

Tightbeam 323

August 2021



Steam Hero

By Alan White

Tightbeam 323

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Anime Reviews are courtesy Jessi Silver and her site www.s1e1.com. Ms. Silver writes of her site "S1E1 is primarily an outlet for views and reviews on Japanese animated media, and occasionally video games and other entertainment."

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Some contributors have Amazon links for books they review, to be found with the review on the web; use them and they get a reward from Amazon.

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Letters of Comment

Dear George and Jon:

I am still doing the big catchup thing...seems that's all I do, but it sure has made this pandemic pass. I have Tightbeam 321 here with me, and before I get busy on dinner, I thought I'd share a few comments I hope I can create, right about now.

I have got a copy of the newszine, and I will try to get a letter off to it. Earlier today, I sent Mindy Hunt my current convention list. I do put this list together for our local friends, and is by no means a complete Canadian list of conventions. All that's in it is about a day's drive away from Toronto.

My loc...while much of the US has escaped the lockdown, we haven't yet, although our hapless premier has decided to ignore the doctors and scientists, and open the province of Ontario in about a week earlier than their recommendations. We both got a haircut, and there was much rejoicing in the land.

I have seen how some fanzine fans react when there is such a large number of fanzines out there, and when you plan a zine, choose a name that has already been used. It's not pretty.

It is tough to come up with something fresh, so Fanactivity Gazette or Fanac Gazette should do the job.

Again, a name from the past I had wondered about, Margaret St. Clair. I would agree with P. Schuyler Miller that she is unappreciated. I know one of the leaders of the local Wiccan community, perhaps I should ask her if she is familiar with St. Clair's novels.

Sometimes, I hate watching the news. I am a journalist by training, so I regularly watch the news, but some of the news there has affected friends. I hope you have all avoided the fires on the west coast, the flooding by the Gulf of Mexico, and the collapsed building in Florida. Makes my own problems seem trivial in comparison.

It has been a lazy Saturday, and there are times I think we're recovering from something...at least this time, it isn't COVID-19. Not sure what we ARE recovering from, though. Well, let's hope our convalescence is comfortable. Maybe we just need some more sleep. Many thanks for this issue, and I will keep looking for more issues.

Yours, Lloyd Penney.

Editor:

The reviews/coverage of Glen Cook

And Psycho Goreman were terrific to read!

Best, George Horace Wells

Editorial

Greetings to all and sundry. I hope that all readers are well and safe in these interesting times.

As some of you may not have noticed, some contributors have not gafiated. We moved Justin E. A. Busch's Fanfaronade and Cathode Ray's Rabid Ears to join Mindy Hunt's Convention News in the new N3F News magazine **The Fanactivity Gazette**. On one hand, fandom needs a newszine focused on fan news, and fanzines, conventions, and fannish video reporting are all aspects of fannish behavior. On the other hand, the space needed for the fine articles from Justin, Cathode, and Mindy would not fit in our current zines. Hence, **The Fanactivity Gazette**.

There is a minor side effect of this change. We just pulled nine pages (see latest **Nameless News**) of potential material out of Tightbeam. Until we find a few more contributors, we may run this zine at 28 pages rather than 32. Your contributions will, as always, be most welcome.

Anime

D_Cide Traumerei the Animation

By Jessi Silver

Streaming: Crunchyroll

Episodes: TBA

Source: Part of a multimedia project.



Episode Summary: One of Ryuhei's darkest childhood memories is witnessing the death of his brother under mysterious circumstances. Now in high school, he practices boxing and enjoys a relatively normal life. That all changes when, one dark evening, he's bitten by an animal in an alleyway, and after that has an extremely vivid dream in which his senses and abilities are heightened and he's pitted toe-to-toe against malevolent creatures.

