

# One Voice, Many Characters: The Art of Performing Audiobooks, or How Narrators Make Magic with Your Words

**Presenters: Nancy Peterson and Joseph Batzel**

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**Joseph Batzel:** Welcome to One Voice, Many Characters. The Art of Performing Audiobooks; How Narrators Make Magic with Your Words. I'm Joseph Batzel.

**Nancy Peterson:** And I'm Nancy Peterson. We are so excited to share this information with you today. Something that we both absolutely love. And along with showing you how we make that magic with those words we're going to give you a little taste of what goes on behind the scenes.

And just so you know, at the very end of our presentation will give our contact information in case you have any questions we're available to answer them for you.

This first slide is a press release from the audio Publishers Association this year.

The growth of audiobooks in the last several years has been exponential. This little sentence at the end, to me, is very exciting.

This continues the eight year trend of double digit revenue growth. What that means is audio continues to rise as a viable and exciting new way to listen to books.

I know I actually love audio books. That's something I've listened to, for many, many years. And it's a way for many people who otherwise wouldn't have an opportunity, to read a book. It's reaching audiences that regular ebooks or print books don't and I find that really exciting. And it makes your words, much more accessible. So Let's go on and talk a little bit about the beginning of this whole process and how we got started.

**Joseph Batzel:** Well, I got started, I am a professional actor. I've been a professional actor for over 40 years, and also a voiceover actor.

And I did just a little bit of audiobooks. When I first kind of started about the middle of my career, but I listened to Jim Dale. Get all the Harry Potter series. And I was so enamored with all the characters that he did. I thought I need to Google, and find out if there's any place that I can find to do audiobooks.

So I Googled and ACX.com showed up. And I thought, what is that? I clicked on it. And that is where it all started for me.

**Nancy Peterson:** You and I are very similar. Yes, we started the same way. I too have been an actor for many years. And, being in the state of Utah, it's a little more difficult. Because when I Googled as did Joseph How to become an audiobook narrator, all I got was, things like Blackstone and Tantor I got publishing houses. It didn't tell me what I needed to do.

So I did also find ACX.com. Which is a platform that connects independent authors and independent narrators, and that was where I got my start, which I am so grateful for, as well. So both of us started on ACX And let's talk a little bit now about, as we started our journey, how our beliefs impact our work in this field. Would you share your experience.

**Joseph Batzel:** My beliefs, and my values, and my principles have led me through my entire career.

And when I got into audio books, I was introduced to many authors. One author that I met in one of our literary groups was Mike Nelson. This is a picture of Mike and two of his recent books.

Anyway, when Mike and I decided to go ahead and maybe collaborate on an audio book, I read his book. As I was reading the book, I found some of the language offensive.

So, I immediately talked to Mike, and I said, Mike, you are a wonderful writer, but your language is offensive, and so I'm really not interested in doing your book. It was about two months after that, Mike responded by sending me a message. And here's what he said. And Nancy will go ahead and circle this for us. But there are some important points in this message that really touched me.

The one that I loved was where he actually took my advice and said, I have totally purged this novel, meaning his new novel, of any profanity and you know what? It feels good.

And then the last part that I think we can all learn from. He says, thanks again for teaching me that you can find other ways of expressing strong emotions without the use profanity.

And I think that proves to all of us that we need to stick by our values and stick by our principles.

Because that's what guides us or should guide us there should be a conscience that we all have. And if that conscience is pricked, so to speak, we need to go ahead and rethink whether or not we want to take upon ourself that project. I love what Shakespeare, said to thine own self be true.

**Nancy Peterson:** I agree 100% with this. It's important before you even consider what you're going to do with either your book, or if you're going to accept a narration project, to have in mind the boundaries you set. And for everyone they are going to be different.

And sometimes that may put you in a position where you have to say no to something and that's okay. It's totally fine. But I think for all of our own well being, we set those in advance and know exactly where it is that you want to draw your own personal line.

