

IN THE STUDIO: TARTAN NOIR (IAN RANKIN)  
EPISODE 2: CROMARTY (26'29")

00:00

OPENING

ANDY (on the beach – then in the town):

From the BBC World Service, welcome to 'THE DOCUMENTARY – IN THE STUDIO'.

MUSIC: Audio\_Network\_-\_3625\_-\_39\_-\_Thought\_Motion\_3

I'm Andy Martin. I've come to Cromarty, in the Scottish Highlands, to get inside the creative mind of the crime writer, Sir Ian Rankin.

At the end of Part One, we left Sir Ian in a pub in Scotland's capital, Edinburgh.

Three months later – and a long, long way further north – we find him... in another pub.

FX – OUTSIDE to INSIDE FISHERTOWN INN

MUSIC OUT

ANDY: Ian! Good to see you again. Tell us about Cromarty – why have I found you in this little town on the northeast coast of Scotland?

CROMARTY – I'M ATTRACTED TO PLACES AT THE END OF THE ROAD

IAN: I think I'm always attracted to places that are at the end of the road. And if you drive on to the Black Isle, this is the end of the road, you can go no further. You come to Cromarty, you just turn around and go back again. And I quite like that. It feels like the end of the world almost. We came here on family holidays, and then my wife and I were up here one time for a weekend, and we just saw a house for sale. We ended up buying a house! And I found it a very good place to come and write, because back in the day – and I'm going back 15, 20 years – back in the day, there was no mobile phone reception in Cromarty, unless you stood on the seawall and lifted your hand up very high. So you'd see all these tourists arrive, and jump on the seawall and lift their hand up really high, so they could see their phone and check their emails. And we decided not to have a phone in our house, and not to have a TV in the house. So I came here to write, purely to write. And to a certain extent that still pertains... so, I sit with a log fire on, and some music playing, and I just write for week after week.

MUSIC: Audio\_Network\_-\_3625\_-\_39\_-\_Thought\_Motion\_3

We're following Ian's progress as he writes 'Midnight and Blue', the twenty-fifth novel in his multi-million-selling Rebus series – featuring the enigmatic, energetic, and sometimes exasperated, Scottish detective, Inspector John Rebus. So, how's it going?

02:08

CURRENT POSITION? SCHRÖDINGER'S BOOK – FEEDBACK IS COMING

IAN: Now – as I sit talking to you – I have notes, feedback, from my wife, my UK editor, my US editor, and my agent. And I have not looked at any of them...

ANDY: Ah...

IAN: ...I mean, this is Schrodinger's book. At the moment, it is perfect. You know, it's as I want it to be. The moment I look at the feedback, it ceases to be – it's suddenly a dead cat, right? Er, possibly! The feedback from the editor and the agent – now, how much of that I take on board, I don't know. I mean, let's see how I feel. I've got until the end of May to deliver the final draft. And it's early May now, I've got about two or three weeks.

**MUSIC: Audio\_Network\_-\_3625\_-\_39\_-\_Thought\_Motion\_3**

**As we sit here in the pub, Ian looks well. He seems relaxed, not at all stressed. I mean, he has been away on a cruise – so maybe that has something to do with it?!**

**THE CRUISE AGREED WITH ME – GOT LOTS DONE – CREATIVE PROCESS, ADDING SUBPLOT ETC**

IAN: The cruise agreed with me, insofar as I got a lot of work done. That was great. And I came back from that holiday fairly refreshed, but then immediately got into the next draft of the book, which was quite hard. Not a long process, but a tough process. Making it better, making it feel as though it was always going to be this way. The first draft was incredibly short, I should say, the first draft was much shorter than any first draft I think I've ever written. And I knew I had to add a subplot or two to get it up to a publishable length. So there was, all that had to be added from scratch once I got back from the cruise, but I knew from the cruise what I needed to do. I'd come up with the ideas on the cruise, and all these lined paper notes, things about what I could do with this character and that character, and what I could add in and what, you know. So I settled down to that. And, the second draft was written, once I got back to Edinburgh, quite quickly. But the final draft, the one now that I've got everybody's feedback, is the important one. That's the one that takes on board what people know – or think – is wrong with the book. So far, there's nothing wrong with the book!

