



## Waves of YA, Ep 17, Narrating YA

00;00;07;06 - 00;00;20;03

Summer

[SUMMER] Hello and welcome to Waves of YA. A podcast focused on YA literacy brought to you by the Ocean County Library's Teen Literacy Work Group. My name is Summer, and joining me today, we have...

00;00;20;08 - 00;00;21;16

Colleen

[COLLEEN] I'm Colleen from Brick.

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

Summer

[SUMMER] And as our guest, we have...

00;00;23;22 - 00;00;25;23

Michael

[MICHAEL] Michael Crouch, I'm an audiobook narrator.

00;00;26;03 - 00;00;39;03

Summer

[SUMMER] And today's episode will be focused on our guest and the world of audiobook narration and will be learning what goes into making them and all that fun stuff and so without further ado, Colleen, would you like to ask our first question?

00;00;39;22 - 00;00;44;01

Colleen

[COLLEEN] Sure. How long can you record before you need to give your voice a rest?

00;00;44;25 - 00;01;05;17

Michael

[MICHAEL] Well, most audiobook recording day is like a typical recording day is 10 to 4, 10 to 5 with a lunch break thrown in the middle somewhere. And usually by the end of the day, my voice might be a

little tired. So I try to sit in the booth for like an hour to an hour and 45 minutes before I really need to take a break.

00;01;06;15 - 00;01;25;14

Michael

[MICHAEL] Really, most of the time, what gets tired before my voice is my brain and my body. Often I'll need to start to take a break just because I just need to stretch out my lower back just from sitting in the same position for so long. Or oftentimes the booth gets really hot, so I'll be sweating and I need to take a break to cool down.

00;01;25;28 - 00;01;45;22

Michael

[MICHAEL] And also, I think if you're a good narrator, you're not just mindlessly reading the words you. You've got to stay sensitive, aware, in the moment and focused. And that takes a lot of mental and emotional energy and that can sometimes conk out on me before my the physical mechanism of my voice does.

00;01;45;25 - 00;01;46;21

Colleen

[COLLEEN] Yeah, that makes sense.

00;01;47;04 - 00;01;54;29

Summer

[SUMMER] So is there like, is the set up in the booth, is it the same for every time you do a book, or is it different depending on like the studio you're in?

00;01;55;22 - 00;02;20;26

Michael

[MICHAEL] It depends. A percentage of projects I do are from my home studio. That's where I am right now. I have a vocal booth in my home that's convenient, but I prefer to get out whenever I can. I like going to fancy studios in Midtown. That's always a good experience to be able to get out and work with some engineers in person, maybe a director in person, depending on the project.

00;02;21;10 - 00;02;34;11

Michael

[MICHAEL] But in that case, they'll have a booth as well. In the recording studio. It'll just be fancier than mine, and it will often have central air piped in, which makes a big difference because I don't have that.

00;02;34;26 - 00;02;36;25

Colleen

[COLLEEN] Oh, that's terrible.

00;02;36;25 - 00;02;44;16

Summer

[SUMMER] During lockdown, when a lot of us were working from home, was that easy for you since you had your home studio all ready to go?

00;02;45;02 - 00;03;09;02

Michael

[MICHAEL] Well, it's hard for me to say it was easy because I was very much used to recording the majority of my work in outside studios. It just really frees me up spiritually, mentally. Like there's something I had to really get used to doing most of my work from home during that period. And it was easy in that I had the home studio and I was grateful for it.

00;03;09;03 - 00;03;29;08

Michael

[MICHAEL] I was actually in the middle of a project we had just done. It was going to be three days in the studio, and I did the first day at the studio called Beat Street down in Flatiron. That was March 20th, I believe, when they decreed that all nonessential businesses had to shut down. So after that we didn't have access to that studio.

00;03;29;23 - 00;03;37;05

Michael

[MICHAEL] So to finish the project, I had to pick it back up from home. And thank goodness I did have that home studio.

00;03;37;12 - 00;03;45;04

Summer

[SUMMER] Yeah, and maybe, easy wasn't the best word of my use. I apologize. It wasn't easy for anyone, I'm sure. But it's interesting. Interesting.

