

Hub

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Contents

Fiction: *The House That Ate Gothic* by Silvia Moreno-Garcia
Features: *The U.S. Writers' Strike – What Next?*
The “Who’s Who” of The Brightonomicon (3 of 4)

A Few Changes

The eagle-eyed among you will have noticed that there was no *Hub* magazine sitting between the emails in your inbox promising to make you larger, thinner or more/less dependant on prescription drugs. For the first time in 44 eIssues we had a week off. This is due to a major restructure going on behind the scenes at Hub HQ. Soon we will be bringing you more reviews and more features, and more opportunities. We'll be looking for more reviewers, too, so keep your eyes peeled over the next couple of weeks for details if you fancy becoming a reviewer for Hub.

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About *Hub*

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The House That Ate Gothic

By Silvia Moreno-Garcia

After a week I discovered the house was not haunted. Instead, it had a propensity for tantrums if it was not given its nightly diet of gothic fiction.

When I failed to read Jean Eyre it reacted by opening the windows of my room, letting a chilly current in. It got the point across. The house wanted its gothic.

It was a well paid summer job, this caretaking gig requiring me to feed two overweight cats, water the plants and read out loud every night from a selection of books Mr. Goghen had left in a tidy pile.

I had already been informed about Mr. Goghen's peculiarities before showing up for the job interview. Wallace had worked for Goghen during the past three years and would have taken the house-sitting job again if it had not been for his recently acquired wife who claimed the place was haunted.

Wallace, however, assured me the restored Victorian structure was free of ghosts and demons. He did point out that Mr. Goghen was very specific and demanding on the ways one should behave when living inside his precious house.

Aside from having to take off my shoes every time I walked in and the nightly reading, I was to e-mail Goghen every three days with news on the cats, the plants and the house. The e-mail must include snapshots of these three and I was to maintain a detailed log of my tasks, which included the careful monitoring of his massive collection of ferns.

Even if the house was alive and liked gothic fiction it was a tidy job and the pay was very good. I've had worse work situations, believe me, and a house with a temper is better than a roach infested apartment or the constant sexual passes of my last employer, a travel agent trying to lure me with promises of a 30 per cent discount on a cruise to Martinique.

So after the realization that the house had some kind of conscious thought process I shrugged and continued as usual.

That summer I read Poe, Shelley and Polidori, and went through many paperbacks with covers of young women in white nightgowns running away or towards an ominous dark building.

When the house liked the stories you could sense it in the walls. The whole room would become brighter and the boards creaked, a strange purring, almost a vibration that you could feel if you pressed your palm against the floor.

When the house did not like the book it grew cold and distant. The creaking of doors turned into a sigh and the tubes clanged bitterly.

Although it seemed to enjoy cheap paperbacks with atrocious clichéd endings I tried to help the house acquire a more sophisticated palate. Here, I thought, is a house that needs to broaden its literary horizons.

Giddy as a schoolgirl I took a trip to the library and collected the essential books I thought a young pupil should have.

But the house was bored. The house demanded its gothic. The night I sat down and opened my copy of *Naked Lunch* the house was not upset. It was outright angry.

I was only a few pages into it when the house slammed the door, making me jump in my seat.

"That was no very polite," I said, putting aside the book.

The house responded by banging the window shutters.

"It's a classic. Unlike this stuff," I said, glancing at the trashy books that probably came from a 99 cent bin.

The house did not seem to care.

A nurse, a heiress, a pirate's former lover all went to a dark brooding house and encountered strange and mysterious men. Sometimes the house was in England, sometimes it was a plantation in the swampy Louisiana heat. But over and over again the woman in the white shift would make her way through winding hallways, fearful of mysterious shadows and a dark, handsome stranger.

There was this odd sense of déjà vu as I turned the pages and when I was done with another creased book I would place it aside and try to sway the house.

"See, I told you he was the murderer," I would declare. Or try to tear the characterization of the grating heroine, poke holes through the plot and complain bitterly about the whole thing.



It did not work.

Now the house had a particular and rather nauseous fondness for a cheap, yellowing paperback which it made me read over and over and over again. A dizzying merry-go round of sappy romance.

This lurid paperback with its substandard characters was kept in a special glass cabinet in the library and displayed as though it were a copy of Guttenberg's bible.

I do not know why the house was so fond of this book. Perhaps it was the first gothic novel it ever read, perhaps it was a special present. Or perhaps it was some other kind of allure. But whatever it was I couldn't understand it.