**FX – EXITING FISHERTOWN INN (squeaky door) – transition to outdoor atmos, footsteps**

**MUSIC: Audio\_Network\_-\_3723\_-\_63\_-\_Long\_Descent\_3**

**04:17**

**READING – from 'STRIP JACK' (30 seconds):**

"He was reminded again just why he didn't fit, why he was so unsuited to the career life had chosen for him. The Murder Room was like a production line. You had your own little task, and you did it. You were a small part of a very large team. It wasn't Rebus's way. He wanted to follow up every lead personally. He'd been described, not unkindly, as a terrier, locking on with his jaws and not letting go. Some dogs you had to break the jaw to get them off."

**MUSIC UP**

**04:53**

**MORNING ROUTINE IN CROMARTY**

IAN: The morning routine when I'm in Cromarty – as opposed to Edinburgh – is that the Slaughterhouse Café opens at nine, as does the shop. So I usually go to the shop, pick up a paper, come here, get my coffee... **(FX – WALKING ON PEBBLES)** ...and if the timing is right, you can sit out here with your coffee, look out over the estuary, and watch dolphins. The dolphins come here pretty much every day. If it's nice, or people are here that I know, I'll sit and drink coffee with them.

Otherwise, the coffee goes back with me. And I'll sit in the living room, read the paper, drink the coffee, it's exactly the same routine as Edinburgh, I am a creature of habit.

## MUSIC UP

## FX – WALKING

### CROMARTY SCENE SET WHILST WALKING – IAN DESCRIBES SHOPS ETC

IAN: And then, we're walking up the street towards the shop, the post office, and the bakery.

## MUSIC OUT

## FX – ENTERING THE CROMARTY BAKERY

IAN IN BAKERY: *Hello! What's left that's hot? ...*

IAN: The Cromarty bakery is quite well known in the Highlands.

WOMAN IN BAKERY: *Cheese and onion...*

IAN IN BAKERY: *OK, give me a cheese and onion please...*

IAN: They make fantastic cheese oatcakes.

IAN IN BAKERY: *Is that more oatcakes coming?*

WOMAN: *That's cheese, but we've got the normal coming...*

IAN: Great pies, bridies, sausage rolls... all the kind of nourishing health foods that Scotland is famous for!

WOMAN IN BAKERY: *That's £2.65...*

IAN: And excellent bread.

## FX – LEAVING THE CROMARTY BAKERY (SEAGULLS IN BACKGROUND) ... WALKING THROUGH TOWN

MAN IN STREET: *Hello there! Lovely day today...*

IAN: *Yeah – so far!*

MAN IN STREET: *Aye, so far!*

### SCENE SET – CROMARTY – WALKING TO GAELIC CHAPEL

IAN: We're walking up a sort of cobbly, narrow street in the middle of Cromarty... *(to passer-by)* Hiya!... which is treacherous in winter, when it's icy. But this is a beautiful, beautiful, early May day... 12, 13 degrees, sunny.. and we're climbing the hill up to a cemetery.

## MUSIC: Bruton\_-\_BR704\_-\_2\_-\_Echo\_Waves\_3\_(Instrumental)

### ARRIVING AT GAELIC CHAPEL

IAN: I mean, some of these headstones are extraordinarily old... moss covered... the names have gone. I love the fact that this whole cemetery has got a very unkempt feel to it.

## FX – WALKING INTO GAELIC CHAPEL

IAN: So this is the original – this is what remains of the Gaelic chapel...

ANDY: ...oh, it's fantastic...

IAN: ...which the working-class community, in and around Cromarty at one time, would have been predominantly Gaelic speaking. And so they had their own chapel at the top of the hill. And what remains of it is a bell tower, that's actually in fairly good condition, and four walls...

ANDY: ...no roof...