00;03;45;18 - 00;03;54;25

Michael

[MICHAEL] Well, but I think that that could apply to a lot of narrating. Some people prefer to record from home and good for them. But I'm not one of those people.

00;03;56;04 - 00;04;06;06

Summer

[SUMMER] Have you ever made a funny or goofy error while you were narrating? And do you? If so, do you keep a blooper reel of your funny narration bits?

00;04;07;11 - 00;04;34;14

Michael

[MICHAEL] Well, yes, I make all kinds of funny errors with all the material, there's going to be misreads. They can range from small things like just, you know, saying the wrong word. But they get funny when sometimes you give like a really, really committed read, but you say something that's just not on the page at all, but like it just your brain just doesn't register sometimes that eye, brain, mouth continuum gets clogged up.

00;04;35;03 - 00;04;56;09

Michael

[MICHAEL] I could be saying something like with total commitment, like mother ran out of the house and slammed the car door. It could be what's on the page, but I could be like, mother ran out of the house and body slammed the door or Mother ran out of the house and slammed the dog door and like, I won't even realize it until someone either someone's there and an engineer is like, whoa, that that's not what's on the page.

00;04;56;20 - 00;05;01;01

Michael

[MICHAEL] Or later on they'll notice it in post and have me come record a correction.

00;05;02;17 - 00;05;03;06

Colleen

[COLLEEN] Yeah, that's very funny.

00;05;04;19 - 00;05;24;02

Michael

[MICHAEL] I do sometimes wish I did have a blooper reel. There is one clip that I did save. I was recording this one scene from my home studio and it was it was I think someone was getting threatened in an alley or beat up in an alley or something. It was serious and I was having a hard time finding my way into it.

00;05;24;02 - 00;05;35;00

Michael

[MICHAEL] I kept messing up, so I was very focused. And then suddenly my husband knocks on the booth door and opens it and I scream, bloody murder. And we got a good laugh out of that. So I saved that clip.

00;05;36;09 - 00;05;39;09

Summer

[SUMMER] That is that is very funny. Yeah.

00;05;39;18 - 00;05;49;20

Colleen

[COLLEEN] So yeah, I've, at least the audio books I've listened to of yours are, some of them are very like emotional and can be very difficult. Are there any scenes that are more difficult to narrate than others?

00;05;50;11 - 00;06;26;07

Michael

[MICHAEL] Yeah, some of the more emotional scenes aren't usually the more difficult for me. Like most of the times, the writing's really good and I can find a flow into it, I can find access to it, and those kind of those tend to flow out. What can be harder are the ones that are just more technically challenging.

Like if there's a group scene with lots of different characters who all have dialog, you know, trying to make sure that the voices I use or the characterizations are distinct and don't overlap too much.

00;06;26;07 - 00;06;44;12

Michael

[MICHAEL] And at least that the intention and tone of each line is clear and it's clear who's speaking. And, you know, sometimes you don't even have the help of attributions that he said, she said. So I need to make sure that my choices are clear so it's not confusing for the listener so those can get really tricky.

00;06;44;25 - 00;06;58;09

Summer

[SUMMER] How do you find choosing the voices for different characters? I'm just imagining, like talking to yourself in the bathroom mirror, trying to find the right inflection for character A versus character B.

00;06;58;24 - 00;07;21;29

Michael

[MICHAEL] My process with that is I don't make character voice choices as I'm reading the book. I might have ideas, but I don't. I like to see the big picture. If I don't, I could commit to such and such choice for a character who appears on page 50 and then at page 100, it's like, Oh no, I should have kind of swapped the voices, but it's too late.

00;07;22;13 - 00;07;46;19

Michael

[MICHAEL] But anyway, what I do after I've read the book is I make a list of all the characters. So as I'm reading, I bookmark characters when they enter the text and I'll go through those bookmarks and make a list. So I have a bird's eye view of who the cast is. And then from there I'll make notes about their personalities and or maybe if their voice is described in the book, I'll take some notes on that.

00;07;47;07 - 00;08;10;17

Michael

[MICHAEL] But the most important thing to focus in on is their personality, because the voice will come from that. I may. If I have time, I'll write down a line of dialog of theirs, and I'll use that as my hook to get into the character. And I'll play with that until I feel like, okay, I found this person, I found that person, I found that person so that when I'm in the booth, I'm not floundering.

