



RAR 112 – How an Audio Book is Made, with audio book narrator and producer, Lyssa Browne

Sarah: You're listening to the Read-Aloud Revival podcast. This is the podcast that helps you make meaningful and lasting connections with your kids through books.

Hello, hello, Sarah Mackenzie here. You've got episode 112 of the Read-Aloud Revival podcast. So, I have kind of an embarrassing admission here, right at the beginning. I had been looking forward to this episode because on it I'm having the lady who produced my audio book, *Read-Aloud Family* on to talk about how audio books are made. She's also an audio book narrator herself. We're going to talk about that. But get this – we did the whole interview and I realized at the end that I didn't have my podcast mic on. It was just using the computer mic. This probably wouldn't be that embarrassing except that I was talking to an audio producer. So, I didn't have the courage to tell her afterwards, I just used my computer mic, which she may have actually noticed because she has an excellent ear for good audio quality. Anyway, I just listened to the whole episode and I think the audio quality is OK, it is not the same as you'd get if you were listening to an audio book produced by Lyssa Browne. At any rate, Lyssa is a delight and if your family enjoys audio books I think you're going to like this episode – gives us a little behind-the-scenes of what it's like to narrate and produce really good stories into your ears. Before we go on with the episode I have a quick favor to ask you. Would you go to iTunes and leave a rating or review for the Read-Aloud Revival podcast? It makes such a huge difference in how many families find the Read-Aloud Revival podcast and

get the inspiration they need to start reading aloud with their kids or to start reading aloud with their kids more. You can just go to iTunes, search for Read-Aloud Revival, leave any rating or review there, and I would so appreciate it. OK, let's get onto the show.

2:18 Meet Lyssa

If you've been listening to the Read-Aloud Revival podcast for long then you know we believe audio books count. We are big fans of audio books here, and today, we thought it would be fun to go behind-the-scenes a little bit and talk about how audio books are made. So, I'm joined by Lyssa Browne, an Audie Award nominee narrator and co-owner of Cedar House Audio Productions. Lyssa comes from an acting background and she produces and directs audio book recordings alongside her dog, Hazel, who's very sweet – I've met her – you can hear her voice on more than 40 audio recordings available through Audible. We're going to link to a whole bunch of them in the Show Notes, so if you fall in love with Lyssa today you can go listen to her read to you a little bit. The Show Notes for today's episode are going to be at ReadAloudRevival.com/112 because this is episode 112. I had the chance to work with Lyssa on the audio recording of my own book, *The Read-Aloud Family*. I narrated, Lyssa produced; it was such an interesting experience for me and, in fact, *The Read-Aloud Family* won an Audio File Magazine Earphones award, thanks in no small part to Lyssa's production prowess, so I'm thrilled she's joining us today. Lyssa, welcome to the Read-Aloud Revival.

Lyssa: Thank you, I'm very excited to be here.



Sarah: Well, it's been a little while since I've gotten to chat with you because I guess we spent a lot of time together over the course of two days and then I haven't talked to you in a long time.

Lyssa: You read so fast—I mean, the book could have taken longer but you sped right through it beautifully.

Sarah: I think in that Earphones award, the person describing it said it was briskly paced, which made me laugh out loud because I worked so hard on slowing my natural pacing down.

Lyssa: It's hard to be something you're not. But you did slow it down. It was very good.

4:11 Discovering voice acting

Sarah: OK, so let's start with how you got started in voice acting. Is that something you always wanted to do?

Lyssa: You know, I didn't even know it was a thing when I was a kid and thinking about acting. I just did school plays and loved being somebody else, you know, playing those kind of characters that weren't anything like me, and so I went to school and got an acting and theatre and dance degree and then tried to get a job in the real world, which was hard. So while I was doing things that weren't acting so that I could pay my rent, I got an agent who said, "Hey, let's send you out for a voice over audition," and it was so much fun because being a stage actor you get to use your body and put on a costume and some makeup and a wig, but when you're being a voice actor you have to do it all with your voice. It was—and even when I was in my very early 20's—such an exciting challenge that I just completely fell in love with it.