But this is all just a weird dream, right? Ryuhei believes so until he's out walking the city streets and hears some strange, yet familiar terminology being spoken aloud by some kids racing into an alley. Following them he finds a strange porthole that no one else seems to be able to see. As he tries to decide whether to follow the gateway or not, the decision is made for him as terrifying, animalistic entities spill out into the real world. His ability to see these things would typically mean he has the power to stop them, but it takes loads of hassling from the two blond-haired youngsters (or are they?) actually fighting the creatures for Ryuhei to truly come into his own power. After he defeats what's called a "Desaria," he learns that it's somehow the product of human corruption. The victim's body is marked by a strange symbol – the same symbol found near Ryuhei's late brother's body many years ago.

Impressions: This series' most visually-obvious trait is its CG animation, so let's get talk of that



The desire for power is a corrupting force.

out of the way first – it actually looks pretty darn good! While the character facial animation still suffers from some of the issues inherent to CG anime – primarily that being able to portray characters from any angle opens things up to “strange” angles that wouldn’t typically be expressed in a traditionally-animated production – the action animation is well-realized and fun to watch. There are a few scenes in which the CG characters have some minor interactions with 2D characters and there’s some clever framing and decent compositing that makes this fact a lot less obvious unless you’re paying close atten-

tion. Overall I think using CG animation saves this series from having mediocre action animation and looks purposeful.

On the other hand, the actual narrative is about as typical as they come. A teenage boy with tragedy in his past and a special ability that sets him apart from others? If I were forced at gun-point to create an extremely trope-y anime series of my own, it would probably involve most of those things (possibly also some mecha or an android or two, and definitely a beach episode). Slotting Ryuhei in with so many past anime protagonists might seem dismissive, but if he didn’t have pink hair and a neon jacket, I bet he’d be pretty impossible to tell from the others who came before him. His design screams “protagonist-kun” but his actual characterization could use a little more pizzazz.

Uniqueness is not always a virtue and tropes are popular for a reason, as is often pointed out, and I get that. I’ve enjoyed plenty of series that follow their formulas to great success. But there’s always some “spark” of inspiration that sets them apart from the pack for me, that lets me remember them specifically rather than just allowing them to flow into my mind and back out again without leaving an impression. I don’t know that D_Cide has really demonstrated what its special spark is yet.



I’m in here, looking for what makes me special.

Pros: Aside from the general visual design and action sequences, I think the episode is just fun to watch. One aspect that I particularly enjoyed was the different abilities and manifestations of power that the characters exhibited. Just for example, the other characters that Ryuji encounters use a cool sword, a giant machine gun, and ice skates to fight their adversaries. It’s cheesy, kind of lowbrow material, but I enjoy that kind of silly stuff.

Cons: The important characters, aside from being fully-rendered when others are not, all seem to have a case of main character-itis, in that it’s obvious by their design and costuming that they’re the important ones. One character who we only see briefly, Rena, has ombre pink hair and wears her school uniform in a particularly goofy way that likely wouldn’t really be allowed. Not that I believe dress codes are that great, but her underwear (bra or whatever undershirt that is, as well as thigh sock garters) is right out there. I’m pretty neutral on this kind of thing for the most part, but when the characters are set against a background rabble that’s so incredibly normal in comparison, it’s difficult not to get whiplash.

I'm also a little confused regarding the mechanism by which the Desaria manifest, though I suppose that's probably being saved for a future episode. For something so dangerous that appears to be the product of human emotions, we get very little information on the unlucky gamer who falls victim to it during this episode.

Content Warnings: Violence (mostly bloodless). Death (or equivalent).

Would I Watch More? – I liked this episode a lot more than I expected and think the animation looks particularly good for what it is. It's not high on my list to continue but I may check out another couple of episodes down the line if I have the time.

Peach Boy Riverside Review by Jessi Silver

Streaming: Crunchyroll

Episodes: 12

Source: Manga



Episode Summary: Sally is a former princess whose longing for adventure saw her leave her quiet castle in the countryside in search of stimulation in the outside world. One day during the course of her travels, she discovers Frau, a member of the Harefolk community, whose rabbit-shaped visage betrays their status as a demi human. Sally's experiences with demi humans are essentially nonexistent, so she's somewhat surprised and disheartened to find

that most people harbor a deep prejudice against them. Even though they have some ability to speak and Frau in particular is very loyal to Sally, they're still shooed away at every turn by villagers who fear the worst.

