

IN THE STUDIO: TARTAN NOIR (IAN RANKIN)
EPISODE 1: EDINBURGH (26'29")

00:00

OPENING

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

FX STREET

This is 'IN THE STUDIO' – where we tune into the creative minds of some of the world's most creative people.

FX WALKING

I'm Andy Martin.

IAN: Morning!

And right now, I'm "stalking" the crime writer, Sir Ian Rankin.

IAN: I see that old guy every day, he never talks. Never speaks!

MUSIC IN: Audio_Network_-_3625_-_39_-_Thought_Motion_3

FX WALKING > BINS BEING DRAGGED

I should say... it's consensual stalking.

IAN: Hiya!

Ian is allowing us to follow him through his working day.

IAN: Yeah, the neighbours don't know me, but the binmen do.

FX WALKING

And at 8.40 in the morning, this involves literally following him, at pace, through the streets of Edinburgh – Scotland's capital city.

IAN: This is where I do my shopping. Get a paper first, and then coffee.

FX ENTERS SHOP

Ian Rankin. World-renowned writer of crime fiction. Specialist in so-called 'Tartan Noir'. [BEEP] Creator of Detective Inspector John Rebus. [BEEP] Reader of newspapers... drinker of coffee... maintainer of a strict morning routine!

FX ENTERS CAFÉ

MUSIC OUT

IAN: I like to get it at 8.35 to 8.45, there's no queue. Hiya – can I get a Grande Latte to go, please? Own cup – for Ian. Thank you very much.

01:30

MUSIC IN: Bruton_-_BR678_-_7_-_Pizzicato_Swagger_(Underscore)

FX EXITS CAFÉ > WALKING

IAN: Ready for the first coffee, and the only coffee, of the day.

FX WALKING > DOOR BEEP > ENTERS BUILDING > CALLS LIFT > LIFT TO 6TH FLOOR

I've known Sir Ian Rankin since before he was a "Sir". I've read – and RE-read – just about all of his books. But, how does he go about writing them? I've basically no idea. The books keep on coming, and once or twice a year you see him talking about the last one. So, what about right now? What is he actually doing as he writes his books, line by line, page by page? How does the magic happen? That's what I really want to know. And we're about to find out...

02:20

FX LIFT DOORS OPEN > ENTERS FLAT

IAN: This is me at the office – it's actually a flat... straight into the living room with a coffee, and this fabulous view of Marchmont, which is where Inspector Rebus lives.

MUSIC OUT

02:43

IAN READS PAPER / SUDOKU / CROSSWORD – YOU CAN LOOK THROUGH RECORD COLLECTION

ANDY: We're in the HiFi section of Ian Rankin's flat, or office. We're going to move to the other end of the flat where the novels get written next, I think.

IAN: First of all, I'm gonna read my paper. So, you can sit and let me get on with it. **[IAN FLICKS THROUGH NEWSPAPER]** Oh, and I should have said, Andy, having read the paper, I will then have to do the Sudoku and the cryptic crossword before we can actually start work...

ANDY: Right – that's fine by me, actually!

IAN: You can have a little flick through the record collection...

IAN FLICKS THROUGH PAPER... ANDY'S INDISTINCT CHATTER FADES INTO MUSIC...

MUSIC IN: Bruton_-_BR807_-_32_-_Mycelium_(Underscore)

IAN: On a working day, usually I'd be listening to something with no lyrics. During the day, it's electronic, it's ambient, it's jazz... played very low. I'm not really listening to it, it's just creating an ambiance. It's creating an atmosphere, a bubble, in which there's nothing exists except me and my work. So the outside world ceases to be.

MUSIC UP

03:50

ENTERING IAN'S OFFICE

FX FOOTSTEPS

IAN: So, the office where I actually work is much smaller than the room where I sit and think and cogitate and listen to music, but it's utilitarian. It's got my lucky desk...

MUSIC UP

IAN: ...it was bought in Tottenham Court Road in London in 1986, and I've had it ever since. So we lived in London, it was my writing desk. We moved to France for six years, it was my writing desk. We came back to Edinburgh, it was still my writing desk. Practically every novel I've written, has been written on that desk.

MUSIC OUT

Ian Rankin's books have been translated into 37 languages, and they've sold more than 30 million copies. His recurring hero is John Rebus – the gritty Edinburgh detective, who is to crime fiction what James Bond is to spy thrillers. And now, in this very room – on a lucky desk – Rebus is re-emerging... with a twist!

