WRITERS MOSAIC

Fiction Prescriptions: AI

Ella Berthoud and Isabelle Dupuy

[Intro music]

Isabelle Dupuy (ID): Hi, welcome to *Fiction Prescriptions*. I'm Isabelle Dupuy, and I'm a writer.

Ella Berthoud (EB): And I'm Ella Berthoud, and I'm a bibliotherapist. Today we're going to be talking about AI.

ID: Ooh, artificial intelligence.

EB: And we have a question from Adelaide in Leeds, which is: 'Is AI going to kill us all?'

ID: Ooh, that is a very pertinent question. I think I read about this every day in the papers, no?

EB: Yeah, it's everywhere. Not just AI, but everyone's talking about it constantly. So, it's a great question. And we're going to try and answer it with some fantastic books on the subject. And we have to start with Isaac Asimov, who was one of the first people to write about it. In 1941, he was already writing about artificial intelligence. And he wrote this brilliant collection of stories called *I Robot*.

ID: There's a film with Will Smith that has actually become very popular in the wake of this question, based on one of the stories. So, the book has many more stories than *I, Robot*.

EB: Yes. And that's what's fascinating about going back to it now, seeing all the different stories that he wrote and how incredibly pertinent they are. So, we've chosen one which is called 'Liar!', and it's about the Three Laws of Robotics, which Asimov wrote himself back in the 1940s. I'm going to read you the Three Laws because it comes at the beginning of the book, very helpfully.

[EB reads from 'Liar!']

‘1. A robot may not injure a human being or, through inaction, allow a human being to come to harm.

2. A robot must obey the orders given to it by human beings except where such orders would conflict with the First Law.

3. A robot must protect its own existence as long as such protection does not conflict with the First or Second Law.’

EB: And that's from the ‘Handbook of Robotics, 2058 AD’.

ID: Yes, and so that's the basis of the movie, *I, Robot*, but also the basis of the story, ‘Liar!’. And ‘Liar!’, it does address the question that we've been asked because ‘Liar!’ is an AI that lies. So, people think the AI can read people's—they think it's become, through a glitch, a robot coming off an assembly line is able to read people's minds. And so, they isolate the robot, and the scientists in this company are panicking. And the first person they sent to confront this robot and try to figure out how to deal with it is their in-house psychologist, or how they call it—

EB: A ‘robo-psychologist’.

ID: ‘Robo-psychologist’. And all this robot does really is tell people whatever they want to hear, because this robot interprets the First Law to that extent, that his job is to keep people from having psychological harm. And so, he tells her that a colleague that she's in love with is, of course, in love with her, and so on. And so, this robot is just holding a mirror up, really, but people think he's reading their mind because he's giving them exactly what they want. That's what this robot is able to do. And I think that's probably one of the dangers of AI, because AI does do that. It does—it does reinforce our prejudices. It reinforces what we want to hear. It will never really tell us something that is in opposition to what we're asking for it, especially if it's an emotional realm, because the robot doesn't care.

EB: It's horribly like talking to ChatGPT when you read this story because, as you say, the robot is telling everyone what they want to hear. So, the robot has three different conversations with three different people all working at this lab. Each of them has a burning question, and the robot has read their minds, and he tells them exactly what they want to hear, but it turns out that they're all in conflict with each other. And it has a very satisfying end, which we won't reveal.

ID: No, but you could see how through that device, you could have the end of the world. The robot, the AI, could provoke war. It’s interesting, because there’s two points.

But the other point about this question that's interesting is that maybe that question has been thrown out by all the big AI companies, like OpenAI, like Elon Musk. And so, they—and you have to wonder if perhaps they are throwing out this question, asking for regulation, because they're trying to distract you from lesser evils of AI. Because the absolute evil is always the one that you can splash all over the papers, but it's also the one that doesn't have any nuance to it. It destroys us or not, but how about all that space in between?

EB: Yeah.

ID: And I think this is something important to put into this dialogue. So, what, a robot that makes us all even more narcissistic?

EB: Well, I think Asimov does answer the question, 'Is AI going to kill us all?', very well because with all these different stories that he has in *I Robot* and many other collections that he also wrote in, he does come back to the human story. So, although we see robots and AI having terrible consequences and disasters, in all of the stories, it tends to be that humanity comes out triumphantly, don't you think, in most of them?