The book slowly began to gnaw at my sanity. I would toss and turn just imagining how I would have to go over another chapter in the morning.

I grew to despise the book. In my dreams I grilled it and laughed as it disintegrated in front of me.

In real life I had to treat the book with the utmost respect. Every page was to be gingerly turned, the book carefully opened and handled. There could be no drinks, food or anything else near the book while I read. And I had to read in a reverent tone. When I tried to inject the story with some much needed humour the house would grumble.

Once as a practical joke instead of reading from the novel I started reading my grocery list. The house did not find it funny and I had to take a freezing bath next morning.

I tried to find a way out.

For a few days I attempted to overexpose it to gothic thinking that perhaps it might develop something akin to indigestion due to the saturation of the genre. Three days of non-stop reading later I had a sore throat and a terrible headache. The house demonstrated no symptoms of illness.

Eventually I surrendered. The house was stubborn. Being more than a hundred, it was probably set in its ways and could learn no new tricks.

So for the remainder of the summer I watered the plants, fed the cats and read gothic paperbacks.

Soon my time at the house was at an end. I gave back the front door keys to its owner and bowed adieu to the house, its ferns and cats.

The next summer Wallace's impulsive marriage had ended in a long-winded divorce and he was back at the house while Mr.Goghen vacationed in Amsterdam.

And then, eventually I moved away. When I visited my mother I would always tell myself I must pay Mr.Goghen and the house a visit but I always forgot about it.

Until last week when, without even thinking about it, I found myself near the area where the house is located. I took the little road that led up the hill towards the house. I parked near the intricate iron gates and waved. The house, tall and lean, stood against a pretty orange sky looking as well-kept as I remembered.

It was obvious Mr.Goghen wasn't there because my insistent honking did not bring anyone forward. After a few minutes I drove away and wondered if the house could recognize me ten years after we'd met. I wondered if it had ever thought about me during those years or forgot me instantly the day I left. I wondered if it still liked gothic and whether Mr.Goghen was still the owner.

One day before I was to catch my flight back home my mother handed me a package bearing my name that had been dropped off by the mailman.

Inside a plain brown envelope there was a yellowing copy of a gothic novel. The same sappy thing the house had made me reprise over a hundred times in the library. The hideous book. The house's favourite, most precious, tasteless book.

I finished it during the plane ride, and you know what is the funny thing? I actually liked it this time.

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and the non-fiction that follows,
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writers and to continue to bring
you your weekly dash of Hub.

About The Author

Silvia Moreno-Garcia lives in Vancouver with her husband, son and two cats. She writes fantasy and magic realism. Her stories have appeared in *Fantasy Magazine* and *Shimmer*. She can be found online at www.silviamoreno-garcia.com/.

The 2007/8 winter TV season was supposed to be the big year in the US for science fiction, fantasy and horror series. Ten major new shows, from the vampire fantasy *Moonlight* to the re-vamped *Flash Gordon*, debuted. It was also the year when British actors were going to make a big splash in American genre TV. But the recently resolved writers' strike has endangered that year.

The strike came down, as they generally do, to money. It was a clash between the Writers Guild of America (the scriptwriters' union) and the Alliance of Motion Picture and Television Producers (the television and film industry's bargaining operation). The writers and studios last struck a deal in 1988: back then, the studios negotiated the writers down to 0.3% to 0.36% of retail video sales revenue (roughly 6 cents on a \$20 DVD), paid as a residual fee. At the time, the studios said home video wasn't important, and new media like downloads weren't even an accountant's dream. When the contract came up for renegotiation in 2007, the WGA were determined not to be caught out again. They wanted 0.6% for DVDs (a whopping 12 cents on a new disk), and 2.6% for new media (the larger sliced explained by the fact the studios pay less for distribution, but still only 10 cents per movie or 5 cents for a TV show download on iTunes.) What they got was an incredibly complicated interim deal, which the WGA members voted for 9-1 on Feb. 11, which included new media.

But the strike being over doesn't mean its impact is gone. The problem is that shows stopped producing new episodes. While UK audiences are used to six- and 13-episode seasons, a full US season is 21 to 24, and production a year-round operation. Many shows, even established franchises with years of proven ratings behind them, have sent the crew home. Getting them up and running again will be hard, and the question is what to show while the strike continues and before production starts again.