So let's go from there to how to actually have an audiobook produced.

There are a variety of ways you can, as an author, you can approach large publishers, you can approach small independent publishers which there are a number of now.

You can also self publish. If you were today to do a Google search, you would start seeing all kinds of things all over the web, where you can get an audio book done And from our point of view, we're going to help you narrow that down by starting with the most popular and the oldest as far as I know, which is ACX. ACX is Amazon.

And audible is Amazon. They're all one company and they're probably the oldest and the most well known. So we're going to use that as our perspective of doing an independently produced audio book.

Not to say that at some point, a publisher might come to you, or you want to approach a publisher. At that point you would probably want to, well, we'll give you some hints and tips on how to work with a larger publisher. But for now, we'll start with ACX Let's start with

collaboration. if you don't mind, Joe, I want to talk a little bit about the contract of ACX Okay, so ACX basically joins authors and narrators together. If you're a self published author and your work is on Amazon. It's so easy to sign up, and claim, it's called claim your book on ACX. At that point you can open it up for auditions. As narrators you can go create a profile profile on ACX, and that's where authors can find you. You can find work to audition for. So it's a great platform to unite independent authors and independent narrators who they can work together.

The thing that's nice about that is it. There is a contract in place so that in this collaboration you both know what it is you need to do to uphold the contract.

I will say this. ACX has a message system on that, system on there. The message system is how they see if the contract is being enforced. Let me give you an example.

If I read through a manuscript and I find it has tons of errors, and I feel like this is not something I really want to do right now, or I don't have the time to go through and have them send me a manuscript.

Through the ACX message system, I can send a note saying I am so sorry, but I don't think I'm the right narrator for you. And that shows a record, basically, to ACX of the status of our contract. I will say this. The minute you do create a contract, work outside of ACX to discuss. The reason for that is the message system sometimes will not deliver messages and that's a big problem. If you have communication outside of ACX, on the phone, or in an email, that's perfect. The one thing you'll want to do after you have that communication. Go back to ACX bullet point what you talked about and the decisions made in those emails.

Then you are protected, either as the author or the narrator, and you're showing your within your contract. So the collaboration is really important. The more communication, the better. And I'm going to move to our next slide. We talked a little bit about communication, but Joe, do you want to talk a little bit about how you build that trust and go from there? **Joseph Batzel:** Yeah, I think the trust comes from both the author and the narrator.

The author, when they create the book or write the book. That's their creative process, and for the most part, the narrator has nothing to do with that creative process. Now, when that author decides to allow us, to somehow translate that into an audible book, that trust needs to be mutual now. And allow us to have our own creative process. So that we can work together, collaboratively, so that the product will be the best it can be. And there's where trust comes in.

What about your experience with trust, Nancy?

**Nancy Peterson:** Yes. I think that is really, really important. And how that is built is, you'll have a checkpoint. It's called the first 15 minutes And we throw that around the first 15 minutes. That is a really important thing to remember. That's the checkpoint where the author gets to listen to the work of the narrator.

I'm going to say something that I hope you'll remember, that first 15 minute checkpoint does not have to be the first 15 minutes It is, it is of great importance that at that point you as an author are hearing the most important voices you want to hear. If there's an important part that you want to hear performed. That should be your first 15 minute checkpoint. It's all about you making sure the narrator is heading in the direction that you want them to go.

And you can give feedback on that, for example, you need to say that that person sounds too old. I need you to make them sound a little younger or She's more, you know, she's a more emotional person or give us some really solid things to help us get direction and we'll do it again for you.

And if you have to do it over and over, there's a good chance that's not a good fit. And you might want to go back and mutually agree that this is not going to work. However, if you're narrator has it, then at that point you are turning your book over to the narrator. Which leads us to tools to get on the same page. And this is so important.

To get us there. It's important that the author, let us know those things that are important to them. Where are the characters from? What are their ages? What are their backgrounds? Is there any important, emotional aspect to that character that we need to know ahead of time that will give us tools to create the arcs that you have in your book or to give us the information to really match as closely as possible. Your vision.

