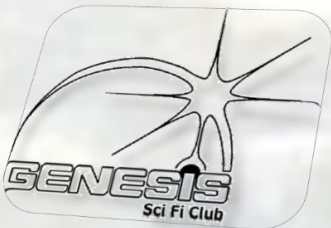


THE
GENESIS

MATRIX
(ReBooted)



The Magazine Of
Genesis Sci-Fi
2nd June 2013



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2 June 2013
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—
KEEP KAHN
AND KLING-ON

GOLD CHANNEL

Has it really been a month already? Or are we still playing put and take through the months? Do not ask me I am only the Chairperkin so how would I know? So I would like to say thank you for last month's quiz and programme but since it was I who was running the meeting (badly) I shall not.

Now I mentioned I am kind of semi-retired last month and how I had a six week contract of work. I would like to say that driving a road-sweeper is fun, but I cannot, it is as boring as hell and you turn left A LOT! So I'm happy to have loads of audio sci-fi to listen to all day. Currently, I'm hearing *The Company War* books by C J Cherryh. I shall with hold judgement until I have heard two or three of them.

We have, after a few hick- ups, seemed to sort out the audio problems we have been experiencing these last few meetings. A long cable and some borrowed leads did the trick.

I'm sorry to have to report that after much (four and a half hours worth) listening to the 'engaged' tone and pressing of 'redial', getting hold of tickets to the Doctor Who Prom was not possible. These things are always difficult to get tickets for to say the least, and that was the reason we did not make any promises. Disappointing, but if I happen to invent time travel any time soon, the Albert Hall box office at 9.00 in the morning on 11th May will be on the list of destinations....

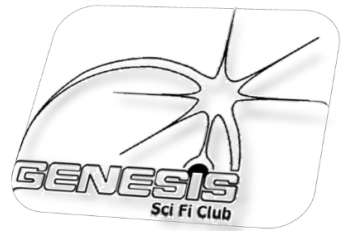
Well now to this meeting and it is Ross McNaughton's turn to do the honours, so this probably involves a complete break from space opera and some new ideas.

Speaking of people who are doing quizzes and timetables, please see the table on the opposite page and if your name is on the list, please note the date in your diary (and "don't tell him, Pike!")

As for last month's quote at the end of my ramble, usually added by Jeremy, I have been told the reason my mini- bar was stocked with pies had more to do with the quantity of alcohol I had consumed rather than that they were free.

Charperkin
Prus

"Are you looking where you're going, or are you using The Force?"



Club Events For Your Diary



Nine Worlds is a new convention which might be a tad ambitious in its aims. According to the organisers, it's about 'gaming, film, cosplay, fandom, literature, science, geek culture, meeting people and having a really big party'. The event was funded via Kickstarter, so a lot of people already have advance tickets, but regular tickets have now gone on sale. The convention takes place from 9-11 August at Heathrow, and you can find out more at nineworlds.co.uk.



This is ArmadaCon 25th Anniversary year; guests already announced include Doctor Who make-up supervisor / guru Neil Gorton, and the weekend will include the filming of the ArmadaCon 25th anniversary short film. Find out more at www.armadacon.org.

Cinema Trips

Films being released over the next few months which we may be going to see...

- > *After Earth* (7th June)
- > *Superman: Man of Steel* (14th June)
- > *The Wolverine* (26th July)
- > *The World's End* (14th August)
- > *The Hobbit: Part 2—The Desolation Of Smaug* (13th December)

MEETING DATES FOR 2013.....

	Pub	Book Club	Main meeting	Program/ Quiz
June	20th June	22nd June	30th June	Antony Walls
July	18th July	20th July	28th July	Steve Brice
August	15th August	17th August	25th August	Mark Sinclair
September	12th September	14th September	22nd September	Paul Belsey
October	10th October	12th October	20th October	Matthew Greet
October / November	31st October	9th November	10th November	Robert Green
December	5th December	7th December	15th December	The Committee

Pub meetings are at the Queen's College Arms on the A340 between Basingstoke and Tadley until further notice.



