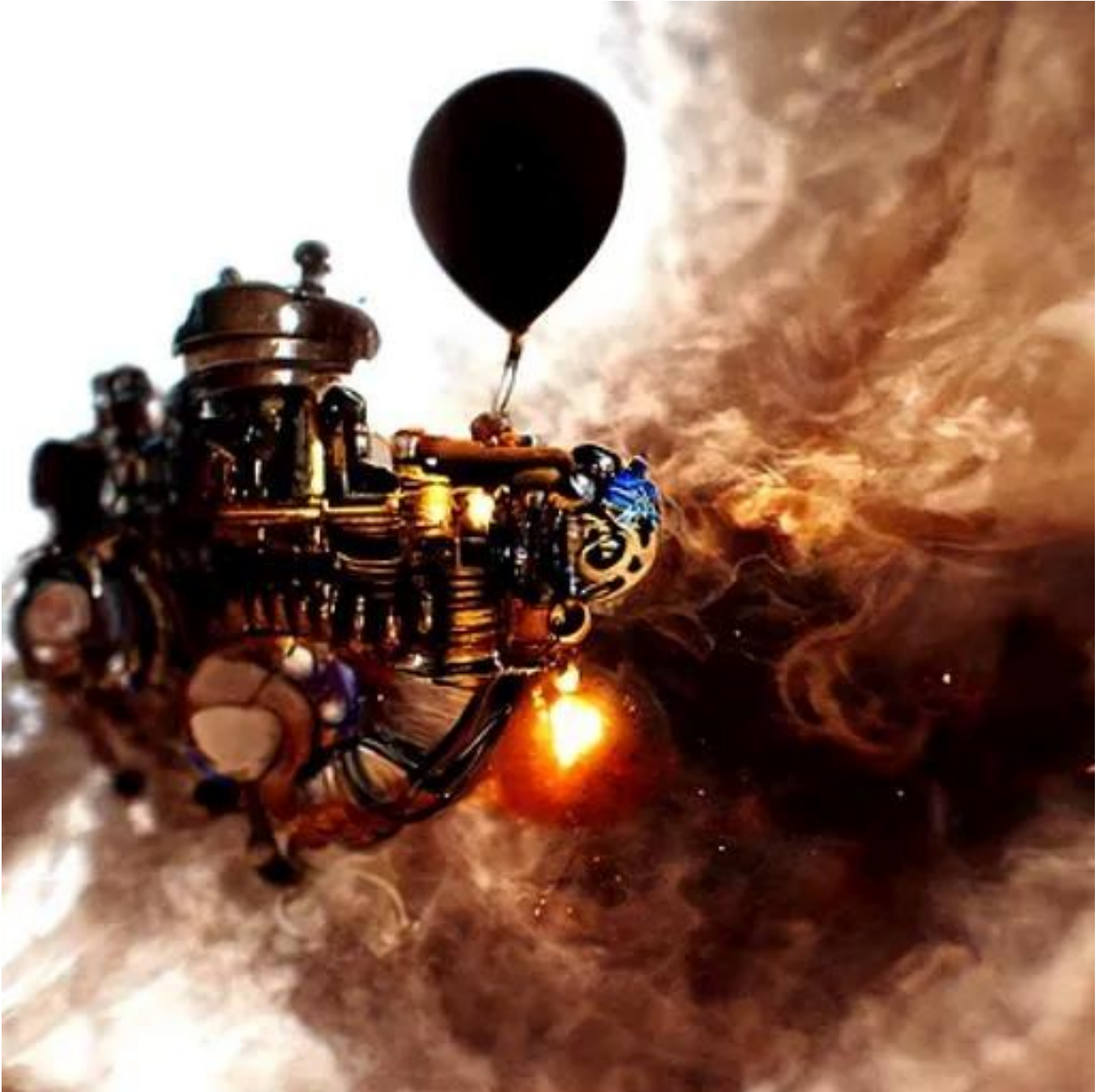


Tightbeam 383

August 2026



Sailing the Nebula
by Tiffanie Gray

Tightbeam 383

August 2026

What is Tightbeam? We are the N3F literary fanzine, not the novel and anthology fanzine, but the fanzine that tries to cover all tastes in fandom, such as anime, comics, cosplay, films, novels, biographies, poetry, music, short stories, food, ...

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Letter of Comment

Dear George and Jon:

Well, I'm not quite sure how it happened, but I have two issues of Tightbeam, 381 and 382. I've had a lot of catching up to do these days, so this is just more. Let's hope I don't miss 383...