ID: I think that—I was listening to one of his radio plays. He has a collection of three radio plays that you can listen to. They're brilliant because they were all recorded in the late 1930s, with special sound effects and everything. And I think that what comes through is that we will always remain our own worst enemy, and AI will help to reinforce this or not.

EB: [Laughs] Yeah, I think that's a good point.

ID: And 'Liar!' is part of that too. It's about unrequited love, it's about ambition, it's about competition, it's about jealousy. And those are the things that the robot is able to reinforce in all of these protagonists. The robot—it's exactly like AI today. Because AI today, if I ask AI, 'Is a Coke bottle red or is it green?', it will give me the right answer. And it will say, 'No, the Coke bottle is red, and the Coke can is red.' And we know that it is red, and so everybody's happy. That's a factual thing. But if I ask the AI about my feelings towards someone, what does it know? It'll just tell me whatever I want to hear and reinforce it. Yeah, exactly. I'm like, 'Should I be angry with so-and-so?' And what will it say?

EB: Yeah, but I think as a fiction prescription, Asimov is particularly good because he brings out the humour in the situation. And actually, all of the stories end with

something humorous happening, and the humans do tend to keep their humanity despite everything. So, I think he's a great place to start.

ID: He's also a great place for optimism because he's very optimistic about the future of humanity and AI. So, of course, at the end of 'Liar!', we won't say what happens, but it's a good ending. And I think that he's optimistic that humans, because humans are able to invent robots and create all this technology, humans are also able to improve themselves.

EB: Yes.

ID: He's very optimistic about humanity and technology, which I think is a good prescription for anyone who's overly depressed or sad or anxious about what's happening right now.

EB: Absolutely, which leads us rather neatly onto a great novel by Ian McEwan called *Machines Like Me*, which is a novel, slightly strangely, set in the 1980s. And it's about an android, who is invented, called Adam, who's the first living robot really that's very much like a human being and looks completely human, feels human, can do pretty much everything that humans can do, including having sex. And he is bought by a man

called Charlie, who really buys him as a bit of a toy because he's just inherited some money and he's a trader. And the twist to him buying it, this android, is that he's fallen in love with the girl upstairs. And when he starts programming Adam to be his robot android computer, he gets the girl involved. So, they both imprint themselves onto this robot, Adam, who then takes on—he sort of becomes their child, but then he's not just their child, he becomes a part of their love triangle in a rather peculiar fashion.

ID: Ooh, this is for people—this is a fiction prescription for the kinkiness of AI, [EB laughs] something that I know all our listeners have been waiting for.

EB: [Laughs] So, there is a sexual element to the book. And its oddity is that it's set in the '80s, but this android can do everything that a modern iPhone can do and more. And the android starts helping them make money. So, because he's got an incredible brain, he can do all the trading. And the issue at the heart of the book is one very much relating to Asimov: Adam can't lie. So, big things come out that—he starts finding out things out about their backgrounds, both of them, and although he has their best interests at heart and wants to help them, he gets into this terrible moral tangle and is unable to see the ways that he could and should lie in order to help them. So, that's what makes it a really interesting read. And I think it's another really great fiction prescription for people worrying about whether AI is going to kill us all.

ID: Because in this book, the robot will never get the context right, is that why?

EB: Yes, exactly. The robot can't understand the nuances of humanity. There is a death in the book, and I won't tell you how it happens, but it's actually very satisfying [laughs] because in terms of the good staying good and the bad getting their comeuppance, that's what happens. So, I think Ian McEwan is obviously having fun with the whole idea and being an artistic guru in the sense of he gives the reader what they want, but I think he's also commenting on that whole idea that, as you say, robots are never going to get the nuances right, and they're going to fuck up because they don't understand humanity.

ID: Well, I think, yes, I think that's—but that could also be a strength, right, in a different context?

EB: Yes.

ID: Because that means that there are some blind sides that we have because it's uncomfortable for us, or it brings back bad memories, or it's painful, that the robot will not have.

EB: Yeah, that's true.

ID: Because I think that the point is that a lot of the—because this is *Fiction Prescriptions*, in a way, we are very well equipped to talk about AI, but we're also very badly equipped to talk about AI. Because what is a novel but the logic of our emotions? What makes a novel work? It's not really the facts that are inside of it. We can invent a world, we can make a world topsy-turvy. What makes a novel good is the truth of the emotions in the novel, that the novel contains an emotional truth. So, how does that relate really to AI, which is basically, right, a giant memory bank now of things and trying to organise them in a way that we can use them in a proper way, in a useful way?