IAN: ...no roof... it's actually in pretty good nick just now, compared to some other times I've seen it.

ANDY: It's lovely.

IAN: And it's nice and quiet. Birdsong... if you'd come up a month or two ago, I think there would have been wild garlic, you would have been smelling very pungently wild garlic. But that's gone now. Swallows have arrived though, the swallows have started arriving. I've got some swift boxes up on my house. So hopefully there'll be making nests in there quite soon.

**MUSIC: Bruton\_-\_BR704\_-\_2\_-\_Echo\_Waves\_3\_(Instrumental)**

**07:50**

**It's a beautiful Spring day, not a cloud in the sky... it's not hard to see why a writer would choose to work in a place like this. Although, Ian warns me it's not always like this! He rummages in his bag, to produce a huge stack of paper... 20-odd pages of notes.**

**FX – FLICKING THROUGH PAGES**

**IAN'S NOTES – MAIN BIT – HOW HE MAKES THEM**

IAN: So, I've got written notes here, handwritten notes, things in the margin, that say "second draft, add this", stuff highlighted in green marker, if it's stuff that's important, or I think is important...

**MUSIC FADES**

**MULTIPLE DRAFTS – ADDING RANDOMLY NUMBERED NOTES**

IAN: Some writers only ever do one draft, but I'm not one of those writers. I would love to only do one draft. But the first draft is usually written in a rush, so mistakes creep in, things are left out to be corrected later on...

ANDY: These are all your second thoughts...

IAN: Well, I do this kinda slightly odd thing, where I'll put in the margin, you know, "note 20". So when I get on the manuscript, I just have to put the number 20 next to that note, and then I can add it in. But then I forget that that was note 20 – what am I going to call the next one? So I call the next one "105". So it's just a series of random numbers. Hopefully no number used more than once!

**I can't help but wonder – how long did it take Ian to write the first draft?**

**HOW LONG IT TOOK TO WRITE THE BOOK – 34 DAYS, 315 PAGES, FIVE MONTHS**

IAN: Being anally retentive, having done the first draft, I then went through it to see how many days it took me to write the first draft. So, it was started on the 16th of November, and it was finished on the 30th of January. There was a huge gap between the 30th of November and the third of January because we had a family funeral, Christmas and New Year. So there was a big chunk of time missing there. But it ended up being 34 days, which is about usual for me. And it ended up being 243 pages, so eight pages a day, which is about 2500 words a day. And then I broke it up into chapters, so it's still 245 pages at that stage. But then – ha ha! – when I come back from the cruise, and start to add

all the material, it magically becomes 315 pages! So I've added 70 pages, which I finished on the 4th of April.

## **MUSIC: Audio\_Network\_-\_2836\_-\_47\_-\_From\_The\_Rooftops\_2**

### **NOTES ON ABUNDANCE OF CHARACTER NAMES**

IAN: This – this is the nuts and bolts right here. Okay? These are the character names. This has to sit next to me, so I know what everybody's called, so I can refer back to – look how many names there are, of characters that I've got to remember? I've gotta remember who all these people are...

ANDY: This is like War and Peace...

IAN: ...and how they're connected – yeah, it's like the sort of thing you find at the front or back of a Dickens novel. And then you find out you've given two people names that are too similar. So then you've got to change their name. Miranda got a little bit, my wife got a little bit confused, because two names are similar. So I might end up having to change one of them in the final, final, final draft.

## **MUSIC UP**

**10:30**

**So, Miranda reads it first – then comes feedback from Ian's editor...**

### **INCOMING EDITOR FEEDBACK – EMAIL RATHER THAN PHONE**

IAN: My UK editor will phone me. And he will say nice things. And then he will say, "I've just got a few suggestions, and they are going to be in an email to you, in a few days' time". So he'll say things like, "Great, Ian, you've done it again, Rebus on good form... fans are going to love it... just a few suggestions". But you know, those will be in an email. He's not going to tell me over the phone, so we get into a huge argument – he's going to wait for me to read it. And I'll get into a huge argument with his email, without him actually having to physically be there, being argued at by me. So he's quite canny that way, he's very canny!