00;08;11;03 - 00;08;16;11

Colleen

[COLLEEN] Do you read the books multiple times before you actually start the recording process?

00;08;16;27 - 00;08;36;05

Michael

[MICHAEL] I read the whole thing once, so I'll get a PDF script and I load it into this app on my iPad called I Annotate and I'll read it with my stylus and make little marks that I know are going to help my eye sort

of follow the through line of certain sentences so that I don't constantly screw up when I'm actually reading it out loud.

00;08;36;15 - 00;09;02;06

Michael

[MICHAEL] And then I'll bookmark any unfamiliar words that I want to look up later and characters as they come in, like I talked about. And then, after that, I may, I have a notepad dedicated to all this stuff, so I'll open up my notepad and handwrite some sort of a gut response after I finish reading the book. Any thoughts or feelings that come up, very brief, and I'll make that list of characters I talked about, and then I won't read the whole thing again.

00;09;02;06 - 00;09;20;24

Michael

[MICHAEL] But before the day I record, maybe even the morning of I'll skim back through the pages, I think I may do that day. My goal for the day and take that time to dig a little deeper into the material so that when I step in front of the microphone, I feel grounded in what's going on.

00;09;21;09 - 00;09;30;17

Summer

[SUMMER] So what's the, with your catalog of work, is there a genre that you most enjoy recording for, and if so, what draws you to that?

00;09;31;00 - 00;09;55;01

Michael

[MICHAEL] No matter the genre, I find I'm very drawn towards character driven narratives. I don't need a very hefty plot to hold my attention. I really am drawn to those types of stories where I can get inside the character's head and figure things out with them and make discoveries with them and follow that road. Even if nothing much happens plot wise, it still is very interesting to me.

00;09;55;08 - 00;10;02;21

Michael

[MICHAEL] And so that could be, you know, literary fiction, general fiction, young adult, middle grade. It just depends for me.

00;10;02;21 - 00;10;10;18

Colleen

[COLLEEN] You had mentioned looking up words that you don't know. Have you ever recorded something when you thought you knew how to pronounce the word? And it really wasn't quite right?

00;10;11;00 - 00;10;39;05

Michael

[MICHAEL] Oh, that's happened. I try to avoid that. I really make every effort to do my homework so that I don't have to do corrections later. The thing is, recording pickups, they call them, the corrections.

It's difficult because you're coming into the booth on a different day. It could be multiple weeks after you finished recording the bulk of the material.

00;10;39;15 - 00;10;59;06

Michael

[MICHAEL] You've got to come in and try to match the way you sounded before, and that can be very, very difficult, sometimes impossible to get a good match. You may have noticed when you've been listening to books that you may hear a line here and there that doesn't that feels kind of out of place. It's probably a correction, a pickup that someone recorded that just didn't match very well.

00;10;59;17 - 00;11;18;28

Michael

[MICHAEL] So I get very particular about that because I hate mismatched pickups and I want it to cut in seamlessly so that it's not a distraction for the listener. And even if they don't notice, I'll notice if I listen back and I don't want that. So what led me to this is I try to do my homework so that I don't have to do that in post.

00;11;19;19 - 00;11;42;25

Michael

[MICHAEL] I actually just did a book where the publisher part of their policy is to provide a pronunciation guide beforehand, which most do not do. And I appreciated that. But there were errors in the pronunciation guide, it turns out. And so I did what they instructed me to do. But then the person who proofed it was like, no, that's wrong.

00;11;43;02 - 00;11;44;05

Michael

[MICHAEL] And I'm like, Argh!

00;11;44;20 - 00;11;45;28

Colleen

[COLLEEN] Oh my gosh, dang it.

00;11;47;09 - 00;12;02;14

Colleen

[COLLEEN] Yeah. One of your series that I listen to this year was The Crown of Feathers. And there's so many well, because it's fantasy, there's a lot of different strange words. So like I kept saying, Avalkyra wrong for a while until I got to the third book and then I then I finally picked it up the way it was being pronounced.