And I will say one thing about that vision. It is going to vary a little bit. That's okay, we'll get some more of that in a little bit. Is there anything more that you'd like to say about that Joe

**Joseph Batzel:** Yeah, those tools, that Nancy mentioned or so important. I call it my tool box that I use as a narrator. And the more tools that I have from you, The author, then obviously the more that that That book that I'm narrating becomes more a part of you because I have your tools to use. And then I use my tools as well.

**Nancy Peterson:** Let's move on. Then we're going to assume that everything is ready to go. The 15 minute checkpoint has been approved. And we as narrators have been given the green

light to produce your book. The next step is preparation. Do you want to talk a little bit about that process.

**Joseph Batzel:** Well, the first thing is the book prep. And what I do, is I make sure I read every page of that book that I'm going to narrate. And for some reason, I have a little more time, because I do this part time. Nancy does it full time. I actually read the book to myself to get the story.

And then I want to have just a little more of a character reference in my mind. So I read the whole book out loud, and that gives me a kind of a reference to where I want to go with my characters. What about you, Nancy, with the, more of the traditional publisher.

**Nancy Peterson:** Yes, and book prep is really important. I think it does two things, especially with the bigger publishers. It allows you time to develop the story arcs and decide how you're going to portray the characters. But again, sometimes I've gotten material from publishers that I decided I was not a good fit for. And that's not a pleasant thing, to be in the middle of a book and realize, first of all, I don't want to go there. This is not something I really wanted, to read. Or the other thing which is, you find out one of the main characters is Scottish in chapter 22, and that's never pleasant so pre reading the book is really important for a multitude of reasons.

**Joseph Batzel:** My favorite part, Nancy! Creating characters.

What an opportunity as an actor. I've played many, many characters in many, many productions, but rarely did I get to play multiple characters in a play or a film.

When I do audiobook narration, I can do as many characters as I want, depending on how many characters the author has given me, and I've done up to 40 characters in a book. And I love that creative process. What about you, Nancy and the creative process of all these characters.

**Nancy Peterson:** Yeah I this. This to me is so exciting as a performer and I get to do it in my own house, which is really nice too. Because, especially if you have other commitments, you know, you may not be able to to be doing theatre right now anyway. So it gives you, it gives you flexibility, and you have, you get to play characters you would never otherwise be able to play.

So we're going to talk a little bit now about our process in creating those characters and really bringing to life the words that are on the front page. Go ahead, Joe.

**Joseph Batzel:** I do something called mapping, which is kind of a term that I use myself. So I start out with a character name and in this particular Western that I did. His name was Strawberry Fields.

And they described him a little bit in a physical character, as the idea of, he had this Blonde hair but he had this red stripe going through it. They said he had a big mustache. So the emotionally they talked about it being kind of really kind of snakey So then I had to come up with this kind of this vocal technique. So what I did was I kind of thought, well, it sounds to me like he's more in the back of his throat and he's a little gravelly. So I thought, well, If I start, if I just start back here. And then I just go a little bit deeper. And then as I got deeper than I had to watch the diction. So as he got deeper and then the diction got better. He became my character, the villain and he sounded like this in one of his lines. I'm telling you, preacher If you don't get your guns on pretty soon, we're going to have a difficult time getting along. So you have a real good day preacher Nancy, and then I record them and I do little excerpts and I listen. And I listen to every single character for just a few maybe even 15,20 seconds and then I determine how I want to alter those voices and then use them in the book. What about you, casting?

**Nancy Peterson:** Casting. Yes, I love it when an author tells me who they would envision casting for a movie that gives me an excellent reference as to where I want to go with the character.

So for me I typically have in my mind. I will choose if the author doesn't give me a character. I will cast them myself. Based on the things they have given me in that toolbox.