The reality is that many shows are not expected to come back this season, or even this year. With an established show like *Heroes*, that's an inflicted hiatus that it could survive – although the half-season that aired was done at the expense of the proposed *Heroes – Origins* spin-off. Scheduled to run for six episodes during the main show's planned break during April and May this year, that was killed off in October by NBC because of concerns about the script being finished before the strike. Those same concerns caused other shows to be re-written, with a mid-season episode of resurrection comedy *Pushing Daisies* re-tooled to become a season finale.

Some networks have been creative with their approaches to filling the schedule gaps the strike leaves. CBS has taken the critically-lauded vigilante serial killer series *Dexter*, a huge success on its premium Showtime cable channel, and cut the gore out to make it suitable for network broadcast. Season four of *Lost*, which squeaked out production on eight of its proposed 16 episodes, was held back until January 31 as a mid-season replacement. The troubled apocalyptic show *Jericho*, with seven episodes in the can, may even benefit from being one of the few programs with new episodes airing. Similarly, the unkillable detective drama *New Amsterdam*, which had been pulled from the autumn line-up, faces an open field when it makes its US debut in late February. Success on US TV means a better chance of more episodes, and real attempts to sell it to international markets, like the UK.

The studios are sending out messages – or possibly veiled threats – that they will invest less in new shows. Jeff Zucker, CEO of NBC Universal (home to *Heroes* and *Medium*, and debuting shows *Chuck*, *Journeyman* and *Bionic Woman*), recently told the New York Times that the company would be cutting \$50 million from its pilot budget (if that sounds like a lot, take into account that Fox is rumored to be dropping \$10 million on the two-hour pilot of *Fringe*, J.J. Abrams new *X-Files*-a-like.) More importantly, it may restrict itself to one or two new shows next year, as opposed to the nine that screened last year.

The Sci-Fi channel got lucky – or planned ahead. Its two big fiction series, *Flash Gordon* and *Stargate Atlantis*, both have full seasons in the can. Now while they, like everyone else, may have problems getting the next season started in time, they have one big advantage over the networks, one that ties in directly with the strike. They can sell a full season DVD box set. NBC's sci-fi-spy comedy *Chuck*, on the other hand, won't shift as many units with all 10 of its complete episodes on disc.

And what became of the British cohort? Kevin McKidd, who became famous in the UK as Tommy in *Trainspotting* but reached celebrity status in America in the critically lauded HBO-series *Rome*, was heading up time-travel drama *Journeyman*. In a double-whammy for UK soap actresses (and their accent coaches) Anna Friel made the jump from bodies under the patio in *Brookside* to undead girlfriend in *Pushing Daisies*, while *Eastenders*' star Michelle Ryan got the plum role of The Bionic Woman.

Now it seems *Journeyman* is DOA after lackluster viewing figures. Similarly, *Bionic Woman* has crashed. (The strike didn't kill it. Losing over half its viewers across its pre-strike eight episodes killed it.) However, *Pushing Daisies* has received massive critical success and healthy viewing figures: With all nine of its completed episodes broadcast by Christmas, broadcaster ABC has decided to bring it back next season, rather than rush through some half-polished scripts.

For film makers, there could be an upside. At a recent Q&A session at the Fangoria Weekend of Horrors in Austin, Texas, director Robert Rodriguez said that as the studios got more desperate it would be easier to get dream projects green lit. A lot of ready-to-roll scripts that directors have stuck in their back pockets will get unrolled. There is also little doubt that many WGA members were typing away, refining scripts with no pressure from studios: the same studios that may now go on a buying spree. Then there're the gains for the underground: as the studios run out of major releases, the little genre pics they snapped up at film festivals may get more than a straight-to-DVD or limited

market release. But there's a trail of dead projects too, most notably Warner Brothers' highly touted *Justice League of America*, pushed back to 2011 start date. The strike ending doesn't change that much: Rumours had floated for months about script arguments between the studio and director George Miller, and now all signed cast members have been released from their options.

But there is one positive sign for fans of scripted TV (beyond the fact that the WGA had already signed individual interim contracts with several genre-friendly studios, including Marvel and Lionsgate, who will be releasing the highly-anticipated solo directorial debut of Frank Miller with his version of Will Eisner's *The Spirit*.) The new season of *American Idol*, the leviathan of reality shows, debuted down 12% from last year.