Sarah: It's a different art form. I realized that—even recording my non-fiction book, *Read-Aloud Family*, realizing how much of the drama of what you're reading or the nuances of what you're reading need to come through in your voice without using your body at all. In fact, while keeping your body completely still, which is really difficult to do for some of us.

Lyssa: Your listeners won't probably know this but when you're recording an audio book you have to sit very still because I'm sitting in the recording booth right now in front of the microphone and if I rub my hands together or scratch or move my chair it's on the audio which is, of course, a no-no, and poor Sarah had to be made to sit completely still. So, it can be really challenging.

Sarah: Yes, especially for those of us who probably use our hands more than normal, or our bodies.

Lyssa: Yes, gesticulating is not good.

6:06 Early experiences with audio books

Sarah: Right, not for an audio book. Did you listen to audio books growing up?

Lyssa: It was one of those things where it was a road trip thing, and that was before iPods and all that kind of thing, so no, I really didn't. And it wasn't until probably the *Harry Potter* books that I was like, 'Holy cow, this is amazing!'

Sarah: Well, I mean Jim Dale...

Lyssa: Jim Dale is incredible.

Sarah: Yeah, yeah.

Lyssa: And, that's a stark example. But, after listening to Jim Dale, well, it really, honestly, I



didn't do it as a kid, it just wasn't quite as available unless maybe it was in school with one of those read-along ...

Sarah: Exactly.

Lyssa: ... while listening. The bell sounds and you turn the page, but I had an agent in Portland, Oregon and I would drive from Seattle (and I still do, occasionally) drive from Seattle to Portland to do an audition and that's a three hour drive each way for me, so I would go to the library and get an audio book (and this was well before I was performing any audio books) and boy, it makes time travel fast, doesn't it?

Sarah: It so does. I didn't listen to audio books as a child either. Again, I think it was unavailability thing, except for a few books on tape that we had, laying around the house or at a school, or whatever, but same thing, as an adult there were two things I discovered. I started working at the library and so I would borrow books on CD and listen to them on my commute because I would go to all these different libraries—I was, sort of, a sub at the circulation desk, so I'd just be filling in for anyone who was sick or out, and so I would sometimes work at a library that was an hour away, so I would get all this extra reading. At the time I had a 1, 3, and 5 year old so there wasn't a lot of time to read at home, so I would just love those drives because I could just listen to *Harry Potter* in fact, is where I listened to all of those books on audio on my way back and forth to work. The other thing I discovered around the same time was that if I bribed myself with an audio book I would get on the treadmill. Like, "You're not allowed to listen to *The Giver* by Lois Lowry unless you're on the treadmill..." and so I'd go back out to the treadmill ...

Lyssa: That's a great trick.

8:14 Recording The Read-Aloud Family

Sarah: So, when I recorded *The Read-Aloud Family* with you I flew to Seattle (I live on the other side of the state, of course) so I flew to Seattle each day and you and I spent the day recording. I think I drank more tea and water in those hours I spent with you than I usually do in a month, I was very well hydrated.

Lyssa: That's key. That is one of the most important things about doing voice over is to be hydrated.

Sarah: There was so much about recording an audio book that surprised me. That was one of them. How loud my stomach is, which is apparently very loud. One of the funniest parts for me was when I read a line and you stopped me and you said, "OK, do that one again," and I think I must have looked at you through the studio window asking why, why are you having me record that again, and you laughed, and you played it back for me. What I was supposed to say was, "I looked at the book on the table..." that was what I was supposed to be reading from the book, "I looked at the book on the table..." but what I said was, "I looked at the microphone on the table..." so apparently, I was very distracted by this fancy microphone right in my face while I was reading aloud.

Lyssa: The brain does amazing things. It will replace words. It happens all the time where I'll be producing and a narrator will read the word above or below the word they're supposed to be reading and they have no idea they've said a completely different word. It's just the brain—it does amazing things.



Sarah: So funny. So, can you describe a little bit about that process, of what recording a book is like, how long it usually takes, anything you can think of about that process? I know a lot of our listeners to the podcast, kids and adults, are avid audio book listeners, and I think they would just love anything you can tell them that happens behind the scenes.

9:40 How the recording process works

Lyssa: Sure. I am one of those people who believes that when you listen to an audio book you have read the book.

Sarah: Yes, absolutely.