So for example, if I want to do a little girl. Let's say, I believe her name is Mara Rooney from Matilda, and she was little she was maybe five or six. So if I'm going to do her I picture her in my mind. I think about what, how she would talk.

And I probably would put the sound a little closer to the tip of my nose and I have to play with it a little bit because I might not get it right the first time. And maybe I'll live. Maybe I'll Make it a little uneven.

So kind of an example of how we create a character. And so it doesn't involve... I cast it, I'm starting to take on Characteristics were and that would be my choice. Do I sound like Mara, Rooney? NO, I don't. But by using her as the person I cast I start to see her in my mind.

And I use that vocal technique to place it higher. Rather than, I'm not going to use my regular voice at this point for for a child's voice.

And so that's really helpful for me. One thing I think is really important as an actor, though, our job is not to create caricatures. In focusing only on the voice. It's really easy to create caricatures and it can be jarring. It can be, it's, it's not a real character. That will pull someone out of the story. It's important to create a real character that the listener, of course, they know it's me voicing the child right they get it. But they're, you know, they're smart.

They understand. And in doing that, if I believe in that character I create a real character. I'm not just mimicking someone. It, it bridges that gap.

And people forget that the best compliment a narrator can get is, I forgot it was you narrating this book. So I think that's Really key is it's not just about creating a crazy voice. It's a, it's about actually having a real person developed in your brain as you read, do you have anything else to add to that.

**Joseph Batzel:** Yeah, there's a difference between narrating a book and dramatizing a book. And some authors write their books to be dramatized.

And this particular author George McVeigh, he wanted it more dramatized so that it would sound like the old fashioned Western that you would hear on the radio. And so that's what I wanted to try to emulate when I did his book.

**Nancy Peterson:** And I will add to that. I think that's perfect. And there, it's interesting how there are nuances to every audio book. Because some audiobooks, depending on their genre and how it was written you have the opportunity to just have so much fun with the characters. In other genres. It doesn't work. It doesn't work say maybe, in a piece of literary fiction to do a more dramatic reading. So genre matters as well and writing style matters, but I guess what all that means is there is no one right way to narrate a book, but it is really important as a narrator to know and to understand what is going to be appropriate for each book you narrate And I'm going to just throw in a little help for that, is it's really important to get coaching and seek out people who can help you assess things, especially early on, because there are nuances to narrating. And again, no one right way and but you have to know some rules, to know when to break the rules. Like everything else. Right.

There anything else you would like to add to that.

**Joseph Batzel:** No, that was covered very well. Okay.



**Nancy Peterson:** Now it's time to go on to recording. Go ahead and tell us a little bit about your process.

**Joseph Batzel:** I just have a pretty simple process, Nancy. You can see my workstation, that's going to come up in this next slide, and I did, I did leave out my headphones and I don't know why I did that. Maybe they were in my drawer.

But I do use headphones, because that's the best way. So you actually hear your voice as you're recording. But simple. I have a simple microphone that is a USB. That plugs right into my PC, which works out very well. I get some very good quality sound, but I spent a lot of money on that particular microphone, then you kind of see my script or my text is there on the right.

And then usually I do have my keyboard, if I need to go ahead and use the doc, which is right there, which is the recording apparatus that I use. This is called audacity. There are different.

Different ones you can download, I just like audacity, I find it user friendly. And that pretty much is my workstation, and for the most part it's pretty secluded here in my basement. But I do have outside noises, which is why we'll see Nancy's station which is totally different.

**Nancy Peterson:** Yeah, so that's that's a really interesting point to bring up right now is that there are many ways to get a good product.

Joseph narrating part time is different than me narrating full time. I typically get up and narrate from nine to noon. Take a break.

And then narrate for another couple of hours. This is my setup. It is not where I record it is my workstation. This is my doc right here and you can see the waveforms here it's a little bit different, but it does very similar things to what Joseph's setup does. Over here I have what's called an interface, this cord coming out the back is what connects to my microphone. My microphone does not plug directly into my computer. And then I have all the other essentials, the keyboard, the mouse, and everything I need to get this whatever I'm working on, ready to go to my editor.