WILLIAMS ON STAR WARS EPISODE VII AND MAN OF STEEL

Composer John Williams has spoken about his possible involvement in *Star Wars Episode VII*, scheduled for release in 2015.

The 81-year-old revealed that director JJ Abrams is "excited" about the idea of him providing the score for the new movie. "We've certainly talked about that, and I'm happy and willing to do it. JJ Abrams, who will be the director, seems excited about the idea. I have to say that JJ is a much younger man than I, but I will try to keep up with him as much as I can!"

Williams said that the prospect of new *Star Wars* films is exciting, considering the advances in technology. "We now have the benefit of all this computer simulation and technical work that wasn't even possible 20 or 25 years ago...I don't know how hands-on George Lucas will be - I suspect he will be to some degree - but I can only imagine how excited he must be, to have a director like JJ have all these tools at his fingertips to produce something even more adventurous technologically. I can't wait to see what he will do with it."

Meanwhile, Williams has admitted that Superman reboot *Man of Steel* will be bittersweet for him.

Williams composed the original music for 1978's *Superman* but Hans Zimmer was chosen to score the upcoming film, which stars British actor Henry Cavill in the title role. Williams said "I haven't seen it, but I'm sure it will be wonderful. I don't know if they've used any of the original music or not; it's a Warner Bros film, in which case, they certainly have the right to do so [having also made the earlier *Superman* movies]."

"I hope it will be successful, and I look forward to seeing it."

But Williams admitted that he has mixed feelings about the reboot.

"It puts me in mind of the late Chris Reeve, who we all loved so much. It's going to be hard for me not to let go of the music, but to let go of the idea of Superman being Chris. I thought he not only made that project successful, he embodied what all of us imagine Superman to look like if he could be given skin and bone, I think," he added.

Source: *Digital Spy*

FUTURAMA TO END (AGAIN) IN SEPTEMBER

Futurama has been axed by Comedy Central and will air its last episode on 4 September in the US. The second half of the seventh series will be aired from 19 June and will culminate with the season finale.

It marks the second time the series has been cancelled, it was dropped by Fox in 2003 after four seasons.

But *Futurama* and *Simpsons* creator Matt Groening has told *Entertainment Weekly* they "would love to continue," adding, "We have many more stories to tell."

He said: "If we don't, this is a really great way to go out... I think these episodes are the best ones we've ever done."

Former basketball star Larry Bird, comedy actress Sarah Silverman and *Star Trek*'s George Takei have contributed voice-overs to the latter half of the series. Comedy Central took on the science fiction sitcom - which is set on a spaceship in the 31st century - in 2007, after its repeats on American cable TV network Adult Swim found a large cult following.

The show re-launched with direct-to-DVD movies, which were run on Comedy Central as a fifth season in 2009-2010 and a subsequent sixth season was ordered for 2010-2011.

"We've been in this situation before and it's tempting when you're doing episodes that are as good or better than anything you've ever done to continue doing it," said Groening. "We're catching our breath and seeing what the fans have to say."

While executive producer David X. Cohen added: "I felt like we were already in the bonus round on these last couple of seasons, so I can't say I was devastated by the news.

"It was what I had expected two years earlier. At this point, I keep a suitcase by my office door so I can be cancelled at a moment's notice." Source: *bbc.co.uk*



A host of directors paid tribute to visual effects guru Ray Harryhausen following his death on 7th May at the age of 92.

Britain's Nick Park said he was "one of the true greats", while George Lucas said that without him, "there would likely have been no Star Wars".

"I loved every single frame of Ray Harryhausen's work," said Shaun of the Dead director Edgar Wright. "He was the man who made me believe in monsters."

Jason and the Argonauts and Clash of the Titans were among his many films. He made his models by hand and painstakingly shot them frame by frame to create some of the best-known animated sequences in cinema.

He is perhaps best remembered for animating the seven skeletons who come to life in Jason and the Argonauts, a sequence which took him three months to film, and for the Medusa who turned men to stone in Titans.

