



Issue 55  
10 June 2008

Editors: Lee Harris, Alasdair Stuart and Trudi Topham.  
Published by *The Right Hand*.

### Contents

Fiction: *The Real Tooth Fairy* by Peter Roberts  
Reviews: *Doctor Who s4:ep 8 & 9: Silence in the Library* and *Forest of the Dead*  
*The Reapers*

### SciFi.com

Over the past seven days, subscription numbers to *Hub* have shot up. We get new subscribers on a daily basis, but I noticed a sharp increase in the subscription rate last week. On further inspection, it transpired that *Hub* has been named the Site of the Week at SciFi Weekly - SciFi.com's weekly genre magazine.

Huge thanks to whoever nominated us (if that's how these things are done). The biggest genre TV channel in the world chose us over every single one of the hundreds of thousands of genre-related websites in the internet. It's nice to know we're reaching the right people.

### Advertise with Hub

*Hub* Magazine currently reaches just under 7,500 readers every week (and growing), and they all enjoy genre fiction. If you have a product or service that you think might be of interest to our readers, we are now accepting advertising (banners and quarter-page advertisements). Check out the details on our website. Prices start at a ridiculous £50 (Approximately US\$100).

### About *Hub*

Every week we publish a piece of short fiction, along with at least one review and sometimes a feature or interview. If you like what you read here, please consider making a donation over at [www.hub-mag.co.uk](http://www.hub-mag.co.uk). We pay our writers, and anything you donate helps us to continue to attract high quality fiction and non-fiction.



## The Real Tooth Fairy

by Peter Roberts



Little Davy and little Dawn  
Lived in the house with the plush green lawn  
Number four on an old oak door  
In a street of a town at the edge of the moor .  
Twins were they and a perfect pair  
Since the day they were born with their cute blonde hair  
And their wide blue eyes under stormy skies  
On the edge of the moor where the lapwing cries.

Well, years they came and years they went  
And when full seven years were spent  
There came a day to the twin's dismay  
When a wise old owl chose to fly their way;  
For the owl would talk as owls will do  
And an owl can only speak what's true  
To wit: there's guile in a fairy's wile  
To woo small children with her fancy smile.  
To the twins he told the story old  
Of the REAL tooth fairy, cruel and cold  
Who drifts by night like the wispy willow  
To collect *her* coin from beneath *your* pillow;  
How those who haven't left a penny  
Lose their teeth, not one but many  
And to make things worse there's no reverse  
There are no more teeth - it's the fairy's curse.  
The fairy has an iron claw  
Which digs and pricks and digs some more  
With savage spite all through the night  
Until the early morning light.

Now children cry and children scream  
And who knows what the children dream  
When night time brings such wicked things  
That shriek and flap their rotting wings.  
The *real* tooth fairy lives in hell  
In a cindered hole with a horrid smell  
And a bag of hide that is firmly tied  
To secure her keepsakes safe inside.  
A bag of children's bloody teeth  
With shreds of skin and gum beneath -  
A grisly way to make them pay  
And a lesson learned along the way:

To leave a coin beneath your pillow  
Payment for the wispy willow  
Make no mistake for she will take  
Your every tooth before you wake.

Woe to them who do not hear  
For the owlish counsel's loud and clear  
There are things so old and things so cold  
That their evil ways must be foretold  
The twins were rapt but did not believe  
And they had no coins, but were not deceived  
By a silly old owl with his feathery scowl  
And some nasty old tale of a fairy so foul  
Now little Dawn and little Davy  
Eat their meals of blood red gravy  
Number four on an old oak door  
On a street where the children sing no more.

If you enjoyed this week's tale,  
and the non-fiction that follows,  
please make a donation at  
[www.hub-mag.co.uk](http://www.hub-mag.co.uk).

Your donations help us to pay our  
writers and to continue to bring  
you your weekly dash of *Hub*.

Coming in July...

Exclusive to **Hub**...

**PANTHEON**

You won't believe your ears...

## REVIEWS

*The Reapers* reviewed by Marie O'Regan

*Doctor Who s4, Ep8: Silence in the Library* reviewed by Scott Harrison

*Doctor Who s4, Ep9: Forest of the Dead* reviewed by Lee Harris

### ***The Reapers* by John Connolly**

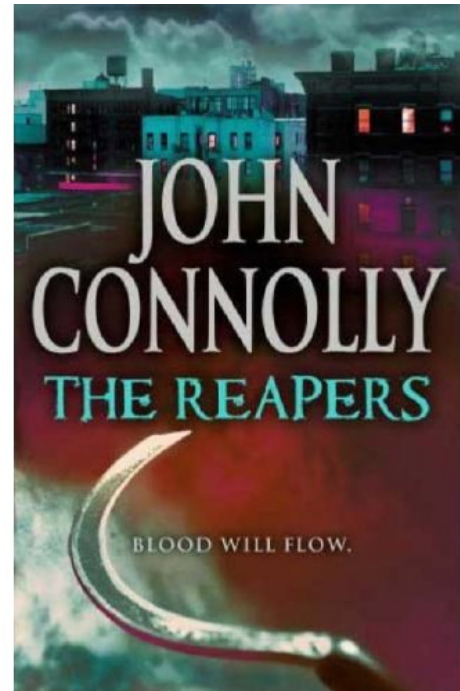
**Hodder and Stoughton £14.99, HB**

In John Connolly's latest novel, his most famous character – detective Charlie Parker – barely features. Instead, the tale focuses on the back story of Parker's long-time associate, enigmatic killer Louis.