This is where I actually record in a different place. This is in a room in my basement and I have a little video of what it looks like.

So it's A four by eight padded box for lack of a better word. It has room treatment on the inside. As you can see.

I can see my monitor from in here, that's from my computer at my workstation. My microphone. I have glasses I always wear. The stand is for my iPad, and then headphones that I listen through as I'm recording Lip balm.

That is a must to for any narrator, you have to get a lot of that I go through it, and water. and I have shoes that I wear because standing for me is optimal. That's not the case for everyone, but That's sort of how it's set up and it works well for me. So being full time. The reason I ended up using a booth, Like that four by eight booth that I just showed you, is because I was inconveniencing my family, all the time. In my room, I could hear anytime someone was taking a shower. I could hear the laundry. I could hear people's feet.

Going up and down stairs or even walking above me, and I had to turn off the AC or the heater.

And if you do that for extended periods of time you have a cranky family and I found that that just doesn't work very well. So For me, knowing that this is something that I am continuing to do full time I did invest in a booth. And so that has worked well. Which has allowed me to do the amount of work that I do in a day. And I will say something that you might find interesting.

For the amount of work that I put in there. I will get between one and two hours of finished audio.

So it may seem like, you can just sit down and read a book, but it's really a little more complicated. You have to correct any mistakes as you go. And it's just it just takes longer.

And then after that initial recording time I do send it off for more rigorous inspection with the editors and the proofers and the engineers. So that kind of gives you an idea of how long it takes to do an audio book it's it takes longer than most people realize **Joseph Batzel:** Nancy, I actually logged in that Western that I did.

It took me 80 hours.

With all, with everything combined. Yeah, so it is

**Nancy Peterson:** I think the first book I did the ratio was 12 hours of work for every one hour, I was able to produce it was SO HORRIBLE. It was really hard.

I'm surprised I didn't quit, but it's true. I mean, there's a lot more behind the scenes. And so now we're going to talk a little bit about what we do after we record. Joseph, I'll just turn this over to you and you can explain your process for post production.

**Joseph Batzel:** Well, mine is pretty simple. I finish the actual recording and I do some, what they call it light editing, maybe just a few things that I've caught as far as maybe the pacing, just a little bit. I might have to do just a little bit of editing, make it a little bit closer together. And then I send it off to a professional audio engineer.

Usually it's somebody you know, or have been recommended that has great credibility. And then I pay them and they do a professional editing job for me.

**Nancy Peterson:** Exactly. I will say with that 12 to one ratio. I just explained that was me trying to do everything and I did not do it well. So I'm just saying.

It's really important to have a good post production team. If you want a quality product. Some of the problems I ran into. And I'll just share these with you is I let audio get on to Audible. That shouldn't have been on there.

There were errors and because it was just me, listening to it and I didn't catch it, because I didn't have a second set of ears. So now I've learned the hard way that having a good post production team is valuable. And so I do the same thing. I will record.

I send my raw audio to an editor or engineer, it gets proofed I get any corrections back that I missed, which always happens. I will always have mistakes that I need to correct And then we'll do that. They make it sound beautiful. They're the ones that make sure it just sounds seamless. That there's nothing to, you know, inadvertent sounds in there like a hiccup accidentally or whatever, and that it that it when it comes back to me. It should be retail ready and I can turn around and give that to the author confidently knowing that it's ready for audible Do you want to talk a little bit about the approval process.

**Joseph Batzel:** Well, the approval process in ACX is a little different. We start with a 15 minute I think Nancy might alluded to that at the beginning.

The 15 minute type of process at the very beginning, and then after the post production, it goes back to the author.

The author has the final approval rating. Once it kind of goes through ACX and they have qualifications and specifications that you have to meet. Once the author approves it, then you go ahead and it goes to Audible.

