

Transcript for "Totally Booked! A Penumbra Podcast"

Episode Five: *Yerba Buena*, by Nina LaCour

Hosted by Autumn Andersen, Essence Saunders, and Andrea Wagner

Autumn: Alright everybody, welcome back to "Totally Booked! A *Penumbra* Podcast." I'm Autumn, and I'm joined with my other hosts. And I'll let them introduce themselves today.

Andrea: I'm Andrea.

Essence: Hello, I'm Essence.

Autumn: And we are here as promised to talk about the novel *Yerba Buena*, and it's a recent novel that just came out and we're excited to talk about it today. And if you listen to our trailer, you should have the deets and the info on where you could purchase the book and about the author, Nina LaCour, and some info there. But yeah, we're excited to kind of break down this fun summer read that we did for part of our *Penumbra* Book Club. How do you guys feel like—first thoughts before we jump in? Did I forget anything on background info for the book, or does anyone want to give a synopsis on it?

Andrea: Yes, I can give a synopsis, Autumn, thank you. Uh, so yeah, *Yerba Buena*, written by Nina LaCour. So apparently Nina LaCour was originally a YA author. She wrote six novels for YA before this one, which is her first adult novel, and I think, with that in mind, it may...certain aspects of the book make more sense with the context of this being from a YA author, at least, that they have that background. Anyway, as for a synopsis of the book. So this is a romance. It's a love story between two women, but it has a very unique approach, compared to the typical kind of romance story.

Autumn: We were trying to figure out where this would even land as a genre.

Andrea: Yes.

Essence: We referred to it like it's two parallel lives that kind of cross and the way their pasts impact where they are in their relationships as they meet, and it's more about how that past has affected who they are now than the relationship itself, though the relationship is a part of it.

Autumn: Yeah, I really like that. I like putting it that way Essence, cause it really, when you look at the book as a whole, it really does feel like these are two separate stories that like kind of cross, and then come back to their own like

parallel storylines and then cross back again, you know? So I do think that there is—it is kind of hard to label it as a romance, although there is a romance at the heart of it that you are kind of rooting for. But I think a good chunk of the book they don't even interact.

Essence: Even at the very end, those resolutions they find within themselves. They are very very far away from each other when they find them. One is in their hometown, one's back where they live—they are living two separate lives away from each other to find a personal resolution within themselves right before they come back together in the very final scene of the book. And I think that that's important to how we classify.

Autumn: Yeah, I think that's really...I didn't even make that connection with the geography of it too, of the ending. That's...I think that's really important and I hadn't even put that together. I think that's true; it's just, to signify they're not even in the same location when they come to resolutions at the end, and their relationship is kind of secondary to them fixing kind of their own personal stories, which is kind of funny because, her being a YA author, I can see a lot of YA in their relationship. But in terms of like...the relationship is not the heart of the story. It seems like a big flip on a lot of YA. Like their personal journey is the most important part

Andrea: Right, and I think that was a really good thing in that they were definitely more fleshed out than like a typical romance, like characters. Usually, it focuses too much on their romance and then you don't even—it doesn't even matter what their actual person is. But in this case, it's like reverse almost; you know a lot about Sara, you know a lot about Emilie, you know...and they don't know this about each other. So I feel like, as a reader, we see how the miscommunications occur, and I feel like the way it was portrayed to us makes it maybe more frustrating. Because, Emilie is a character prone to misunderstanding or thinking things are her fault, and that happens with her relationship with Sara. Like, when Sara goes up north to fix things with her, like to deal with past issues, with her father and her brother, and you know, Annie, and...um. So we can see why those miscommunications happen, but they're still frustrating, as a trope, just in general I prefer that to stay in the YA.

Essence: It's like, for God's sake talk to each other! Even when you understand why because of the personalities, because when you're reading it, it's just like, say something, say something, *say something*.

Autumn: I know! When they first get together, the first time you're like, okay, yeah, we're finally going here, right? After all the backstory of Sara and Annie's relationship, which happens at the beginning, but it's still this lingering ghost over her for most of the (story). And then we have to go through all of the drama of Emilie and Jacob's relationship and all that, and when they finally get together, I'm like, okay, yeah, we're finally going here, this is happening. And then they didn't exchange phone numbers?!