381... Books have indeed become a commodity, and not a treasure. Books are easily dumped for recycling. The dumpsters outside my apartment building urge us to throw all our books in to it. Used book stores have become a rarity up here, mostly because the demand for used books is so minute, there's no way they'll every make the monthly rent, let alone any money for whoever's operating it. Some people who come into our apartment are mystified...why would you ever want all these books? Also, books have become expensive, and many libraries can't and won't stock the latest books. The branch of the Toronto Public Library across the highway from me is useless. After being signed up for unending waitlists for a particular title, I gave up long ago.

Thank you for the Frank Robinson bio. I think I may have seen him from a distance at a World-con, but never did meet him.

Was that all? I am no gamer or anime watcher, so I guess that serves me right.

Let's see if I can do better with 382... I have still to read any Andy Weir books, just not in the budget. And, I stopped watching Star Wars after Episode 7 (I notice that in re-releases, they've done away with any Episode numbering.)

I have some Robinson and Scortia books on the shelf...it's been a long time.

And I can't find anything else to comment on. Hey, it does happen. I also don't comment on every fanzine I get, certainly if there's nothing within the zine I can respond to, mostly because I haven't got a clue about what's being discussed. Maybe advancing age has something to do with it.

Tell you what...I will take more issues coming up. I am sure I'll have something more to comment on when they arrive. See you then.

Yours, Lloyd Penney

Books

An Adventure in Bookshopland from George Phillies

In any event, I took the widowed friend of mine who no longer drives a car out to lunch at a nice Chinese restaurant. We then advanced to the large local bookstore, to which neither of us had ever been. I remember the bookstore in question from its old location, when it had extremely large book collections of all sorts. On the bright side, the new bookstore was truly large. In-

spection revealed that much of its floor area was covered with tables of one sort of gewgaw or another. The cafe was not open on a Sunday. The books were hiding in back. The science fiction collection was reduced to two standards, the standards not being very tall. The fantasy collection was three times as large. There was also a young adult collection, which was as large as the first two of these put together.

Several things were apparent even from a distance. Modern book covers are unattractive. The cover is the first thing a reader sees. Ugly covers lose sales. They certainly did not encourage either of us to make a purchase, which we did not. The covers were mostly done in pale pastels. In particular, the title and author letters tended to be paler colors with broad lines within each letter. In general the covers were not quite as strange as the abstract art covers of a half-century ago, but they were not very attractive. In my opinion, decently done AI art would have been a considerable improvement.

As is well known, distribution of traditional paperbacks has collapsed. In fact, there were no traditional paperbacks anywhere in sight, only trade paperbacks and hardbacks. Given their prices, neither of these are exactly going to encourage reading by young people. Perhaps e-books are the future, given that the competition appears to have decided to stop competing.

I did, especially for the young adult section, spend considerable time looking not at titles but at author names. A good eighty or ninety percent of the authors were women. Now I have nothing against women writing science fiction, since a good number of my favorite authors are of the female persuasion. However, the distribution seemed to be out of balance.

The second notable feature was that there was an absence of military science fiction. I saw nothing by Correia, Ringo, Finn, Weber,.. I did spot one book by Brandon Sanderson. It was the third volume of a four volume set, so I wasn't tempted to buy it. I have since mail ordered book 1 of the series. I also looked for Baen books. That search was unavailing. I didn't look quite as hard, so I might've missed one, but I didn't see any.

I did make a modest survey of the young adult books, at least to the back cover. Several sounded to be on the edge of being erotica. Perhaps I took a statistically weak sample. On the bright side, I did see that two books by Tamara Pierce had recently been reprinted.

However, I can certainly see why science fiction book sales may not be doing too well.

Daniel Humphrey's Fade Review by Jim McCoy

Have you ever gotten so lost in a book that you couldn't focus back on the real world for a minute or so when your reading was interrupted; you had to blink and try to refocus on the real world? Have you ever been so stuck in a scene that you couldn't put a book down even though you knew you needed to? Have you ever been so affected by a scene that you were thinking about it for hours after you were forced to put the book down? If the answer is yes, then you get it. If not, you don't. Either way, you should read Daniel Humphreys's Fade.

Paxton Locke is our hero. He is also a scarred individual who has dealt with way more than any human being should ever have to. I won't go into specifics because I try to avoid spoilers, but

ummm... damn. Like seriously, some characters you'd love to meet in real life. Paxton is kinda-sorta one of those. I mean, he's an awesome dude who sounds like he's got some really cool stories to tell. On the other hand, Paxton has been through things that no human being should have to endure. He's a weird one. At the end of the day, I'm kind of glad that this guy isn't real. Wow.

I love the way Fade is set up. This is the first book in a series and it lays things out well to move forward. It is, however, a good standalone even if it makes me hope for a prequel before the first sequel is published. Paxton has an amazing if, as previously mentioned, horrifying history. We get just enough of it in the work to make me want more. Humphreys is a good enough author to wind it all together and make it work. I'll be watching his progress in the future. And the good news is that I know more is coming. I don't do end of book excerpts, but there was one included in my E-ARC. So it's coming, it's just not here yet. Faster please.