"I've followed the work of Ray Harryhausen all my life," said Park, Oscar-winning creator of Wallace and Gromit.

"He is one of the true greats, if not the true great of stop motion animation. "The unique craftsman," Park told the BBC, "has been my mentor and inspiration since my earliest childhood memories." Fellow Oscar-winner Peter Jackson also paid homage, saying that his Lord of the Rings films would never have been made

"without his life-long love of his wondrous images and storytelling".

Steven Spielberg said Harryhausen's inspiration "goes with us forever", while James Cameron said Hollywood's science-fiction film-makers had been "standing on the shoulders of a giant".

Director John Landis described Harryhausen as a "true giant of the cinema" and said his creations were "not only the stars of those movies, but the main reason for those movies to exist at all".

Peter Lord, co-founder of Aardman Animations, described Harryhausen as "a one-man industry and a one-man genre" on Twitter.

He later told the BBC: "What is now done by a team of hundreds... he did this single-handedly for 15 years."



The movies Harryhausen made - which include The Beast from 20,000 Fathoms, Valley of the Gwangi and The 7th Voyage of Sinbad - are cherished by devotees of film fantasy.

"I had seen some other fantasy films before, but none of them had the kind of awe that Ray Harryhausen's movies had," said Lucas.

The late science fiction author Ray Bradbury, a longtime friend and admirer, once remarked: "Harryhausen stands alone as a technician, as an artist and as a dreamer.

"He breathed life into mythological creatures he constructed with his own hands."

Harryhausen lived in the UK for several decades with his wife Diana and often appeared at fantasy conventions. In 1992 he was given a special Oscar to honour his work with special effects.

Source: bbc.co.uk

Which incarnation fought in the Time War? What Is 'Season 6B Theory?' How Did The Doctor 'Collect The Masters Remains From Skaro? Some, more or fewer of these questions may be answered in.....

DOCTOR WHO



Did Falling off An Exercise Bike Cause the Sixth Doctor To Regenerate?

I'm going to answer this 26-year old question, which refers to what happened in the (in)famous pre-title sequence of the 1987 story *Time and The Rani* in the first throes of this item by using five words:

"Of course it bloody didn't!"

OK, now that's out of the way, I suppose I'd better explain myself.

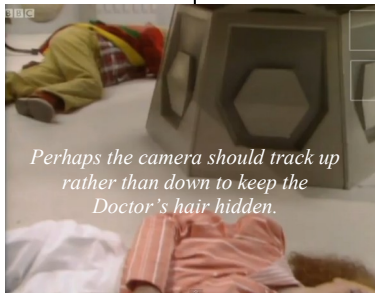
Well, if it had been the Doctor's hat stand on the floor in the TARDIS next to the regenerating Doctor, you wouldn't automatically think "he's been bopped on the head with a hat stand and now he's regenerating as a result", would you? And when we first see the Doctor lying on the floor of the console room, the bike is still standing upright! If a person is found injured lying at the bottom of the stairs, would you assume he had injured himself by falling down the stairs? At first glance, maybe. Once you have a closer look and find he'd had other injuries inflicted, and noticed signs of a struggle at the top of the stairs, well things might become a little clearer. Perhaps the person has had injuries inflicted on him and then fallen down the stairs. Anyway, you get my point - the presence of the exercise bike is purely (and very tenuous) circumstantial evidence as to what went on - other forces were at work

to cause the Doctor's regeneration, and the saddest part is that the scene in which the Rani and her hired muscle enter the TARDIS, and the Doctor is turned over to reveal Sylvester McCoy in a bad blond wig and his face briefly obscured by an

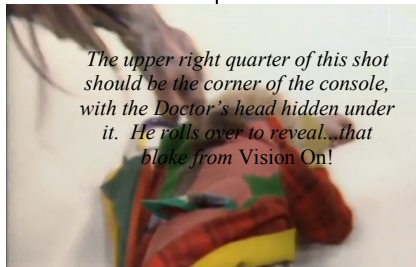
only slightly less cheap swirly video effect, needed to be staged and directed only with a little more imagination to have been, a), convincing and b), well,...better.



