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Author/Interview subject: Philip Reeve and Sarah McIntyre
Interviewed by: Janice Forsyth

JF Hello everybody: a very warm, huge, intergalactic welcome to Authors Live. So fabulous to have you along for the ride. But you know something? Today I've been joined by quite a remarkable, possibly extraordinary, maybe even strange-looking audience; I think you should have a look at them. Check out today's audience. I've never seen anything quite like it. Quite sparkly, quite funny, possibly, particularly one, absolutely frightening and terrifying. However, I've been assured that they are incredibly friendly; in fact, they are from the Planet of Her Lady All Peace, and Gallowhill Primary's in the nearby galaxy of Renfrewshire. And they're along for some great fun today. Also ready to blast off, standing by, are, quite frankly, the most beautifully dressed, extraordinarily dressed, stylish and very sparkly and shiny duo in children's books.

So boys and girls out there and here, are you all ready for an adventure into outer space?

Aud YEAH!

JF I'm so excited I can hardly speak. Just as well I'm going to hand over to the stars of today's show. Are you ready to give them a huge, warm Authors Live welcome:

Aud YEAH!

JF Fabulous. Let's hear it for Philip Reeve and Sarah McIntyre.

Aud [Cheering].

SM Hello.

PR Hello.

SM Hello, everyone.

PR Hello.

- SM Hello, out there.
- PR I'm Sarah McIntyre. [Identification correct].
- SM And I'm Philip Reeve. Anybody here...actually, first we want to know who, here – raise your hand if you love to draw stories. Raise your hand if you love to draw stories.
- PR And raise your other hand if you love to write stories.
- SM And raise both hands if you like to do the same...at the same time. And wiggle your fingers if you like to do it with a friend. Awesome! 'Cos that is what we do. That's what Philip and I...we do, we make stories together. What are you doing, Philip?
- PR Oh, sorry, look, no, don't mind me. Look, I'm, it's just...
- SM No really, what are you doing?
- PR Well, you know, as well as writing books, I also, I collect collectable cutlery. I collect rare knives, forks and spoons, okay? And one of the reason I was excited that I was going to be in Glasgow is 'cos there's a brilliant shop down in Argyle Street. It's called Och Aye the Spoon, and it sells collectible cutlery; and look what I picked up before the show.
- SM Ooh, what's that?
- PR Do you know what that is? Anybody know what that is? Yeah?
- Boy A spork.
- PR It's a spork; it's a spork, ladies and gentlemen. If you can see that in your schools, that is the eating implement of the future.
- SM That's very nice, Philip.
- PR Yeah, it's part fork and part spoon; part spoon, part fork, a spork.
- SM Spoon...is that like the international symbol?
- PR That's the internationally recognised symbol for the spork.
- SM Right, okay.
- PR And, you see, you use the spoon part for scooping up your porridge and the forkie prongs can cope perfectly well with the outer crust of a haggis. It's a Scottish spork; it's a McTavish Superspork from 1967...

SM Wow.

PR ...and it's highly, highly collectible. So that's why I brought it on here with me today, is because, well, you know, we're at the BBC, and these BBC people, they're spork crazy.

SM Oh yeah.

PR So they'll just have it; they'll nick that.

SM Where is...did you get me anything? Did you get me a present?

PR Oh yes, I did, yes, yes. I got you this coffee stirrer.

SM Oh.

PR It's collectible.

SM That's very nice, Philip.

PR Well, look, you carry on. You can sit in the posh chair, and I'm going to put this in a place of safety where I can keep an eye on it.

SM Right, I'll just put that there.

PR Yeah, you put that there.

SM Okay. So what we're going to do; we're going to talk about *Cakes in Space*, which is our book. But actually, you can't just say, *Cakes in Space*; you have to say it with a very sonorous, booming voice. You have to say, **CAKES IN SPACE**. Could I hear you do it on the count of three: one, two, three:

Aud/PR **CAKES IN SPACE.**

SM Exactly. And it's a story about a girl who goes on a very long space voyage. So that's what we're going to talk...but in the book there's a clue about where they're going. You should always look, in a book, at the end papers. They give you clues about what's inside.

PR Hmm.

SM What's inside, Philip?

PR Well, on the end papers of this book we've got this lovely brochure about Nova Mundi, the planet to which Astra and her family are travelling; and it shows what they can expect to find when they get there. They're going to live on this new world, and these are all the things that they're going to find when they get there.

But that's not what the book's about; that's why it's just on the end papers; there's a bit of decoration. The book isn't about landing on a new planet and exploring it; the book is about the journey to get there. Because it takes an awfully long time to travel through space. This isn't another planet in our solar system, like Mars or Jupiter; this is a planet that orbits another star, so it's a tremendously long way away. Can any of you guess how long it might take them to get there? Any suggestions, anybody?