Fade starts out in a manner that is a bit creepy, but not overly so. By the end of the book it's straight up horrific. Things proceed logically, but quickly. And boy, oh boy do they get ugly. Actually I don't mean ugly. I mean ooglay. As in bad. As in eww, eww, AGAIN! AGAIN! (Ok, so maybe I'm a bit twisted.) The villains in this one are well, villainous. You want to see them get theirs. The heroes are heroic. You want to see them succeed. Sometimes there really are good guys and bad guys. This is one of those times.

Ok, so sometimes even the positive stuff in this book can be a bit gross. I'm okay with that. Hell, I enjoy it. A little bit of grossness makes the story more believable and good fiction produces an emotional response. A bit of squirming uncomfortably is precisely that. After all, sometimes natural processes can be a bit disturbing, but it gets even worse when it's sped up. And, let's face it, anesthetic is for wimps. Paxton is hard core. And I feel you, bro. I want a whole box of Twinkies right now too. Granted, I didn't do what you did to earn them, but, hey, nobody's perfect right?

Paxton himself is a bit of a complicated character. I mean, he wants to do what's right. He earns his living by banishing ghosts. He sends them away, stopping their torture and keeping them from tormenting the living as well. He only charges for his services sometimes. He's a good person. He works hard and plays little. He's been through a lot but has come out stronger. He's a tough dude.

And yet, he has a heart of gold. There is one part of Fade where no one, and by that I mean not a single human being living, dead or as yet unborn, could fault him for giving up on an unwinnable situation and walking away. I mean, sure it would have been a sad day but it's something that he probably could have lived with. Instead he damn near kills himself saving another human being using methods that he doesn't truly understand. If there has ever in the history of fiction been a character that has earned the right to be bitter, it is Paxton Locke. The fact that he put himself out there like this in spite of all of that is amazing.

Yet, when he is presented with a potential tool to use he dismisses it as evil. This strikes me as perhaps not the most intelligent method of handling things. I mean, I get that the tool in question is something he has a history with and that it's not a good one. I just don't understand the fact that he destroyed something that was potentially useful just because someone had used it for evil. Listen folks, tools are not inherently good or evil. The knife you cut a tomato with is used to make a salad. It can also be shoved between someone's ribs simply because of a strong

dislike. The hammer that you used to hang a picture last night can be used to murder someone. Oh, and yes, weapons can be used for good purposes as well. Self-defense is a positive. Pick a holy text. (And yes, a holy text is a tool. It is used to pass on knowledge of a religion and help convert people.) It can be used as the reason to help people. It can also be used for purposes of hatred and conquest. And so on. Paxton burns something that is potentially his most valuable tool. It irks me. I mean, in context it makes sense but it's just frustrating.

Oh, and let me say this about the ending: Humphreys gets it right. Fade ends in a way that a.) makes me want to read the next book and b.) isn't a freaking heart stopping moment meant to make me buy the book. Seriously. It's kind of relaxed but looks toward the future. I like that. I'll be reading it, too.

Bottom Line: 4.75 out of 5 Apparitions

Disaster at Stalingrad by Peter G. Tsouras Review by Jim McCoy

I have often found the alternate campaign histories of various wars to be deeply fascinating, as the best of them draw on real-world details such as accurate orders of battle, and historical notes written by the commanders involved, in putting together a historical outline that could easily pass for real history, if it were true. To make it convincing, the author must avoid hand-waving as much as possible and outline events that could have happened, even if they didn't. It is a very challenging task to make a convincing campaign history, and Tsouras – a well-known figure in the alternate campaign field – is a master.

The Battle of Stalingrad was one of the major turning points of the Second World War. It was a disaster made inevitable by a combination of factors, including Adolf Hitler's poor understanding of logistics, contempt for his Slavic foes, American and British support for the Soviet Union, inherent weaknesses within the German war machine, and finally, simple bad luck. It was decisive, in the sense it wrecked a German army and put the Germans on the back foot for the rest of the war. The Germans won tactical victories between 1943 and 45, but they no longer had the ability to turn those successes into strategic victories.

Could it have been otherwise? Tsouras argues so, pointed to a number of minor changes that could have evened the odds between the Nazis and the Communists and ensured the Soviets were unable to pull off a statistic victory at Stalingrad. He outlines a series of small dangers, which lead to much greater changes, and eventually produce a very different war. The German discovery of the Ultra secret in mid 1942 allows the Germans to pull off a far more successful ambush of the convoys supplying the Soviet Union, isolating the USSR – as merchant sailors refused to sail to the Soviet Union – and convince the Turks to join the war on the German side, allowing the Germans to take Egypt as well as thrust north into Baku and into Stalingrad itself from the rear. The German tactical victory becomes a strategic success when the Red Army starts to grind to a halt, because the shortage of supplies, and Russia is forced to leave the war.