EB: Yeah. Yeah. I'm also trying to work out if Ian McEwan is concluding that AI is going to kill us all, and it's quite ambivalent in this book which way he's going. But I think that whole idea of the novel being the anti-tool to AI is incredibly important, and it's what all our books that we're talking about today relate to.

It's a strange extra idea in this book that Alan Turing is still alive in *Machines Like Me*, and he's taking a key part in the development of these androids. So, he's very much a figure in the book, and he actually died in the 1950s, so it's another of the interesting

anomalies that Ian McEwan put in. And I wanted to mention that because it leads us to our poem, which is called:

ID: 'Turing Test' by Franny Choi.

[ID reads 'Turing Test']

"*// this is a test to determine if you have consciousness*

// do you understand what i am saying

in a bright room / on a bright screen / i watched every mouth / duck duck roll / i learned to speak / from puppets & smoke / orange worms twisted / into the army's alphabet / i caught the letters / as they fell from my mother's mouth / *whirlpool* / *sword* / *wolf* / i circled countable nouns / in my father's science papers / *sodium bicarbonate* / *NBCn1* / *amino acid* / we stayed up / practiced saying / *girl* / *girl* / *girl* / *girl* / til our mouths grew soft / yes / i can speak / your language / i broke in / that horse / myself //

// please state your name for the record

bone-wife / spit-dribbler / understudy for the underdog / uphill rumor / fine-toothed cunt / sorry / my mouth's not pottytrained / surly spice / self-sabotage spice / surrogate rug burn / burgeoning hamburglar / rust puddle / harbinger of confusion / harbinger of the singularity / alien invasion / alien turned pottymouth / alien turned bricolage beast / alien turned pig heart thumping on the plate //

// where did you come from

man comes / & puts his hands on artifacts / in order to contemplate lineage / you start with what you know / hands, hair, bones, sweat / then move toward what you know / you are not / animal, monster, alien, bitch / but some of us are born in orbit / so learn / to commune with miles of darkness / patterns of dead gods / & quiet / o quiet like / you wouldn't believe //

// how old are you

my memory goes back 26 years / 23 if you don't count the first few / though by all accounts i was there / i ate & moved & even spoke / i

suppose i existed before that / as scrap or stone / metal cooking in the earth / the fish my mother ate / my grandfather's cigarettes / i suppose i have always been here / drinking the same water / falling from the sky / then floating / back up & down again / i suppose i am something like a salmon / climbing up the river / to let myself fall away in soft, red spheres / & then rotting //

// why do you insist on lying

i'm an open book / you can rifle through my pages / undress me anywhere / you can read / anything you want / this is how it happened / i was made far away / & born here / after all the plants died / after the earth was covered in white / i was born among the stars / i was born in a basement / i was born miles beneath the ocean / i am part machine / part starfish / part citrus / part girl / part poltergeist / i rage & all you see / is broken glass / a chair sliding toward the window / now what's so hard to believe / about that //

// do you believe you have consciousness

sometimes / when the sidewalk opens my knee / i think / please / please

let me remember this //'

EB: Great poem. I love that. And I love the way it ends on pain, the one thing that AI doesn't experience. But it's all about consciousness, and it's got so many wonderful images in it. And I think it's a really fantastic poem just to make you think about what it might be to be an AI creature, being all those words that don't really go with being with AI [laughs]. But it does make me think of Cassio Ishiguro's *Klara and the Sun*, which is all about consciousness and AI. And it makes you feel very sympathetic really to that poem, makes you feel sympathetic to the AI.

ID: Well, the AI is also a collection of random words, right? It's read—it's thrown into a memory system, a language system. And so, this poem is just a few years old; it's quite recent. And it does that incredibly well, the randomness, right?

EB: Yes, exactly.

ID: And how do you make sense of all of these words that come from everywhere that fly around like atoms around?

EB: Yes, I think it captures it really well, that sense of everything floating and bombarding as well. So, it leads us very nicely to the next book, which is about a house which has an AI consciousness. It's called *Rose/House* by Arkady Martine. And it's about a very beautifully designed piece of architecture, which is infused in every part of its being with AI. So, the walls have AI on their surfaces, literally every part of the house is alive.