Andrea: Right like, what time period is this?

Autumn: I was so mad, and she didn't even write the address down, so she couldn't even like find her. I was like, what?

Essence: The idea that this is a modern novel and two people who really wanted to find each other couldn't, like, really?

Autumn: Yeah, it's like...but it does show how reliant we are now; like, there is some truth in that in a sense. Because if I didn't write somebody's number out—if I didn't like physically put their address into my GPS, I really wouldn't know how to find somebody after I really wanted to, you know. So I mean, and it's also their miscommunication, because Emilie, I don't know if it's like her pride or whatever, which I get it, my pride would be wounded too if that happened to me. But she doesn't go back to the restaurant immediately; she takes months to do it, and by then Sara's no longer working there. So, you know, if she had gone right away she would have been able to find her.

Essence: It's kinda like pride, paranoia, and fear undercut everything they do. She's hurt, but she's also afraid if she goes back Sara's not gonna like what she sees if they talk again. She's not gonna like what she finds if she goes back. And she has to get over that mental hurdle, and it takes so long that it's almost like you miss your shot every time.

Autumn: Yeah, they keep missing the mark with each other, and it was frustrating me because at first I'm like, okay, wait, they really do have a connection. But then, and she's still thinking about this person, like it's a minute before they see each other again, (...) something like that. There's some time between each time they see each other and I'm like, "Okay, alright. So this

time you're gonna figure it out? No. They still miscommunicate. But, the ending? I don't know, did you guys think the ending was insinuating that they are gonna be together, or...?

Essence: I think, they—to me, the end shows that at the very least they were finally going to learn to talk. Where they went from there I think is open-ended, but I think they finally were realizing parts of where they were going wrong, and what they weren't saying and how (...), and I think that's a really good thing. I did kind of also wish I could see more.

Autumn: Yeah, I was left wanting just a little bit more from the ending in terms of like...I would like to have heard that conversation. Or, you know, since we were so invested in the characters at this point, and we've seen a lot of their inner— This novel, I think, is really good in terms of like—if you're someone who spends a lot of time in your own mind, this is a good novel, because both spend a lot of time in their own mind, like, more than dialogue, a lot more than dialogue. So, um, in that sense I related to Emilie, like how she would overthink things or over-analyze...they both have this issue kind of holding them from communicating. Emilie's is kind of, I don't know what you guys would call it, like a lack of something like confidence that what she presents isn't going to be enough. And Sara's I think is like abandonment.

Andrea: I would definitely agree, because so much of Emilie's backstory, and what's important to her, is the lack of identity. Like, the fact that she has all these potential majors she could get, like, she has the units, she just had to pick something, and she can't like...she just doesn't have direction. She gets in a relationship with Jacob not because she actually likes Jacob, it's because it seems comfortable and like...the path of least resistance. Like, "Well, you know, I guess I *should*." She just goes because she thinks she *should*.

Essence: I think that's another reason why, whether they end up together or not, that relationship with Sara is gonna be kind of good for her in a way. Because there's nothing easy about that. It kinda shows her that it can happen. You can have all these difficulties and something can still come out of it. It's not a bad thing to take a path of more resistance, necessarily.

Autumn: Yeah, you run that parallel when finding out her passion for like remodeling. The remodeling of her grandma's house was hard, and she did things wrong and then fixed things. And in her

learning to become—finding this new career path and doing these remodels where it's messy when she's someone who kind of like avoided messes at all cost, because...and I think what I like about the novel is the way this author handles it, that everything is like, for many people, kind of rooted in our childhood, and a lot of our motivations come from that. And it's all there, like the groundwork, which is even in those few scenes of Emilie as a teenager, seeing her sister OD. We kind of have all these struggles, and her parents being like, "Okay, well, you're the good one." It made sense why she was so scared of messes and to make a mess, you know.