Lyssa: So, I'm with all of those people. The process, it's a little more complicated than I think people think. I'm often asked, "Do you read the book in advance?" which is an astounding question to me because, of course! How else would I know what to do with the story and where it goes and what the character should sound like? So, the whole process starts with reading the book. And, when I am reading fiction, of course, I'm taking copious notes the whole time: this character first appeared on this page, and what is their voice like? Then I have to gather the details in the book of what the author is telling me the character is like. Do they have an accent? Is it a man or a woman? How old are they? What is their background? What are the things that I'm learning in this story that will possibly influence what they're like? So I do all that kind of stuff. And then I look up all of the words that I don't know how to pronounce—place names, people names. I might do a little background if there's some historical information. And then I take all of these notes and then I go

back to the beginning and I start over again, because now I have the end of the story in my mind when I start the story again. So, all of that influences how you produce, and generally speaking, it takes about two hours to record one finished hour of audio. So, if I have a ten hour book, it takes about twenty hours in the studio, not including breaks. And then it goes to the editor and proofer who then follow along the script as they're listening to the audio while they're fixing little mistakes, and then they're finding issues that need to be re-recorded. And that takes about three hours per finished hour.

Sarah: I didn't realize that, wow.

Lyssa: Now we're up to about fifty hours for this ten hour book. And after that then we do the corrections, which you'll know because we had a correction session, didn't we?

Sarah: We did.

Lyssa: So you go back and re-record the sentence here and there that there were mistakes. Then it goes back to the editor and they plug in all of those corrections, and after that's done it gets mastered, so that's another probably hour and a half per finished hour. So, it takes a lot of hours to make an audio book.

Sarah: I think as a listener we just sort of get to enjoy the fruit of all that labor. So it feels like it's effortless, but knowing how much work goes in behind. I was even surprised recording, where we recorded together, but now every time I listen to an audio book I have a new appreciation for all the work behind the scenes because that's a lot we're not thinking about. And, like you said earlier, not just hours—like two hours per finished hour in recording, but also that narrator sitting completely still and trying to make sure they pronounce everything correctly and use a lot of



dynamics in their voice and nuances to read well, and pacing, and all that stuff—there’s so much to think about.

Lyssa: So much to think about. And, every individual chapter has an arc to it and you want to help the listener understand the story better by getting all of that right. I think my favorite thing to cheat at is to get the hard books as audio books as a listener because somebody has done all that work for me. They’ve figured out how to pronounce all of these words. Like a sci-fi book or a history book is brilliant as an audio book because somebody’s done all that hard work for you and you just get to enjoy and listen.

Sarah: It’s so true. I really like Mark Twain’s books on audio because of all that dialect and those specific, it’s just effortless to listen to. It’s much harder to read it. And then, this isn’t challenging to read but I just enjoy them on audio, I don’t know if you’ve heard these, *The No. 1 Ladies’ Detective Agency* books by Alexander McCall Smith and I think narrated by Lisette Lecat. Are you familiar with those?

Lyssa: I’m familiar with those. I haven’t listened to them, I’ve only heard samples of them. They’re brilliant.

Sarah: I read the first one in paperback and I pronounced every single name and city wrong in my head—which is fine—and then when I listened to the audio book it enriched it so much and it really ... I don’t read them anymore, I listen to all of them. I just finished listening to the sixteenth, and I’m not a series person. I can name very few series that I’ve read all the books to but I just love those and I think the narrator does such an exquisite job, I just love the sound of her voice in my ear and I feel like it’s decadent to listen to those books.

Lyssa: I’m right now listening to a book called, *The House at the Edge of Night* and it’s set in a little island off the southern tip of Sicily, and I have all of this beautiful Italian swimming through my head all day until I can get to a dog walk so I can listen to the rest of it. I love that, letting somebody ...

Sarah: Me too.

Lyssa: ... give you the accents and dialects.

Sarah: I do, too. So, you have unique experience because you produce and you narrate them. Let’s talk about that narrating piece a little bit. What do you think are some of the challenges that come along with narrating a book?