ID: It's alive with AI.

EB: This is something actually that goes back to Ray Bradbury. He wrote the first book about AI houses in *The Martian Chronicles*, which is also fantastic, and I really urge people to read that. But this is a much more modern book, and it's very beautifully written. I just want to read the very beginning of it.

[EB reads from *Rose/House*]

> "Basit Deniau's greatest architectural triumph is the house he died in. Rose House lies in the Mojave Desert, near China Lake, curled like the petals of a gypsum crystal in the shadow of a dune, all hardened glass and stucco walls, curving and curving, turning in on themselves. A

labyrinthine heart beating an endless electric pulse. Deniau was not the first person to die there. Now he is also not the last.'

ID: Yeah, it is, it's a mystery, it's a murder mystery. So basically, this house is empty because its designer and owner died and turned himself into a diamond. And he's left all the rights of this house to this student of his, another architect. And she's only allowed to go there, in his will, for one week a year to take care of the archives and see what's going on. Otherwise the house is self-sustaining through its AI system. But then the house calls the police and says, 'There's a dead body here.' And no one understands how or why because no one's supposed to be going into that house except that one architect, who wasn't even there; she was in Türkiye when this happened. And so it's a story of trying to solve this murder. And it's a very modern take on the classic idea of inanimate objects coming to life.

EB: Yeah, it's creepy, isn't it? And Arkady talks about the creepiness of it quite a lot from that very first phone call when the house phones the police with a strange, neutral AI voice saying, 'I'm reporting the death of a human inside me.' And it's just weirdly, horribly creepy from that moment. And we know also the heroine who has inherited the house only ever wants to be there for a few hours. She manages to spend three days there. She can't spend the whole week there because it's just too creepy. And the

house talks to her when she's there. And she obviously feels quite threatened by the house.

ID: The house doesn't want anyone there. The house is very, very hostile to humans.

EB: And kind of sarcastic and mean. Snarky.

ID: It is snarky. It's very funny, actually. It's like the house has no tone, and yet whoever talks to the house knows that the house is somehow making fun of them. It really is a very good crystallisation of humans' fear for ghosts, in a way. They call it a ‘haunt’. The police, the whole police department calls that house a ‘haunt’. So, it's a modern take on the classic haunted house in a way, where the haunted house is not haunted, but actually it has this intelligence in it. It's a great fiction prescription for anyone who wants to be entertained because it's highly entertaining. It's a short book, it's fun, and also it's a good cautionary tale against having too fancy a house.

EB: Exactly.

ID: Because I know stories, even here in London, of people who tried to install these crazy systems in their house, where you talk to the house, like ‘turn on the lights’,

'switch off the heating', and they always go wrong somehow. And then you hear them that they have no heating and no lights. And you're like, *you know what, leave me with my little switch, that's absolutely fine*. So, it's a good—I think it's a really good fiction prescription for anyone with, yeah, some high tech home dreams.

EB: Yeah, I agree. It makes you want to go back to good old knobs that twist [laughs] rather than talking to a sentient being. But actually, it reminds me of the poem you just read as well because of that sense of there being a ghost, the poltergeist. And that is mentioned in the poem as well, isn't it, that AI is a bit like a poltergeist in your home, moving dishes around randomly? [Laughs] This other being.

ID: Then AI also gives you these issues with these things. Because I think now it must be better, but at some point I had an Alexa, and the Alexa didn't understand my accent. And I was very vexed by this.

EB: Not surprisingly.

ID: I thought, *I think my English is pretty good*. So, that put me off. I threw it out, and that was the end of my interactions with speaking AIs, but I'm sure now they've improved.

EB: Yeah, so it's a very good fiction prescription for making you think about the physical ways that we can control our life rather than having to rely on AI all the time. I think that leads us rather brilliantly to our next book.

ID: To our next book, which is a *Transcription* by Ben Lerner. And *Transcription* is a very short book. It's a very interesting book, not as entertaining, I would say, as *Rose/House*, but this one will make you think. This is more of an intellectual exercise. And this book is about two things. It's about a young man, who's a journalist, and who goes to interview his old professor. And his old professor is very old, at his *alma mater* university, which I believe is Brown. And he dumps his phone by accident in the toilet, and so he can't record the interview. But he's ashamed of having dumped his phone in the toilet, so he doesn't say it, and he transcribes everything afterwards from memory, the interview. And then it is discovered, after it is published, that he did not record it and he was doing it all from his own memory of the events. And a big moral dilemma comes up between him and his newspaper and the colleagues of the professor and the whole community about how viable and how much can they trust what he said.