04:48

ANDY RE-ESTABLISHES IN IAN'S OFFICE ... TITLE – MIDNIGHT AND BLUE ... REBUS IN JAIL

ANDY: We're in Ian Rankin's office. I'm very excited, because, if he allows, I might get a little glimpse of the next Inspector Rebus novel, which he's in the midst of writing.

IAN: Yeah, I should be writing it instead of talking to you, actually! You know, I'm on a deadline, as always. I started the book – I can tell you exactly when I started the book... November 2023. PS, the working title of the novel is "Midnight and Blue".

ANDY: "Midnight and Blue". And it remains that?

IAN: Yeah. The publisher went with that. And originally it was "Hearing Those Church Bells Drown", which was nixed by the publisher who felt it too long...

ANDY: Right!

IAN: Yep...

ANDY: And I hope we're not giving too much away here, by saying that our old friend Inspector Rebus is for the first time I think, himself in jail?

IAN: Yeah. The previous book ended on this sort of cliffhanger where Rebus is about to receive a sentence... he's in court, and he's about to be sentenced. And then I went off and took a year off and did some travelling. So it was gonna be...

ANDY: Did you know what the verdict was? Did you have a clear idea? Did you think, Oh, I'm gonna leave that open, because in fact, I don't know?

IAN: I didn't know what the verdict was going to be. Until I started thinking, okay, I need to write another book. What is going to happen? But it seemed to me that what Rebus had done in that book meant he could not avoid going to jail.

MUSIC IN: Audio_Network_-_3723_-_63_-_Long_Descent_3

06:17

READING from 'A HEART FULL OF HEADSTONES' (35 seconds):

"His daughter, Sammy, had been to see him during visiting hours. He'd asked her what she'd told his granddaughter.

'That there was a bad man and you tried to do something about it.'

Rebus had smiled afterwards, thinking it not a bad epitaph. But then hadn't he been a bad man himself consorting with many more devils than angels? He'd broken laws and skewed evidence and taken bungs, arrested guilty people for crimes they hadn't committed. He'd used his fists and his feet as weapons of intimidation. It was all there in those Complaints boxes, including stuff he'd probably long forgotten."

This is THE DOCUMENTARY, IN THE STUDIO, from the BBC World Service.

Detective Inspector John Rebus is the protagonist of 24 novels. So, there's a huge amount of expectation for this next book. And Ian Rankin knows it. He has to get it right. Meticulous research helps, including an extensive guided tour of one of Scotland's toughest prisons.

MUSIC OUT

07:25

IAN: Rebus is an ex-cop. And as I found out when I visited the prison in Edinburgh, ex cops would tend to be kept away from the general prison population.

ANDY: Oh right, really...

IAN: So my next issue was, how do I get Rebus into the general prison population realistically, and I've figured out a way to do that. But then he's surrounded by people who mistrust him, don't like him, guys he put in jail many years ago...

ANDY: (laughs) Got a grudge!

IAN: Yep, all of that. Which makes for good drama, I hope, and makes for interesting relationships...

ANDY: Keeping Rebus alive in those circumstances takes a bit of doing, so he's going to have to be ingenious...

READERS NEED TO BELIEVE

IAN: Yep – hopefully I've found ways... that the reader will believe. As long as the reader believes it, that's the main thing. And I think I've done that. I won't know until people start reading the book! And literally, nobody will read the book, until the second or third draft, and 'til I'm happy with it. And at the moment [SHUFFLES PAPER] I'm only on the first draft. Which is a rough beast, slouching towards its conclusion! (THUMBS THROUGH PAGES)

MUSIC IN: Bruton_- _BR798_- _72_- _Still_I_Rise_(Underscore)

08:27

DON'T DO DAILY WORD COUNT ... DIARY NOTES TO MYSELF – "PLOUGH ON" ... 4AM PHONE NOTES

IAN: A lot of writers will do a daily page count, or word count. I never do that. I can't tell you how many words I've written per day, I can't tell you how many pages I write per day. Some days are good, and some days are bad. The first sense I get of that is when I go through the first draft, when it's finished. Because at the start of each day, I put the date. There you go – 14th Jan, halfway down

page 139... erm, 14th of January – my first note to myself: “A couple of days of not really feeling this, but hoping that will change – plough on!”

ANDY: Right! So this is like a kind of “diary” part of the book then...