The Doctor's head is obscured under the console—good



Perhaps the camera should track up rather than down to keep the Doctor's hair hidden.



The upper right quarter of this shot should be the corner of the console, with the Doctor's head hidden under it. He rolls over to reveal...that bloke from Vision On!

The exercise bike ends up on it's side on the floor in a brief shot of the console room where the TARDIS is obviously under attack - there is a respectable amount of camera shake going on in this shot. Just making the consequences of the attack slightly more coherent and evident would make the whole thing better. For a tiny amount more effects budget, you could have smoke coming from the console and some electrical crackling and sparks coming from the controls because, as we know, when spaceships (or in this case, a time machine) are attacked, control panels *must* explode for absolutely no apparent reason, but occasionally the presence of the odd electrical fire is justified. The console could be blackened by smoke, maybe there could be roundel on the wall with a bit more smoke. As for the hokey wig they made Sylvester McCoy wear, which didn't even cover his dark hair properly, well, that would have been OK (alright then, a little less hokey) if there hadn't been a close up of the Doctor's face before the cheap swirly effect subsided and McCoy's face appeared. All they had to do instead was

have the Doctor lying on the floor a little way to the right of where he was, with his head *under* the console and slightly obscured (which ironically is *exactly* how the aforementioned first shot of the console room, when the exercise bike falls over

appears, and the next shot, when the Rani enters the TARDIS). From a distance the wig is probably just about acceptable if you can't see it and the Doctor's head in its entirety. The Doctor is still wearing the same distinctive clothes, you know who it is, you don't need to see his face close up until he has finished regenerating. So then the hired muscle enters, and from a slightly different angle than the one actually used, we see him roll the Doctor, his head still obscured by the console, onto his back, making the Doctor's head, and his now dark hair, visible. The swirly effect is still obscuring his face but now disperses to reveal... that bloke from *Vision On*.

So that's how the scene could have looked, but I suppose that doesn't really answer the question of how the Doctor ended up getting badly enough injured to necessitate a regeneration. And if the Doctor was so badly injured, how did Mel survive relatively unscathed? Well, to be honest I'm not entirely sure about Mel, maybe she could have been knocked out cold by flying debris or something. The TARDIS has healing properties on it's occupants, which is why she looks uninjured by the time she leaves the TARDIS, and also by then it's self-repairing systems (as referenced following the tenth Doctor's regeneration in to the Eleventh, which basically trashed the console room, have kicked in removing the evidence of the attack.

Had the scene been staged as I suggested, then you could say that the Doctor's injuries could have been a side-effect of the exploding console, which could have inflicted some nasty damage. Blunt head trauma could also have been a factor - it only take a blow of a certain strength, in a certain place and from a certain angle and life-threatening injuries can be inflicted. And as we don't know exactly what happened immediately before the TARDIS was attacked by the Rani, things are open to more interpretation and explanation. The BBC Books novel *Spiral Scratch*, by Gary Russell attempts to give a fuller explanation for the Sixth Doctor's demise. Wikipedia explains that "the end of the novel suggests another explanation for the Doctor's regeneration into his seventh incarnation rather than the crash landing seen at the start of Time and the Rani, with the Doctor being forced to sacrifice much of his energy to stop a pan-dimensional being from destroying creation, thus leaving him in a weakened condition prior to the Rani's attack; rather than injuries sustained by the Rani's attack causing the regeneration, he was already dying and the Rani's attack simply finished the job"

"There is also a reference to the Sixth Doctor meeting a future version of himself in the TARDIS, although which incarnation is not specified.

Russell also includes further suggestions that the BBC books range and the Big Finish Productions audio range take place in parallel universes, and even has brief appearances from Peri, Evelyn Smythe, the Cyber-enhanced Evelyn from Real Time and Frobisher, as well as an alternate version of Mel who is a half-Silurian hybrid.