SM Look at all these aliens out here; let's see.

PR Hmm, they should know.

SM What about this scary alien here?

Boy A hundred and ninety years.

SM A hundred and ninety years; almost...

PR Perhaps...yeah, perhaps a bit more. Anymore?

Girl A hundred and ninety-nine.

SM A hundred and ninety-nine – that's a pretty good guess.

PR A hundred and ninety-nine years, okay. That's a pretty good guess. Let's read a bit, shall we, and see how it works out.

SM Can I, can I play Astra?

PR Shall I let her play Astra?

Aud YEAH!

PR Yeah, that's all right.

To travel from the Earth to the Moon takes a few days. From Earth to Mars a few months; to Jupiter, a few years, and to Neptune and Pluto, a few years more. But Astra was travelling further still – much, much further. The world called Nova Mundi, where Astra and her family were going to live was so far from Earth that it would take them 199 years to get there.

SM A hundred and ninety-nine years!

PR ...yelled Astra, when her mother first told her.

SM We can't sit in a space ship for a hundred and ninety-nine years. It will be so boring! There won't even be anything to look at out of the windows – even if

spaceships have windows, which they probably don't. And I'll be...I'll be old by the time we arrive; I'll be...

PR She counted on her fingers.

SM I'll be 209 years old. I'll be all wrinkly.

PR But Astra's mother just laughed, bouncing Astra's baby brother Alf up and down on her knee till he laughed, too. 'Don't worry, Astra, we won't be awake. When we go aboard the spaceship, we'll get into special sleeping pods.'

SM Like beds?

PR ...asked Astra. 'A bit like beds', agreed her father, 'and a bit like freezers.'

SM Hmm. Won't we be cold?

PR ...asked Astra, with a shiver. She imagined herself snuggling down among the frozen peas and tubs of ice cream, an arctic roll for a pillow. 'We won't feel cold,' said her mother. 'We won't feel anything. We'll be fast asleep. The machines which run the ship will cool us right down so that we don't age. Then the ship will steer itself to Nova Mundi while we sleep, and when we get there, it will wake us, and we'll feel as if only a single night has passed, and we'll be on our new home. A whole new world,' said Dad.

SM Nova Mundi!

PR ...said Astra.

SM Wow!

She's really excited.

PR She is; but, you know, if you were going to be on one of these space ships and you were going to be travelling for 199 years across space – you're frozen, you're asleep, so you don't know how long it's taking – that would be fine. But you'd, kind of, want to know that there was going to be something nice for breakfast when you woke up, wouldn't you? I think that's quite important.

SM You'd be really hungry, wouldn't you? Yeah? If you could only bring one food from Earth with you, that you would have when you woke up after breakfast, what would that food be? What food would you have?

Boy Chocolate.

SM Chocolate: ooh, that sounds good.

- PR Chocolate: excellent choice, yes.
- Girl Chocolate cake.
- PR Chocolate cake?
- SM Ooh, chocolate's very popular here.
- PR Yeah? Chocolate is a very important food group.
- SM Hmm, yeah.
- Boy Popcorn.
- SM Popcorn.
- PR Popcorn. Popcorn – yes.
- SM Ooh, I like that, yeah.
- PR One more?
- Girl Cereal.
- SM Cereal – yum. That sounds very good. Yeah.
- PR Right, yes. Well, those are all good things. But they don't have to worry about that, on Astra's space ship. All they carry aboard the space ship that's carrying her to Nova Mundi – they don't bother taking food aboard, or anything like that...
- SM No.
- PR ...all they take is purple gloop.
- SM Purple gloop!
- PR Yes.
- SM Why would you bring just purple gloop?
- PR Well, I know, it doesn't sound very tasty; it doesn't sound like a nice breakfast, does it, but they've got a machine aboard the ship, called the Nom-O-Tron, and the Nom-O-Tron takes this purple gloop, and it can transform it into any sort of food you want. You just programme your favourite food in, and it can produce it for you. There's a picture here of the Nom-O-Tron. There's Astra and her robot friend Pilbeam drifting up to it, and they're going to programme it to make them a

nice biscuit, or a nice biscuit for Astra. Pilbeam probably doesn't eat anything. There we go, there she is, eating her biscuit.

SM Oh man!

PR So...

SM I wish I had a Nom-O-Tron, Philip.

PR Well, funny you should say that, because we have actually managed to get the BBC to send along a small prototype Nom-O-Tron here.

SM Oh, cool.

PR Yeah.

SM But it's a bit small, Philip. It's not like the one in the book.

PR Ah, well, this is a portable Nom-O-Tron, and it's specially designed to fit easily into a handbag or a cagoule pocket.