IAN: Yep. [READS FROM NOTES] “11th of January. Urgh. U-R-G-H. Slightly hungover, slightly feeling the book’s various strands are slipping away from me. And I woke up at 4am and started turning over some thoughts, which I typed into my phone as follows.” And then there's all the notes that I typed into my phone, now printed out on a sheet of paper...

MUSIC UP

Inspector Rebus’s sidekick, Siobhan Clarke, says of Rebus that “he had the air of knowing where he was going”. But does Ian Rankin?!

09:36

WRITING A NOVEL IS LIKE DRIVING IN FOG AT NIGHT

IAN: You know, that famous E L Doctoreau quote, the American novelist, E L Doctoreau? He said something like, “writing a novel is like driving a car in fog at night. You can't see very far past the headlights, but as long as you keep going, you'll make it to the end of your journey”. And it's like that. I can only see a few minutes ahead, when I’m writing any particular scene... but that's enough.

“BIG PICTURE” QUESTIONS? WHY DO PEOPLE KEEP DOING TERRIBLE THINGS TO EACH OTHER?

ANDY: So that's like a kind of, you know, micro, like small steps. So, at some point, you must be able to sort of zoom out and go okay, this is the big picture.

IAN: When you say “big picture”, to me that sort of says “theme”. What is the theme of this story? What's the theme of the book? What am I trying to say about the world? I mean, that's the starting point of each book. It's usually a big question about the world, or a big question about the way things are, what terrible things are happening or why they're happening? I mean, all crime fiction is predicated on that basic question: why do people keep doing terrible things to each other? Is it nature or nurture? Is it something in the human condition? Is it circumstance? All of that is in each and every book that I write.

MUSIC: NINJA_TUNE_PRODUCTION_MUSIC_-_NTPM437_-_46_-_Postcode_0_(Underscore)

10:47

We’re supposed to be inspecting Ian Rankin’s creative process. But maybe I’m a bit of a distraction here...?

DAILY ROUTINE – WRITE FOR MAXIMUM THREE HOURS – USED TO BE TEN HOURS

IAN: It's now 10.25. I've not written a word... but that's not unusual. The thing is that, my day sometimes doesn't really start until 3 in the afternoon. 5, 6, 7 o'clock at night... either, I'm not feeling it – so I'll go away and read a book instead – or else, I've got something on: I'm meeting somebody for lunch, I've got an interview, like what we're doing today... I wouldn't normally really start writing properly, at the earliest until about 11 o'clock. And I would write until maybe 1.15, and then take a break for lunch. [IAN TYPING FX] Back in the day when I was young, and full of vim and vigour, I would think nothing of sitting at a computer for ten hours at a stretch. And I just don't have that energy anymore. And I know I'm not the only writer of my generation who feels that. So if I sit down here, and write for 45 minutes to an hour, I'm pretty exhausted. I've got to take a break, I've

got to go for a walk, or sit and have a cup of tea, leave the room, and maybe come back later and try another hour or two. So my writing day is probably a maximum three hours a day, and it used to be ten.

11:59

IAN ALONE AT KEYBOARD ... ANDY IN KITCHEN

FX – IAN RUMMAGES IN FOLDER

IAN: Rebus at the library... librarian's name...? Librarian...

MUSIC IN: Bruton_- _BR678_- _7_- _Pizzicato_Swagger_(Underscore)

While Ian finally tries to get some work done, I'm banished to the next room... so naturally, in my detective-like way, I have to have a good nose around.

ANDY: **[FOOTSTEPS FX]** The kitchen area... I'm seeing lots of Yorkshire Gold tea and chi – hello... ok, now we're getting to the truth of the matter, there are some wine bottles in the bottom of the fridge, cooling nicely...! **[FOOTSTEPS FX]**

IAN: "Iso – Isotonitazene, Isotonitazene..."

ANDY: Sitting on the worktop, there's about a couple of dozen books that people have sent him – hoping that he might provide a quote for the back cover, or something like that – there's a manuscript here, and there's a note on the front page: "Dear Sir Ian, I really hope you enjoy it. With huge gratitude and admiration, Lucy." Good luck, Lucy!

FX PRINTING

13:12

'MIDNIGHT AND BLUE' – FIRST DRAFT, IAN READS OPENING SENTENCE

At last, I'm allowed back in... for a "world exclusive"!

MUSIC FADES

IAN: The opening sentence of the first draft, this may change of course. **[IAN CLEARS THROAT]** "Rebus sensed that something was wrong even before the alarm sounded. He was in the queue for breakfast, listening to The Wizard coughing up half a lung as usual. Nobody ever mentioned a hierarchy; it just happened naturally. Those liable to throw their weight around, or lose their head, ended up closest to the food, while everyone else gathered behind them in a ragged line. The Wizard was two places ahead of Rebus, which was fine." **[PAUSE]** There you go.