**Nancy Peterson:** Yes. And this is really important. Again, that these are all contractual steps.

At this point again referring back to that 15 minute approval. That's the time that you need to make sure the narrator is going the right direction at this point.

The only corrections really that can be made are errors. In, if they if somehow the engineer, the editor missed A word or missed something. That could that will need to be changed and we're happy to change that. Any editorial or manuscript changes can't be made at this point. So, those should have all been taken care of, Long before.

Let's go to marketing.

Why don't you talk about marketing, a little bit.

**Joseph Batzel:** At ACX, the marketing's a little bit different, because of the fact of it puts responsibility on the author and the narrator just a little bit more than traditional publishing.

And what we like to do is try to collaborate, work a little bit together on that. I like to use social media. I like to use, they have codes that they give us.

That audible provides for us, and Amazon provides for us, and we're able to give to family and friends and neighbors.

And also there's different places that we can send them where people that listen to audio books can... audio boom, I think, is one that I've sent mine to before.

And these are people that actually will put reviews into Amazon or audible so that they will post them for you after they listen to your book.

And that kind of guarantees it rather, than giving it to a friend or a neighbor who may or may not do the review. Because the reviews are kind of important, as far as the readership and people listening to your audio books, Nancy.

**Nancy Peterson:** Absolutely. And I would add to that, it's important also to either join groups or network somehow, because it's even more, um, I don't know how to say this, but it's better to have your friends, like, talking up your book and helping you with marketing, than you being the only one saying, my book is great.

Wouldn't it be nice if you had a friend who said, hey, I read this book, you've got to read it, or you've got to listen to it. If you can join groups where you can be supportive to one another.

That will really help with the marketing and you'll get a little farther reach with those sorts of posts on social media. Social media is really important as well as What Joseph mentioned earlier, which is distributing the codes that are generated through ACX, that allow people to listen for free. Which is a great place to get some momentum for anyone. I do want to say this, though.

Most narrators as far as sales go are not going to move the needle on sales, it's going to come from the author or the genre or other people.

So we love to be supportive and we love to make sure that we're doing our part in, you know, doing a, doing a release day, you know, big, bold social media rollout.

But really when it comes down to it, the most important thing is what you can do. And that can include things outside of social media.

If you enjoy doing book signings contact a local bookstore or, you know, things that are a little bit out of the ordinary. And there are groups that can help you figure out how to market your book.

Even though we love to believe that we are the superstar of those books. It's the words that are the superstar and you that are the superstar. So really a marketing plan, and finding out what is available to you marketing wise, is going to be really important in helping you be successful.

**Joseph Batzel:** Let's move on to our samples, Nancy. I, I hope that the audience that's listening enjoys this and watching.

**Nancy Peterson:** How lovely it is to see you Mister Mulberry. I do hope you and the children are well. You haven't been dismissed from another position. Have you? He asked, Completely neglecting to exchange the expected pleasantries with her. Millie lifted her chin.

I've been excellent of late. Thank you for asking. And, to answer your, oh so charming inquiry.

Why else would I be here instead of looking after some little ones.

I'm the local Minister, Mr fields. I don't wear a colt. Those eyes narrowed. Way I heard it, the preacher came to redemption and really is a preacher, but he's also a gunslinger. So I'll ask you again.

WHERE'S YOUR COLTS? Nathan sighed. I've told you, I'm the only preacher in town. I was headed over to the church to pray. I don't wear any guns. As you can see for yourself.

Nathan held his suit coat away from his body. So the gunslinger could see he was unarmed. Well, I came to brace the preacher and brace him, I will. You better get yourself a six gun or there's going to be trouble.

I don't know how I can make this any plainer to you. I'm not a gunslinger. I'm simply the local minister. Now if you want to talk about God or salvation. I'm your guy, but I'm not about to strap on a six shooter to make you happy. Field's scowl deepened. We'll see about that. You have a good day preacher.

I love that.