Andrea: Yeah, of course. She has this habit of doing what pleases people, or what seems to get a good reaction out of her parents, but then her parents get divorced, and she realizes life isn't as easy as it seems, and she can make her own choices, and it's okay. Sometimes they don't work out, but you get a better like...you're more confident with yourself, and you feel like you've done something worthwhile when there's actual struggle involved. So, Emilie definitely, I mean, Sara also—we've been talking about Emilie a lot!

Autumn: (...) So that's kind of Emilie as a character. We're gonna transition to Sara as a character. Her largest hangup that is kind of her journey is—I don't know, for me, it was kind of like the fear of abandonment. Because she had lost her mother, her father emotionally abandoned her, and her brother didn't abandon her, but he didn't go with her.

Essence: And she couldn't understand why at the time.

Autumn: Yeah, she couldn't accept it. And then Annie abandoned her not by choice, but, you know, by dying. So I think for her it's that fear of like...you have Emilie, who's scared to try things because she doesn't want to mess it up. But then you have Sara who's like, I'm scared to try things because I don't want anybody to leave.

Andrea: Right, she has to become independent so quickly. And she becomes this protective...the fact that she's the older sibling, raising her brother Spencer from very young. So it touches on the parentification of children, especially elder daughters. And it's so common! And it really messes you up when you're older because then you don't know how to be vulnerable with people. You don't know how when it's okay, when it's safe to do so. So I think it was necessary for her to go back to her hometown and

see how it's—that her life in LA is pretty good, like, it's okay that she left. Yeah, I don't know if I think—

Essence: Yeah, sorry, I think it was good that she could actually be present in her hometown to see, yeah, I don't need to be here exactly. This place isn't good for me and being here is a way to fully understand that in a way where when you leave somewhere, because she never fully dealt with it while she was there. So to come back and come to the realization of, "Yeah, no I shouldn't be here" probably helped her more than anything, especially once she got to talk to her friends and her brother and everything.

Autumn: Yeah, but I, and to kind of piggyback off that, I think also what she kind of learned is that you don't have to completely cut people off in order to like put yourself first, like, I think because she was parentified so young, which, Andrea, that's such a great point, like... It's the most extreme version of what many eldest daughters face, you know, but because of all this trauma that happened she ran, but she cut everybody out like, you know. And then, when her brother told her no, she kept going without him. And then, when her friend who had traveled with her, she was scared, like, she was getting really reliant on him, so she kinda cut from that, you know. And she would cut and run from these careers to like the next place, or whatever. And I think it was good for her going back and seeing like, "No, I can still love these people and know this is not where I'm supposed to be, and I shouldn't be here, and if I have to leave them behind I can still do what I have to do for myself and still let people in."

Essence: "I don't have to leave them to leave the place."

Autumn: Yeah, exactly. You know, it's not all or nothing, and I think that's the thing, like, what was kind of holding her back in terms of like, "I don't want anyone to leave me or hurt me so I'm just not gonna get close with anybody."

Essence: It was kind of like with that drawing from her dad.

Autumn: So creepy!

Essence: Which was disturbing as all hell, but also, in her mind there could only be one reason for it, taunting. And when Spencer brought up that there was potentially another reason too, that there's more than one possibility for why something happened the way it did, kind of with the way that she tends to react to things, it doesn't always occur to her. So it was

something that finally like came in, whether or not we believe that's what the reason was for the drawing. That idea that, yeah, there could be more than one reason is a good thing.

Andrea: Right.

Autumn: Yeah, that drawing was so disturbing. I know as a parent that's so terrible that he would do that. But it also—I do think you're right and I think it's really exemplified in that scene where they are playing it from both women's perspectives. Like Sara really wanting Emilie to say, "I wanna go with you" because she doesn't want to ask and be abandoned and told no. So, instead of not being abandoned she just doesn't ask for what she needs and Emilie is scared that Sara doesn't want her to go because she's not worthy of, you know, that kind of like, love, or whatever. She doesn't ask to go, so if you look at both of them you're like, "Hello! You want her to go, just ask!"

Essence: So like they both separate, thinking the other doesn't want to be around them. And it's like, no, that's not what happened.

Autumn: Yeah, exactly, and I think that was a good example of how both were letting their past traumas kind of rule their current, their present lives.