SM Very nice. But how does it work?

PR Well, let me see. What we need is the purple gloop, which now comes in cube form...

SM Excellent.

PR ...and all you do is, you open the hatch...

SM How does the whole machine work, though?

PR Ah well, I'm glad you asked me that, Sarah. It works because of science.

SM Oh, because of science – cool. That's a good...

PR So it's good.

SM ...yeah, and what's that called?

PR Well, this is the science hole...

SM Oh, right.

PR ...and what we do, we're going to put the purple gloop cube into the science hole, then we turn the dial, press some buttons...

SM Ooh, that's unusual.

- PR ...and...
- SM What's that?
- PR That's just to tell us it's working.
- SM The sound of science.
- PR Oh, it's stopped. Yes, it's the sound of science, Sarah, and I reach inside, and it's transformed the purple gloop into...a lovely biscuit – ginger nuts.
- SM Oh, can I have one?
- PR One of my favourites.
- SM Can I have it? That was great.
- PR No, no, this is mine. No, no, no, no! No, leave it...
- SM Oh please, just half, just half.
- PR ...make your own biscuit; this is my biscuit.
- SM Can I make one in the Nom-O-Tron?
- PR Yes, yes, yes, yes. Help yourselves.
- SM Oh, okay, okay, okay. Let's get on with the biscuit. So I just get a purple cube...
- PR Purple gloop cube.
- SM ...put it in the science hole, yeah, okay.
- PR Put it in the science hole, yes.
- SM Yeah. Going to have a nice biscuit. Okay. And then I push the buttons. Does it matter which ones?
- PR Not really.
- SM Okay. And then I'm going to get a...
- PR Wait for it to finish beeping.
- SM Okay, and then...
- PR It's finished. Right, okay, now you can open the hatch.
- SM Nice biscuit. Oh yeah, I love biscuits so much! WHAT?

- PR Ah.
- SM It's a carrot. It wasn't a biscuit.
- PR Well, you see what's happened there; the Nom-O-Tron is such a clever machine that it can actually assess your nutritional requirements while you're programming it.
- SM What?
- PR So it looked at me and it thought, well, you know, he deserves a nice biscuit. And then it looked at Sarah, and it thought, well, she's had enough biscuits already. So what we're going to do...
- JF [laugh].
- SM Right, I'll have that biscuit.
- PR Ooh, oh, oh, what, ah...
- SM Oh, a lovely biscuit, mm.
- PR ...give me back my biscuit, give me my...
- SM No, no!
- PR That's my biscuit! Give me my biscuit!
- SM No, no, no, wait. I have an idea. Look, see, I'm polite; I'm a nice person, and there's all these people out here. I wouldn't eat a biscuit in front of them without sharing. So would you all like a biscuit?
- Aud Yeah.
- SM What if I...what if I put the biscuit in the machine and...
- PR Oh, yes.
- SM ...and it would make a really good biscuit.
- PR Yes. Yes, because if you put purple gloop in and it makes a biscuit, then if you put a biscuit in, it might make a super-fantastic biscuit.
- SM Exactly. And it might be big enough to share with everyone; it might be the ultimate biscuit. Oh, wow!
- PR Right, yeah. Gosh, you'd like a bit of that, wouldn't you?

SM Shall we do this? Yeah?

PR Okay, let's do this, let's do this thing.

SM Oh, make an awesome biscuit; okay. So I'll put it in the science hole.

PR Okay.

SM Let's break it up a bit.

PR Yeah, break it up, crumble it up, crumble it up...

SM Okay.

PR ...bung it in there, yeah, good.

SM And press the buttons.

PR Yes.

SM And...? Get ready. Are you ready for the ultimate biscuit?

Aud Yeah.

SM It's going to be so big, awesome and cool. Okay. Oh, I can feel it's something really big. Oh!

PR Brilliant.

SM Oh – what?

Aud [laugh].

Boy Broccoli.

PR Oh.

SM It's broccoli.

PR I don't want that.

SM That's not right. This Nom-O-Tron does not work.

PR This is a problem with Nom-O-Trons.

SM I'm sorry.

PR Sometimes...sometimes...sorry about that...sometimes they don't go quite as you expect; they go a little bit wrong, and that's actually what happens to the

Nom-O-Tron in the book. Astra, before she goes into her freezer pod, she programmes it to make the ultimate cake. What does she ask it for? She wants a cake...

SM She says a cake so good it's scary.

PR Yes, yes, that's right. And then she leaves it at work, but then she has to go off to go to her freezer bed thing.

SM Ugh.

PR So she's asleep. She's asleep for 100 years, and when she wakes up, she finds the ship hasn't arrived at the new planet yet; it's still in the middle of empty space...