I've not read this book, but I like the explanation as it rounds out the Sixth Doctor's story and gives him a nobler 'death' than simply falling over and bumping his head. This would be a satisfying explanation but there is also another factor, along similar lines I would throw in involving a Big Finish-produced audio story. In the story *Project: Lazarus* by Cavan Scott and Mark Wright, the Doctor is experimented on quite brutally by the vampire Nimrod, who attempts to discover the secrets of the Doctor's physiology and his ability to regenerate. The only way to learn about the process is to study it as it happens, so Nimrod attempts to deliberately induce a regeneration. Nimrod gets to the brink of achieving his aim - one of the Doctor's hearts stops, and the mysterious energies which aid the regeneration process begin to gather, but the Doctor is rescued in the nick of time and escapes with Evelyn, his companion. I wondered when hearing this, what longer term effect this would have on the physiology of a Time Lord. Being so close to regenerating and then being pulled back from the brink must have had an effect, even though outwardly, he recovered from the experience. Did Nimrod's experiments cause the Doctor's physiology to weaken to such a degree that when the Rani's attack came along, certain injuries from which the Doctor's body would normally be able to heal, were inflicted? Personally, I like this theory, because often we see (or hear) the Doctor battered, bruised and injured during the course of a story and usually there is no long-term consequence. We know Time Lords have remarkable recuperative and healing abilities quite apart from their ability to regenerate but occasionally even this ability isn't quite enough - just as a badly sprained muscle remains slightly weaker long after it seems to have healed.

So if you take into the account the events of *Spiral Scratch*, the possible longer term effects of what happened to the Doctor in *Project: Lazarus*, and ponder on how the pre-title sequence of *Time and the Rani* might have looked if it had been shot with slightly more imagination and just a little more effects budget, the circumstances surrounding Sixth Doctor's demise become slightly clearly and more satisfying.

Jeremy Ogden

"Regeneration is a lottery, and I've drawn the short plank!"



GENESIS AT THE MOVIES

About time I did another of these review thingies, it is also about time you dear reader had a go at one! Anyways, *Star Trek Into Darkness* what can be said that hasn't already? A rip-roaring galaxy-spanning epic, full of super SFX scenes? Well no, but a good second stab at a franchise which has seen so much already covered. The new players have settled down in their roles more now, Simon Pegg has more of an active part to play and less of the comic diversion role. The story is flagged fairly early if you're paying attention, which I wasn't (giggles), but I never do as I like to just enjoy a film, programme or radio play and then pull it apart later.

So, the plot. I will not drop spoilers as I hate them myself. It was a good plot, however the story had several plot-driven holes you could driver a mega-

bus through sideways. But this is old news I hear you saying, don't most films now have huge holes in them, plot led or otherwise? Well, they do indeed, and I am not saying they spoil the film.



I am, however, saying I love to find fault and point them out to people in the bar afterwards (that's not just me then). Good use of *TNG* Klingons, and use of the fact that *Enterprise* had moved the Klingon home world so much closer to earth than James T had ever had it on the telly. There were a couple of hints at future film plots dropped in, little asides that could develop into films of their own.

To finish I would just say "do not under any circumstance piss off Uhura".

Prus



STAR TREK INTO DARKNESS

(Or Sherlock Holmes And The Curious Case
Of The Marauding Menace)

~~1884, London, a cobbled street outside
221B Bakers Street.~~

23rd Century, San Francisco, Starfleet
Headquarters, 78th floor, Senior
Conference Room.

OK, so that isn't quite where the film starts, but you get the general idea. So, why the inexplicable title to this review? Well, for one thing, this is one of my articles (*OK, you win - Ed*), and for another, (and for those that have been living under a rock for the last 3 millennia), this film features a truly individual British actor in one of the lead roles. yes our own Benedict Cumberbatch is fresh from appearing as the new modernised version of our favorite dysfunctional detective, and as the Angel Islington in the BBC's latest radio adaptation of *Neverwhere* (if you missed out on that then you really should track it down, it was brilliant) (*and if you liked that you really should read the book - it's also brilliant - Ed*). He now seems to have been embraced by Hollywood and as such he'll probably stop appearing on our small screens, (a shame really, he'd make an excellent Twelfth Doctor, (although I'm still hoping for Marcus Brigstock!))