**And let's not forget... Ian's agent!**

## **(MUSIC OUT)**

IAN: Agent usually doesn't have quite as much to say about the book, in terms of structure and things that are wrong with it. He will often have had a conversation with the editor. And if they've agreed that something needs to be changed, he will leave it to the editor to tell me, so that he doesn't fall out with me either. See, the agent doesn't want to fall out with me, because I employ him! Editor doesn't mind falling out with me, because you know, he works for the publisher, he doesn't work for me.

**You're listening to 'THE DOCUMENTARY', from the BBC World Service.**

**11:56**

**(SILENCE / 0.5" gap)**

## **MUSIC: Audio\_Network\_-\_3489\_-\_68\_-\_Sunset\_Skies\_2**

**I'm Andy Martin. For this episode of IN THE STUDIO, I'm with the writer Sir Ian Rankin – creator of the hard-drinking, music-loving, no nonsense, world-famous Scottish detective: Inspector John Rebus. And I'm not the only one who's ventured to Scotland's remote Northeast coast...**

ANDY (ON LOCATION IN CROMARTY):

"A miserable place, in the last stages of decay." That's how Cromarty was described by a passing diarist in 1843. Well, how wrong can you get?! This is anything but miserable. It's a small town, but it's absolutely buzzing. There are 800 people who live here, 200 listed buildings, and it probably hasn't changed much since the 19<sup>th</sup> century. It's a place of dolphins and cormorants, but this weekend it's full of Crime and Thriller fans...

**MUSIC OUT**

**ATMOS UP**

**12:54**

**CRIME & THRILLERS WEEKEND – IAN SCENE SET**

IAN: So I'm here, as usual, for the Cromarty Crime and Thriller Weekend, where we have writers who come and do panels, do talks, sometimes there's a mystery play, there's maybe a film that's played, or a pub quiz that has a crime theme, all of that goes on...

ANDY: And an interview with Ian Rankin!

IAN: Well, it's gonna be a conversation between Ian Rankin and the guest of honour, Anthony Horowitz.

**ATMOS CHANGE FROM STREET > VICTORIA HALL**

**ATMOS OF IAN & ANTHONY ON STAGE**

ANTHONY: ...and like all my theatre work, it absolutely divided the critics – half of them hated it, and half of them loathed it! (LAUGHTER)

IAN: I mean yeah, but he didn't do it – otherwise we wouldn't be sitting here! (LAUGHTER) Listen – thanks for being a great audience this afternoon, I hope you enjoy the rest of the festival – please put your hands together and thank: Anthony Horowitz!

**APPLAUSE > AUDIENCE CHATTER**

**MUSIC OUT**

**13:45**

**DONNA – SELF INTRO – ENDURING APPEAL OF REBUS**

DONNA: Cromarty Crime Weekend! Fantastic, beautiful, magical... and it doesn't feel very sinister. But there's a lot of sinister writers about! (laughs)

DONNA: My name is Donna Freed. I'm the author of 'Duplicity: My Mother's Secrets' – a family memoir with a true crime twist.

ANDY: Donna Freed. Very good to meet you. You're a fan of Ian Rankin's, I believe?

DONNA: Absolutely!

ANDY: What is the secret of Rebus? What is the enduring appeal of this character?

DONNA: Well, for me, the character is, you know, it's the question of why girls like bad boys. Rebus – he needs mothering. And, you know there's a good guy in there, and despite his best efforts, he's quite sexy! And, you think you're gonna change him – but you ain't! (cackles) So that's probably not everyone's take on the popularity of Rebus – or Ian's, in fact! (laughs)

## ATMOS OF IAN BOOK SIGNING

IAN: Sorry – who's this for? ..... Jan and Phil!