WE'RE THE FIRST TO SEE IT – MIRANDA'S FEEDBACK – TOUGH MOMENTS – DINNER TABLE 'UH-OH'

IAN: Usually, nobody sees the first draft. Nobody!

ANDY: Right – so we're the first?

IAN: Yep... my wife will see the second draft, and she will go over it, and make notes. And I will then correct it, change it, do whatever she tells me to do... that, which is then the third draft, goes off to my agent and publisher. My wife – Miranda – she reads a lot, and she reads a lot of crime fiction, so

she knows what she's talking about. She's got a proper editor's head. And she will sit there with a printout, at the kitchen table, and she will just write in the margin. And the more she writes, the more trouble I'm in. Because there's more to be changed. And we sometimes discuss, and I say look, I don't think I need to do that, and stuff. But a lot of what she tells me is absolutely right. And a lot of what she will say is things like, "you're telling, not showing. It's an information dump. Find another way to do this."

ANDY: What's the worst that she's – has she said, "rubbish"?

IAN: Yeah. She'll say, "just rubbish". Or, a huge question mark. "Don't know what's – what is this? Why have you written this?" Yeah. Those are tough. Those are tough moments! But yeah, she's always done it. It's always been her kinda role – numbering the pages, which she enjoys doing, and just, realising when I'm in a slough. I'll be sitting at the dinner table, and she'll just take one look at me and go... "uh-oh".

MUSIC IN: Bruton_-_BR798_-_72_-_Still_I_Rise_(Underscore)

THIS FIRST DRAFT – I'VE JUST REALISED WHO KILLER IS

IAN: This first draft I've got in front of me here – we're now at about page 200, and I've just realised who the killer is.

ANDY: Oh, you have?! Right, ok.

IAN: Yep. Sometimes it's near the end before I work out who the killer is, but this time, I think I've worked it out. **(RUBS HANDS TOGETHER)** I like it when a book can still surprise me after all these years! Right, off you go. I'm gonna get some writing done!

FX FOOTSTEPS

And with that, I leave him to it... for now.

MUSIC OUT

This is IN THE STUDIO, from the BBC World Service.

15:51

(SILENCE / 0.5" gap)

I'm Andy Martin, and I'm investigating the creative process of the crime writer Sir Ian Rankin – the magic, and the mystery.

MUSIC IN: Bruton_-_BR798_-_72_-_Still_I_Rise_(Underscore)

SCENE: NATIONAL LIBRARY OF SCOTLAND

My quest leads me just a few streets away, to the National Library of Scotland, which holds the Ian Rankin Archive – more than fifty boxes of manuscripts, letters... and so much more!

FX LIBRARY – PAPER – BOXES

COLIN: My name is Colin McElroy, I'm the curator of modern literary manuscripts, and we are at the National Library of Scotland, in Edinburgh, at George the Fourth Bridge.

MUSIC OUT

ALADDIN'S CAVE – MATERIAL DATES BACK TO 1972 – POEMS, SCOTS SONGS, BURNS FEDERATION

ANDY: Well, for a diehard fan of Rebus and Rankin, this is like an Aladdin's Cave here! Because there are all these treasures, these are before Rebus, right?

COLIN: They are indeed. 1972 is the first we have...

ANDY: So he must have been a wee lad, virtually?

COLIN: I believe he was 12 years old at the time. That's the first material that we have...

ANDY: What have we got? I mean, like, he was writing novels at the age of 12?!

COLIN: He wasn't writing novels – apparently, he was reciting poems in Scots, and singing songs in Scots, in an award-winning style!

ANDY: Yeah... look at this. This actually says: "The Burns Federation, Ian Rankin has been awarded the certificate of merit – for distinction in Scottish literature."

COLIN: It doesn't get better than that! [ANDY LAUGHS] We also have a certificate of merit for excellence in recitation. And this is the favourite: "Ian Rankin has been awarded this certificate of merit for excellence in the singing of Scottish songs"! [ANDY LAUGHS]

ANDY: (LAUGHS)

COLIN: It's a wonderful precursor, though, against his later dalliance as a punk singer.

MUSIC: Sonoton_-_SCD_-_SCD0491_-_019_-_PUNK_MONTAGE_B

IAN'S EARLY SONG LYRICS...