SM Oh.

PR ...and nobody else is awake; it's just her.

SM Spooky.

PR Spooky. She's drifting around the ship on her own, trying to find out what's gone wrong and why she's woken up, and she starts to notice things floating around in the air – things like...

SM Here's a...

PR ...a crumb, or a sprinkle...and she comes to the place where the Nom-O-Tron is, and she discovers that it's been working for 100 years while everyone's been asleep. It's been trying to create the thing that she asked for before she went to bed.

SM The ultimate cake.

PR The ultimate cake. It's been making cakes and scrapping them, and making more cakes, and scrapping them, and making better and better cakes, until the cakes have come alive.

SM And they're...what do they look like?

PR Well, they're quite frightening. Prepare yourselves. [Screaming].

SM [Screaming and laughing].

PR That's what they look like – killer cakes.

SM Ah, really scary. In fact, they get scarier. I drew them, so I know. They are very, very scary.

PR Really, brace yourselves.

SM It's going to be quite traumatising...

PR We don't want to give them nightmares, do we?

SM No.

PR Because...but, but on the other hand...

SM I'm sorry, out there, if this gives you nightmares. It's pretty frightening.

PR Yes.

SM Here they are. Er...Philip, actually, they're kind of cute.

PR Well, they're kind of cute, but they're cute and dangerous...

SM Right...

PR ...which is a terrible combination.

SM ...yeah, okay. Mmm.

PR Yes, so those are the killer cakes, and Astra's job in the book is to try and save the space ship from these cakes, which are determined to take over and eat everything.

SM Exactly.

PR But that's not her only problem, is it?

SM No. You know, there's not just cakes in space, there's other things out there, like, hovering around, orbiting, travelling in their ships. Like these people out here.

PR Yes, yes, so you might be able to tell us, actually, being aliens yourselves, what kind of dangers do exist in the depths of space, for a travelling space ship? Have you got any ideas, anybody? Yes?

Boy Aliens.

SM/PR Aliens!

PR That's the main thing.

SM In fact, I think I'm getting a transmission from an alien ship.

PR Oh, are you? Well, yeah, I mean, they're always buzzing around, so...

SM Shall I beam them in?

PR Yes, see if you can get them on the main viewing screen Lieutenant McIntyre.

[Sci-fi sound effects]

PR Oh, here they come. Right, great – aliens.

[Alien voices].

PR I can't understand them. Can you turn your translators on?

Alien ...with a couple of lettuces.

SM What?

PR Oh, that's better.

Alien Greetings, Earthlings. We are Poglites from the Planet Quarn.

PR Poglites – hello.

SM I'm Lieutenant McIntyre, and these are our friends.

Alien We come in search of spoons.

SM Spoons?

Alien That's right, Earth Plods. We Poglites have a highly advanced civilisation but we have never developed our own spoon technology.

PR No spoons?

SM No spoons? But how do you eat soup?

Alien I know, tell me about it. It's a right faff! That's why we travel endlessly from planet to planet seeking fresh spoons to take home to Quarn. We hear Earth spoons are very good.

SM Mmm...

Alien Do you have any spoons?

PR No, sorry, no spoons...

SM I have this coffee stirrer.

Alien That is an inferior stirring device. Only spoons will do.

PR Well, I'm sorry, but...

SM Philip has a spork...

PR No, don't tell them about my spork!

SM Sorry, sorry, never mind.

Alien Did you say sp...spork? Ah!

PR No, no.

Alien The eating utensil of the future, which combines the qualities of the fork and the spoon into a single perfect implement.

PR Yeah, they're great, but you're not having mine.

Alien We have always dreamed of owning a spork.

PR No, no, mine's collectible. I'm not giving you a spork.

Alien Spork detected.

SM/PR What, what?

Alien Lock the transporter beam on it. Beam it up.

SM What? [What are they doing 00:15:38]?

PR But then...you can't beam up my spork.

SM No! Ah, what? It's your spork, it's your spork.

PR No, no, no, no, my spork is...

SM I can see it there.

Alien Spoonie, spoonie, spoo-oon!

PR Oh, it's gone!

Alien Spoonie spoon...

[Alien sound effects].

SM I'm so sorry.

PR No-o! Why? Why?

SM Oh, can everyone make a sympathetic noise; go, oh, poor Philip! Poor Philip!

Aud AH!

SM See, they care, they care! We didn't talk about robots. Let's talk about robots.

PR Yeah, all right, that will cheer me up.

SM Oh, good.

PR Okay, talk about robots.

SM Ah, because we like robots.

PR Yeah, Astra has bad things to deal with on the space ship. There are all these cakes and spork-stealing aliens.