It is difficult to evaluate how convincing this section is. Russia was always very dependent on British and American aid, no matter how much Stalin sought to downplay it. It is possible the Russians would have been unable to pull off a counteroffensive in late 1942, if they were cut off from the Western Allies, giving the Germans a chance to beat them. The early successes in the Mediterranean would have short-circuited Operation Torch, allowing the Germans – as Dale

Cozort argues – to concentrate the airpower in Russia, rather than be forced to dispatch irreplaceable aircraft to the North African Battleground. On the other hand, the Germans really were reaching the end of their tether and it is unlikely that captured American supplies would have made up for their many weaknesses.

It is also uncertain if Turkey would have entered the war, and – if she did – if her involvement would prove as decisive as Tsouras suggested. The Turks had a reputation for being tough fighters, and they had excellent reasons to wage war on Britain and Russia, but their government was reluctant to risk committing itself before there was a clear winner. If they had joined the war, their ability to advance north into Russia would be in some doubt. Their armoured forces and aircraft were not modern, by any reasonable standards, and the Red Army would have given them a very hard time. That said, a Turkish invasion would have galvanised Islamic populations groaning under the Soviet yoke and almost certainly led to uprisings.

More controversially, Tsouras argues that the German army – including a number of senior officers – would have plotted against Hitler in 1942, and successfully assassinated him and a number of high-ranking Nazis during the victory celebrations in Nazi-ruled Stalingrad itself. I find that section unconvincing. The concept of the German army fighting a clean war, while the SS carried out all the atrocities, has been thoroughly debunked since the end of the Cold War (when it was no longer necessary to pretend otherwise). Historically, very few senior officers made any attempt to move against Hitler even when it was clear the Third Reich was going to lose the war. It is possible, in this timeline, that Hitler's bodyguards would not fear internal enemies because it looked like the Reich was winning, but any assassination plan would need the generals to take that final fatal step. Why would they do it in a world where it seems the inevitable winner?

Tsouras digs deep into the poisonous crowd surrounding Adolf Hitler, pointing out the many flaws in his command style and noting that the Führer seems to have regarded Reinhard Heydrich as a son, of sorts. He also explores politics in Britain, Russia, and America, pointing out that even Churchill and FDR had to answer to their constituents, and that there were limits on just how much they could do for the Soviet Union.

In the long-term, this would lead to a very different world. A military-run German government would still be at war with the British and Americans, even if the Russians had backed out of the war. The Anglo-American counteroffensive of 1943 would almost certainly drive the Germans and Italians out of North Africa, bringing immense pressure to bear on Turkey or stationing forces in Britain for an offensive into France in 1944. The Germans would have to prepare for an invasion, despite having burnt through much of their mobile firepower in the final desperate battle for Stalingrad, and expended most of their airpower. The Germans would probably be able to bring more stolen resources online, as it would have more time to reopen lines and industrial facilities in Russia, but is unlikely they would have any counter to the atomic bomb, when it was finally ready in 1945. In this world, Berlin might have been the first city to feel atomic fire.

Overall, despite my quibbles with the setting and some of the details shown in this book, I enjoyed reading it. It is a fun mixture of real life detail and alternate history, with excerpts and quotes that belong to an alternate world and remind us, once again, why professionals study logistics over tactics. And it also reminds us just how small details, seemingly almost insignificant, can snowball into a universe of change.

SerCon

Murray Leinster Bio-Bibliography

by

Jon D. Swartz, Ph.D.

N3F Historian



Murray Leinster was the most often used pen name of prolific science fiction (s-f) author William Fitzgerald Jenkins (June 16, 1896 -- June 8, 1975), who was a published writer for more than 50 years. He was born in Norfolk, Virginia, the son of George Briggs Jenkins, an accountant, and Mary Louise Murry.

Early Life

He had to leave school to work at the age of 13. Early in his life, his eulogy of Robert E. Lee, a school essay, was published in a local Virginia newspaper; and it was because of this, it has been said, that he later turned to full-time writing.

He married Mary Mandola in 1921, and they had four daughters together.

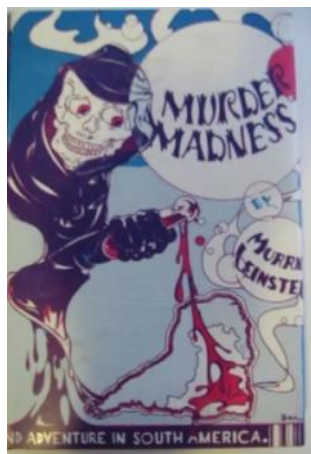
Career Publications

His books, nearly 100 of them, were often originally published as magazine serials and later reprinted as paperbacks. He also produced more than 1,500 magazine stories and edited several anthologies.

