of things that happen, I'm sure, in their lives and in the world, which they did touch on, you know, about his hand. Wasn't it his hand? So that he...

00:35;03;08 - 00:35;03;19

Valerie

[VALERIE] Couldn't get drafted.

00:35;03;19 - 00:35;19;05

Diane

[DIANE] Drafted, you know. So it definitely touched on them. And I think that a little part of it, Charlotte, his wife knew that he she kind of was like, "He's not going to make it, so I've got to do this." Like, I think that's her way, like, this guy's never going to make it in the...

00;35;19;05 - 00;35;22;09

Valerie

[VALERIE] In the army. And then the accident.

00;35;22;26 - 00;35;23;29

Diane

[DIANE] Right. Yes. Yeah.

00;35;23;29 - 00;35;40;20

Valerie

[VALERIE] And nobody knows if it was a freak accident or if it was he forgot the safety procedure because he's kind of a flop. Poor Edward. He really can't catch a break because everybody around him is smarter.

00;35;41;13 - 00;35;53;08

Diane

[DIANE] Yes. So, like, I think the characters are definitely solidified in my mind, but I don't know. I just feel like I wanted a little more through the whole book. I wanted more.

00;35;53;08 - 00;36;13;26

Valerie

[VALERIE] Yeah. And I think I definitely wanted more from everybody. Like when I found out when Agnes died, like completely off screen. And Edward hadn't talked to his family in years, I was just like, "Are you kidding me?" Just like people failed to communicate and then you just die.

00;36;13;27 - 00;36;17;19

Diane

Yeah, that's right. Yeah. Yeah And you can't get that back.

00;36;17;19 - 00;36;42;24

Valerie

[VALERIE] Right. You can't get that back. So that's why nobody knows anything. And everybody's mad at everybody and everybody thinks poorly of the people that came before them. It's because you don't have any idea what they went through because nobody talked about it. Like Edward mentions when he's walking around Boston, "Oh, my parents might have come here and they probably met checking out the same library book and then immediately fell in love and got married." And it's like, "No. That is not at all what happened."

00;36;42;24 - 00;36;46;22

Diane

[DIANE] Right. You know, to have such a history and to not know...

00;36;46;22 - 00;36;51;20

Valerie

[VALERIE] Not know anything about it. And it's all lost because there's no real record.

00;36;51;24 - 00;37;11;24

Diane

[DIANE] Yeah. And do you think generations in the past didn't - they definitely talked. I wonder, like, did they not share the stories? Like the parents didn't talk to their children? And whereas I think now maybe we share more. I think I share more with my children storylines, but I don't know.

00;37;11;24 - 00;38;06;03

Valerie

[VALERIE] A shortness and I understand not implicating your child in a crime. But it gets to a certain point that he didn't even know any of the good stuff. So I felt like they could have talked to him more without, again, telling him the full story of what happened in Boston. It frustrated me so much when Flip was talking about walking around the Carter Garden or whatever. It's like you have no idea. That's your ancestors' family. That's your - this is all connected and you don't even know. I don't know that Edward even knew. What his mother's maiden name was. It didn't seem to ever occur to him, and I don't know that that's because he kind of lives in his own little world or if they really don't tell him, because I think both are kind of on the table. Yeah, it's a combination of this kid, his head is in the clouds, but also his family doesn't tell him anything.

00;38;06;12 - 00;38;19;07

Diane

[DIANE] Right. And why didn't they? You know? Well, I think the time, those were distant, the time they just didn't share it. Okay, so here we go. Five quick thoughts. So, one, would you recommend this book to someone on the street?

00;38;19;12 - 00;38;45;22

Valerie

[VALERIE] Yes, I would say somebody that's interested in book club books or literary fiction would probably be interested in something like this. It's definitely not easily digestible, like it's not a romantic comedy. It's not something really popular. Like romantasy which is like the big genre of the moment. It doesn't have one of those illustrated covers. So like, it's not necessarily the easiest thing.