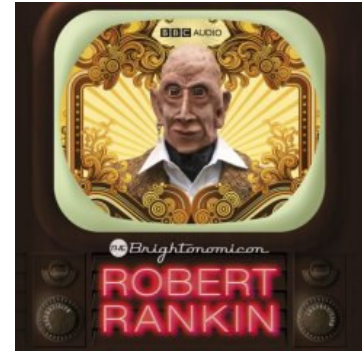
Creating The Brightonomicon – part 2 of 4: *The Who's Who of The Brightonomicon*

By Neil Gardner, Producer, Director, Co-Adaptor, Male Model

88 characters and 35 actors spread across nearly 7 hours of audio wonderment. Just who is who in this mighty epic? Here's the full skinny on the cast and crew:

HUGO RUNE – David Warner (co-Executive Producer)

One of the UK's best known actors, David was hailed as the greatest ever Hamlet back in the 1960's. Following a glittering theatre career in the UK he moved to the US in the 1970's and 80's and made a new name for himself as a star of many major movies...many of them sci-fi in nature. You will probably know him best for his roles in Star Trek:TNG and the Star Trek movies; Tron; Time Bandits; Wing Commander; Titanic; League of Gentlemen's Apocalypse; Hogfather; Planet of the Apes; Twin Peaks and The Omen.



RIZLA & OTHERS – Rupert Degas (co-Executive Producer)

Talk about talented, Rupert has starred on stage and screen and makes great use of his multi-voice abilities in radio, audio, advertising and animation. He starred in 500 performances of Stones In Their Pockets and 200 performances of The 39 Steps in London's West End; appeared several times in episodes of The Hitch Hiker's Guide To The Galaxy radio series; and is a character voice in so many animated shows that we just don't have the room to list them all here.

COUNT OTTO BLACK – Andy Serkis

Who doesn't know Andy Serkis? Where have you been hiding the past five years? A supremely talented UK actor, Andy exploded on to the international scene with his role as Gollum in Peter Jackson's Lord of the Rings trilogy. He worked again with Jackson both in CG and human form on the remake of King Kong (Andy was Kong!). Other movies you can see him strutting his chops in include Deathwatch; The Prestige and 24 Hour Party People. He recently directed and starred in the computer game Heavenly Sword and is currently in production on four new movies.

NARRATOR – Michael Fenton-Stevens

If you grew up in the 1980's and listened to radio or watched comedy on TV you will know Michael. A writer and performer he starred in the highly successful radio series Radioactive, as well as popping up on The Hitch Hiker's Guide. On TV he wrote and starred in KYTV, Spitting Image, Mr Bean, The Brittas Empire, Alas Smith & Jones, Attachments, and more recently starred in My Dad the Prime Minister, Footballers Wives, Nighty Night and Doctors.

FANGIO – Mark Wing-Davey

Best known by many as the original (and best) Zaphod Beeblebrox in the radio and TV series of The Hitch Hiker's Guide to the Galaxy, Mark is also a renowned theatre director. During the 1980's and 90's he also starred in TV shows such as Juliet Bravo, Chelmsford 123, AbFab and The Comic Strip Presents... As a director he was awarded the OBIE for directing 'Mad Forest' and he was the first Artistic Director of The Actor's Centre in London.

TOBES DE VALOIS – Jason Isaacs

What movie and TV show HASN'T Jason Isaacs been in, eh? Probably most loved as the evil catspaw of Voldemort, Lucius Malfoy in the Harry Potter films. Jason has had an incredible career to date and there are no signs of it slowing down. You can see him in the likes of Grindhouse, The West Wing, Peter Pan, Resident Evil, Windtalkers, Elektra, The State Within, Brotherhood, Reign of Fire, Black Hawk Down, The Patriot, Armageddon, etc.... Blimey!

BARTHOLOMEW THE BOG-TROLL aka CAPT. MOULSECOOMB – Ben Miller

Writer and star of the highly-regarded comedy TV series "The Armstrong & Miller Show" (C4 & BBC1), Ben is also well known for his role as the less-than-friendly civil servant Sir James Lester in ITV1's Primeval. Ben's star is rising fast, with starring roles in the movies Razzle Dazzle, Johnny English and The Actors...he is about to hit our TV screens again as the fictional producer of the new ITV1 soap Echo Beach...exciting times!

COLONEL MORTIMER & INSPECTRE SHERRINGFORD HOVIS – Martin Jarvis OBE

Not just one of the UK's most well-known actors, but also pretty much the nicest man ever! Martin has been heard on BBC Radio 4 in numerous and varied roles, but is best known for his Just William series. On TV he is an old-hand with sci-fi, having appeared on Stargate Atlantis, Space: Above & Beyond, Babylon 5 and Dr Who. Films you may have seen or heard him in include Eragon and Titanic.