00;12;02;14 - 00;12;07;13

Colleen

[COLLEEN] But I can just picture trying to record these and have all these strange names and words that are foreign.

00;12;08;07 - 00;12;22;10

Michael

[MICHAEL] Yeah. Yeah, it can be tricky and, you know, with fantasy books in most cases, I think with that one, the author recorded the names for us so that we had a record on file of how it should be pronounced. So that is always very helpful.

00;12;22;27 - 00;12;31;20

Summer

[SUMMER] Yes, I really like in the beginning of fantasy books, when there is a pronunciation guide for words, I find that very helpful.

00;12;32;08 - 00;12;40;00

Michael

[MICHAEL] Yeah, I'm with you. I don't want to go through my whole reading experience questioning whether I'm pronouncing it correctly in my head.

00;12;40;18 - 00;12;47;25

Summer

[SUMMER] Or I also really love a glossary. If there's a glossary in the back, I'm here for it. Yeah, it's like an extra little bonus.

00;12;48;05 - 00;12;53;26

Michael

[MICHAEL] Yeah. And that's helpful material for a narrator too, to refer to.

00;12;54;13 - 00;13;29;08

Summer

[SUMMER] Now, so I was curious, when I listen to audiobooks, sometimes there seems to be just one sole narrator who voices a multitude of characters. But I've also listened to audiobooks where there are multiple narrators in particular. I'm a big reader and listener of romance novels, and I find that there's often a duo narrating those. If there's a dual point of view, there's like a male and female narrator Do you prefer to narrate alone or with a group, and do you guys sit in the same room together or do you go into the booth at different times to record?

00;13;29;25 - 00;14;04;08

Michael

[MICHAEL] It depends. So the two person narrative where we each have our own sections, we'll definitely record separately. Oftentimes we won't interact at all, the two narrators, but if there's a director on the project, the director will help make sure that our choices line up, whether that's character voices or pronunciations, things like that. If there's not a director, most times we will touch base via email beforehand to say, Hey, are we on the same page about this and that?

00;14;04;25 - 00;14;34;13

Michael



[MICHAEL] And we'll collaborate on that level. But that's pretty much where the collaboration ends. But, there are some say, a full cast production that could be a situation where you actually share scenes. I talk, you talk, I talk, you talk. In some cases, it's done the same way where everyone is separate and you're only recording your lines and you don't even hear what the other person is saying, the person you're reacting to, that's not ideal, but it happens a lot.

00;14;34;29 - 00;14;51;21

Michael

[MICHAEL] And then the editor has to work magic to make it sound like we were in the same room at the same time. But then in other cases you're actually in the same studio together. It does happen just not that often, and you can actually play off each other. So it really runs the gamut.

00;14;52;00 - 00;14;57;08

Summer

[SUMMER] Do you like working with the group or with another person, or do you prefer to like be a lone wolf?

00;14;58;01 - 00;15;22;18

Michael

[MICHAEL] That's tricky because I've had great collaborations that I've really enjoyed. Some of the most satisfying work I've done, though, has been some of my solo narration, but I don't prefer working totally solo. I prefer, if it's a solo narration, I really, really like having at least an engineer there to bounce off of, or ideally, a director and an engineer.

00;15;22;18 - 00;15;44;19

Michael

[MICHAEL] And we're all working together to make it the best it can be. That doesn't always happen. Sometimes I am completely solo and I don't like that, but it happens a lot. With the full cast productions when we're actually in the booth together, I enjoy the interaction, but you know what? I get so much more nervous in those situations. I get extra nervous being in front of my peers.

00;15;45;06 - 00;15;49;12

Michael

[MICHAEL] Just those voices in my head that are feeling like, are they judging me? What's going on? I get,

00;15;49;12 - 00;15;49;22

Colleen

{COLLEEN} Yeah!

00;15;49;22 - 00;15;55;25

Michael

[MICHAEL] That's my own thing. But definitely the nerve factor is much higher in those situations, for me.

00;15;56;15 - 00;16;01;07

Summer

[SUMMER] Yeah, I think that's very natural. They're more like performing because there's actually a bit of an audience.