SM Sorry about that, Philip. Yeah. But there's lovely, lovely robots, which I drew...

PR Yes.

SM ...and I love drawing robots. And you can see, here's one. His name is...

Aud Pilbeam.

SM ...Pilbeam.

PR Pilbeam, yes.

SM And he's really fun, and he's really round and jolly, and he's Astra's companion on the trip.

PR He's one of our favourite characters, isn't he?

SM Yeah.

PR So how did you...can you show us how you drew Pilbeam?

SM I can, actually, and we're all going to draw. So if you have a pencil and paper, I want you to pick it up, grab it, hold it in the air to show you have it; pencil, paper, maybe a pen, even. Ready? And I will draw with you. Okay, excellent, guys. Now, there's only one of me and lots of you, so what I'm going to need you to do, to know you're ready, is when I say, pencils in the air, I'm going to need you to look forwards, stop talking, and put your pencil right in the air, to show me you're

ready to go on. So let's practise: one, two, three: pencils in the air! Yeah. Can you do that, out there? Brilliant.

Okay. So I want you to take your paper, and...just like this...can I borrow your paper? Turn it up and down like this, portrait, like that, and right in the middle I want you to draw – maybe a little bit up from the middle – I want you to draw a circle about the size of a biscuit; well, mine's about the size of a biscuit. Yours is about the size of a 5p piece. Right there. This is going to be Pilbeam's eye. And when you've done that, put your pencils in the air. Okay, cool.

Now you're going to draw another line around that, so it's a bit like a cheerio or a doughnut, or something. There you are; another line around there, just like that. Okay; and pencils in the air when you're ready. Right, we're going to do the back of his head. It's a bit like a backwards letter C. So we're going to do a line right here, so it's like that, coming around it. And it's okay if it doesn't look exactly like mine. Well, there are all sorts of makes of robots in the world, so...in the universe, in fact. Right, are you ready to go?

Okay, the next thing we do is two more little lines coming down here; right there and there, and then connect the lines like that. Now, Pilbeam in the story, he has a little bit of a seam down his head. We'll put a line here and a line here, and a line here. And also put a little square in his eye, to show that he's got a bit of light reflecting; so a line, a line, and connect – a square. There we go. That's his viewing hole. Now, we're going to make his neck; it's a little stalk. So we need two lines coming out right here and here. And put your pencils up when you've got that. Make sure you're all ready. Everyone out there ready? Cool.

Now you need to do a, sort of, like a smile line. So you'll do, right here, just like this, and make sure it's touching; there we go. Just like that. Okay; and then we're going to turn it into a, sort of, a fish shape or an eye shape, so we're going to come up like that...like that. And pencils up when you're ready with that. Everyone got that? Okay? Doing good, guys.

Now, you're going to do another line, right here and right here, and colour that lower bit in dark, because that's inside of his body; it's going to be the inside. There we go. And we're also wanting some, sort of, nuts and to show this is a robot. It really helps to put these on. So add a few little bolts right here; as many as you like. There you go; little bolts around the neck hole. And are you ready to go on? We're going to draw the body next, which is quite exciting, because it's like a big orange, or a haggis, or something. So here we go: really big, fat orange body. There we go. Okay, got that? Pencils in the air when you've got it. Brilliant.

Now he needs a, kind of, waist band, so we're going to draw a waist band like this. It goes...it dips down a bit, like a smile, just like that. And another line just following that line, just like that. And then he, kind of, has like a belt buckle, so we're going to put a line here and a line here. And it's not actually a belt buckle; it's more like an air vent, so we're going to add some more little lines just to show. But he also...Pilbeam has a, sort of, globe that covers his head to protect it, so we're going to do another line here, right across there; another smile line. Got that? Yeah; pencils up. Okay. Now he's got a big dome over his head, so we're going to make a big dome that comes up, keeps his head safe. There we go. And that might have a little bit of a light on it, too – a little square there.

Now, if you want to fix Pilbeam or change his programming, you need to open this little hatch on his chest, so you're going to draw a chest hatch here. Line there and line there, and connect the lines. And the next thing; he's just a ball, right now, so we're going to draw his arms. The first arm is just a line coming down this way. Arms are easy. Another line that just follows the first one; quite a skinny arm, like that. And pencils up when you've got that. Brilliant.

Okay, now he's got, like, a sort of claw, a mechanical claw, which is like an upside down, like a C – just like that. And inside the claw you'll draw another one just the same, inside it, like that, and connect the two lines. Connect, connect. And give him some stripes on his arm; it's a bendy arm with flex joints. There we go. And the other arm is very similar, so we're going to have a line that comes up like this and a second line follows it, just like the first time, and the claw this time is more of a U-shape, so we're going to do a U-shape here. And again, inside that another one, and connect, just like that. Maybe give him some stripes on his arm, just like the other one.