LAZLO WOODBINE, CLANT, DOOMSAYER & US VOICE-OVER – Kerry Shale

Canadian actor and all round top bloke, Kerry is an old hand at the acting and voice-over game. A favourite with the BBC and many a games developer, Kerry is another multi-voice talent with far too much talent. His credits include Killzone, 24: The Game, Warhammer 40K, Constantine, The Jacket, 102 Dalmatians, Welcome to Sarajevo, Fierce Creatures, Little Shop of Horrors and Labyrinth. He is highly regarded for his theatre work, as actor, writer and director.

NURSE HEARSE, LADY IN THE STRAW HAT & OLD LADY – Sarah Douglas

Sarah is best remembered as the sexy evil Ursa in Superman and Superman II, and as Queen Taramis in Conan the Destroyer. Her list of credits is spectacular, including the TV miniseries V, Magnum PI, Falcon Crest, Remington Steele, Beastmaster, Puppet Master, Return of the Living Dead III and Babylon 5.

PROFESSOR NESSOR – Patrick Barlow

As well as a legend of TV sitcoms, Patrick is one of the UK's best writers of stage plays and radio productions. He is the Artistic Director of the widely known National Theatre of Brent, whose productions have included The Messiah, Wagner's Ring and The Charge of the Light Brigade (starring the likes of Jim Broadbent and Sir Ben Kingsley). His TV roles have included Victoria Wood: As Seen On TV, Press Gang, Tales from the Crypt, Is It Legal?, French & Saunders and AbFab. Patrick's adaptation of The 39 Steps is still running in London's West End and is about to move to Broadway.

NORRIS STYVER, THE DEVIL & PAUL THE STUDENT – Kevin Eldon

One of the UK's most loved comedic actors, Kevin has been seen in the likes of Big Train, Hyperdrive, Saxondale, Hot Fuzz, Charlie & The Chocolate Factory, Nathan Barley, I Am Not An Animal, Nighty Night, Brass Eye, Spaced, Jam, Poppies, Lee & Herring, I'm Alan Partridge and The Sunday Show. He is also a much sought-after writer.

INSPECTOR HECTOR & QUENTIN VAMBURY-GREYSTOKE – Brian Murphy

Brian Murphy, for those of you who grew up in the 1970's and 80's WAS George Roper of George & Mildred fame. More recently he has been starring in BBC1's Last of the Summer Wine, and in between has been seen in the likes of Casualty, Jonathan Creek, Brookside, One Foot In The Grave, The Bill and The Catherine Tate Show.

JEFFREY PRIMARK, ISAMBARD KINGDOM-COME & THE PRIEST – Jonathan Cecil

Jonathan is well-known for reading pretty much all of the PG Wodehouse Jeeves stories as audiobooks. As an actor he has had a prolific career on stage, screen and radio. His many credits include the original series of The Hitch Hiker's Guide, Doctor In The House, The Goodies, Dad's Army, Are You Being Served?, It Ain't Half Hot Mum, Rising Damp, Alice In Wonderland, One Foot In The Grave, Fakers and Van Wilder 2.

KELLY-ANNE SIRJAN – Katharine Parkinson

Katharine has become a star in recent years thanks to her role as techno-phobic Jen in Channel 4's The I.T. Crowd. She has also starred in Doc Martin, Fear Stress & Anger, Extras and Christmas at the Riviera. She can also be heard on many a BBC radio comedy series on Radio 4!

CHIEF WHITEHAWK & LEON – Rich Fulcher

Everyone loves Rich, and not just for the Bob Fossil dance in The Mighty Boosh! Rich has been in all three series of The Mighty Boosh on BBC3, as well as starring in his own series Snuff Box (out on DVD in Jan 2008!). A freakishly funny guy, Rich can often be seen alongside writing and performing partner Matt Berry, and often with Richard Ayoade (The I.T. Crowd/Garth Merenghi's Darkplace)

QUEEN MOTHER, PA ANNCR, MEDIC, SUSAN THE STUDENT – Kate O'Sullivan

Kate is another of those impressive multi-voice types who crop up on adverts, animations and TV series just about everywhere. Her credits include 2DTV, Time Trumpet and Spitting Image. Far too talented for her own good, really!