00;16;01;18 - 00;16;18;10

Michael

[MICHAEL] Yeah, I get way less nervous working one on one with a director than I do when I'm in a group setting where there's multiple people in the room director, engineer and then five other actors. I need to take some time to center myself before those situations.

00;16;18;27 - 00;16;26;22

Colleen

[COLLEEN] Do you listen to audiobooks, like, for your own self, for pleasure? And if you do, do you ever critique the narration in your head?

00;16;27;13 - 00;16;48;00

Michael

[MICHAEL] I do listen to audiobooks. I think it's, one, I enjoy it, two, I read so much for work for being an audiobook narrator that in my free time I don't want to sit and read. So the only way that I experience a new book these days is by listening to one while multitasking. What was the question?

00;16;48;21 - 00;16;53;23

Colleen

[COLLEEN] Have you ever listened to one, and it's like, uh, it's just garbage. And you want to be like, I would have said it this way. Yeah.

00;16;54;25 - 00;17;16;06

Michael

[MICHAEL] Yeah. So, okay, that was number three. It's, actually, it's great research. If I've heard about such and such narrator, I've read they've gotten great reviews. I'm like, well, I should listen to them and hear for myself. It's very helpful for me to hear as a listener what works for me, what doesn't. I hesitate to use the word critique, even though, yeah, I guess that's what I do.

00;17;16;06 - 00;17;21;27

Michael

[MICHAEL] But I. I just try to take notes and see what works for me and what doesn't as a listener.

00;17;22;07 - 00;17;23;04

Summer

[SUMMER] Mm hmm.

00;17;23;04 - 00;17;26;02

Michael

[MICHAEL] And sometimes it's just great, and I'm just fangirling the whole time.

00;17;26;09 - 00;17;28;07

Summer

[SUMMER] Yeah, that's awesome.

00;17;28;16 - 00;17;30;00

Colleen

[COLLEEN] Much like me and Summer are right now.

00;17;30;24 - 00;17;50;09

Summer

[SUMMER] Yes, for those who might be listening and are interested in the, the career field of audiobook narration how do you go about getting your narrating jobs? Do you have to audition or do publishing houses come to you with a book they'd like you to write? Or what's the process?

00;17;50;22 - 00;18;14;02

Michael

[MICHAEL] It can vary. For me, now that I've made a lot of connections and I'm established in this business, a lot of the time a publisher will just come to me with an offer, which is great. The background of that is they've most likely submitted a sample of some of my previous work to the author, and the author has said, Yeah, I want him to do this, and then they'll contact me.

00;18;14;18 - 00;18;22;18

Michael

[MICHAEL] Other times I do have to audition and I do that too. Starting out, how did it all start?

00;18;22;18 - 00;18;32;09

Summer

[SUMMER] That was going to be another one of my questions, how you got into the career field, because I find that endlessly fascinating. I love learning about interesting jobs.

00;18;32;09 - 00;18;51;17

Michael

[MICHAEL] My background is in theater. I did theater all through middle school and high school and went to college for it. I went to Ithaca College for musical theater and then I decided towards the end of college that I didn't really want to do theater anymore. I wasn't sure I was kind of lost, but I still wanted to act in some form, some context.

00;18;52;02 - 00;19;11;21

Michael

[MICHAEL] And so I read a book about the voiceover business and I got intrigued and I read that the gateway into the business was commercial work. So I took a commercial voiceover class and I found it

really interesting. I spent a lot of time working my way into the voiceover side of the business commercials, industrials, a little bit of animation, things like that.

00;19;12;11 - 00;19;34;14

Michael

[MICHAEL] So several years of doing that, I got curious about audiobooks, and a friend of mine had taken a class taught by this producer director and coach Paul Rubin, who has this very, very impressive resumé Grammys and everything. And she's like, his class is so good, you should take it. And so I did. That was my introduction to audiobooks.

00;19;34;28 - 00;20;03;16

Michael

[MICHAEL] It was a six week class. It met once a week for six weeks on Tuesdays. I think, and I found it fascinating. It was also very frustrating. Paul pissed me off many times, but out of love. I love Paul. I love him. It just so happened that I think between weeks three and four, I got an audition for an audiobook for through my agents, and I was like, okay, I'm going to apply what I've been learning in this class to this audition.