Andrea: Yeah, I think there was...they were both acting out of self-preservation and parts of it, like...they just want to be safe. There's that, because when they were children, or at least especially for Sara, they had to do that to be safe literally, and it's really interesting how you can see those traces of self-preservation. Those self-preserving habits linger when you don't necessarily need them anymore. But they're still there because it's habitual; it's like...it's really interesting. I appreciated seeing that, and I did not expect it in a romance book. It was good to see!

Autumn: It was really deep in that sense.

Andrea: Yeah, it's very realistic. I mean, it's frustrating as a reader, because we see both. We see, you know, what we can't in our own day-to-day lives. If someone could read our stories, they'd be like, "What are you doing?!"

Autumn: I would be just as rambly.

Andrea: It would also be like, "What are you doing? Just ask!" But you know people don't 'cause they're scared. At least that's one reason why people don't do that, so it was very realistic, yet at times frustrating. But maybe that was on purpose.

Autumn: I think you're right, like, relationships are messy and adult relationships, the difference is that our childhood does impact, you know, and our past does impact. So the fact that they were both kind of being triggered, or being put into fight or flight, or whatever, every time it was a minor inconvenience. Like you said, it's very accurate. It's something that we don't talk about a lot, in terms—

Andrea: That's true.

Autumn: Are we fighting, you know, if you're in an adult relationship, friendship or romantic, you take things, you see it through your lens and that lens is filtered with everything you've ever dealt with in life: your trauma, your past, your hurt. And so when you see something or hear something, you're taking it through that specific lens, and that may not be the only way to view it. I thought it did a good job of capturing that kind of struggle for anyone trying to form relationships.

Andrea: Definitely. Oh, and another thing, sorry, this is kind of off topic, but you reminded me somehow. Another thing I liked about the book that I didn't expect was, I don't know, I expected some kind of like homophobia from the family members for some reason, because I'm not used to, usually... That's such a big thing in YA, right? Like, "Oh, my gosh!" Like a coming-out scene or something. But in this book it was just...it was just the facts. Sara likes girls. Emilie does, too. I mean, she dated Jacob, but we don't talk about that.

Autumn: This was not a coming-out story; there was none. This was just...their queerness was a part of each of their storylines, but not *the* storyline.

Andrea: Right, and I appreciated that because it can become like part of their personality, and—not that that's bad per se—

Essence: Sometimes it becomes their character and not just a part of them.

Autumn: It's very diminishing in terms of like representation, if that's as far depth as a character gets—their sexuality. That would never happen with a, you know, heterosexual character. That would never be like, "This girl likes boys, that's it, that's all we got," you know. When it happens with queer characters, that's the issue. Like their queerness is just one part of Emilie and Sara's personalities, like, and not even the most important!

Andrea: It's their pasts, and I appreciated that. It was surprising in a good way!

Autumn: Yeah, I'm glad you brought that up. That is very true. It was a very—I thought it was handled really well in terms of representation, and the nuance was there. The depth of character was there. Yeah, I thought these were really deep characters, sometimes even almost too deep, like it was sometimes...not too deep in terms of like, in a bad way, but kinda hard to read. Sometimes some of the stuff they were both (...) heavy, but in a (good) way, because it was real. We talked about the ending a little bit in terms of what we thought that meant.

Andrea: Would you guys wanna change that ending somehow? I know Essence was kind of unhappy with it.

Essence: I wasn't really unhappy. Like I said, because so much of it is about them trying to find a different state, like Sara coming to conclusions about herself and Emilie coming to conclusions about herself and them finally reaching a state where you finally believe they will be able to talk to each other. I think that is a good way to end it. It's just a little bit, I wish we could see the start of a conversation, not the full one, maybe the *start* of a conversation. But I also think like the one meeting and her opening the door kind of was the start of the conversation.