## DONNA – RANKIN'S WRITING IS SO EFFORTLESSLY ACCESSIBLE, AND THAT TAKES WORK

DONNA: It's so – this doesn't sound like a compliment, but it actually is. The best writing is where you don't see the work. It's so effortlessly accessible. And that takes a lot of work. And with Ian, I don't see the strut supports of his craft. And I don't need to. He's done that for me. So I can just fully immerse in the story, get taken away, have my little Rebus fantasy, and just go with it. I'm not distracted by any... flaws.

## MUSIC: NINJA\_TUNE\_-\_NTPM437\_-\_46\_-\_Postcode\_0\_( Underscore)

## ATMOS OF VICTORIA HALL

15:28

This is a busy month for Ian: Cromarty Crime Weekend... the next draft of 'Midnight and Blue'... he's running in the Edinburgh Marathon... oh, and a whole load of promotion for a new TV adaptation of 'Rebus'! This is the detective's third TV outing in 25 years – with a new scriptwriter, who "reimagines" Rebus as a younger, fitter man, in his thirties. Here in Cromarty, I meet one of the main people behind it.

## JILL GREEN INTERVIEW

JILL: I'm Jill Green. I'm executive producer on the new version of Rebus.

ANDY: Has Ian had his nose put out of joint by the fact you've come along, said, "oh, great books Ian"... and then proceeded to sort of rip them up and stick them back together again, back to front?!

JILL: No, because, what we said to Ian was, we want to take all the DNA of those books, we want to be very faithful to the characters because we know you have a big fan base – so, the DNA is absolutely as Ian sees it. He's seen the new Rebus, he's very happy with how we've cast that role. But we said to him, we want him to be younger. We don't want him retired. Very hard to come up with stories when you've got a retired policeman [ANDY INTERJECTS OVER] who's maybe got a bit of ill health...

ANDY: Can't get up the stairs anymore! Can't run!

JILL: Exactly! So we wanted that younger Rebus with a bit more physicality, and I think we've got that.

## CHANGE OF ATMOS

## MUSIC: NINJA\_TUNE\_-\_NTPM437\_-\_46\_-\_Postcode\_0\_( Underscore)

16:57

## AGEING – REBUS IS NOW 70 – HEALTH AND FITNESS – TAKING STAIRS

IAN: Rebus – he does get older... I mean, he's 40 in the first book. Well, he's now 70. He's too old to get into fights. And in fact, if you did the chronology properly, he's probably more like 80 than 70. But I've chopped off some years. I'm ageing faster than he is! [ANDY LAUGHS] But he definitely takes on board some of the issues that I think I'm going to end up dealing with, to do with health and fitness.

ANDY: You can still get up the stairs, though?

IAN: I can still climb stairs. I tend not to if there's a lift!

**MUSIC: NINJA\_TUNE\_-\_NTPM437\_-\_46\_-\_Postcode\_0\_(Underscore)**

**17:26**

**READING from 'KNOTS AND CROSSES' (33 seconds):**

He stood back and swung a heaving kick at Rebus's chin. Rebus managed to move slightly and the blow caught him on the cheek, sending him sideways. Lying in a half-protective foetal position he heard Reeve laugh, and watched the hands as they closed around his throat. This was justice then. So be it. And then he thought of Sammy, of Gill, of Anderson and Anderson's murdered son, of those little girls, all dead. No, he could not let Gordon Reeve win. It wouldn't be right. It wouldn't be fair.

**MUSIC OUT**

**18:01**

**FORTY YEARS OF WRITING – PHYSICAL TOLL – BACK ISSUES, ARTHRITIS, CLAW HANDS**

IAN: When you're young, you think you're indestructible. And I'll be sitting for ten hours a day in very uncomfortable chairs. Cheap, rickety kitchen chairs, and all the rest of it. I've now got a proper ergonomic chair, which I can adjust so that it's comfortable and it supports my back. I am a martyr to my back. My lower back is bad, my shoulders are bad, I've got all kinds of arthritic finger joints and things. I've got all these knobbly bits, when I rub my thumbs over my palms of my hand, there's all these nobbles, never used to be there. And in fact, in bed last night, I was feeling that my hand was aching, you know, it was kinda getting claw-like...