And they do have some reason to be fearful, at least in a general sense; the world has been under attack by giant monsters and ogres, and it's simply an unfortunate reality that this fear of being brutally murdered has perverted into hatred for other races. Even when Frau uses their power to defeat an ogre, there's very little convincing the villagers who witness it. After defeating the ogre, Sally and Frau are taken into custody by the local knight captain, Hawthorn, but despite his own suspicions he warms up to them quickly. As Sally and Frau seek repayment for their troubles in the form of dinner, the city is brutally attacked by a high ogre and her companion. After witnessing this destruction and watching Frau attempt to fight the ogre alone, Sally enters a sort of trance and comes into some buried physical abilities that are a sight to behold. She may be travelling in search of a boy born out of a peach, but her own special powers are nothing to sneeze at.



This certainly isn't your typical fairy tale.

Impressions: In the story of Momotaro, a childless old couple discovers a baby inside a peach that has floated down the river to meet them. This child grows up to become an ogre-slayer, and travels to the island of ogres with his animal companions to defeat them. This series poses the question – what if there were more peach children born with the power to defeat evil (in the most brutal manner possible)? The end of the episode leads us to believe that Sally is one these special few.

As usual, I've kept up on anime news even as it relates to series such as this that I've taken kind of a roundabout and extended route to starting. It's well known at this point that "decisions were made" to tell this story out of chronological order for various reasons. While I do question this choice (it feels gimmicky and seems to mute some of the weight of the things that happen in this first episode), knowing about it ahead of time allowed me to make my peace with that decision rather than dwelling too much on it. While I'll say that it's a little disorienting not to have a better handle on the characters, especially Sally, and their motivations, this episode isn't really as confusing as I think it's been made out to be. It sounds as though Sally is meant to be the POV character anyway, so to begin her story already in progress, with bits and pieces told via brief flashbacks, makes some sense to me.



**Conquering fantasy racism,
one person at a time.**

The remainder of the episode is fairly standard fantasy material. The generic fantasy setting in particular seems to be about on par with a lot of the other first episodes I've watched already this season. What is a little bit unusual is the focus this episode takes when it comes to human society's prejudice against the demi human races. The deep-seated hatred that most humans seem to have against these individuals, even after being directly helped by one, is sort of interesting to me. It's not necessarily unique by any means; it seems like par for the course for at least many of the recent isekai fantasy series to feature demi humans as a lower or oppressed class. But it does add a little bit of cultural flavor to this episode despite being ham-fisted and simplistic.

Pros: I was expecting this to be a fairly straightforward shounen battle series, and that assumption turned out to be off the mark. To be honest, I'm actually not entirely sure where to slot this series as far as genres and demographics are concerned. It's got some fantasy trappings, there's a little bit of action, it has a literary basis (buried underneath many of its other aspects), the level of violence is... unexpected, I'll say. I'm not sure if it's really my thing but it does seem to have a little bit more to offer than a simple action series.



In a Tunnel ... by Jose Sanchez

I like that at least the initial focus is on a young woman, and she's not simply another "strong female character" who does nothing but fight. She's naïve, but that helps make her a compassionate person – at least until she's really ready to let loose and do battle.

Cons: There are a couple of moments where Sally is sexualized for no good reason that I can discern. She's got a large chest and some kids joke about it – right before they're obliterated by the demon ray. Talk about an awkward tonal shift coupled with unfunny humor! There's also a moment where Sally sees an octopus and we're whisked away to some thought process of hers in which she's molested by tentacles. There's virtually no other fanservice-y content throughout the entire remainder of the episode, so I don't really know why this material was included. It feels needlessly off-putting.