15:12 Narrating challenges

Lyssa: Well, definitely the research and the accents and dialects. It’s a lot of hard work but I do love doing it, and I love creating the characters. And there’s lot of little tricks to ... now, Jim Dale did hundreds of characters for the *Harry Potter* books, and I’ve never done that many characters in a single book, certainly, but I’ve done a lot and to keep track of them can be kind of tricky. I keep a list of character characteristics so that I can glance at it when a character shows up in chapter one and they don’t come back until chapter twenty. But there’s also other tricks where, and I’ve done this—one of my narrators does it and I thought it was such a great idea I do it now, too—is I’ll do an image search online and it’ll be “little Italian woman” and then I’ll grab that picture and I’ll make a collage of all of my characters.

Sarah: Huh.

Lyssa: And I’ll keep it in the booth and then when I get to Bob, I look up and there I see a bearded



man and I immediately remember the voice because it's that image. Or, a lot of people assign actual people they know. So, Uncle Harry is the main character and I'm going to use my mom as the mom in the book. And then if you do a rendition of that person you remember their voice.

Sarah: Interesting. So, you're paring those visual cues with the voice? Which makes sense because I think we think about characters in a movie we can instantly think about how they sound and maybe it's easier than if you're thinking about just characters in a story.

Lyssa: And you don't have to be mimicking that but it's the essence of them that can help you remember what you did with that character.

Sarah: Do you have any tricks for keeping track of those character voices and dialects, other than the visual cues? Do you make notes? I'm just thinking how you would try and do that, do you record little snippets of they sound like?

Lyssa: Sometimes I do that, and I'll record and then I'll grab little sentence here and there of the audio and have a running clip of all my characters and I'll label it and go back and I'll listen to that little sentence and I'll remember. I know that's what I heard at least—that's what they did when they were producing those *Harry Potter* books because there were just so many characters, they had this long list of audio clips that he could listen to so he could remember what he'd created.

Sarah: That's so smart especially with those because I know listening to *Harry Potter* you know who's speaking before he tells you because his voices are so distinct which I know when I'm reading aloud to my kids they're not usually—occasionally I can get a little carried away and

they get distinct—it takes a lot of energy to keep those up sometimes.

Lyssa: It does. But there are schools of thought that you can just read a book without doing particular character voices and some people prefer that style, and I love making the voices so I'm prejudiced in that direction, but I think you can do a lot or you can do a little and there's still an audience for it.

18:32 Simple tips for voices and more

Sarah: One of the tricks—and I can't remember where I heard this first—but there are some simple things that we can do. So, if we have listeners who are thinking, 'I'm not that good at character voices,' one of the things that helps me is just knowing two things you can do (and I'm curious to hear what you think about these, Lyssa), one is just speeding up or slowing down because you can say a lot about a character or make a character sound differently than each other just by slowing down or speeding up, the other one is just making them loud or soft, so even just volume and speed can make a huge difference without feeling like you have to come up with a very different theatrical sound for each person.

Lyssa: That is very true. Some characters can have a really fast voice and then if you give it a slower pace it seems like somebody else entirely even though you don't change your voice. I think that is a good way to do it if you don't want to go overboard. What is it that you do when you're reading to the kids?

Sarah: I get pretty theatrical because I love ...

Lyssa: Big surprise!



Sarah: ... but here's the problem, my problem is that if I want to read with any kind of an accent it always sounds English. I always sound like I'm channeling Mary Poppins, I can't help it. So, I need to learn a few other accents, otherwise we'll be reading a story that's set in ... I don't know, I'm trying to think, any other place, not England, and I still sound like I'm Mary Poppins.

Lyssa: Oh, I know. Sometimes I get the challenge of a conversation between an Irish character, a Scottish character, and an English character, and I'm ...

Sarah: Oh gosh.

Lyssa: ... oh, please, please, please. But, it's still fun. I listen to a lot of audio dialect clips and there's lots of websites that help you out with that kind of thing. I had some schooling on it as well but it's always a challenge.

Sarah: Especially with something like Irish or Scottish brogue and you're thinking the differences are, you can hear them when you hear them, but they seem subtle when you're trying to do it, and I would probably still make my leprechauns sound like they were British.