Other Pseudonyms

He sometimes used the other pseudonyms of William Fitzgerald, Will Fitzgerald, and Louisa Carter Lee. Under his own name he wrote adventure, detective, and western tales.

Principal Science Fiction Publications



Murder Madness (1931)
 The Earth-Shaker (1933)
 Murder of the U. S. A. (1946)
 The Black Galaxy (1949)
 Gateway to Elsewhere (1954)
 Operation: Outer Space (1954)
 The Brain-Stealers (1954)
 The Other Side of Here (1955)
 War with the Gizmos (1958)
 The Pirates of Zan (1959)
 The Monster from Earth's End (1959)
 Four from Planet 5 (1959)
 Men Into Space (1960)



The Wailing Asteroid (1960)
 Creatures of the Abyss (1961)
 Operation Terror (1962)
 Talents, Incorporated (1962)
 The Duplicators (1964)
 The Other Side of Nowhere (1964)
 Time Tunnel (1964)
 Invaders of Space (1964)
 The Greks Bring Gifts (1964)
 Space Captain (1966)
 Checkpoint Lambda (1966)
 Miners in the Sky (1967)
 Space Gypsies (1967)

Collections of Genre Stories

The Best of Murray Leinster, edited by J. J. Pierce, was a 1978 Ballantine paperback book.

A Logic Named Joe, a collection of six of his most popular stories, was published in 2005 by Baen Books.

Over the years, his stories appeared in many s-f anthologies.

Leinster Edited Genre Book

Great Stories of Science Fiction (Random House, 1951) collected 12 stories, most of which were originally published in Astounding Science Fiction, two by Leinster (as by Will F. Jenkins).

Radio Adaptations of Stories



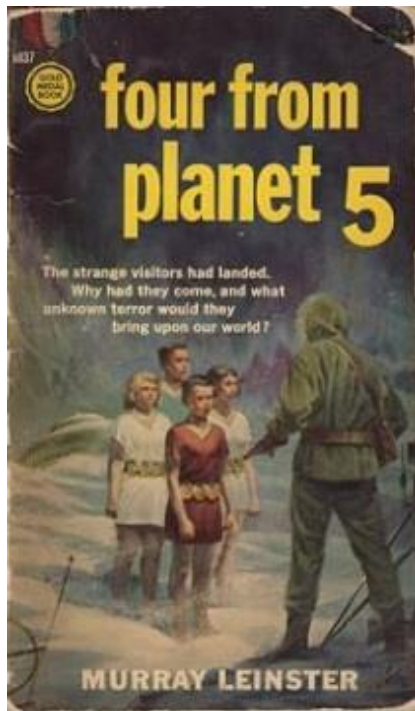
Some of Leinster's stories were adapted for radio's Dimension X and X Minus One, including "The Lost Race," A Logic Named Joe," "First Contact," "If You Was A Moklin," and "Sam, This Is You." In addition, "The Other Now" was heard on Tales of Tomorrow, "First Contact" was heard on Exploring Tomorrow, and "The Castaway" was broadcast on South Africa's SF 68.

Awards/Honors/Recognitions

He was winner of the Hugo Award in 1956 ("Exploration Team"); in 1963, he was GoH at Discon 1 (21st Worldcon) in Washington, D. C. During his later years, he was often referred to as "The Dean of Science Fiction."

In Virginia, June 27, 2009, was designated Will F. Jenkins Day in honor of his achievements in writing science fiction.

Later Life



In, World War II, he was a senior publications editor with the Office of War Information. He had also served in World War I.

Famous Quote

“By the way,” he once remarked of his freelance efforts, “I’ve starved to death only twice.”

Concluding Comments

He once said that the first publications for which he was paid were six epigrams to Smart Set magazine in 1915.

His first s-f publication was the story “Oh, Aladdin!” in the January 11, 1919, issue of Argosy.

His "Sidewise in Time" popularized alternate history stories.

Until his death in 1975, “he was the longest-staying of all s-f writers.”

Death

His obituary appeared in the New York Times. He died in a Gloucester, Virginia, nursing home at age 73. Survivors included his four daughters, three granddaughters, and a great-grandson.

Sources

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Reginald, R. Science Fiction and Fantasy Literature, Volume 2, 1979.

Smith, C. C. (ed.). Twentieth-Century Science Fiction Writers, 1981.

Stableford, Brian. Historical Dictionary of Science Fiction Literature, 2004.

Swartz, Jon D. Pseudonyms of Science Fiction, Fantasy, and Horror Authors, 2010.