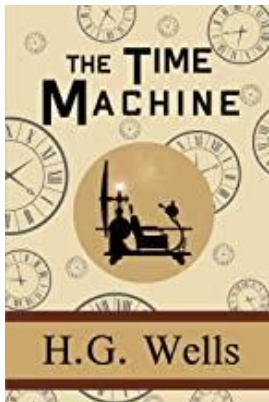
Content Warnings: Fanservice, including one moment that reads as sexual assault by tentacles and some associated nudity. Violence/gore (including several instances of human characters literally being torn in half).

Would I Watch More? – Debatable. This episode was very... strange. Not entirely off-putting but with enough tonal awkwardness that I'm not feeling much attachment to it.

Books

Will Mayo Reviews

H. G. Wells's *The Time Machine*



One early science fiction novel that had an effect on me was H. G. Wells's "The Time Machine." It featured a future with not only one species of human living off another, as consequent movie adaptations showed, but an even more distant time in which there were seen to be no humans left at all. It was an easily dystopian novel and, aside from the business of an invention of a time machine, it may have been more right about the future than wrong. If you have not yet read it I suggest you read it now.

Editorial Insert: I have seen claims that the text of the novel makes clear that the time traveler's claims were a hoax. Has anyone spotted where that evidence is?

Queen of the Unwanted by Jenna Glass Review by Chris Nuttall



From *Queen of the Unwanted*.

"So that's it, then?" Tynthanal said after a long and resentful silence. "You'd force me to abandon the woman I love to save Ellinsoltah the trouble of having to deal with a rival claimant to her throne?"

"You make it sound like some triviality," she retorted. "A man's life hangs in the balance, although I hope you know I would put your happiness above the life of some man I've never met. But don't you see that the issue would never have come up if Ellinsoltah had a firm hold on her throne? We owe our very existence to her willingness to protect us from

Aaltah. If you marry Kailee, we will be assured of Rhoinolm's support even if Ellinsoltah is dethroned."

"Then offer Corlin in my stead!" Tynthanal snapped. "If this marriage of state is so important, it shouldn't matter that he's younger than his potential bride!"

Alys growled in frustration. She understood her brother's distress, and she wished there were another way out, but she was in no mood to deal with a temper tantrum. "Stop being a child!" she snapped back. "As you well know, he cannot enter into a legal marriage agreement for another three years. I would not want to trust the lives of everyone in this principality on a nonbinding verbal agreement, would you? Even Delnamal did his duty and married Shelvon when he loved another. Are you telling me you cannot measure up to him, of all people?"

She had the satisfaction of seeing her verbal barb hit its mark as Tynthanal flinched at the comparison. He had to see the truth in her words, and yet he refused to accept them. "So you're basically telling me I have to take your damn potions or else!" There was a hint of panic hiding behind the anger that flashed in his eyes.

Alys wondered how many young women had worn that particular expression over the long history of Seven Wells, how many had screamed and cried and begged to be released from unwanted marriages only to have their wishes ignored. Why should her brother be any different? And why did he have to make an already difficult situation even harder? "Yes," she bit out. "That's it exactly."

"Fine!" he snarled, pushing back his chair and standing up. "I'll take the 'or else.'"

It is a sad truth, as politicians as diverse as Barrack Obama and Donald Trump discovered, that it is easy to win office, but harder to bring about lasting change. The new officeholder rapidly discovers that the devil is in the details, that there were reasons beyond stupidity, incompetence and malice why the previous officeholder failed to have any long-term effects on the world. It is easy to promise a new heaven and a new earth, but harder – far harder – to actually keep those promises.

In the previous book, *The Women's War*, a triad of unwanted women from the Abbey of the Unwanted cast a spell that opened up whole new vistas of magic to women, from a subtle spell that prevented unwanted conception to nastier spells targeted that could be targeted on rapists, murderers and betrayers. The remaining women from the Abbey were sent to the edge of the desert into an exile that was intended as a de facto death sentence, but they discovered – there – a new well of magic they could use to secure their independence from the kingdom and declare themselves an independent state. The world, however, is still reeling under the effects of the Blessing (or the Curse, depending on whom you ask) and powerful forces are gathering to destroy Women's Well once and for all.