20:46 How to keep your voice strong

OK, so one question we hear a lot is that mom or dad's voice goes out when they're reading aloud. So, do you have any tips for keeping your voice in good shape for reading? Actually, I know you have some good tips for this because my voice is going out, and I thought I was so prepared to read aloud my audio book because I read aloud to my kids all the time, but there is a big difference between reading aloud to your kids every day, even if you read quite a bit, and

reading for six hours straight. You read aloud for hours at a time, I want to know how you keep your voice in shape.

Lyssa: Well, it can be really challenging. The number one thing is hydration as I've said, and as a professional there are things that you need to do that maybe reading at home you don't want to go quite this far, but dietary things make a big difference. For me it's dairy, for some people it's not dairy. I get too much phlegm on my vocal chords so I just avoid it completely when I'm narrating a book—I just take a week off of dairy. Some people it's acidic things, it makes their voice start to sound scratchy, so no lemonade or lemon in their tea or that kind of thing. Gargling with water will loosen up your throat and clean anything off of your vocal chords and so it will make your voice sound smoother. And keeping your neck relaxed, just rolling your head around and giving it a break just now and again will take the tension off of your throat. You start to sound, kind of, stressed when your neck gets tight and then it makes you lose your voice. So, just little things like that. I hope no parents are going to change their diet while they're reading to their kids ...

Sarah: It is helpful, though, to think through. When I was recording with you, just not even realizing I didn't even realize when my voice was starting to sound dry and you would notice it and listening to me read. You'd say, "You need to take a drink of something." And I'd go, "Oh really? OK." So I'd take a drink, 'oh yes, that's much better.' So sometimes we're not attune to that necessarily ourselves, but especially if you have kids, listeners if you have kids that are saying "one more chapter, one more chapter," you might need to pass a book to an older kid to read it a little bit, you might need to go make yourself



some more tea, or another tip that I have if your voice starts to go out is to just switch to the audio book for a little while, or if your kids don't want to go back and forth between an audio book narrator and you because sometimes it's hard to compete once you have an audio book narrator doing an amazing job. Somebody just mentioned this in our Premium Member Forum online, she said that her kids don't want her to read the *Ramona Quimby* books anymore because Stockard Channing reads them on audio and I said, "Don't compete, just let her read those and you read something else." Maybe don't go back and forth with the same book but even just saying we're going to be done with this one for now and you can listen to this audio book for awhile because it does take a toll on your voice, doesn't it?

Lyssa: Yes, it does. When I was a kid my mom and I would trade back and forth reading to each other and maybe that gave her a break. My mom learned English as a second language so all of the books that we read together were the first time she'd read them so she was just as excited about all these stories as I was.

Sarah: That's awesome.

Lyssa: Yeah.

24:02 More about the audio creation process

Sarah: OK, so we've got a book narrated. So let's say you've now narrated the book, walk us through (I know you gave us a quick walk through those different pieces of production, of taking this all the way to the listener's ear) but can you walk us through a little bit slower this time, so we have a book that's been narrated, and now it goes to ... ?

Lyssa: It goes to the editor. And part of that editing piece is proofing, meaning that we want it to be word perfect. For my company, Cedar House Audio, we want it to be as we believe the author wanted it to be. So, not only is the editor following along word for word to make sure everything is correct that way, they're also listening to see that the characters are consistent, that we got the right meaning of everything, really, so they're, kind of, back up plan for the director and they'll find any little bits that we didn't get quite right, and then they make a list, a corrections list, and sometimes there's five changes, sometimes there's (I won't say five hundred) but definitely eighty, there might be eighty corrections.

Sarah: Wow, OK.

Lyssa: And so when we go back into the studio we have to get all of that perfectly right and then once all of those individual corrections are recorded, it goes back to the editor and they have to drop them in and then make it sound right, because sometimes if it's poorly produced you can tell where all the corrections are as you're listening to the audio book because the character will be speaking along and all of a sudden it will sound little bit different and then it's back to ...

Sarah: I've totally heard that before.

Lyssa: ... and it's because whoever did that final edit didn't take the time to raise the levels or equalize everything as it should have been done.