Autumn: Yeah, 'cause it's Sara kind of asking for it, and she doesn't normally ask for anything she needs. And so she's asking for help, whereas, like, just a few chapters before she's refusing to ask Emilie to come with her, and because she doesn't ask, it really does like cause a problem in their relationship because they were happy, and she doesn't ask for what she needs. It kind of ends up putting this kind of curveball, because Emilie doesn't know where she's at, and she doesn't know where she's at, you know, in terms of where they stand. So I do think there is power, you're right. I mean, because initially, I wasn't happy with the ending, like, that's it? Are you—we went through all of this and it's like we're not getting anywhere. But I think you're right; when I look at the choice of words I do think there's some power in that, especially that it's Sara asking for something. I think there's a good point there.

Essence: What about you, Andrea?

Andrea: I think it leaves it open...I'm trying to remember how I felt right when I finished it. Because we...we get so invested,

and then they leave it open, and you're like, "Oh, wait, wait. Where's the rest, like? Can we get our romance story now? Because really they only had a little bit of time together. But I think...I can appreciate that open ending; it is very much powerful, Sara asking to be let in, and Emilie, allowing that vulnerability, like accepting that, and you know the rest of their story, can be anything because it's not written down. They're gonna do all kinds of things. And so like, I guess, as a reader I was frustrated at first, but as a person thinking about how people live like human beings, I'm like...I can appreciate trying to convey that, you know, life can be anything, right? Like, not having to write down specifically what (...) because it'll be all sorts of things, so I don't know if I would change it. Probably not because it really is...I think it's well done once I got over the primary expectations reading it at first. Because I really did think, "Oh, okay, it's a romance novel." And then the characters don't meet for like ever. But once we get over it, right, once you get over it—and you have to like, let those expectations go, just like read about these people, and then, you know, get to know them, and you like them, and then you get frustrated with them, like, "Emilie, why are you doing this?" I find myself actually...and that's when I know I'm invested. I get frustrated. Like, "Emilie, what are you doing? Why aren't you talking to her more? Why are you with this guy?" But, you know, that's a good thing when you're really invested in their own lives, not just them getting together, but like in their own growth, which I think happens. So it's a nice story about deep topics like, you know, childhood trauma, and how it follows you into adult life.

Autumn: I think you're right. I mean as a reader I was selfishly like, okay, like I want my big like romance novel ending. I need to see the reunion. I need to see this fleshed out. But you're right, I think. When a novel does leave you wanting more, there is something to say about that, because if we didn't care about the characters, we wouldn't want to see what happens next. But because we're ending it and we're like, "Wait a second. What happens after she comes in the door? What happens next?"

Essence: It's kind of like when you get the sequel to a movie where I don't care what happens next. Why is this happening?

Autumn: Yeah. So yeah, there there can sometimes be too much. That's it. I think she does the author does leave you wanting

more intentionally. But I do think that that is a fair thing to point out, Andrea, that it is a romance. So for me sometimes like I could have used more of the romance. I could have used a little less like of the Jacob storyline. You know a little bit.

Essence: I think everyone could have used less of the Jacob.

Autumn: Like I understand

Essence: Yeah, I understood why it was there but also eh.

Autumn: I understood the way it was essential to emily's growth, but I could have used I don't know I could use a little, or with her, and because I wanna I won't room for them individually like we already were. We have enough time in their heads to do that.

Essence: Yeah.

Andrea: Right.

Autumn: But I want them more as a couple, too. So I would have liked to have seen just a tiny bit more of them as a couple.

Andrea: Yeah, cause they don't know all that much. We the the readers know all about them but they don't know all about each other. In fact, that's what Emily is like frustrated like that Sarah won't tell her more, and we know why. But it's still like I wish I wish they did like understand themselves, even just like maybe their mannerisms more or their personalities.

Essence: Yeah.

Andrea: even that is pretty..

Essence: Yeah, even to just start to get gauge on each other's body languages. Where maybe it would have been just a bit more clear why Sarah wasn't saying anything when she left the first time cause there's a good chance she was showing more than she was saying, but because they like weren't interacting in that way enough, neither of them noticed.

Andrea: Yeah.

Autumn: Yeah, I think you're right I could have just used a little bit more time with them as a couple whether that be in the middle, or that be at the end. Wherever or at the beginning when they meet. Wherever. I could have used just a little bit more. But I guess that also goes to show like how well written. I thought the characters were individually.

Essence: Mmm hmm.