00;38;46;04 - 00;39;00;08

Diane

[DIANE] Yeah, I think a book club would be great because there's so much to dissect. You know, there is a lot to dissect in it. That was what it was originally going to be for a book club piece. If you could give this book a different title, what would it be?

00;39;00;28 - 00;39;03;24

Valerie

[VALERIE] I would call it The Novak Bee.

00:39;04;08 - 00:39;05;00

Diane

[DIANE] The Novak Bee?

00:39;05;00 - 00:39;25;02

Valerie

[VALERIE] Bee because the glass bee is the one physical thing that passes through the book the whole way. And there's an image of a bee on the cover. So I would think something maybe not quite that because, like, I'm not an author, I don't know how to name things, but something to do with the name and the bee or just the bee even.

00:39;25;04 - 00:39;37;04

Diane

[DIANE] Yeah. Well, that's what I was thinking. It was like something with the bee which could, just like glassworks, weave through all of the story the bee did as well. What emotions did you feel when reading this book?

00:39;38;00 - 00:40;00;24

Valerie

[VALERIE] As each section came to the end, it was like buildup of anxiety and then letdown because it ended. Then you have to read the next section and then work backwards to find out what the consequences of the end of the previous sections were, while also learning about the new character. So it's like it was a lot of build and whoosh, back down to okay, we're at square one again.

00:40;01;06 - 00:40;12;26

Diane

[DIANE] Right. Many times I read a book, I'm like, "Oh, I laughed, I cried." Like, there wasn't a lot of, like, I didn't feel very, like, this is fun, you know? It wasn't funny. No humor.

00:40;12;26 - 00:40;19;16

Valerie

[VALERIE] It was not out loud emotions. It was very inside emotions, very internal. It was definitely more of a thinking thing.

00:40;19;16 - 00:40;21;03

Diane

[DIANE] It was a thoughtful book.

00:40;21;03 - 00:40;25;17

Valerie

[VALERIE] Which is why I feel like anxiety is like a thinking emotion to a certain extent.

00:40;25;23 - 00:40;27;27

Diane

[DIANE] Oh yeah, for sure. My anxiety is.

00;40;28;27 - 00;40;47;03

Valerie

[VALERIE] So I just felt like, I get nervous because things weren't going well as the section ended, and then it was just like, oh, it's the next section. Oh well, they're clearly fine because they have this child who's now a teenager and they're both still in the story and you see them. So, you know, I guess...

00;40;47;20 - 00;40;48;20

Diane

[DIANE] They made it through somehow.

00;40;48;20 - 00;40;57;28

Valerie

[VALERIE] Their past did not catch up with them. So that, and that sort of continued to be like, you know, that's the end of the Novak section. You're like, is Novak alive?

00;40;58;06 - 00;41;00;17

Diane

[DIANE] That's right. That's right. That's like...

00;41;01;00 - 00;41;04;12

Valerie

[VALERIE] Oh, now it's 2015. I guess I'll find out later if Novak is alive or not.

00;41;04;12 - 00;41;07;10

Diane

[DIANE] We'll figure it out. And then we didn't find out right away.

00;41;07;15 - 00;41;08;12

Valerie

[VALERIE] No, it was a while.

00;41;08;12 - 00;41;09;08

Diane

[DIANE] It was a bit, right?

00;41;09;08 - 00;41;15;15

Valerie

[VALERIE] Yeah, because it was straight generational down the line up until that point.

00;41;15;15 - 00;41;16;14

Diane

[DIANE] Yes, that's right.

00;41;16;21 - 00;41;25;29

Valerie

[VALERIE] When it crossed over to Flip. But I liked that again, because it sort of started from an offshoot because the actual original rich person wasn't related.

00;41;26;05 - 00;41;26;22

Diane

[DIANE] That's right.

00;41;26;25 - 00;41;39;17

Valerie

[VALERIE] To Agnes. It was Agnes's great grandmother, whoever who was in a relationship with that woman. So I kind of like that it did that to show family can be a lot of things. Yeah.

00;41;39;24 - 00;41;45;22

Diane

[DIANE] Well, we spoke about this. What format did you consume the book? Do you think your reaction would have been different if you read it in a different way?

