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Editors: Lee Harris, Alasdair Stuart and Ellen Allen
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Contents

Fiction: *Under Offer* by Gary McMahon

Reviews: *Crossed, The Complete Ro-Busters, Bull Running for Girls*

Scores on the Doors

It's always gratifying when someone tells us they enjoy reading *Hub*, so thanks this week go to Philip Suggars for his generous donation. Every penny donated by our readers goes into paying our writers, our hosting fees and our distribution costs. Other than Philip's kind donation, the total amount of funds donated to *Hub* in the last year equal just £10.00. If you enjoy *Hub* please consider making a donation – even £1, \$1, Euro1, helps pay the bills!

R.I.P. Humdrumming

The Independent Publishing scene in the UK is a labour of love. There are many excellent small press publishers, publishing many excellent novels, novellas and short stories. One of these – the highly-respected *Humdrumming* – finally closed its doors to the world on November 10th. Despite signing and publishing a number of well-known and well-respected authors, the financial pressures of running a publishing house became too much. Rest In Peace, *Humdrumming*. You were loved.

Lee Harris is a Twit

Finally, a year or more after the cool kids have joined, *Hub* editor Lee Harris has joined **Twitter**. He can be found at [@LeeAHarris](#) if you feel like stalking...



Description

We are pleased to offer for sale this modernised detached Victorian property to which a viewing is recommended in order to appreciate the accommodation which is situated with access to Leeds, Bradford and Wakefield and amenities to include shops, schools, bus transport routes. The accommodation comprises wide gravel drive with parking for up to three vehicles, entrance hall, lounge, fitted dining kitchen, cellar, three bedrooms and a bathroom wc whilst externally there is a garden to the front and rear with views over open fields and countryside beyond over the Tong Valley. Offers invited for a quick sale.

Entrance Hall

Decorative steel-barred double glazed entrance door, radiator, stairs to first floor with access to large renovated space under staircase which has been fitted out with wall hooks, ceiling hoist, and low flat work bench

Lounge

13' 1" x 12' 5" (3.99m x 3.78m) measured into bay: Double glazed bay window to front, feature fireplace (bricked in), soundproofing to walls (this feature is typical throughout whole property), radiator, dancing pole situated on low circular stage, spotlighting, manacles

Kitchen / Dining Room

16' 1" x 10' 0" (4.9m x 3.05m) inc units: Double glazed shuttered window and metal door to rear, radiator, fitted wall and hollow base units with work surfaces and specialised drainage channels, feature flooring with drainage gulleys, stainless steel sink and drainer, heavy duty industrial grinder and mount, plumbing for washing machine and dishwasher, space for appliance, huge stove with four ring hob and spacious caged oven with extractor, padlocked storage cupboard, spotlighting

Cellar

13' 1" x 12' 5" (3.99m x 3.78m) Two-foot thick concrete walls, area sub-divided into four separate cramped cells with central walkway, water barrel with leather harness fixed above, wooden chair installation (wired to independent electricity supply), central stone well with concrete lid and no access ladder, stand alone generator

Stairs To:-

First Floor Landing

Loft access, metal hatch; loft fitted out with various fetish apparatus and containing several impenetrable hardwood boxes with external locking mechanisms

Master Bedroom

11' 3" x 10' 0" (3.43m x 3.05m) Double glazed barred window with heavy-duty shutters to front, radiator, mirrors affixed to ceiling, hatch in floor with access to cramped crawlspace beneath, large sliding compartment stowed under bed, lined with knives

Bedroom

10' 0" x 9' 0" (3.05m x 2.74m) Double glazed barred window to rear, radiator, chains, light scratching to walls and comprehensive staining to wooden floor

Bedroom

8' 2" x 6' 0" (2.49m x 1.83m) Double glazed barred window to front, radiator, small second window bricked over

Bathroom

6' 0" x 5' 8" (1.83m x 1.73m) Black suite comprises wc., wash basin, bidet (with razored fittings), bath (slight red staining to interior) with shower (plumbed to offer scalding water only), radiator, spotlighting, double glazed barred window to rear

Outside

Front Garden

Concrete laid over lawn, concrete bin filled with lime

Rear Garden

Laid to lawn, with several ornamental stone markers, and has views over open fields, thick dark, dark woods and mile upon mile of open countryside beyond

About the Author

Gary McMahon is the author of countless short stories as well as the British Fantasy Award-nominated novella *Rough Cut*. Other books include *All Your Gods Are Dead*, and *Dirty Prayers* (a collection of short fiction). A novel, *Rain Dogs*, was released by U.K. publisher Humdrumming in mid 2008 and two of his stories have selected for Best New Horror 19 and The Year's Best Fantasy & Horror 21. Also forthcoming is a double-novella collection called *Different Skins*. In 2009 Pendragon Press will publish *To Usher, the Dead*. For more information go to www.garymcmahon.com

REVIEWS

The Complete Ro-Busters and *Bull Running for Girls* reviewed by Lee Harris
Crossed reviewed by (not sure – the reviewer forgot to include his/her name – send us an email and we'll credit you next time...)

The Complete Ro-Busters

Written by Pat Mills, Alan Moore, Chris Stevens

Illustrated by: various, including Carlos Pino, Dave Gibbons, Steve Dillon, Bryan Talbot

Published by Rebellion, £14.99

Reading this collection of stories transplanted from the pages of *Starlord* and *2000AD* brought back memories of my schooldays. I remember reading the first Ro-Busters strip in *Starlord* issue 1. I would have been around 10 years old, and a huge fan of the British weeklies, despite spending most of my pocket money on fizzy drinks, rhubarb and custards and blackjacks.