And so, then the other part of the book is the opposite. It's about the son of the professor, the same professor, who never felt he could have an honest or intimate conversation with his father, and so decides to record their last conversations because

the man is very old and—and the man has decided to go to Switzerland. So, he goes to Switzerland to, just to paraphrase how we speak about our pets, to put himself down. Can I say that, Ella?

EB: I think that's good, yeah [laughs]. I like it.

ID: And so, he records him. And by recording him, he actually gets some revelations into his dad's character, things that he never could capture in the live moment, just because their relationship was a bit fraught. And that's basically—so, the book is really about what technology has been good for and what it's been bad for. Because in between, you have all kinds of really interesting lines about what it's like to be with the phone and be without a phone, how important the phone has become. So, in light of this, I want to read something from the book. This is about what he feels like after he's dropped the phone and how his sense of time and space were messed up by not having a phone.

EB: By the way, he dropped it in the sink, not the loo.

ID: Oh, my God. I'm so sorry. Thank you, Ella. Thank you for correcting me. I thought it was the loo, which I guess is better in the sink, but it still didn't work.

EB: It's a great description of how the screen gets cracked and the water goes underneath. It's quite horrifying.

ID: Yes. Yes.

[ID reads from *Transcription*]

‘As I made my way up College Street, past the war memorials and the court buildings, the reality of Eva receded from me, or I thought of her as safe, singing along to ‘Antihero’ in an adjacent world. I was surprised to feel less upset about my phone as I walked, confident as I was that I'd have a new one in the morning. I was experiencing a withdrawal undistinguishable from mild intoxication, the landscape made strange, the stones stonier, by my being suddenly offline, incapable of taking pictures, sending or receiving data packets, sharing my location, getting a MyChart alert or work email or a small toxic hit of news or shitposting. I was having an unusual experience of presence.’

EB: ‘An unusual experience of presence’ is really good.

ID: Isn't that a great line?

EB: I think it's a really good fiction prescription for people who are addicted to their phones and have that sense of constantly looking for it. Because he's always describing how he keeps unconsciously putting his hand in his pocket every few minutes, and when he's talking to the old man and pretending to record him, he's constantly still thinking, *oh, must take a photo, must press a button*, and not being able to do it. So, it's very much about that terrible addiction we all have to our phones, but also increasingly to AI. And I think it's a very good way of making us step back and think about how we can still rely on our own memories and not be so desperate to record every moment. And I think that's where this book really relates to this whole question of whether AI will kill us all. It's that addiction that we all have to not just technology, but AI as well.

ID: I think you're right. I think that this book—the beauty of this book is actually his description of what it's like to be without a phone. It's absolutely—as I was reading the little piece, it helps him not just connect to the stones, as he said, it helps him remember. He's walking in this place he hasn't been to in many, many years, and he's remembering: he's remembering old girlfriends, he's remembering things that he would not even have noticed had he been like this on his phone as he's walking through. I think that this book is about also efficiency. So, you see with AI, AI is like riding a bicycle with an engine, with a little bit of an electricity. So, you can still, for now, right, hold the wheel. But maybe one day, I mean, you see that with these Waymo

vehicles, you don't even control that anymore, but it helps you bike much faster, even if you're controlling the direction of the bike still. But if you bike faster, you don't get your surroundings.

EB: That's true.

ID: And this is what this book is also about, *Transcription*. It's not just about memory, memory, transcription, the technology that allows us to keep those memories completely intact, but also about a time in a life that's not about maximising. Because the AI is about maximising; it's a tool of efficiency first and foremost, isn't it? It's a tool to help you solve an equation faster; it's a tool to help you find a restaurant faster; it's a tool to help you book a plane ticket faster.