ANDY: Because you've written too much? Is this the fate of the writer?

IAN: I think so. Like Keith Richards, you know, his guitar hands are getting like claws, as he gets older. And I think I'm beginning to get some of that, the writing hand. Sitting there repetitively doing that, over and over again, for, my God, almost 40 years. Yeah, I'm beginning to feel it. And everything's going. You know, I ache in the places where I used to play, as Leonard Cohen once said!

**MUSIC IN: Bruton\_-\_BR798\_-\_72\_-\_Still\_I\_Rise\_(Underscore)**

**WHEN SHOULD A NOVELIST STOP? IDEA IS THE FUN PART, WRITING IS HARD – IT GETS HARDER – "ELVES"**

IAN: Being a novelist, by the way, is fantastic. Going away to festivals, being feted, being interviewed, people stopping you in the street to tell you how much they like your books, that is all fantastic. Sitting down and actually writing the books is hard. And it's not getting any easier. And, people don't expect novelists to stop, just because of their age. But some novelists (a) should stop! (LAUGHS) Or should have stopped before they did, and (b) you know, should be self-aware enough to know when is the time to stop. You don't want to keep writing when the books are getting worse, when you're not having nearly as much fun as you used to have. The fun part for me is – now, at the grand old age of 64, with all those books under my belt – the fun part is getting the idea. And the idea is incredibly exciting. This is gonna be a great novel, it's going to be the best novel ever written. Then, you start to write the bloody thing. And it ceases to be the best novel ever written, and it starts to just be, hard work! Really hard work! It's not getting easier. I always thought it would get easier as you get older, and you've got more books under your belt, you know how it works. But this



one I found really difficult. There are two or three different investigations, two or three different teams, the people doing the investigating, I never knew from one page to the next who knew what, has that team talked to that team. Does that person know this information? Do they need to know that information? And it was such hard work. I mean, there were bits where my head was just reeling. And I thought, Ian, this is supposed to be easy. And it ain't. It's hard. It's hard. So, maybe my future lies in coming up with great ideas and not writing them.

ANDY: Ooh, can't you do what I believe one or two other writers have done, sort of employ "elves" to actually do the hard work for you?

IAN: Yeah... I mean it's, potentially that is something I could do. But you know, I didn't become a novelist to hand the work on to other people. I'm a bit of a control freak. I don't think I could just hand it on. I'd be standing over them every minute of the day, saying "no, not like that, differently. Do it my way. Don't do it your way, do it my way." So, I don't think I could do that.

**MUSIC IN: Bruton\_-\_BR798\_-\_72\_-\_Still\_I\_Rise\_(Underscore)**

**21:08**

**FINAL PROGRESS UPDATE – JULY 2024**

**This is IN THE STUDIO, from the BBC World Service. It's Summer 2024 – so how is the self-styled "control freak", Ian Rankin, getting on with 'Midnight and Blue'?! He updates me, on a video call from his kitchen table.**

IAN: The book is now done and dusted, except, that I'm sick fed up of looking at the title page! Because last week my job was, to sit down in front of 8000 title pages, 8000 sheets of paper with a, the picture of the prison on the front, and my name and the title of the book, and a little blank gap in the middle of that page, which I sat at my kitchen table and signed my name in, 8000 times...

(ANDY LAUGHS)

IAN: ...for limited edition copies of the book. You go a bit crazy by the end of it. I mean, you just go nuts looking at that title page 8000 times!

(ANDY LAUGHS)

IAN: So my job this week, as we enter July, is to proofread it. So it's come back to me on screen, um, typeset, as it will be in a printed book. This is the first time I am seeing it as it will look as a finished book. And it's the first time I know how many pages it will have, as a printed book, as opposed to manuscript. It's about 350, by the way. And yeah, I mean, basically page two, which was the copyright page, there was a mistake. They'd got the year wrong. So that's got to be corrected. And then, there was the mysterious case of the double quotation marks. The style is that speech is in single quotation marks, and quite early on, I noticed that one of the bits of speech ended with a double quotation mark. This is very annoying, because it means I can't take it for granted that the entire book will be correct. So every time there's some speech, I've got to check that it's single, not double quotation marks. So it's a slow, onerous process.