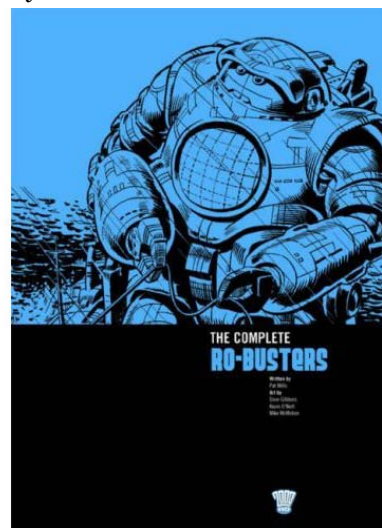
For the uninitiated, *Ro-Busters* is a robot version of Thunderbirds – a group of heroes who work as saviours-for-hire whenever disaster strikes. As our protagonists are robotic, they are able to venture into situations mere men could not, and as they were bought on the cheap as a job lot, they're all expendable.

The stories centre around two particular robots – RoJaws (a former waste disposal droid) and Hammer-Stein (an ex-militarybot). It would be a few years before the comedy genius that lay behind the naming of RoJaws and Hammer-stein would hit me.

Thirty years old, the stories (and their style) has dated, somewhat, and their short serial form, ideal for weekly strips, does not translate particularly well to the trade paperback format. New readers will most likely be disappointed.

If you were a fan of the parent comics, or if you remember the original strips, however, it's a purchase worth making for the sheer nostalgia it evokes.

Can of Cresta, anyone...?



Bull Running for Girls

Written by Allyson Bird

Published by Screaming Dreams, £9.99

www.ScreamingDreams.co.uk

Allyson has been writing horror fiction for a surprisingly short time, though the maturity on display in this, her first collection of short stories, is astounding. There are 21 tales in this collection, beginning with the hauntingly evocative *The Caul Bearer*. For an excellent introduction to Allyson's work, hop on over to our website. *Wings of Night*, which appears in this collection, featured in issue 7 of *Hub*.

Read that, then buy this book. *Bull Running For Girls* is an extremely impressive debut. You won't be disappointed.

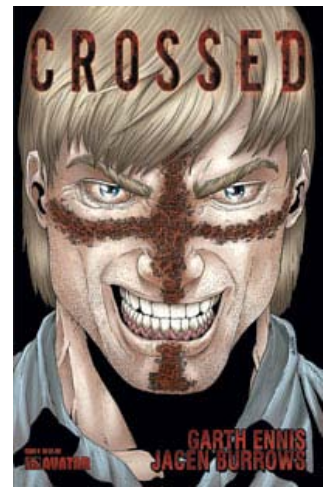


Crossed

Written by Garth Ennis
Drawn by Jacen Burrows
Colour by Greg Waller

Published monthly by Avatar

A man walks out of the night towards a diner, carrying another man's spine. In one page, Garth Ennis sets up everything the reader needs to know; this is a series with no boundaries, no answers, no safety and no let-up. In doing so, he establishes *Crossed*, along with Warren Ellis' excellent *Anna Mercury* as one of the best titles Avatar have produced in years.



The story is narrated by Stan, one of the survivors, who was there the night the man came out of the dark. Stan's a quintessential everyman, someone who has big ideas but is, by his own admission, more comfortable to sit in the diner and wait for his life to be over. Until, one day, that is.

A man walks out of the night towards a diner, carrying another man's spine and everything changes. In seconds, Stan and the other survivors see something both more complex and more primal than simple evil, something that delights in pain and violence and death to the point where everything else is secondary. However, what marks this out as something new is the way Ennis marries that single-minded obsession to intelligence. The *Crossed* know exactly what they're doing, still have access to their knowledge and skills, and do it anyway. They are our primal urges given form, the human brain with no restrictions, no brakes, just one single thought; the sheer, unfettered joy of destruction.

A man walks out of the night towards a diner, carrying another man's spine and everything changes. Ennis' script also neatly avoids the heroics and big answers that stories like this are normally beholden to, with Stan and the other survivors being just that; survivors. None of them are special, they're all just lucky and that luck can disappear without warning at any moment. Likewise, the narration makes it clear within pages that they don't stumble on the truth of the plague, don't find anything to put it in context. These are people who survive the end of the world by chance, nothing more, and whether or not they're lucky is, frankly, open to debate.

A man walks out of the night towards a diner, carrying another man's spine and everything changes. Jacen Burrows' clean, clinical art style renders each of the escalating moments of horror in absolute, unblinking detail, combining with Ennis' script and Greg Waller's colours to create horror that is absolutely pragmatic and mundane and all the more terrifying for it. This is the exact moment the world turns, the exact moment the end begins and it's incredibly compulsive reading.

A man walks out of the night towards a diner, carrying another man's spine and everything changes. Stan's life is turned upside down, savage violence erupts instantly and the world is torn apart and away from the characters and reader in less than twenty pages. There's no padding, no hesitation, just pure, unflinching, inescapable horror and the end result is a story that has the potential to change horror comics forever. Make sure you're in on the ground floor.

If you have enjoyed this week's issue, please consider making a small donation at www.hub-mag.co.uk. We pay our writers, and your support is appreciated.