So what of the film, I hear you cry. Well, all of the regular cast return, and each and every one of them improves on their roles (at least in my opinion). Spock is more Spock than ever, and Kirk is, well Kirk. Alongside the regulars, we have Robocop, yes Peter Weller is the head of operations at Starfleet (who saw

that coming??) and the aforementioned Benedict Cumberbatch is awesome.

Now I run into a problem of biblical proportions for any film reviewer worth his / her salt. You see, description of any of this film apart, maybe from its opening sequence (which is really cool, so I'd rather not ruin the surprise), would just be an utter spoiler and ruin the film for you. So instead, I shall impart some words of wisdom that I learned whilst watching.

- 1; DONT piss off Uhura!!!!!!!
- 2; DONT get on the wrong side of Sulu!!!!
- 3; Be careful what you wish for, you may get it!
- 4; They still need to work on the look of that engine room.
- 5; The Enterprise is, in fact, a Tardis.
- 6; No, Really DONT piss off Uhura!!!!!!!

There's really not a lot else that I can say, except that this film is a must see production. Yes it's cheesy (*don't worry, they haven't really turned the Federation into the Cheese federation yet - Ed*), and yes it's not exactly high drama, but you'll love it, and you'll even be disgusted with yourself as a result but you just won't care. You'll just want more!!!!!!!!!!!!

(You have been warned).

Deputy Sub ChairGerkin

(*My god, the Monolith's let itself go a bit!*)

WEIRD SCIENCE

Are We Living Inside a Computer Simulation?

The film trilogy, *The Matrix*, presented a cyberuniverse where humans live in a simulated reality created by sentient machines. Now, a philosopher and team of physicists imagine that we might *really* be living inside a computer-generated universe that you could call *The Lattice*. What's more, we may be able to detect it.

In 2003, British philosopher Nick Bostrom published a paper that proposed the universe we live in might in fact really be a numerical computer simulation. To give this a bizarre *Twilight Zone* twist, he suggested that our far-evolved distant descendants might construct such a program to simulate the past and recreate how their remote ancestors lived. He felt that such an experiment was inevitable for a supercivilization. If it didn't happen by now, then in meant that humanity never evolved that far and we're doomed to a short lifespan as a species, he argued.

To extrapolate further, I'd suggest that artificial intelligent entities descended from us would be curious about looking back in time by simulating the universe of their biological ancestors.

As off-the-wall as this sounds, a team of physicists at the University of Washington (UW) recently announced that there is a potential test to see if we actually live in *The Lattice*. Ironically, it would be the first such observation for *scientifically hypothesized* evidence of intelligent design behind the cosmos.

The UW team too propose that super-intelligent entities, bored with their current universe, do numerical simulations to explore all possibilities in the landscape of the underlying quantum vacuum (from which the big bang percolated) through universe simulations. "This is perhaps the most profound quest that can be undertaken by a sentient being," write the authors.

Before you dismiss this idea as completely loony, the reality of such a *Sim Universe* might solve a lot of eerie mysteries about the cosmos.

"In the future, humans will be able to simulate entire universes quite easily. And given the vastness of time ahead, the number of these simulations is likely to be huge. So if you ask the question: 'do we live in the one true reality or in one of the many simulations?', the answer, statistically speaking, is that we're more likely to be living in a simulation."

- Silas Beane

About two-dozen of the universe's fundamental constants happen to fall within the narrow range thought to be compatible with life. At first glance it seems as unlikely as balancing a pencil on its tip. Jiggle these parameters and life as we know

it would have never appeared. Not even stars and galaxies. This is called the Anthropic principle.

The discovery of dark energy over a decade ago further compounds the universe's strangeness. This sort of "antigravity" pushing space-time apart is the closest thing there is to nothing and still is something. This energy from the vacuum of space is 60 orders of magnitude weaker than what would be predicted by quantum physics. The eminent cosmologist Michael Turner ranks dark energy as "the most profound mystery in all of science."