Tuck, Donald H. The Encyclopedia of Science Fiction and Fantasy, Volume 1, Who’s Who, A - L, 1978.

Note: In addition to the above, several Internet sites -- including Fancyclopedia 3, ISFDB, and Wikipedia -- were consulted.

Anime

Kaguya-sama: Love is War

Review by Jessi Silver



Kaguya Shinomiya and Miyuki Shirogane are two geniuses who stand atop their prestigious academy's student council, making them the elite among elite. But it's lonely at the top and each has fallen for the other. There's just one huge problem standing in the way of lovey-dovey bliss—they're both too prideful to be the first to confess their romantic feelings and thus become the "loser" in the competition of love. – ANN

Episode Summary: Kaguya and Miyuki are a perfect match for one-another. Kaguya is the pinnacle of old wealth who approaches life with a regal point-of-view. Miyuki comes from more modest origins, but makes up for that with his top-tier intelligence. Together they'd make a stunning romantic couple, but in an environment where confessing one's feelings translates to revealing one's weakness, love is much less a complicated dance than it is an all-out competition of strategic wit and cunning.

The student council office at Shuchiin Academy is the battle ground for these student leaders, who both have feelings for each other but refuse to show their hand. Their tactics to catch each other expressing their true feelings range from trickery, to manipulation, to outright desperation. But will this stubbornness ultimately result in unrequited feelings on both sides?

First Impressions: This series wasn't quite on my radar before the new anime season took off. While I'm often a fan of stories in which smart people use their wits to continually one-up each other, there's a point at which self-important, near-endless dialog without some kind of accompanying action component or meaty character development starts to lose my interest. There are even plenty of cases where the stars align and I still find myself unable to maintain my interest (see: the Monogatari series). In this case, the verbal one-upmanship between the characters is helped along in great part by some inventive visual direction courtesy of SHAFT alum Mamoru Hatakeyama (Shinichi Omata).



Two hearts, battling for dominance.
 Screenshot from Crunchyroll.

If you're like me and enjoyed many of the Studio SHAFT series produced between Sayonara, Zetsubou-Sensei and Puella Magi Madoka Magica, you'll be familiar with the common (or perhaps more appropriately, uncommon) visual branding that set the studio's productions apart. It's difficult to explain it in short, but to me what always stood out were the avant-garde, blended-media visuals, bright blocks of color, and iconic Shaft "head tilt" (once you see it, you'll never forget it). Love or hate their productions, their output definitely had (and still has) a visual cohesiveness that most studios don't bother with (for several very good reasons).

uual cohesiveness that most studios don't bother with (for several very good reasons).

Though this series was animated at a completely different studio, the director's prior life is still evident in many of the episode's unusual visuals. The episode (and I assume, the series) relies a lot on the characters' internal monologues, which come with them some opportunities to visually separate them from their external dialog. I think my favorite of these effects is one which mimics the look of a VHS cassette as played on an old CRT television (am I revealing my age?). Whether that's meant to be a commentary on the characters' thought processes, or just a fun effect, it does the job of providing some variation.



The upper-class Kaguya gets her first taste of delicious octopus-shaped hot dog. Screencap from Crunchyroll.

It's also worth mentioning that the majority of the action in this episode takes place in one room – the student council office. Without the luxury of other locales for variety, there's almost an implied duty on the part of the staff to manufacture some sort of visual interest in one way or another. Motion-filled, patterned backgrounds and some 360 degree camera movement (courtesy of the fact that the room is rendered in 3DCG) give the setting more life than it might have as a static (and honestly pretty sparse and boring) meeting space. Add in

some interesting character framing, and the episode comes out the other end feeling lively rather than stagnant or stuffy.

What's less appealing about this episode is the overbearing narration that explains almost every plot occurrence in excruciating detail. I know we often fall back on the adage "show, don't tell" when it comes to storytelling, though as an anime fan I find that there are a lot of anime series I enjoy that frequently break that rule. For me it's not hard-and-fast, but rather a suggestion on one way to tell a story. However, in a series like this that seems to rely directly on the characters' inner thought processes, I'd rather be "told" what I need to know directly by the characters instead of by a bellowing off-screen male voice. In my opinion, this is probably the episode's biggest misstep and I hope it gets toned-down in subsequent episodes.



...And now I'm getting hungry. Screencap from Crunchyroll.

I also question how sustainable the premise of this series is over the long haul. While this episode is amusing due to the ludicrous nature of its characters' conflict and the increasing levels of craftiness and mental chess-playing that come into use, the maintenance of this brand of silliness requires a deft hand and a good sense for escalation, of which not all anime comedies have the benefit. This type of comedy can work; I thought *Haven't You Heard? I'm Sakamoto* (the story of a high school kid who manages to finagle his way out of any situation) struck the right tone and managed

to transcend reality via Sakamoto's antics in a successful way. This series seems more reliant on the appeal of its characters, and it remains to be seen whether that will pan out in the long term.