COLIN: So what we have here, is one of Ian's early lyrics. And on the side of it, he has written out the running order for an LP – it didn't actually ever become an LP, but this was he and his friends in their teenage years, clearly being heavily influenced by punk. Tune 1 is: 'I Wanna Sniff Some Sinex'... clearly influenced by The Ramones or Iggy Pop... Track 2, which is my favourite title: 'Anarchy in Cowdenbeath'! (LAUGHS)

ANDY: I sort of can't help but wonder if Rebus is a kind of spin off from all that rude, punkish... ferment? Emerging from the soup...

COLIN: ... the soup of 1970s Fife?! Certainly, Rebus's sort of anti-authoritarian streak certainly owes much to the spirit of punk, I think that's definitely true!

MUSIC: Bruton_-_BR741_-_50_-_Deserve_It_All_(Instrumental)

COLIN: Ian donated his archive to us in late 2018. It covers everything that he has published, up until that point, including some material that's unpublished. It covers short stories, his Rebus novels, his novels as Jack Harvey, radio and TV adaptations, some of which have been made, many of which haven't. There's correspondence, there's research – it's the full gamut. And we are delighted to have it.

MUSIC FADES UNDER

ANDY: 'Summer Rites'...

COLIN: 'Summer Rites' – Ian describes it as “a black comedy set in a hotel in the Scottish Highlands”...

ANDY: So this is Ian, aged 22 or 23. This is the opening sentence: “The residents of the Eden Arms Hotel sit thrumming their fingers on the arms of solid, comfortable chairs, as the waiter attempts to satisfy their craving for afternoon tea.” (PAUSE) It's not Rebus, is it?! (LAUGHS)

COLIN: (LAUGHS) Afternoon tea, no!

MUSIC UP

IAN'S NOTES TO HIMSELF – JUXTAPOSES SELF-AFFIRMATION WITH LACK OF CONFIDENCE

COLIN: The archive is full of these wonderful notes, where on the one hand, he seems to sway from encouraging himself to keep going – “I am a writer”, “this material is worthwhile, I can do it, keep continuing”, and “oh my goodness, what am I doing here?” And this is even in successful years. It's rare to see notes that are as starkly open and revealing. It's rare to see something that's that emotionally honest.

MUSIC OUT

19:53

SCENE CHANGE – ANDY WALKS US FROM NATIONAL LIBRARY, INTO THE OXFORD BAR

ANDY: We've left the National Library of Scotland... I've just crossed Princes Street, because we're heading in the direction of a very important landmark in the history and career of Inspector John Rebus: the Oxford Bar.

FX STREET > ENTERING OXFORD BAR > PUB ATMOS

20:21

SCENE: THE OXFORD BAR

IAN: When I was a student, around about 1985, I was sharing a flat with two other students, and one of them was part time barman in here. And he said, you should come in some night, and I could not find the place! So eventually he brought me here. So, although it's very central, it's down a little alleyway, so it's hard to find. And when we walked in, I thought, it's perfect. it's Hidden Edinburgh. It's what I'm trying to write about in the books. And it was full of cops. Somehow it just got a reputation as a safe place for cops to drink. So it became my – and I didn't name it, to start with, in the books. And then when I decided to take the books into the real world, I started naming The Oxford Bar.

PUB ATMOS

TODAY'S PROGRESS? NOTHING WRITTEN YET – AIMING TO WRITE LATER – NEXT SCENE IS REBUS

ANDY: So Ian, we left you this morning around 11 o'clock, and it's now after 3 o'clock in the afternoon. Can you tell us how many words you've got done in that period?

IAN: Erm... none! So, but you know, it's early days, early days... partly because the BBC World Service have interrupted my usual routine...

ANDY: Right, so we've put you off your stroke?

IAN: Well, yeah. After you left, I thought, I'll just go back and finish the paper and do the crossword and the Sudoku properly. And then my wife said, look, it's almost lunchtime, come for a spot of

lunch. And then I came here to The Oxford Bar. And I'll – I think I'll start my “shift” – let's say I do “shift work” – so, I'll start my evening shift at 5 o'clock. And I can get two or three hours done. And that's about as much as I can do in a day anyway. I know what the next two scenes are...

ANDY: What is the next scene? Are we talking, a Rebus – big kind of fight scene?

IAN: No, no. Well actually, he's just about to be attacked. The previous scene I did was Siobhan Clarke and her assistant heading off to interview somebody, and that's going to be quite an important scene. I thought, okay, I'm going to take a break, shift to Rebus, what's he up to?