Jenna Glass has taken a gamble in this book and centred a large part of the text on two new characters, Abbess Mairah, a cold and calculating young woman and Norah, an older woman, from a different kingdom. Mairah, the first and only women to enter the Abby willingly (as the inevitable consequence of a revenge scheme), is perhaps the most powerful woman outside Women's Well, under strict orders from her monarch to find a way to reverse the Blessing/Curse or else; Norah, who took an immediate dislike to Mairah before the world changed, in-



Shadow by Jose Sanchez

tends to ensure the Blessing remains firmly in place. The relationship between the two women is poisonous right from the start, triggering off a chain of events that lead directly to disaster as they eventually wind up at Women's Well. In a sense, toxic masculinity has given way to toxic femininity and both women play a major role in damaging their own cause.

The characters introduced in the first book, therefore, have less development than I had expected, as they grapple with the new world order. Queen Ellinsoltah struggles to establish herself as the ruler of her kingdom, even after she proved she could kill as effectively as any man; she discovers, just as the historical Queen Elizabeth did, that men on her council would work to circumvent her orders. Delnamal struggles to stabilize his kingdom and

resume the attack on Woman's Well; Alysoon, now the ruler of Women's Well, finds herself grappling with the same issues that confronted her father and reluctantly forced to admit, for better or worse, that he had reason. Queen of the Unwanted is very much a middle book in a trilogy and it shows.

Alysoon, in fact, comes across as a hypocrite. Having spent her early life battling for a marriage that actually suited her, then a sizable chunk of the last book trying to prevent her daughter being wedded off to an unsuitable man, Alysoon finds herself forced to offer her brother's hand in marriage to Queen Ellinsoltah's niece. He doesn't take it very calmly, as you can see above, and Alysoon doesn't take that very calmly ... which is the exact same problem her father had, when the time came to arrange marriages for himself and his children. To be fair, Alysoon recognizes her brother has reason to be unhappy – and it works out better than anyone has any right to expect – but her father had the same realization too.

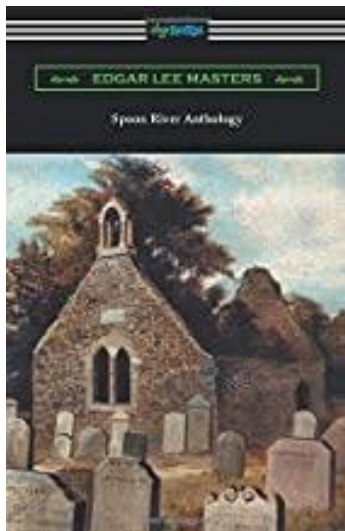
Delnamal, meanwhile, continues his slow fall into madness, even though he's got most of what he wanted (in particular, a heir from the woman he loved before he was forced into a loveless marriage). It rapidly becomes clear he isn't cut out for fatherhood, unable to offer any love to the baby or his adopted older son. His kingdom's instability, made worse by his poor decisions, make it harder for him to do anything, so he grasps at the straw Mairah offers when they cross paths towards the end of the book. The result is a disaster that sets up the conflict for the final book. (It is worth repeating that much of the monarchy described in this series is simply allo-historical.)

There's less to say about how the plot develops overall. The new magics are explored and developed, allowing more research to be carried out. There are some positive interactions as well as a negative ones, some characters prove themselves to be better than they seem; others, unable or unwilling to give up old grudges or even simply walk away, play a role as events move rapidly towards disaster. In the end, most of the characters are deeply flawed, because of their society, and their flaws – all too often – overshadow their virtues. It is odd, in my view, that there are few characters who are not nobility and the ones who are briefly mentioned do not get a chance to shine, at least on the page.