00;20;03;16 - 00;20;13;02

Michael

[MICHAEL] It was one that I could record from home, and I did. And right after the class ended, I found out I got it. It was incredible timing. That was the very beginning.

00;20;13;15 - 00;20;14;15

Colleen

[COLLEEN] What was that book?

00;20;14;28 - 00;20;35;26

Michael

[MICHAEL] That was a western of all things, a Louis L'Amour Western for Random House audio. So it was told the narrator was a 17 year old kid with a Southern dialect. And I'm good at doing younger sounding voices, so I was a good fit on that level. And then I grew up in Texas, so doing a Southern dialect is pretty natural for me.

00;20;36;12 - 00;20;39;01

Michael

[MICHAEL] So I was a good fit on that front.

00;20;39;01 - 00;20;45;13

Summer

[SUMMER] And you have a dialect coach or anything for or do you try to stick to dialects that you are familiar with?

00;20;46;02 - 00;21;30;16

Michael

[MICHAEL] I have taken dialect and accent classes and those are very helpful. What I learned in those classes, I still refer back to those notes and I have resources that I go to. Actually, before I left Ithaca, there were all of these dialect and accent CDs, by this coach, Gillian Lane-Plescia and Paul Meier. I copied all of that content to my computer from the library after I left, thinking it might come in handy someday and years and years later, it has. So I'm glad I had that foresight, but I don't have a coach on hand to call up. Those resources are out there, but usually there's not enough time or it just doesn't work out. I have to do a lot of the work on my own.

00;21;31;05 - 00;22;00;22

Summer

[SUMMER] That seems to make sense of how you said you, um, you read a book that got you interested in voice acting, and I'm like, oh, it started with a book and it is continuing with a book, in a way, that's kind of cool. I also like how you said you started out as a theater kid because I think that's really interesting for kids who are currently in middle school or high school drama class and they might be interested in the world of theater or acting, but they're not totally sure if they want to do this or that with it.

00;22;00;22 - 00;22;09;25

Summer

[SUMMER] And it's cool to know of other pathways they can take or they can still study acting, but they don't necessarily have to be on stage or or what have you.

00;22;10;27 - 00;22;30;04

Michael

[MICHAEL] Yeah, that's big. I wasn't in love with being on stage anymore. I was never in love with being on camera. So being in front of the microphone was the right path for me. But when I was in high school and college, I didn't even consider that an option. I didn't know anything about it.

00;22;30;19 - 00;22;37;16

Summer

[SUMMER] Yeah, I feel like it's, it's not a job you hear spoken of a lot. But that's why we're doing this podcast.

00;22;38;03 - 00;22;48;07

Colleen

[COLLEEN] Yeah. And people don't realize what audiobooks are. They think it's just somebody reading the book, but it's acting. That's why I find them so engrossing. And I could just continue listening forever. It's like, it's great.

00;22;48;07 - 00;23;09;04

Summer

[SUMMER] Yeah, I mean, if you've ever read a book out loud to anybody, you know that it's not easy. I was a couple of weeks ago doing a visit to a school and I was reading the same book to a class of young

children, like over and over again. And by the end of the day, it was only like 4 hours, but I felt like, wrecked!

00;23;09;21 - 00;23;13;25

Summer

[SUMMER] People don't realize how hard it is. And to do that like all day for like a full length book.

00;23;14;29 - 00;23;35;24

Michael

[MICHAEL] Yeah, it's demanding. What keeps me coming back to it is when the writing is great and I find a flow and I ride that flow like there's just no feeling like that anywhere else that I've found in any other type of work that I've done. And I love it. There are many times when I can't find that with a book and I just have to muscle my way through it.

00;23;36;11 - 00;23;39;12

Michael

[MICHAEL] But that makes the good ones all the more worthwhile.

00;23;40;03 - 00;23;42;08

Colleen

[COLLEEN] Do you have a favorite book that you've narrated?

00;23;42;23 - 00;24;05;01

Michael

[MICHAEL] I have a handful of favorites. Actually, all of my favorites, I've bought the hard copy and I put them on my shelf. One of the earliest ones I did that's one of my favorites is a young adult book called Simon Versus the Homo Sapiens Agenda. And that's a favorite of mine. And that was one of those books that the material just flowed out of me for so much of it.