Okay, now we're going to do the feet. He's got these, sort of, little boots on his feet, and we're going to have a line that comes down here, another one that comes here, and connect that. And for the back of his boot, you do a, sort of, bendy line that goes down like that, and the front of his boot, a bendy line that's a little bit shorter than that one, so like that. And then the bumph, it's this toe; so bump, like that, and you could say bump, bump – and connect the line, just like that. So it's a little bit like trainers; he's got a, kind of, cap, so you put a cap on his toe like that. And also, Pilbeam's floating in space, and he gets lost; he needs a light on his boot to show...so you can zoom in on him and find him. So if you put a little light here...little light. And again, it's a bit of a seam, so another line here, here, boomp – just like that.

Good, everyone got that? Raise your pencil or pen in the air when you're ready and you've got that boot. Great. Okay, the other one's very similar, so two lines,

connect just like that, like before – the back of the boot like that – front of the boot, short wee line, and you remember what comes next? Boomp, boomp. It helps to make noises – and connect – boomp! There we go. And a little toecap, and a little light, and the seam. Boomp – there we go. And that's pretty much Pilbeam, but I'm not the only illustrator in the building; Philip is also an illustrator, and he's going to show you how to draw a killer cake.

PR Right, okay. So Pilbeam's going to be holding a killer cake up. He's found quite a friendly killer cake, I think, and he's going to be holding it up on a plate. So first of all we draw the plate, which is just basically a line, or this is the front edge of the plate, so it's like a line coming across the top of these claw things like that – okay? Like a big smile line. And then just above it, put another, shorter line, but the same sort of smile, just like that, okay? And that's going to be the bottom of the paper case that the cake is sitting in. And then you've got the sides of the case, two straight lines going, angling slightly outwards as they go up – right? And then you link those two lines with a, sort of, a flower kind of boop, boop, boop, beep, boop – she's right, making noises helps, doesn't it?

So that's the fancy case the cake sits in – okay? And then you draw your cake; and that's easy. It's just like a big semi-circle, okay? A bit like a cup cake kind of thing; it's just like that; bloomp. Okay? Bloomp.

SM Gloop.

PR When illustrators are working, that's what it sounds like; bloop, booper, bleep, bleep, bleep. Okay? So, now ordinarily you would decorate the cake with, kind of, little sugar stars and hundreds and thousands and cherries, and things, but instead of a cherry on the top, this is a killer cake, so he's got an eye. He can have two eyes or three eyes, if you want, or a thousand eyes, if you've got some time. And then instead of cake decorations, he's going to have a mouth, which is another little smiley line; and then I'm going to give him some fangs, okay, like little vampire fangs – two little triangles coming down from the mouth. And I think maybe I will give him some ordinary cake decorations as well. We'll give him some little hundreds and thousands and sprinkles and things on the top there, like that. Blurp, bleep, blop, blip, bleep.

And then all you need to do, when you've done your hundreds and thousands, is just join up the back of the plate, like that; just curve it round and stop there when you hit the cake case, and then it, hopefully, looks as if it's going behind the cake. And then, if you want him to say something, you can have him say something, like – what does a killer cake say, Sarah?

- SM Rar!
- PR Yarg! Okay. And if you want to give him a name, or her a name, you could give it a name.
- SM Yeah.
- PR So what shall we call a killer...what's a good name for a killer cake, anybody?
- SM What's a good name for a killer cake? Anybody got a name? Just a normal...yeah? What is it?
- Aud George.
- SM George?
- PR George – okay. George the cake, and the...I mean, our robot in the book is called Pilbeam, but this robot could be called anything we like. So...
- SM Yeah.
- PR ...shall we give him another name, as well?
- SM Betty.
- PR Betty. Betty the Robot. And then you need to sign it; but Sarah did most of the drawing on here, so I'm going to get Sarah to sign it.
- SM You sign the cake.
- PR Oh okay, I'll sign the cake.
- SM So sign your drawing; put your name on it 'cause you're the artist. And I'll sign mine.
- PR Okay.
- SM And it's really fun to draw with your friends. You can take turns at drawing, sometimes, and it makes it really fun. There we go. And there we have how to draw Pilbeam and a killer cake.
- PR Right. Oh, I...
- SM What? What's that?
- PR I think I'm getting a transmission. I believe we have some questions from interplanetary oddballs...