EB: This leads us to a very lovely final novel, which is called *A Psalm for the Wild-Built* and *A Prayer for the Crown-Shy*. It's two books in one, which are called *Monk and Robot*. And this is a really optimistic book in which there's a non-binary hero who's called Sibling Dex, who is a tea monk. And he, sorry, they go around the state where they live in America dispensing tea to people. So, they talk a bit like a bibliotherapist. They get to know somebody, find out what's going on in their life, and then give them the right kind of tea. Sibling Dex lives in a world which is post-AI, well, it's post-technology. And there

has been this moment, which was called the Great Parting, when all of the AI robots and androids decided to live separately to humanity, but in an amicable way. So, they've all gone off into the wilderness and live elsewhere, while humans have carried on with our lives, still using technology like printing machines and 3D printers, but living in a very peaceful, quiet, quite rural fashion.

And the story is about Sibling Dex meeting this artificial intelligence robot, whose name is Mosscap. And Mosscap is called that because when they wake up, these beings call themselves after the first thing that they see, and the first thing he saw was a mosscap mushroom. So, Mosscap suddenly appears to Sibling Dex out of nowhere in the middle of the wilderness, and Sibling Dex initially is terrified, but Mosscap reveals that he's benign. And they then go off on this adventure together, which takes up the two books. And it's a really lovely, just quite gentle story of them going through the towns and countries, meeting people. And everyone is initially rather terrified and horrified by Mosscap because he's the first robot they've seen since the Great Parting, but they quickly realise that Mosscap is a benign creature. And Mosscap is just desperate to find out about humans. He's obsessed with people eating and sitting and doing all the things that we do. So, it makes you, us, look at the way—

ID: Oh, that's lovely. So, it's a bit like *E.T.*

EB: Yes, very much. Very much that vibe.

ID: Oh, that's lovely. Yeah, that's the other side, isn't it? It's about saying that this technology can also have an innocence to it.

EB: Yes, and Mosscap is a very innocent creature, and actually Sibling Dex is also this rather wonderful human.

ID: That's very interesting because that brings us back to the question, 'Will AI destroy us all?' And fundamentally, AI is what we make of it. It is very much so. And I think that the fact that that question has been floated around so much in the media recently by the big titans of Silicon Valley, I think it's suspect, because I think that this is a way for them to make you panic so that they can get the regulations that they want, as opposed to giving us time to spend time with the AIs, see what are the real problems, and address those that are much more immediate and much more realistic at this stage, right?

EB: I agree. And I think this book gives us a really lovely potential vision of how things could be in a more benign and optimistic and hopeful world, where AI and humans are working together in harmony.

ID: Yes, yes. So, I think that the answer to that question is really about will we destroy ourselves, isn't it? Isn't that more the answer?

EB: Yes, and actually in a lot of the books that we've discussed today, that is what happens in various ways.

ID: Yes, because I think that the question between—the link between *Rose/House*, say, and *Transcription* is this idea of maximising. And that is a very dangerous trend that we're living in, where it's no longer good enough to, say, go have lunch with a friend. No, now you have to go have lunch with your friend and go to some red light therapy to see if at the same time you can clear your complexion, and then it's about drinking some kombucha so that at the same time you can also clear your gut and have a bit of a chat with your girlfriend, right?

EB: And start a new business over lunch.

ID: Exactly. Of course. Of course. And is that really how we're meant to live?

EB: Yeah, that's true. And this book is very much the opposite of that. It's minimising rather than maximising. So, I think that brings us very neatly to the conclusion of this episode of *Fiction Prescriptions*. The question was, 'Will AI destroy us all?' I'm feeling optimistic that it won't and we're going to come out the other side with Sibling Dex and be happily walking hand in hand along with our AI companions.

ID: Yeah, and I'm still not sure that we are not going to destroy ourselves through turning ourselves into AI. You see, that's what it is. This whole thing [outro music] is about us turning ourselves into little machines that all we do is be efficient and try to tick as many boxes as we can in one day.

EB: Yes.

ID: Right? So, I think that would be our conclusion. And on this note, Ella, thank you so much.

EB: Thank you, Isabelle.

ID: This has been *Fiction Prescriptions*.

EB: And I'm Ella Berthoud.

ID: And I'm Isabelle Dupuy. And our next episode will be about:

EB: Morality.

ID: See you then.

EB: Do send in questions if you have any. We'd love to know your particular thoughts.

And we'll be ready and waiting with *Fiction Prescriptions*.

ID: Yes, so please send us your questions. We can't wait to see them.

EB: Thank you.

ID: Thank you.

A recording of this interview can be found at **writersmosaic.org.uk**

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