We are also living at a very special time in the universe's history where it switched gears from decelerating to accelerating under the push of dark energy.



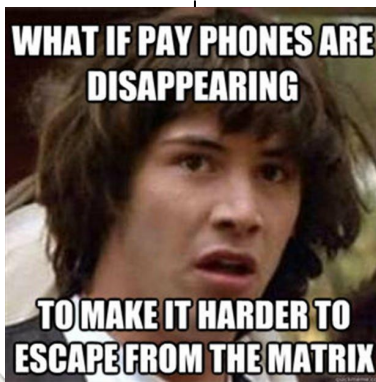
This begs the question "why me why now?" (A phrase popularly attributed to Olympic figure skater Nancy Kerrigan in 1994 when she was attacked and crippled by an opponent.)

If dark energy were slightly stronger the universe would have blown apart before stars formed. Any weaker and the universe would have imploded long ago. Its incredibly anaemic value has been seen as circumstantial evidence for parallel universes with their own flavour of dark energy that is typically destructive. It's as if our universe won the lottery and got all the physical parameters just right for us to exist.

Finally, an artificial universe solves the Fermi Paradox (where are all the space aliens?) by implying that we truly are alone in the universe. It was custom made for us by our far-future progeny.

Biblical creationists can no doubt embrace these seeming cosmic coincidences as unequivocal evidence for their "theory" of Intelligent Design (ID). But is our "God" really a computer programmer rather than a bearded old man living in the sky?

Currently, supercomputers using an impressive-sounding technique called *lattice quantum chromodynamics*, and starting from the fundamental physical laws, can simulate only a very small portion of the universe. The scale is a little larger than the nucleus of an atom, according to UW physicist Martin Savage. Mega-computers of the far future could greatly expand the size of the Sim Universe. If we are living in such a program, there could be telltale evidence for the underlying lattice used in modelling the space-time continuum, say the researchers. This signature could show up as a limitation in the energy of cosmic rays. They would travel diagonally across the model universe and not interact equally in all directions, as they otherwise would be



expected to do according to present cosmology.

If such results were measured, physicists would have to rule out any and all other natural explanations for the anomaly before flirting with the idea of intelligent design. (To avoid confusion with the purely faith-based creationist ID, this would not prove the existence of a biblical God, because you'd have to ask the question "why does God

need a lattice?")

If our universe is a simulation, then those entities controlling it could be running other simulations as well to create other universes parallel to our own. No doubt this would call for, ahem, massive *parallel* processing.

If all of this isn't mind-blowing enough, Bostrom imagined "stacked" levels of reality, "we would have to suspect that the post-humans running our simulation are themselves simulated beings; and their creators, in turn, may also be simulated beings. Here may be room for a large number of levels of reality, and the number could be increasing over time."

To compound this even further, Bostrom imagined a hierarchy of deities, "In some ways, the post-humans running a simulation are like gods. However, all the demigods except those at the fundamental level of reality are subject to sanctions by the more powerful gods living at lower levels."

If the parallel universes are all running on the same computer platform could we communicate with them? If so, I hope the Matrix's manic Agent Smith doesn't materialize one day.

To borrow from the title of Isaac Asimov's novel *I Robot*, the human condition might be described as *I Subroutine*.

Ray Villard

Source: news.discovery.com



Star Wars Episode III: Revenge of the Sith

“Know the power of the Dark Side: the power to save Padme”. – Chancellor Palpatine
“So this is how liberty dies: by thunderous applause” – Senator Amidala

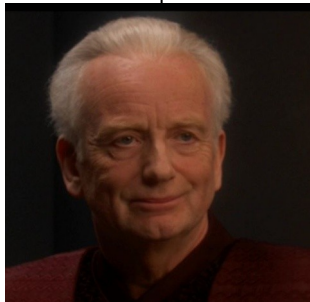
The third prequel film is the most epic of the trilogy. Most of the characters are by now well-enough established that there's very little necessity to spend much of the film talking about relationships, or giving Jar-Jar Binks any more screen-time than absolutely necessary after the dreadful plot coupon of the previous film. The skilful combination of politics and lightsaber battles, and anguished shouts of 'It's not the Jedi way' provide a gripping conclusion of the first part of the *Star Wars* saga.