Overall, Queen of the Unwanted is a good read, if suffering under the weight of being a middle

book. It allows everyone to take a breath, before events start picking up speed again; it digs into some, if not all, of the logical consequences of the Blessing/Curse and how clashing personalities can cause disasters none of them intended. I give it four out of five.

Will Mayo's Review of Edgar Lee Masters's Spoon River Anthology



One of the books I read early on as a young man that definitely had an influence on my writing and life was Edgar Lee Masters's Spoon River Anthology. Full of poems that tell the lives of a town's characters from the grave, this was considered a classic in its day and should still be read now. One of my favorite poems in the book was Masters's poem "Fiddler Jones" about a man who spent his days playing his fiddle instead of plowing his land and then died broke but "regretted not a minute." I could relate to that one in more ways than one. It's not too late. Check out Edgar Lee's poems. They have tales to tell.

Overlooked Again by Jon Mollison Review by Declan Finn

The old poem goes

There was a man upon the stair
A little man who wasn't there
He wasn't there again today
Oh how I wish that he would go away.

He's back and he's armed in Overlooked Again.

Yes, this is the return of superhero Joe Smith, Jon Mollison's contribution to Silver Empire's Heroes Unleashed series. And dang is it fun. His Phoenix Ring series may be the best part of the universe in a neck and neck race with Kai Wai Cheah's Hollow City thread... though that may be unfair, since Mollison and Cheah are the ones who I have read two books of (No, Cheah's next book isn't released yet. But I had early access. Heh heh heh). And at this time, there are two other authors who I haven't read yet.

In Overlook, Joe Smith, a prime with the power to be ignored, encountered the Phoenix Ring, a grand conspiracy that looks like if Dean Koontz designed the Illuminati,** and bringing in an



element of The Man who was Thursday. But Joe also found a counter conspiracy. After crushing the ring in Serenity City, now, Joe has been quietly keeping the ring in its place -- in the graveyard.

But like any good villain, the Phoenix Ring has its own counter move. Because they found not only one, but two people who can pierce Joe's powers, and hunt him down. So it's a good idea for Joe to leave town for a little bit.

Joe's new mission: go to Halo City (last seen in Cheah's Hollow City) and make certain that the Phoenix Ring can't rig an election for alderman.

But the Phoenix Ring hasn't gotten to where they are by lying down. They have all the forces of governments behind them. And Joe Smith is their primary target.

Overlooked Again is fun as much for what it does as what happens in the plot. The book is well written, obviously. As I said, I think there are a few references to The Man who was Thursday, some bad puns (The Phoenix Ring runs Firebird Industries? Ugh. How did I forget that from the first book?).

And the villains. How could anyone forget how absolutely evil these bastards are? They lack the mustache twirling of the most recent Dean Koontz novels, but they are no less pure evil. Imagine if the Chicago Machine was the tool of Satan... No jokes, please. I'm saving that for another novel I'm writing.

But what happens when a former sniper becomes the man who wasn't there? He becomes a ninja. No, I'm not really joking. You'll see him in action in the first chapter. Which starts out as very by the book, and ends in a tense, and interesting chase.

In the middle of all of that, Jon Mollison pulls off an excellent data dump that both recaps the last book, tells the reader what's been happening since then, and does it all without reducing a bit of tension. It's information discussion on par with David Weber (Or, see: David Weber orders a pizza)

Along the way, Jon has two interesting people after our hero. The first is a French hunter, the Owl, a prime who can hunt Joe, and fight him to a standstill. The other is ... well, you'll have to read it to get it, but it's a lead in to what Jon does with this book.

While I am not able to track what phases the Heroes Unleashed universe is in with this book (probably phase two), we have now entered the phase where there is overlap between the main heroes we're working with. It really begins to show off the shared universe all these players live in. No, I don't mean simply that Joe goes to the city created and written by Kai Wai Cheah, but this is also a world where the Atlantean (and Lovecraftian) magic of Richard Watts is an active threat.