Sarah: OK, that's so interesting because a couple of ... from my experience recording with you I remember ... a couple of times I'd read the sentence and maybe I'd make a contraction where there wasn't one. You know, I'd say "didn't" instead of "did not" but that changes the



pacing of a sentence, right? And so, you'd remind me or you'd call my attention to it and we'd record it again. Or another thing is occasionally I would read a sentence, it's kind of funny because they were my words that I wrote, but even when you're in the groove of just reading sometimes, I would get to the end of a sentence and you'd go, "Are you sure that's how you wanted to say that?" and you'd play it back for me and I'd think, "Yeah, no, that's not what I meant." It's like the intimation—having that extra set of ears is so helpful, so it's really interesting, super interesting to me. And also, I remember when we'd do some corrections and I would re-say something and you would play both to me to kind of like, where you have a voice [like this] and then you have a voice [like this] and so we'd match them up and listen to that again and see if you can match that. So, so much work. I think it surprised me. Of course, as an audio book, avid audio book listener, I really appreciate all that work because it makes for the enjoyable listening experience.

Lyssa: The thing we don't want to do is take the listener out of the story. So, if they're listening to a story and they hear a word mispronounced or a place name mispronounced or the character suddenly has a different voice, then they're not thinking about the story anymore they're thinking about 'wait a minute, that's not how you pronounce that. I've been there and I know they don't say it...' and then where's the story now? They're lost. And we never want that to happen.

Sarah: Yeah, yeah. So interesting. So then you get the corrections and the editor really needs to make sure that that's smooth and there's another piece after that I don't think I ...

Lyssa: Oh, mastering.

Sarah: Yeah, what is that?

Lyssa: Mastering is formatting it for different things so we master a certain way if it's going to be on CD and it has to be broken up into CD pieces which are under seventy-nine minutes. And then for download it's done differently as well. And, it's how you break it up and where you put the breaks for tracks. And I never do that work.

Sarah: Oh, you don't? OK. That's somebody else.

Lyssa: Yes, so I have a business partner, Suzie Brutke-Smurdon, ("Hey, Suzie!") she is awesome and she does all the technical end, and we have other editors we work with as well. We like to employ as many people as possible in their chosen field. That's another awesome thing about having a business. So we have other editors who do that and everybody's got their specialty and mine is not editing, although if you twist my arm I can do it.

Sarah: But you really shine in the studio. I've watched that.

Lyssa: I do the production half.

28:41 Books Lyssa has narrated

Sarah: Yeah. And, the narrating too. In fact, speaking of your narrating (so we'll put links to some of your books in the Show Notes) but are there any in particular that stand out to you, like they were particularly fun to record? And I think you've done all adult books, is that right?

Lyssa: No. I've done a handful of children's books and, in particular, I love the *Audacity Jones* series.

Sarah: Oh, I forgot. I knew that. Because of course we are Kirby Larson fans at Read-Along Revival.



Lyssa: Yes!

Sarah: So, listeners, you will recognize Kirby Larsen ... OK, a couple of things she's written is *Hattie Big Sky* and *Hattie Ever After*. I love those books. In fact, it's weird for me to like a sequel even better than the original and *Hattie Big Sky* won a Newbery Honor but I even liked *Hattie Ever After* even better. I just loved that book. A whole bunch of books about the *Dogs of World War II*, Duke and Dash – my son loves those. She's written for *American Girl*, and then she's got this *Audacity Jones* series, and so Lyssa is the one who narrated those. So, tell us about that. What was that like?

Lyssa: Oh, I love ... she writes such great characters. All historical fiction. Such amazing research that she does and the *Audacity Jones* series it's about a home for wayward girls and so all of these orphans live in a crazy, care taker who is ... all of her characters are so big and broad, I love them. And, *Audacity* is a huge book lover and she goes on all these adventures. When I describe the book to people I like to say that she's solving mysteries, she's a detective, and I get to do all these great accents. "I've got an old general who talks like this."

Sarah: I love it.

Lyssa: And you know, little old ladies and lots and lots of "little girls who talk like this" – it's just super fun. And, I've produced all of those other books about the *Dogs at War* series.

Sarah: I didn't know that.

Lyssa: So, I'm very familiar with all those, too. I got to hire some nice young men who do boy voices and we had a super great time doing that. I also did *Miranda the Great* by Eleanor Estes.

Sarah: You did?!

Lyssa: Yes!