22:10

EARLY FAILURES – MONEY EARNED, STARTED AT £200, NOW A SEVEN-FIGURE DEAL

MUSIC IN: Audio_Network_-_3723_-_63_-_Long_Descent_3

So, now we know what's going to happen next... but, how did it all begin for Ian Rankin?

IAN: I was very fortunate to grow up as a writer at a time when British publishing – it nurtured you, and it allowed you time to progress. The first Rebus novel sold almost no copies at all, the second Rebus novel sold almost no copies at all, the third Rebus novel sold fewer. It was novel – Rebus novel number 9 or 10, before I hit the bestseller list, and Rebus novel number 12 or 13 before I got to number one.

MUSIC UP

ANDY: Now you are a bestselling writer, I mean, I think – should we address the money question?

IAN: Oh, yeah...

ANDY: I mean, how much are you...

IAN: When my first novel was published, 1986, I was paid £200. The first Rebus novel, which was ‘Noughts and Crosses’, 1987, I was paid £500.

ANDY: A-ha!

IAN: I thought wow, what a jump! And eventually I'd hit the giddy heights of getting £5,000 per book. And now, of course, each book I publish is a seven-figure deal. Which is ridiculous. And my wife, if she gets her way, will say – no more deals. Come off the hamster wheel. And if you get a great idea, write the book, but don't write a book because contractually you have to write a book.

MUSIC UP

23:32

CAROLYN IN THE OXFORD BAR

While Ian and I are chatting away... I can't help but notice – a fan!

CAROLYN: Carolyn...

IAN: Carolyn?

CAROLYN: Yes!

IAN: How you doing? Where are you from?

CAROLYN: I'm from Devon.

IAN: And what are you answering questions on tonight?!

(LAUGHTER)

CAROLYN: Yeah, so you're the reason we're in here. Because I'm a massive fan of the Rebus books...

We invite Carolyn to come and join us...

IAN: It's a radio show for the BBC World Service, called 'In The Studio'. Takes artists from different disciplines, and it's how they go about their work. So they came to my office this morning and interrupted me, so I've not done much work today, and then they'll come back in a few months, because I'm in the middle of writing a book...

CAROLYN: A Rebus book?

IAN: Yep – you heard it here first! That's top secret for about another three weeks...

And then: Carolyn – who we've only just met, in the pub – and whose birthday it turns out to be – takes over my job, and starts interviewing Ian!

CAROLYN: Do you always have an idea ready to go? Or does it take you a while to think of something?

IAN: When I was young, I had an idea ready to go all the time, I had more ideas than I knew what to do with. And I used to write a lot of short stories to get rid of the ideas.

CAROLYN: I've read some of the short stories...

IAN: Well now, I'm lucky to get one idea every two years. But luckily, I only need one idea every two years! [CAROLYN LAUGHS] So... but it just seems to be that, every time I've got a deadline, somehow the idea comes. The panic sets in, the adrenaline kicks in. And before you know it, I've got an idea for a book.

CAROLYN: It's interesting listening to your ideas of prison, because my husband and I work in a prison...

IAN: Oh! Well you'll be reading this book, going "that's not right! That's not how it happens!"

CAROLYN: Well it's really interesting to talk to you...

IAN: Well, enjoy – I hope he's taking you somewhere nice for dinner?!

CAROLYN: We've just been out to lunch, it was really nice, yeah! But thank you for the time...

IAN: Enjoy the rest of your day!

PUB FX fades

MUSIC: Bruton_-_BR405_BRP23_-_5_-_Closure_(Instrumental)

25:18

SETTING UP OUR NEXT RECORDING...

ANDY: Ian, it's the end of January, 2024. I know you're going off on a cruise! – I'm looking forward to seeing you in a couple of months, where do you think you might be?

IAN: Where will I be? Well, ideally, I will have pretty much finished the second draft, and will then be showing it to my wife. So you'll be able to see her corrections on the margins of the pages, and you'll know how much trouble I'm in for the third draft, which is what I will then send to the publisher and the agent. That's when it becomes a fight. That's when the fights begin!

MUSIC: Bruton_-_BR405_BRP23_-_5_-_Closure_(Instrumental)

25:54

Now, there's a cliffhanger – from the master of the cliffhanger!

Next time: we'll find Ian a long way further north, as he beats his new novel into submission.

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

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

26:29 ENDS