**Joseph Batzel:** And I love yours. Mutual admiration society.

**Nancy Peterson:** Yeah. That's good. I think those are great. I want to listen to that the whole thing. All right. Considering (indistinct)

**Joseph Batzel:** Yeah, let's summarize this Nancy, as we're wrapping this up. We kind of covered many of these things and I think we talked about the many ways you can get your books published in audio. Can you kind of summarize that quickly for us.

**Nancy Peterson:** Yeah, just a summary, you can reach out to publishers, you can find smaller publishers who just do audio or you can self publish One thing I think you want to be aware of, and I alluded to this earlier. If you approach, or are approached, by a big publisher, you can actually request final approval on a narrator and on your cover art.

And those are important things if you want to have some say in how your audio book is produced. So keep that in mind. And I do know some authors have gotten agents, I believe, that

help them with their contracts. That's the biggest thing with a big publisher, you don't have as much control over how it goes. So if you can. There are ways to add things to help you have a little more control and how the audio is published.

**Joseph Batzel:** And the audiobook of being audio book friendly. If you follow the steps we told you and do it as professionally as possible, it will turn out audiobook friendly.

And the words sound to you different than they may sound to the author, but we talked about collaboration. And that's what we're talking about. When we collaborate, Then we will be able to hear those words, maybe differently, but we'll be able to understand and trust each other as far as our responsibility as an author and as a narrator.

**Nancy Peterson:** I would only add to that, that it's important to have another pair of eyes on your book.

Someone who professionally edits. That way that can save a lot of headaches down the road.

When you are, when you are contractually obligated to hand over a finished manuscript to your narrator, you won't have any surprises where something you, you know is, is misworded because contractually I have to read it exactly as it is written, even if there's a typo. I may correct it. But if there's something that you accidentally put in, like a wrong name, and I've had that happen where someone Used a previous name did not correct it, it went through and it, it creates all sorts of problems. Have another person edit your, your book for you. Okay, moving on how do your word sound to you? Read them aloud.

**Joseph Batzel:** Right.

**Nancy Peterson:** That's right, read them aloud. And it won't sound like it does in your head. And that's if you if you understand that, then you're awaiting an amazing surprise.

Because there are times when I've had authors say I cannot believe those are my words I wrote. So if you can let go of the idea that it has to sound a certain way, you'll be in love with the finished product. So do you want to go over the last one there?

**Joseph Batzel:** Yes, narrators act as producer and director. If we publish independently, that's ACX again, and we end up having a little bit of the final say when it comes to the actual narration.

The publisher of the author does get to say, you know, yes or no, but we do all of the production part of it. All of that is our responsibility when we publish independently.

**Nancy Peterson:** Exactly, and all the more reason to vet your narrators. And as you aspiring narrators, to be a good Narrator. So If you are considering narration, either narrating your own book or if you want to be a narrator, this is an amazing resource. Karen Commons wrote this. She is a narrator, she's also an IT wiz and she has put all of the wonderful resources, that are credible, on the internet in one place. One of the things that's tricky is avoiding scams and they're out there. Trust me. A lot of people want to do narration, or and I'm sure authors have experienced this to, Where people, you know, say, Hey, I'm going to publish your book for you. And it turns out, being sort of a scam. This is a great place to start. You'll have great tools and Everything really, you need to begin a journey in narration. Is there anything more you wanted to add to that.

**Joseph Batzel:** No, I love it. It's called a roadmap and it is. It literally is a roadmap to narration. Yes.

**Nancy Peterson:** I guess if you have any further questions.

**Joseph Batzel:** This is exactly (indistinct) Nancy and I, we are very open to be able to help you as much as possible. We will try to answer as many questions as we can. I love people to get on my website and put comments on there as well as sending emails. I love it. I love to help people in this industry.

**Nancy Peterson:** Yes, this is awesome. And we would love to hear from you if you have anything on your mind, any questions, please reach out to us and we are looking forward to hearing your questions today.

**Joseph Batzel:** Thank you.