Autumn: I do think that they were incredibly well-written as individual characters. They're both I feel like equally the center of the story which is hard to do to like split a novel like that. It's not a it's not an overly long novel at all.

Essence: No.

Autumn: Its a normal length summer read and so for both of them to feel properly fleshed out as individuals. Is a testament, but I do think they could have used a little bit more just kind of seeing them as a couple.

Essence: Yeah,

Andrea: Agreed. But overall I'm glad we picked this book.

Essence: Yeah.

Autumn: I'm so glad we picked it. I thought it was really well done.

Essence: Yeah,

Autumn: Like us, really, you know, as Penumbra putting our focus on the summer, you know. I think it fits well in our focus, and I just think the queer representation was handled so well. I was really impressed with it, and I enjoy it. And it was just a fun read too.

Essence: Yeah, yeah, I read it in like 2 hours.

Andrea: Oh my God.

Essence: Great just back and forth.

Autumn: I finished it one night, too. I just stayed up just,

Essence: Yeah.

Autumn: And I was just like, you know what I don't wanna put it down. I'll just be tired tomorrow. I just I really want to see how this goes, because when I got close to like my normal bedtime, it was around the point where Sarah was like going home.

Andrea: Oh.

Essence: Yeah yeah. You were just like you cant stop right there.

Andrea: You can't stop there. Yeah.

Autumn: So like I had to see this through. They had both just... Didn't know If they had broken up or had, like both of them, they didn't know what had happened when Sarah went back home. So like, Okay, wait. I gotta see this.

Essence: We didn't even know what had happened when Sarah got back home. When she went back home I was like did they just break up?

Autumn: Like are they broken up? What was this call? What was this communication? Like, you just said thinking in your head, I want her to come. And then the other girl, Emilie is like, I want to go. I want to go. In their heads. But they don't say it

So then they're just both kind of assuming they broke up and go home and yeah. So I had to finish it.

Andrea: Yeah.

Autumn: That was too hard of a place to end. And Essence, you were talking about it earlier. We were talking before the podcast just kind of talking about like the environment of Sarah going home and like how that, you know, Just kind of being in that area can kind of like sometimes going home for some people can trigger certain emotions or even being with certain people can do that and I liked to see them kind of work through that. That was really really compelling.

Andrea: Hmm. It was.

Autumn: She had a lot of baggage at her family home, literally and figuratively

Essence: Haha, yeah.

Autumn: She had a lot to unpack there. She did it really well, and pretty concisely too. It didn't take up a ton of like chapters but it got handled.

Essence: Yeah, it was like one or two chapters right?

Andrea: Yeah, I think so.

Autumn: And it kind of climaxed with her crashing her dad's truck into Eugene's deck.

Andrea: Yeah, that was satisfying. I I like that her friends back there were still her friends. Like that was refreshing.

Essence: Yeah.

Andrea: I liked that because I almost expected really for her it just be alone. But then she had her friends and they didn't like you know it wasn't petty, like "Oh, you left us". It was just like... I don't know things were just like back to how it was those many years ago.

Essence: It was kind of like that, "we know," sense that everyone had

Andrea: Yeah we know why you left and we get it. And respect your choices, you know, and I feel like that's a good message. Adults need to know that it's okay to do that. It's okay to leave, and people won't have to. You know you don't have to cut them off. Well, you can cut them off, and still be on good terms with them. You can cut off, you can leave a place and not have to leave everyone there that you did like. I guess I'm not saying that well. But yeah.

Autumn: No, yeah. It really handled like the nuance of like relationships. And like how they can get kind of convoluted with trauma or events right?

Andrea: I like that you said that yeah.

Autumn: Like she couldn't see Annie's twin like otherwise she thought every time she'd see him she'd see the accident, or the you know the the death of Annie.

Essence: Yeah

Autumn: But some time it passed like they had similar struggles, like he was missing her, too, and so it was helpful, and healing to be around him. So I thought it handled kind of the nuances of those struggles really well. And I liked that they crashed the the truck

Andrea: Yeah so satisfying.

Autumn: Like that was so disgusting! Oh, my God.

Essence: Mmm Hmm.