00;24;05;01 - 00;24;15;26

Michael

[MICHAEL] I worked so efficiently on that one just because it just all kind of worked and I felt grounded in it. I love those kinds of experiences because, like I said, it doesn't always happen that way.

00;24;16;10 - 00;24;23;25

Summer

[SUMMER] When you were younger because you seem to have narrated quite a few young adult and middle grade books when you were younger, were you a big reader?

00;24;24;19 - 00;24;30;18

Michael

[MICHAEL] Yeah, I think so. I didn't read a ton, but I read a decent amount I think.

00;24;30;29 - 00;24;32;18

Summer

[SUMMER] What was your favorite when you were a kid?

00;24;33;11 - 00;24;33;24

Michael

[MICHAEL] You know...

00;24;33;25 - 00;24;35;19

Summer

[SUMMER] Sorry, I'm going off script.

00;24;35;19 - 00;24;43;01

Michael

[MICHAEL] Oh, no, no. I like talking, but I tended to gravitate to some sort of more darker stuff. Like I liked Fear Street books.

00;24;43;04 - 00;24;44;19

Summer

[SUMMER] Oh, yes.

00;24;44;19 - 00;24;45;27

Michael

[MICHAEL] I loved that stuff.

00;24;45;27 - 00;24;47;03

Colleen

[COLLEEN] Usually it was amazing.

00;24;47;15 - 00;24;49;13

Summer

[SUMMER] You've seen the movies?

00;24;49;13 - 00;24;50;08

Michael

[MICHAEL] No,

00;24;50;08 - 00;24;55;06

Summer

[SUMMER] There's 3, a 3 parter movie on Netflix. I've seen two of them. They're really good.

00;24;55;13 - 00;25;02;18

Michael

[MICHAEL] Oh, okay. I'll need to check those out. I don't think I would like it so much now, but I also loved Flowers in the Attic.

00;25;03;09 - 00;25;05;13

Summer

[SUMMER] Yeah. Oh, yeah.

00;25;07;05 - 00;25;22;09

Michael

[MICHAEL] Yeah. Looking back, there are some that I loved that I think I would continue to love as an adult. But there's a good handful that looking at it now is like, really, I liked this? But now I shouldn't name names. But it's funny to look back with an adult's perspective.

00;25;22;09 - 00;25;25;20

Colleen

[COLLEEN] Yeah, you're like, Oh my gosh, I should not have been reading this at such a young age.

00;25;25;23 - 00;25;27;07

Michael

[MICHAEL] That too, that too.

00;25;27;23 - 00;25;45;27

Summer

[SUMMER] Oh, my goodness. I haven't, myself, read *Flowers in the Attic*, but I have, um, there is a girl who did a video online basically doing like a five minute summary of the book. She's like, so you don't have to read it, it slows down. I was blown away. I was like, Oh my God, yeah, that's a lot of information.

00;25;45;29 - 00;25;53;15

Michael

[MICHAEL] I read the following books too. I think it was *Petals on the Wind* and *If There Be Thorns*.

00;25;53;15 - 00;25;54;17

Summer

[SUMMER] Awesome titles!

00;25;54;28 - 00;26;04;12

Colleen

[COLLEEN] Yeah, it's all like having to do with, like, flowers and stuff. But yeah, I only read the first one and then I was like, okay, I've had enough.

00;26;04;12 - 00;26;19;21

Summer

[SUMMER] Often I'll see, like, when I'm looking for audiobooks, either authors doing their own audiobook or random famous people doing an audiobook, and I was wondering what your thoughts were on that like versus a professional doing it.



00;26;20;05 - 00;26;30;21

Michael

[MICHAEL] If they're good, I don't mind. One of my favorites, audiobooks, is a celebrity narration. Jeremy Irons reading Lolita I think is fantastic.

00;26;30;29 - 00;26;31;17

Summer

[SUMMER] Oh wow.

00;26;32;00 - 00;26;43;17

Michael

[MICHAEL] That's one of the first audiobooks I listened to, actually, and I've listened to it again since. It's very well done. So I don't mind that a celebrity did that because he was so good.