ANDY: Right – so there are still a few fixes that remain to be done?

IAN: I can exclusively reveal that I think I screwed up at one point in the book, and nobody has caught it.

(ANDY LAUGHS)

IAN: But I caught it while reading the proofs. And I think it is an error. So that is something to be changed. So basically, the proofing stage is the final hurrah. It's the final chance to pick up. And will

the book be perfect at the end of it? No! Um, I'm already tweaking a few words here and there. Just words that are a little bit clunky. It will never ever be a perfect book. If it was the perfect book, I could stop writing. I would have written the perfect novel. That never happens! So it's yet another small failure along the way. But it'll be as good as it can be!

**MUSIC: Bruton\_-\_BR405\_BRP23\_-\_5\_-\_Closure\_(Instrumental)**

**23:51**

**IS THIS THE FINAL REBUS? THE END OF THE ROAD? WRITING ON CRUISE... TAX DEDUCTIBLE...**

ANDY: You used this phrase earlier on, to do with Cromarty I think – “the end of the road”... do you feel as though you're coming to the end of the road with Rebus?

IAN: I always think it's the end of the road.

ANDY: You do? Right.

IAN: I'm out of contract now. This is the final book of the contract.

ANDY: “No more deals”, your wife said!

IAN: ...yeah, no more deals. Just, if you get a great idea for a book and you feel like writing it, write it. Now, having said all of that... she stunned me. Because on this cruise, she went and booked another cruise. And it's fifty odd days at sea, going around South America. And she said, this present cruise has worked really well for your writing – maybe you could write another book on THAT cruise? I think as long as she's going to keep taking cruises, I need to keep earning money.

ANDY: So, one book per cruise, really?

IAN: And, set it on a cruise, and therefore it's tax deductible!

ANDY: That's true, actually...!

IAN: Well, I can try! I don't know if it's true or not, but I can give it a go...

ANDY: Rebus goes on a cruise. Yeah!...

IAN: He wouldn't! The guy doesn't even have a passport, bless him. He might go on a ferry, from Cromarty to Nigg! But that's about as far as he can go...

ANDY: ...someone gets shoved off while he's going across!

IAN: But who knows?

**ASK ME NEXT YEAR – I NEED TO REDISCOVER THE FUN – COOKERY BOOKS? RAROTONGA ROMANCE?!**

IAN: I mean, ask me next year. Next year, I might have a better answer for you. From one week to the next, I never know if I want to keep going or not. It... it used to be more enjoyable than it is. I used to write for fun. And then I wrote for fun and profit. And it seems like now, I'm just writing for profit, I'm not writing for fun anymore! (laughs) I need to rediscover that fun. And I'm not sure – I think I do that by finding something different, not Rebus. Something different. Cookery books! You know, in this cruise, we ended up in Rarotonga, in the Cook Islands. And I was interviewed by the Rarotonga Times newspaper, and the editor very mischievously asked me what I would do next. And I just jokingly said, I might write a romance novel set in Rarotonga. That was the headline when he put it in the newspaper: “Ian Rankin to write Rarotonga romance, post Rebus”, which has a nice alliteration to it. But it isn't true..... Or is it?!

**MUSIC: Bruton\_-\_BR405\_BRP23\_-\_5\_-\_Closure\_(Instrumental)**

**25:57**

**Could it be true?! Time will tell!**

**'IAN RANKIN: TARTAN NOIR' was presented by me, Andy Martin.**

**The literary excerpts were read by Laura Bauld.**

**This episode of 'THE DOCUMENTARY, IN THE STUDIO' was produced for the BBC World Service by Steve Urquhart, for Overcoat Media.**

**26:29 ENDS**