00;41;46;16 - 00;42;15;07

Valerie

[VALERIE] I don't know. I don't know. I don't read audio books. I can't concentrate enough for that. And I like to sing in the car. I like to do a concert. So I know a lot of people do it in the car because it's like you're doing something. But I have to say, I feel that way about pretty much any task that people might normally do. Like you said you'd maybe do it while folding laundry. It's like, no, I have to sing while I fold laundry. I have to sing while doing the dishes. I have to be ready for singing at all times.

00;42;15;07 - 00;42;18;02

Diane

[DIANE] Oh, all right. I didn't realize there's always a concert going on in your home.

00;42;18;03 - 00;42;20;10

Valerie

[VALERIE] There is always a concert going on in my home.

00;42;20;28 - 00;42;21;13

Diane

[DIANE] And your head.

00;42;21;21 - 00;42;34;17

Valerie

[VALERIE] And my head, right, and in the shower at all times. I can't be listening to people talking. There has to be singing. But in terms of digital and print, I don't know that that matters to me too much. But what about you?

00;42;35;04 - 00;42;48;25

Diane

[DIANE] I mean, audio. Audio is the way I consume my literature for the last - a long time. I used to have a longer commute, so I did - that's when I started. Audio was in the car, but now I do it at home and I'll do it when I'm playing a video game.

00;42;48;27 - 00;42;51;18

Valerie

[VALERIE] That's amazing to me that you can do that.

00;42;51;18 - 00;42;59;22

Diane

[DIANE] Well, and it has to be - it can't be a video game with a lot of words to read, you know, it has to be like *Breath of the Wild* where you like riding a horse through a land and just like, finding things.

00;42;59;22 - 00;43;13;20

Valerie

[VALERIE] What I would do, I would put on music. No, I wouldn't be singing. It's more like reading or video games where I pick, like if I'm playing like a farming game and it's like fall, I'll put on like fall ambiance, like crackling fire like birds and stuff.

00;43;14;02 - 00;43;54;25

Diane

[DIANE] Now in the car, I do like a good singing also, but my commute is very short. So, I get one or two, like, pump me up kind of songs. Or like if I'm going on a journey with my kid and we're singing or I'm singing and he's begrudgingly listening, or I'll do it at home and I'm like, cleaning or I'm folding laundry or doing mundane tasks. Like right now I'm in the process of changing, making craft room, so things like that. But I think when I have the book, I'm like, "Oh, look, I missed this whole section of the picture," and so do I think maybe I should read some more physical books? Yes, but there's just so many books to read that I don't want to waste the time.

00;43;55;02 - 00;44;33;03

Valerie

[VALERIE] Yeah, well, that's the other thing is, I have trouble reading more than one thing at a time. I like to read whatever I'm reading and just read it. But now that I'm thinking about it more, I do actually prefer to read in print because I tend to remember where on a page like the words are. And so I'm able to find it faster when I want to go back. And I like the experience of flipping back through the book rather than trying to go back through the digital. So it's just not the same and I think it's harder just in general because, you know, whatever the mechanic is for whether you're reading on your phone or a tablet or the computer, it's not as easy as flipping through the pages.

00;44;33;04 - 00;45;09;05

Diane

[DIANE] No, I agree. I mean, if I was going to not do audio, I would do a physical book. Which we do have it in audio, physical and e-book. So that's nice. What I do like more and more is that I learn how to use my bookmarks in my audio. So if I'm listening because I'm not doing it when I'm driving, right click on the bookmark and then later on I'll be like, oh, and then I'll write it. I try to write the quote just to help me remember things a little better. Some books like if they're great, like I have so many quotes, like, you know, I do see those people that put those little tabs here. I don't put nearly that because I'm like, How can you tab every other page?

00;45;09;05 - 00;45;27;03

Valerie

[VALERIE] I don't know. How can you buy that many tabs? And like and then they get cuter and cuter, so you want to get different. And then people there are people like I watch YouTube videos online of people annotating their books and it's like, Oh, well, I have to pick the color scheme. And it's like, how do you that many tabs that you can pick a color.