In spite of some lingering criticisms, I thought that this episode was pretty entertaining. It definitely has a different look to it than most other series this season, which lends it a certain appeal. Someone whose opinions I hold in pretty high regard has often made the claim to me that anime series with offbeat visuals are often “better,” simply due to the fact that someone on staff cared enough to make sure it looked a little bit different from its contemporaries. I don’t always agree with that, but in this case I at least get the feeling that someone had a little fun in constructing this anime’s distinctive look. It’s a comedic first outing that will hopefully be able to maintain its momentum.

Pros: Visually interesting in a multitude of ways. Comedic set-up and amusing characters.

Cons: Features overbearing (and unnecessary) narration.

Grade: B-

Gourmet Bureau

Smoked Chicken Salad Cooking by Cedar Sanderson



A recipe and notes

This got a lot of comments, so I thought I’d better write down the recipe because it was one altered on the fly. Every few weeks I feed the ravening hordes, er, North Texas Troublemakers. This Saturday I knew would be hot, and I was disinclined to cook all day. I decided I’d do a salad buffet instead. I made up a deviled egg salad, this chicken salad, a Ranch Salad¹ and two kinds of fruit salads. A friend brought Potato Salad. Served with kaiser rolls, or watercress for the low-carb

eaters, it made a really nice spread without being too hot and heavy. Chips and dips for appetizers. A friend brought peach cobbler and ice cream. It was a well-rounded meal!

I didn’t take a lot of photos because busy and also enjoying the company. The recipe is scaled to feed at least ten, because I was expecting twenty people to supper and figured some would have egg salad and some would have chicken, and some would have both... Anyway, if you aren’t feeding a crowd, you may want to cut this recipe in half!

I started the chicken the day before by smoking it. I used chicken breast, boneless and skinless, but this would be really good with boneless thighs as well. I wanted the boneless mainly so it would be easier to dice up after cooking. Keeping my energy budget realistic is a big part of planning these meals.

Smoked Chicken Salad

4-5 pounds of boneless chicken, smoked to doneness (internal temp should be at least 165F) and diced in about 1/2" cubes

2 1/2 cups seedless grapes, cut in half²

2 1/2 cups of diced cucumber

1 cup hazelnuts, toasted and chopped

Dressing

1 c mayonnaise

1 tbsp seeded mustard, or stone-ground

3 tbsp horseradish (grated)

1 tbsp apple cider vinegar³

salt to taste

Whisk together the dressing, toss the salad to coat thoroughly. Serve on buns or greens, or buns with the watercress as well! Watercress is really nice with these salads as it's crisp and brings a peppery flavor all it's own with it. I find it reliably at my local Asian market.

Oh, and the egg salad?

Deviled Egg Salad

This is great if your chickens have been laying and you need to use up some eggs! Again, cut this in half if you aren't feeding 10-12 people at a time.

26 hard-boiled eggs

3/4 c mayonnaise

3 tbsp yellow mustard

2 tsp smoked paprika

1/3 c dill relish

finely chopped chives

salt & pepper to taste

Aleppo pepper and chives to garnish

Cut your eggs in half, put the whites in one bowl and the yolks in another. With a pastry blender, whack away at those whites until they are consistent pieces a little larger than a pencil eraser. The pastry blender does a great job of this! It's not just a unitasker in the kitchen.

In the yolk bowl, add all the other ingredients aside from the garnish, and again with the pastry blender. This is fun and cathartic! Once this is all blended up fairly smoothly (unlike my prep for devilled eggs, I'm not making this completely smooth and lump-free), stir it into the whites.

Garnish, and serve. It is nice if you have the time to refrigerate for a few hours and let the flavors come together.

Eat This While You Read That: Sam Robb

A Sweet Roll Recipe

Cooking by Cedar Sanderson



This month I'm pairing Sam Robb's *A Sense of Murder* with the sweet knot rolls he mentions in the book. You should grab the book, gather your ingredients, and let's get baking!

Today the recipe is a little complex, but I've kept it casual. This dough is forgiving, so don't fret over it, just follow along and the end result will be delicious. I've even done a video of the whole process if you like!

Sweet Knot Rolls

Sponge

1/2 c bread flour
1 tbsp yeast
4 tbsp water

Mix together and set aside in warm kitchen for about twenty minutes.

Tangzhong

3 tbsp bread flour
1/2 c milk

Heat, either on a stovetop in small pan, or in the microwave by 20 second segments, stirring, until thickened into a paste.