The tale opens with Louis remembering the death of a man he suspected was his father, an event which acts as the catalyst for the path of Louis' life – taken under the wing of a man called Gabriel, Louis was trained as a Reaper, or assassin. And he excelled at his chosen vocation. Cut to the present, and Louis takes a job for his one time boss, Gabriel – then unleashes violence on a scale he couldn't have predicted. Suddenly someone wants Louis, and everyone associated with him, dead. Now, trapped in the wilds of upstate New York, Louis realises his job is not what it appeared to be at all. Will he, or any of his loved ones, survive?

As we've come to expect from a John Connolly novel, the story is an involved one, and as it unfolds the reader is inexorably drawn into Louis' world. Although he and Angel, and several others in this novel, are assassins, we are shown the paths that led to this; the inevitability, and the cost – whether emotional or physical. Louis and Angel are sympathetic characters, so we feel their pain and their joy. We want them to survive, to vanquish their foes – in spite of the fact we also see their enemies' motivations and their own emotional baggage.

Charlie Parker does appear in the novel, but he is referred to chiefly as 'The Detective', and we see him only as others see him. A man who attracts trouble, and whose loved ones always get sucked in.



### **Doctor Who Series 4 – Episode 8 : Silence in the Library**

**Written by Steven Moffat**

**Starring David Tennant, Catherine Tate, Alex Kingston, Steve Pemberton**

**BBC 1. First shown 31<sup>st</sup> May 2008**

Responding to a message on his psychic paper, the Doctor and Donna arrive in The Library, a huge, planet-wide library containing every book ever written to find it completely devoid of human life. Before long they find themselves joined by an archaeological team headed by Professor River Song who claims she is a good friend from the Doctor's personal future. Something deadly is lurking in the shadows killing the team members one by one while, far away, a little girl dreams of a strange library planet and a group of people who shouldn't be there!

Steven Moffat is arguably New Who's greatest secret weapon. With the exception of *Blink* all of his scripts for the programme have been the best of that particular season - his Series Two episode *The Girl In the Fireplace* still remains the best single episode since the series' return in 2005. With *Silence In The Library* Moffat certainly doesn't disappoint, although it's certainly his most bizarrely weird script to date. With it's old, echoing buildings, a young girl having nightmares and unseen nasties lurking in the dark the whole story tends to play out like some fevered nightmare cashing in on many tried and tested old horror clichés. The scene in which the Doctor and Donna are running away from a systematically darkening corridor is spookily reminiscent of DCI Sam Tyler's disturbing hospital visit in the BBC's other time travel show *Life on Mars!*

Director Euros Lyn assembles yet another near perfect guest cast who go through their paces with all the verve and energy needed to keep a script of this detail and complexity ticking along nicely. It is Alex Kingston, however, who fits so wonderfully into the show as the mysterious River Song that it comes as a surprise and shock to realise that no one has asked her to appear in *Doctor Who* before now.

Although not Moffat's best script by any stretch of the imagination *Silence In The Library* is still a wonderfully valid and sturdy contribution to a truly remarkable set of episodes – and therein lies its problem. If this story had appeared in any of the previous three series then it probably would have made a greater impact on its audience. But in a run alongside such remarkably stunning episodes as *The Fires of Pompeii*, *Planet of the Ood* and *The Sontaran Stratagem / The Poison Sky* it has found itself somewhat overshadowed.

No mean feat.

### **Doctor Who Series 4 – Episode 9 : Forest of the Dead**

**Written by Steven Moffat**

**Starring David Tennant, Catherine Tate, Alex Kingston, Steve Pemberton**

**BBC 1. First shown 7<sup>th</sup> June 2008**

It would be churlish of us to remind the Tate naysayers that we supported her casting when it was originally announced – that we always believed (and went on record) that Tate would prove to be an asset to the show; so we won't. Anyone that saw Tate's performance in *Forest of the Dead* (or in any of the preceding episodes) will either be convinced by her suitability, or will have simply set their compromise circuits to "ignore", and there'll be no getting through to them.

After a brief recap of the previous week's episode, we find that Donna Noble has a new life, a new husband, a new family. It feels real to her, though there's something niggling at the back of her mind – something isn't quite right. The reappearance of a horrendously disfigured Miss Evangelista (who was killed in the previous episode) finally persuades her that her new life isn't real – that there is a truth behind the fiction. Donna's realisation that the entirety of her life (including the existence of her children) is a falsehood is played to perfection by Tate. If anyone tells you otherwise, poke your tongue out at them, pull their hair and run away, calling them names.

Ahem.

Meanwhile, back at The Library, Professor River Song whispers something in the Doctor's ear, which – although it shocks him – persuades him that she can be trusted implicitly.

Moffat's plotting and pacing is superb, and his dialogue never ceases to sparkle (witness the shadows reaching out to take him, then retreating on his line: "I'm the Doctor and you're standing in the biggest library in the Universe. Look me up!").

The story is all about truth and fiction, discovery and loss, spoilers and surprises, and with the exception of Paul Cornell, there isn't another Who writer in Moffat's league. The news that he will be showrunner once Russell T Davies leaves the series, is good news indeed for the franchise. Davies turned what had become a national joke into must-see TV. Moffat is well-placed to build on that foundation.

The Doctor's future has never been rosier.



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

---

Advertise with *Hub* for surprisingly realistic rates – [www.hub-mag.co.uk](http://www.hub-mag.co.uk) for details.