Andrea: Yeah! that really set the tone for the rest of the book. It's like, oh okay.

Essence: Oh, God,

Autumn: yeah we have there's a pervert here! Oh, my God! it was so disgusting so disturbing. So that was one thing that didn't get wrapped up that I was kind of upset about too, her friend from the beginning.

Essence: Oh.

Andrea: Her friend, Grant? The guy?

Autumn: Yeah, Grant! They never talked about, if she she like had this schpiel at her birthday dinner, where she cried and like talked about him, but never said if she like found him or not so that was kind of sad

Andrea: Okay, yeah, so there is this scene where I think one of them sees him with someone else like but it was very much like "hey" right?

Essence: Yeah.

Autumn: Yeah I think like Sarah sees him

Andrea: Yeah!

Autumn: But I think he very much does not want her to talk to him in front of his partner or whoever he is with at the time.

Andrea: Oh, yeah, that was, it was sad, but I guess he he found his own path. I don't. We don't get to know we didn't read his book that must be a different book.

Autumn: But I was happy like on Emilie's side, that her and her sister had like a happier ending.

Andrea: That was nice.

Essence: Hmm.

Andrea: Colette and her they deserved that. That was nice. Right that was a good Summer pick for sure.

Autumn: Yeah I thought it was a fun summer pick and I enjoyed it. Do you guys want to, should we give it a rating? i

Andrea: A rating?

Autumn: Thumbs Up down? You want to do 5 stars?

Andrea: Hmmm

Autumn: We didn't create a structure for this. We just like talking about books here at Totally Booked!

Andrea: Haha.

Essence: Yeah, I agree, I recommend reading it.

Andrea: I would recommend reading it.

Essence: And pay attention to some of the stuff we said was in it if those are like triggers for you then maybe not.

Autumn: Yes, we will put trigger warnings at the episode info. So it is there for anybody who may not want to hear discussions about any of the things we talked about? I'll make sure those are located in our episode info notes.

Essence: Yeah.

Autumn: And yeah, we, I would definitely recommend it. Again, sorry if you listened and you're spoiled. But if you did read the book with us, and came and listened to us to kind of have this conversation with us. We really appreciate you guys kind of trusting us to come and talk about it, and if you haven't read it... I think so much of this book is about the characters and about the emotions and about the kind of inside the characters head. So, even if you're spoiled it's,ok. I would still read,it. I would have read this book even with knowing.

Essence: There is so much in this book that even with everything we spoil, we did not spoil the book for you.

Andrea: Yeah, literally there's still so much more.

Autumn: Even knowing how it ended I would still read it.

Essence: Which is probably one of the best compliments you can give anything. Even if, I even though I know how it ended I still want to see it.

Autumn: Yeah, you're right. Because even I had like looked at reviews before, and I had kind of some ideas of where the book

was going, and I I still, like it didn't ruin it for me. I just enjoyed it it's a fun. I think its a great summer read and I think I'm going to look forward to The next thing that this author puts out because she handles characters really well.

Andrea: Well, well.

Autumn: Good character, driven story.

Essence: Yeah,

Autumn: Anything else, you guys want to add before we?

Essence: No, I think so.

Andrea: I think that's it for me.

Autumn: Just look out for us. We will definitely be doing this again. We're going try to come up with a book. That we will probably be reading you know next month and I'm sure we'll put out kind of a trailer about what that will be and info there. So just, if you enjoyed doing this with us or enjoyed reading a book and having someone to, you know talk about things with. And if you want to give us more feedback, you can always put it in the comments because we love to hear from you guys. Yeah, that's about it.

Andrea: Well, thank you Autumn, and look forward our edition coming out the summer. Penumbra Online's edition is coming out this August as well.

Autumn: Yeah there's a lot of fun things going on at Penumbra this summer. We've got blogs, we've got an edition coming, we've got all kinds of fun things so just follow our socials. It's @csustanpenumbra

Andrea: Yes, @csustanpeumbra

Autumn: And we're on Facebook Instagram and Twitter. So come find us, Come and see what's going on.

Andrea: Yeah.

Autumn: THank you for listening.

Andrea: Thank you, bye.

Essence: Bye.