00;26;43;23 - 00;26;55;17

Summer

[SUMMER] Yeah, I didn't mean to be like bashing celebrities. I was just curious if that was in the professional field, like, oh, some kind of faux pas. Jeremy Irons, was he in the movie?

00;26;55;17 - 00;26;56;05

Michael

[MICHAEL] Yeah.

00;26;56;05 - 00;26;57;14

Summer

[SUMMER] Is that why? Okay, that makes sense.

00;26;57;22 - 00;26;58;01

Michael

[MICHAEL] He was in the movie, yeah.

00;26;58;18 - 00;26;58;27

Summer

[SUMMER] Yeah.

00;26;59;25 - 00;27;21;14

Michael

[MICHAEL] There are some that do get upset about that. That's kind of stunt casting, like on Broadway. But there is plenty of work to go around, at least right now there is. So if work really dried up and it was 90% celebrities and author reads, then I might be more annoyed.

00;27;21;14 - 00;27;39;01

Summer

[SUMMER] The one that I always remember is A Series of Unfortunate Events books that at least the one that, the version we have on our electronic database, is voiced by Tim Curry, which was very interesting to me. And I didn't realize it at first, I was like, who is this reading?

00;27;39;02 - 00;27;45;25

Colleen

[COLLEEN] That's funny, I didn't listen to those books. Maybe I'll go back and actually listen again because I read them a long time ago.

00;27;45;25 - 00;27;46;01

Michael

[MICHAEL] Did you like it?

00;27;46;24 - 00;28;02;05

Summer

[SUMMER] It was really good. Also, I like listening to audiobooks from middle reader books because they're very short and they're easy to fit into like a commute. And he did a really good job because he kind of has like that macabre voice and those books are very macabre, so I think it was a good fit.

00;28;02;14 - 00;28;04;03

Michael

[MICHAEL] Oh, good. Yeah, I love Tim Curry.

00;28;04;17 - 00;28;08;15

Summer

[SUMMER] I also like when Neil Gaiman reads his books because he also has a good voice.

00;28;08;21 - 00;28;16;10

Michael

[MICHAEL] Yeah, he's a great example of an author who knows how to approach fiction in the audio format. He does a great job with his own work.

00;28;17;14 - 00;28;22;07

Summer

[SUMMER] You have any favorite audiobook narrators that you could recommend to our listeners?

00;28;22;28 - 00;28;41;25

Michael

[MICHAEL] Recently I listened to Imogen Church for the first time and she was fantastic. So good. I don't know if she does much young adult or middle grade, but she may. But goodness, she's so good and Simon Vance, who's very established, I really love his work. January LaVoy.

00;28;42;27 - 00;29;01;29

Colleen

[COLLEEN] It's funny because I won't know narrators names, but if I hear them, I'm like, Oh yeah, I've listened to them a million times. Or like if they name a book, I'm like, Oh my God, yeah, I loved them in that. But you never really, when picking up an audio book, I never go, I'm not like, oh, who's reading this one? It just happens to be people that I recognize as I'm listening to it.

00;29;02;19 - 00;29;21;27

Michael

[MICHAEL] Yeah, I made a list of some of my favorites. I won't read the whole thing, but it's good to see this. I think Dion Graham is excellent and he's done a lot of young adult books as well. Edoardo Ballerini and Barbara Rosenblat I think are fantastic. Another guy who does some great young adult books, he's a great narrator is MacLeod Andrews, I think he's great.

00;29;22;19 - 00;29;27;12

Colleen

[COLLEEN] Okay, well, any listeners out there are interested in audiobooks, write down those names.

00;29;27;12 - 00;29;38;27

Summer

[SUMMER] Thank you for listening to the Waves of YA podcast featuring our guest, Michael Crouch, and for being here with us to learn about audiobook narration and everything that goes into the books we listen to.

00;29;38;27 - 01;37;55;28

Colleen

[COLLEEN] Be sure to check out the Ocean County Library's website for more podcasts and events. All titles mention in today's episode can be found through the Ocean County Library, free with your library card. Until next time, happy reading.