00;45;27;03 - 00;45;39;08

Diane

[DIANE] Or like, Don't you lose something in annotating that much? Like, are you losing like not just the joy of reading? And maybe not if that's joyful for them. Who am I to say? But sometimes I just want to read it and not.

00;45;39;20 - 00;45;56;04

Valerie

[VALERIE] Yes, I watch these videos and I'm like, Is there something wrong with me that I don't annotate? And like, I don't go back and dissect the story of it. I'm like, I don't think so. If I really like a book, I know I really like it and I will just read it again. And again, I do kind of remember where on a page something is.

00;45;56;04 - 00;46;16;03

Diane

[DIANE] And there's so many books to read. I don't want to waste time really dissecting it. I mean, I like to discuss it, but I'm like, I want to get to the next book. You know, like, I just found a new series and I'm like, "Oh, I want the next book. I want the next book." And that's why when I am listening on an audio app, I'm sometimes bumping up to 2.0. And so then I feel like really...

00;46;16;17 - 00;46;30;08

Valerie

[VALERIE] I can't do that. When it starts to get too chipmunk-y, like it's the opposite of ASMR, which is supposed to like, give you good tingles. It gives you like, bad tingles. It's like nails on a chalkboard. I'm like, chipmunk, stop. You're scaring me.

00;46;30;08 - 00;47;04;19

Diane

[DIANE] Sometimes I can be like, "That is way too fast." And like, because if I get - it depends on the narrator, especially if it's a narrator that's got an English accent, I tend to bump it up, and sometimes I will go, like, if I'm getting close to the end of the book or close to the end of the night, I feel like I can listen to it faster as I'm reading it. Then I'll be like 2.1, 2.15. And that is really when - but if I turn it back on in the next day and I'm like, "Whoa, what was I thinking?" The more I listen to it, the faster I can go. It's really interesting. All right. If you could pick a theme song for this book, what would it be?

00;47;04;20 - 00;47;42;16

Valerie

[VALERIE] Okay, so I thought about this for quite a while, back and forth between several songs on the same album. But I settled on Grace by Florence and The Machine which is a song she wrote kind of to tell her sister that she loves her because they have problems communicating and it's just about how she kind of forced her sister to act like she was the older sister taking care of the wild younger sister. But Florence herself is the older sister and she's trying to like, apologize for problems that she caused and trying to express herself to her sister. And I just think everybody in this book needs to write a song to somebody else to help them out.

00;47;42;21 - 00;48;20;03

Diane

[DIANE] Some good family therapy. I love Florence the Machine, but I haven't heard that song, so I'll look for it. Okay, now, the two songs I was, like, I kind of wanted to get a song because we were about glasswork. So I was like, "Oh, I want something with glass." And I kept thinking of Billy Joel, Glass Houses. I do like they shatter the glass at the beginning of that. But no. So then I thought Heart of Glass by Blondie. And then I was like, "Well, why can't I have a few songs?" And then there's a group that I never heard of called Glass Animals, and they had a song called Flip. So that's what was I was thinking. But it has nothing to do with the stories. But I felt like it went with the glass theme.

00;48;20;03 - 00;48;54;18

Valerie

[VALERIE] I got you. Yeah, there were a few songs on that album, The Florence and the Machine album, High As Hope. Like there was another song that she wrote where she talks about her grandmother's suicide and I was like, that's interesting to look back at family traumas and try to work through it. I think when I was looking up some of the lyrics, she had talked about in previous songs, but there was a lot of songs in that 2018 album that I felt were circling a lot of this same healing old trauma, trying to find a way to love the people that are around you kind of thing.

00;48;55;18 - 00;48;58;08

Diane

[DIANE] All right, so that's it. That wraps up our book talk.

00;48;58;16 - 00;48;59;01

Valerie

[VALERIE] Hooray.

00;48;59;02 - 00;48;59;21

Diane

[DIANE] Thank you.

00;48;59;26 - 00;49;04;26

Valerie

[VALERIE] You're quite welcome.

00;49;04;26 - 00;49;19;11

Voiceover

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