- SM What, another alien...
- PR ...that we can beam in. Another...more aliens, yes.
- SM Wow.
- PR So can we get them up on the main viewing screen, possibly? Oh – ooh.
- SM Oh, hello.
- PR Hello. What's your name?
- Boy Kieran.
- SM Hello, Kieran.
- PR Hello. And what's your question for us?
- Boy What comes first – the words or the pictures?
- SM What comes first, the words or the pictures, Philip?
- PR Well, they, kind of, come together, because we think of an idea together, between us. We both say, well, okay, we'd like to do a book about space, or we'd like to do a book about the sea, or something. And then we start thinking of things that might happen in it, and Sarah draws little pictures, and I come up with a few ideas myself, and I look at her pictures and think, well, who's this character going to be, and where are they going, and what are they going to do? And then I go away and write the story...
- SM But if you get stuck...
- PR If I get stuck, I just skype Sarah, or phone her up, or email her...
- SM Or email, yeah.
- PR ...and she gives me some ideas, and I discuss it with Sarah all the time I'm writing. And then when it's finished, then Sarah takes it away, and she draws the final pictures that will actually appear in the book.
- SM But, drawing takes a long time; longer than writing. So if I ever get stuck and run out of time, sometimes Philip helps me draw, which is really fun. He does some of the pencil roughs; so that's what we do.
- PR That's what we do.
- SM Have we got another question?

PR We have. Another question?

SM Oh.

PR Hello.

Boy Who makes your costumes?

PR Oh, our costumes? Well, yes, we wanted special space cos...we wanted to look like we come from the future, basically, and this is how people are going to dress in the future.

SM So...

PR Take tips, because, you know, I don't want to be vain, but we do look magnificent, don't we?

SM You do, Philip.

PR Especially me; so take some tips; this is how you will be dressing when you're an adult; this is what everybody will be looking like.

SM I drew a picture of how I wanted us to look, and I gave it to my friend Wendy, who sews, and she turned it into costumes, and we came to try them on, and it was really exciting.

PR It's exciting, and now we're beautiful. So next oddball, please. Hello. What's your name?

Boy Mitchell.

SM Mitchell – hello, Mitchell.

PR Mitchell, hi.

SM What's your question?

Boy What would be your top tip for someone who wanted to make their own comic?

SM Hot tip for someone who wants to make their own comic. Actually, the top tip for making your own comics is, just make your own comics. If you can make as many as you can, and keep producing them, you can even publish them; you can get a photocopier, maybe make ten copies, a hundred copies, pass it round to your friends, sell them. And also, read comics. The more comics you read, the more you'll understand how they work, and you'll appreciate different kinds of

comics. So that's my top tips; make comics and read comics. Thank you. Have you got another question?

PR Hello.

SM Oh, green hands. Hello, what's your name?

Girl Nicky.

SM Hello, Nicky.

PR Hi, Nicky.

Girl What's your idea of the ultimate cake?

SM Ooh, what's our idea of the ultimate cake?

PR Hmm, the ultimate cake.

SM Ah, I know, I know. It would be as big as the Sun, and there would be, like, other cakes orbiting around it...

PR Other cakes orbiting around it like, like planets...

SM Yeah, like planets.

PR ...and then on those planets, kind of, hundreds and thousands, and sprinkles and cherries and bits and pieces...

SM Yeah.

PR ...they could all live, and they could form their own civilisations...

SM Yeah.

PR ...and then we could come along and scoff the whole lot, like two...

SM Like, maybe like two big black holes.

PR ...black holes – yes!

SM Yeah.

PR That's our idea of the ultimate cake.

SM Cool. What other questions have we got?

Boy What did you read when you were younger?

SM Oh, what did you read when you were younger?

PR What did I read when I was younger? When I was younger, I used to read, kind of, everything I could get my hands on. I used to go to the library all the time and read books, and then I used to read comics if I could get them, and I used to read the backs of cereal packets at breakfast, and things like that. I used to read everything. I just loved stories. And I used to watch lots of telly as well, and go to the cinema whenever I could, and that kind of thing. I just wanted stories in every form.

SM Yeah...

PR What about you?

SM ...I remember there was a book called *The Runaway Robot*, by Lester del Rey I loved. And also a comic called *Calvin and Hobbes*, which I think brilliant, by Bill Watterson. So those are my top, top books. Yeah, thank you.

PR Right, okay. Oh!

SM Oh, hello, what's your name?

Boy Aaron.

SM Hello, Aaron.

PR You're all eyes.

SM Yeah. What's your question?

Boy Are you going to make any more books together?

SM Yeah.

PR Yeah. I really hope so, yes. We're going to...yeah, forever and ever. We're going to keep on turning them out. We've got another one coming later this year called *Pugs of the Frozen North*, which is about a magical sled race to the North Pole with pugs.

SM With 66 pugs, which I drew.