Dough

Combine the sponge, and cooled tangzhong, with:

1/2 c milk
4 tbsp softened butter
1/4 c sugar
1 tsp cardamom
2 large eggs
1 tsp lemon extract

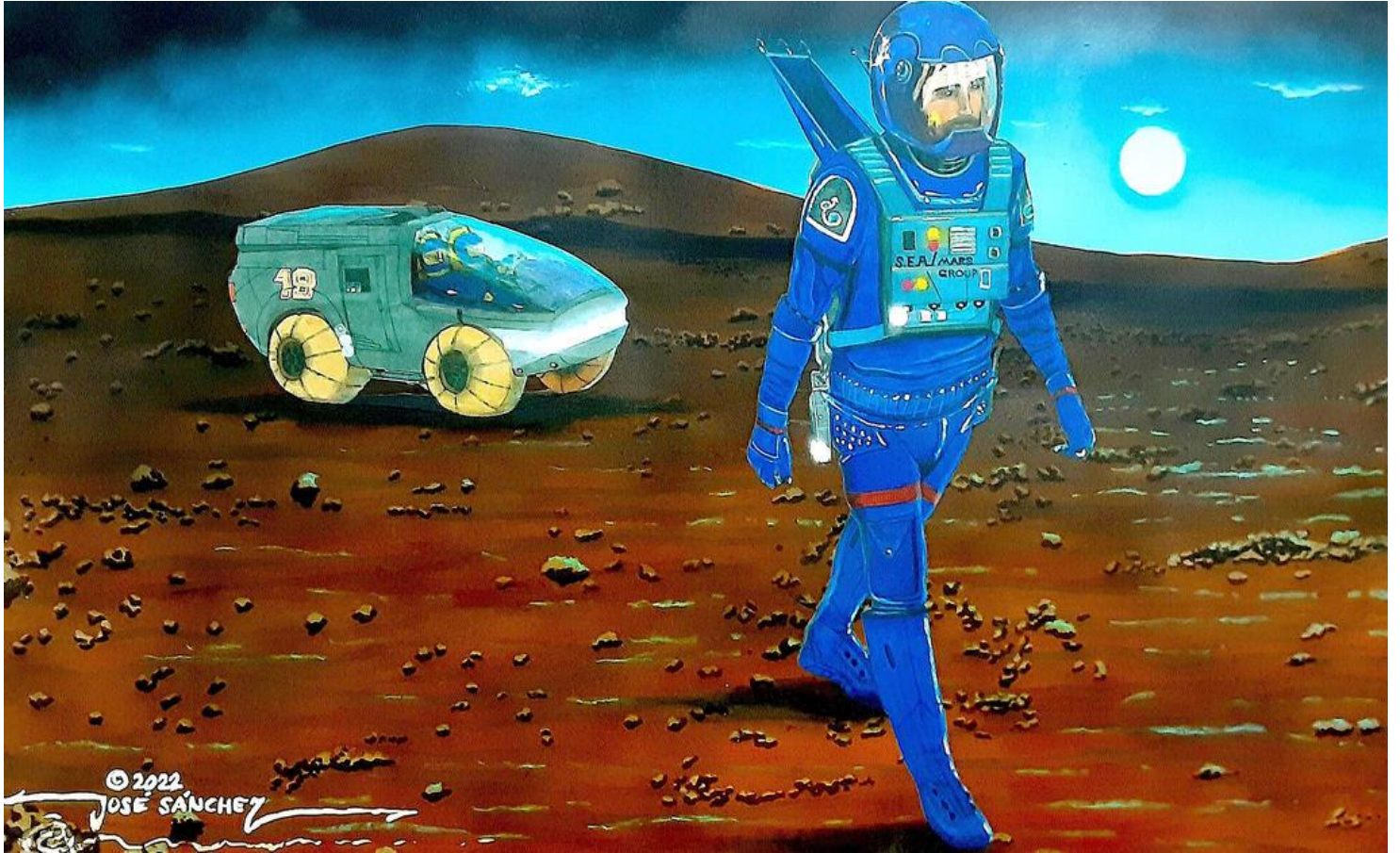
3 c bread flour
1/4 c potato flour (starch)
1 tsp salt

Once combined, continue to knead the dough for about 7-8 minutes (the stand mixer is ideal for this). Turn into an oiled bowl, cover, and allow to rise for about one to one and a half hours depending on how warm your kitchen is, or until it is roughly doubled in size.

Punch down, cut into desired size, and form between hands into short lengths, tie into a loose knot. Place knots on a pan lined with parchment paper (or greased) and allow to rise for another thirty minutes to an hour. During this final rise, preheat your oven to 350F. Bake rolls at 350 for right about 20 minutes, until touched with golden brown on top. Move to a cooling rack after brushing them with butter.

Best served warm.





On Mars by Jose Sanchez