Sarah: How did I not know this? I love Eleanor Estes.

Lyssa: That's the only one of her books that I've done but I got to do a lot of cat voices which was really fun. And then I did another one, it's a Christmas story, also about cats (hmmm, there's a trend here) called *Three Wise Cats* and it's about three cats who see the star and follow it like the Wise Men do ...

Sarah: Oh fun. OK.

Lyssa: ... to meet baby Jesus. So that's a pretty fun little story. Also, a lot of cat voices.

Sarah: A lot of cat voices. So you're very good at your voices.

Lyssa: I guess so. (Meow).

Sarah: I'm going to put links in the Show Notes to some books that you've narrated, to CedarHouseAudio.com, which is the website for your audio production company, and thank you so very much for your time, and it's been a treat to get behind-the-scenes a little bit on how audio books are made.

Lyssa: It was super fun, Sarah, and I can't wait for your next book!

32:04 Let the kids speak

Now, it's time for Let the Kids Speak. This is my favorite part of the podcast where kids tell us about their favorite stories that have been read-aloud to them.

Child1: I'm Halbulk. I'm 6 years old and I am from Belgium and my favorite book is [**inaudible**] because they do really funny things.



Child2: [Mom: what is your name?] Jacqueline. [Mom: and how old are you?] 5. [Mom: and what country do we live in?] Belgium. [Mom: and what is your favorite book?] *Pluk van de Petteflet*. [Mom: *Pluk van de Petteflet* and in English that's *Tow-Truck Pluck*.]

Child3: My name is Calvin and I live in Maryland. I'm 5 and my favorite book is *Farmer Boy* and my favorite chapter is where they cut ice and I like it where they cut the ice.

Child4: [Mom: what's your name?] Miller. [Mom: Miller?] Yes. [Mom: how old are you? 3. What's your favorite book?] *Frog and Toad*. [Mom: *Frog and Toad*? What part do you like?] Blah. [Mom: where Toad says blah.] Yeah. [Mom: anything else?] Yes. Thank you.

Child5: Hi, my name is Sophia. I am 8 years old and I live in Watertown, South Dakota. My favorite book is *Mystie Copeland* because she's a ballerina and I want to be a ballerina when I grow up, too.

Child6: Hi, my name is Sarah, and I live in Watertown, South Dakota. And my favorite books are **inaudible** because some people and it has a silly ending. And my second favorite book is **inaudible**. I like the story because **inaudible**. And also why I like those stories because I am read them and **inaudible**.

Child7: My name is Audrey. I am 6 years old. I am from New Zealand. My favorite book that I've read so far is *Mister Popper's Penguins*. I liked how they slide on their tummies and they live with Jamie and Belle.

Child8: My name is Kate and I'm 4 years old and I live in Wisconsin. My favorite book is **inaudible**.

Child9: Hi, my name is Rosie. I live in Michigan. I'm 3 ½ and I like the book **inaudible** they climb up and pick the apples. That's why I love it. Bye.

Child10: [Mom: how old are you?] 2. [Mom: you're 2. And where do you live?] In Africa. [Mom: no, you don't live in Africa, you live in Germany.] Yeah. [Mom: do you have a favorite book?] Yeah. [Mom: what is it?] *Go Dog*. [Mom: *Go, Dog, Go!* By P. D. Eastman. Why is it your favorite book?] Because. [Mom: because of all the dog's in it?] Yeah.

Sarah: Awesome. Thank you so much for your book picks, kids. I love hearing the books you're enjoying reading and reading aloud. If your kids would like to leave a message for the Read-Aloud Revival we air those in the order they're received. I'm just going to be honest here—sometimes you have to wait kind of a long time, but it's worth it, right? Because it's so fun to hear yourself on the podcast. To leave a message just go to ReadAloudRevival.com, scroll to the bottom of the page and you'll see where you can leave a message there. Again, if you wouldn't mind taking just a second to go to iTunes, and leave us a rating or review for Read-Aloud Revival podcast that would just be so helpful. Really appreciate that. You can find the Show Notes for this episode at ReadAloudRevival.com/112. And, I think that's it for today. We'll be back next week with another episode for you. For now, go make meaningful and lasting connections with your kids through books.