PR And then, I'm not sure what the next...what we'll be doing after that, but we keep on having ideas. Whenever Sarah and I sit down together and, sort of, meet in town to have coffee or something, we just, kind of, throw ideas around, and we throw silly ideas around and silly jokes, and she does drawings, and we come up with things that might turn into books one day.

- SM Yeah.
- PR So hopefully...
- SM He's very silly.
- PR Well, I am, yes.
- SM We have fun.
- PR You can talk! Yes, so hopefully, we'll be making books forever. And even when I write books on my own – because I do my own books as well, without pictures – but even then, I run those past Sarah nowadays, so she gets a little bit...I can see her influence creeping into them, because she says, oh, that's a good idea, or that's not so good; and I alter it, depending on what she thinks.
- SM And guess what; Philip doesn't just write books; he occasionally writes a song. You do write...
- PR Oh, I have been...well, I have been known to write a very simple song, yes.
- SM Yes.
- PR I think every, every book, basically, should have a song. So if you ever meet any other authors and they're telling you about their books, you should say, yeah, that's very interesting, J. K. Rowling; but how does the Harry Potter theme tune go? And she'll like that, won't she?
- SM Yeah, she'll love that.
- PR Authors really like that, when you make them sing their book's theme to you. So all our books have theme tunes, and this one is called the Cakes in Space Song. Ready?
- SM And actually, we're going to need your help, because there is a bit that goes, Cakes in Space; and we need you to yell that as loud as you can.
- PR Hmm.
- SM If you're at school, make the windows rattle.
- PR Make all the people in the other classrooms go, what? What's happening in there?
- SM They'll be really jealous.
- PR They're having more fun than us.

SM So shall we practise?

PR So let's practise, just the chorus, which goes: [Singing] Cakes, cakes, all over the place, better get ready for the...

Aud ...CAKES IN SPACE.

SM Good job: nailed it.

PR And then at the end, at the end there's another little frame that comes in, which is...

SM A cheeky bit.

PR Yes, a cheeky bit, which goes: IN YOUR FACE!

SM In your face! Get your hand out and just go, IN YOUR FACE!

PR Okay? So let's try that, too.

SM Okay.

PR [Singing] Cakes, cakes, cakes in space, cakes, cakes...

Aud ...IN YOUR FACE.

SM Ha, ha, you've got it.

PR Excellent.

SM Brilliant.

PR Right, well done. So I think...are you ready to go?

SM Let's do it: hmm.

PR [Singing] Floating in my space ship...

SM Ten...

PR ...a trillion miles from home...

SM ...nine...

PR ...tummy starts to rumble...

SM ...eggs...

PR ...when you're out here all alone.

SM ...flour. Space is very black, and I'd really like a snack.

PR ...marge...

SM I'll go and have a look...

PR ...sugar...

SM ...at what my food machine can cook.

PR Gas Mark One.

SM/PR Out in space where the snacks bite back, you've gotta get ready for a flack attack; cakes in space have teeth and fangs; there's danger in an angel cake and murder in meringue. Cakes, cakes, all over the place; better get ready for the...

Aud ...CAKES IN SPACE.

PR Cakes, cakes, they're in your face, gotta watch out for the...

Aud ...CAKES IN SPACE.

PR Oh, crumbs, here it comes; a batch of beastly Battenburgs and bad, bad, buns! Fear the fearsome flapjack, shun the spooky sponge, the treacle slice looks nice, but it might take a sudden lunge. Cakes, cakes, all over the place, better get ready for the...

Aud CAKES IN SPACE.

PR Cakes, cakes, they're in your face, better watch out for the...

Aud CAKES IN SPACE.

SM Now I'm feeling nervous. I've made a big mistake; I've gone and baked a great big batch of...

SM/PR ...psychopathic cake.

PR Next time I'm feeling peckish for a snack before me bed, I'll just make do with barbeque flavour Wotsits instead! Cakes, cakes, all over the place, better get ready for the...

Aud CAKES IN SPACE.

PR Cakes, cakes, they're in your face, better watch out for the...

Aud CAKES IN SPACE.

PR Cakes, cakes, cakes in space, cakes, cakes...

Aud IN YOUR FACE!

PR Cakes, cakes, cakes in space, cakes, cakes...

Aud IN YOUR FACE!

PR Cakes, cakes, cakes in space, cakes, cakes...

Aud IN...YOUR...FACE!

SM Thank you very much. Thank you, out there. You've been wonderful.

PR [Whooping].

JF How good was that? That was absolutely fantastic, tall, shiny people. A huge round of applause; and I think we're going to be singing that song all day, aren't we?

Aud YES.

JF Cakes in space! Let's hear it for the marvellous Sarah and Philip – yeah!

[Applause].

JF 'Bye!

Aud 'Bye!