the importance of her children to the subsequent *Star Wars* arc, but it's still a disappointment. Still, she does get a very moving scene in the last quarter of the film, where she is still convinced of Anakin's true heart and needs to absorb the news; it's quite nicely written in that she doesn't suddenly leap to the Jedi's defence and believe them that Anakin has been turned. Their desperate reunion only adds more intensity to her role: she has kept her conscience, but he has lost his.

And with that, she faints.

The series has been very well-plotted. All three movies can be broken down into 20 or 30 minute segments, with each big event in the film kept as concise as possible and the films being well-paced as a result. Palpatine is a classically manipulative villain, and this is obviously one of the few movies I've ever seen where it is known from the very beginning that there is no happy ending: not for the moment, at least. In this case, a very heavily pregnant Amidala, with floatier hairstyles than she's used to, gets less screen-time. Presumably she wouldn't want to be caught up in the strife engulfing the Republic as Palpatine goes fully crazy-evil-fascist: this is not a criticism of her role in all of this, given



Well, she is pregnant. That's Lucas' excuse for that scene, anyway.

Just when you think Yoda is going to get it too – the badass little green gnome ensures a couple of turned clone troopers lose their heads over him, in a masterpiece of good timing. Anyone who has seen the previous films knows that Yoda is pretty handy with a lightsaber. His battle with Palpatine is all the more epic for the fact that it has to be stalemated in order to further the greater plot. Not so the battle between Obi-Wan and the newly minted Darth Vader: the choreography goes right to the brink of what any being, even one with Force-saturated blood, might be able to

survive: not for the faint of heart, indeed. It's a scene that fully explains why Vader wears a full body-suit - I hadn't realised that it wasn't just decorative armour, but was necessary to help him survive the massive trauma Anakin's body goes through during the final battle.

The amazing CGI and scenery effects are a bit more seamless: at points over the previous two movies there was a little bit of obvious chroma-key or green-screen work, but it's minimal here. The music is also incredible: we get obvious leitmotifs for Anakin choosing the Dark Side and putting Palpatine's plans into action on Mustafa. The chilling politics of

Palpatine's coup are summed up by Amidala cleanly, crisply and without histrionics. I think this is an enjoyable trilogy to watch for people who enjoy political intrigue as much as people fighting with swords, guns and spaceships. This series has been varied, intelligently written, not dependent on stereotyping and sexist attitudes towards women. My marathon continues with the original trilogy, so hopefully I will be able to write even better things about films I've seen but only half-remember.

Louise Stanley



Pony Puns



104.5E
05.05.13.
STANLEY

Full Metal Applejack



LOUISE STANLEY 05.05.13

Rarity of Borg

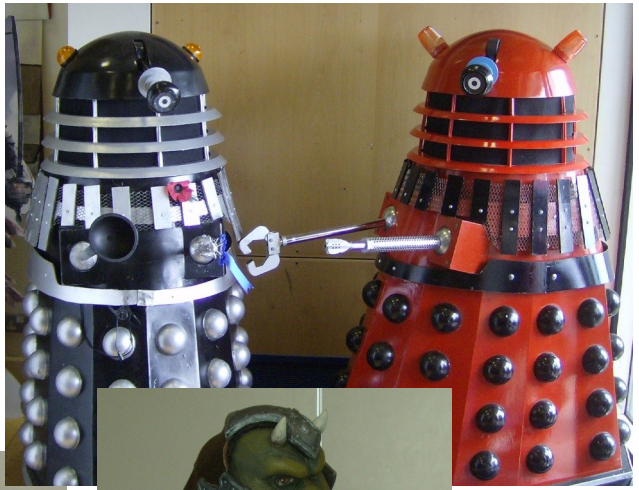


Saturday 27th April 2013



Some photos from this years event.





*Photos by
Jeremy Ogden*