STAN POST, LEWES TOUR GUIDE & MEDIC – Iain Lee

Iain is a comedian and radio/TV presenter best known for hosting The Eleven O'Clock Show (which brought us Ali G and Ricky Gervais) and RiSE. In recent years he has focused on radio, presenting until late 2007 the drivetime and

then evening shows on LBC 97.3. He can currently be heard on Virgin Radio. Over the past couple of years Iain has also presented several TV shows for Sky, including specials on Lost and Posh n Becks.

NIGEL FAIRBOROUGH-COUNTLESS, SAM THE ZOMBIE & MAITRE D – Steve Oram

Steve is a comedian, writer and actor who has a comedy partnership with Tom Meeten. His credits include Tittybangbang, Comedy Lab, Green Wing, People Like Us, Skin Deep and The Wingnut Tapes.

EDWARD MARZIPAN-FUDGE, BILL THE ZOMBIE & MORRIS THE NOVICE – Tom Meeten

Tom is a comedian, actor and writer and partners with Steve Oram. His credits include I Want Candy, Magicians, Star Stories, Saxondale, the Mighty Boosh, Comedy Lab and The Wingnut Tapes.

SIR BURBERRY SPANIEL-FONDLER, HENCHMEN & DOORMAN – Ricky Grover

Ricky is best known for his character Bulla from The Eleven O'Clock Show. His other credits include Black Books, 'Orrible, The Strangers and Red Dwarf. He is currently putting together a Bulla movie.

HUBERT THE TRAMP, BUTLER, HOTEL MANAGER + OTHERS – Simon Gregor

Simon is a very highly-regarded stage actor, and has spent the past couple of years starring in The 39 Steps in London's West End. His TV and film credits include Rome, Waking The Dead, the Last Minute, Bodywork, Men Behaving Badly, Kavanagh QC and Drop The Dead Donkey.

DOCTOR PROCTOR & SCOTTISH GROUNDSMAN – Steve Cree

Steven is a fast rising star who can currently be seen in the hit West End musical Cabaret. His other credits include Doctors, Dream Team, Silent Witness and Bad Girls.

ROBERT JOHNSON & CROQUET COMMENTATOR – Ben Onwukwe

Ben is probably best remembered for his role as Recall on ITVs London's Burning. His other credits include The Bill, Doctors, Inspector Morse, Casualty and Waiting for God. Ben has also starred in several major Shakespeare stage plays, and is currently a member of the BBC Rep.

JIMI HENDRIX & AMERICAN GANGSTER – Colin McFarlane

Another well known comedic actor, Colin's credits include Hyperdrive, Red Dwarf, Two Pints of Lager, Judge John Deed, Holby City and Black Books.

FATHER ERNETTI, WAITER, TAILOR, MARIO & CROQUET COMMENTATOR – Johnny Daukes

Johnny is a musician, composer, TV and radio editor, producer, writer and director. And on top of all this he is a multi-voice genius. His voice can be heard on all 16 series of Eurotrash, and on a multitude of adverts and animations. His radio and TV series include The Message, Radio 9, The Scanner (exec produced by Neil Gardner) and Hello I'm Jack Berry". In 2007 Johnny won the prestigious European Voice Artists of the Year award...jolly well done!

DANBURY COLLINS & MISTER MATE – Danny Collins

Danny is an actor, teacher and writer. He is currently in New Zealand at the Wellington Festival where his debut play The Serena Syndrome is being staged.

JANET ORION – Tamsyn Challenger

Tamsyn is a director, producer, writer and actor of supreme talent. From stage to radio, her productions have garnered much praise and critical acclaim. Most recently her Radio 4 documentary My Male Muse was chosen as a Pick of the Year by the BBC.

THE MONK – Elliott Stein (co-writer & Executive Producer)

CABBIES & HIMSELF – Robert Rankin

What's there to say? He's the father of far-fetched fiction and the reason everyone else is here!

ANNOUNCER & MAIL VAN DRIVER – Graham Rogers

Graham is a well-known radio presenter and was, until recently, the voice of ITV1, and formerly Channel 4. One of the best announcers in the business, you can hear him weekends on BBC Radio Wiltshire.

GIRL IN BAR & YOUNG LADY IN PUB – Laurie Buckley

Check out Laurie's new band Talkbox over on MySpace

HUGO RUNE'S BIGGEST FAN – Jay Francis

Jay won the role as Hugo Rune's biggest fan through our online competition...well done Jay!

AHAB THE SPACE CRAB & MINISTRY OF SERENDIPITY VO – Neil Gardner (co-writer, editor, producer & director)

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