And of course, they're all out to get Joe. They lead to moments where my only note was just

"Aw f***"

The writing is also enjoyable. Little comments and phrases, like how "he could have completed the ensemble, but he would have stuck out like a disco ball in Church." Though I hear some megachurches already have those...

I also liked the very casual "You can't just murder your way out of this problem."

And everyone here is well written. The villains are colorful and three dimensional. The supporting cast beautifully compliments our hero. And the upper villains are pure bastards.

Anyway, it's all very well executed, and I look forward to reading the next one.

5/5. Buy it here from the Publisher (Amazon link forthcoming)

**Yes, I have read the Jane Hawk series, where he had something like the Illuminati. But this goes back much farther.

Comics

An Interview with Scott Bieser

By Tamara Wilhite



One of Scott Bieser's fans asked Liberty Island Magazine to interview Scott Bieser. He is the author of the libertarian comic series Quantum Vibe. He has created book

covers, graphic novels and a ton of webtoons. And I had the opportunity to interview him.

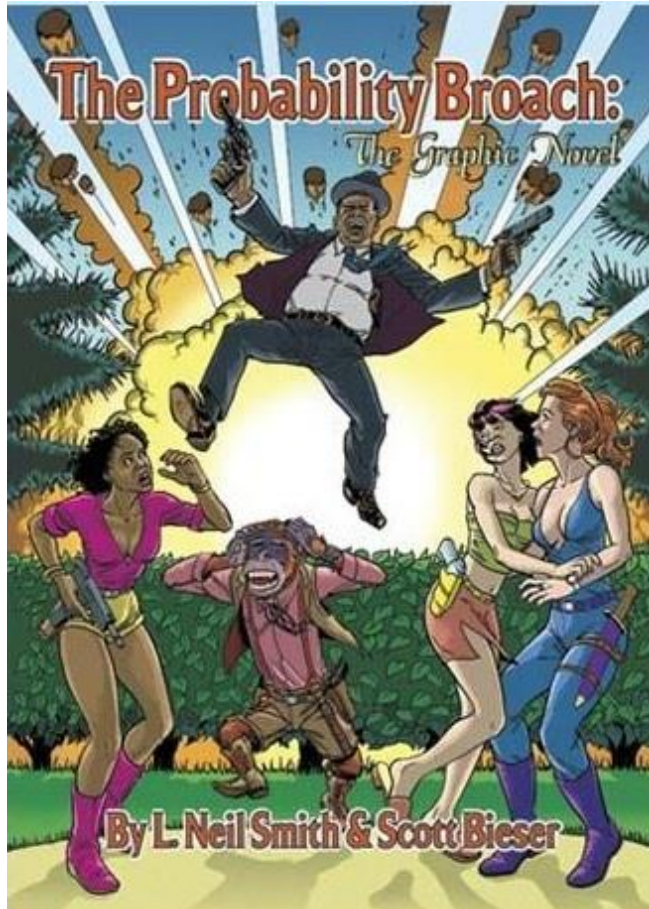
Tamara Wilhite: Why are you most famous for the "Quantum Vibe" series?

Scott Bieser: Probably because I've been at it for a decade, as both writer and artist. All my other projects have been collaborations, usually with L. Neil Smith.

Tamara Wilhite: "The Probability Broach" by L. Neil Smith is a classic libertarian novel. It won the Prometheus Award in 1982. How did you end up writing the comic based on that book?

Scott Bieser: In fact, Neil scripted the comic. I had some editorial input, and the art was all mine. Neil remarked at how closely my art matched his internal vision for the story, but there was some back-and-forth regarding the principal characters.

The graphic-novelization of the book happened because several people who know both of us urged us to make it happen. Fortunately one of them had deep enough pockets to provide the up-front money necessary for such a labor-intensive task (it took me more than a year working full-time.)



Tamara Wilhite: What is the “Free state series”? I believe that’s one of your most recent projects.

Scott Bieser: The “Free state series” is a project of Wayne Grantham, another friend/fan of L. Neil Smith's. I only did the cover art, Wayne wrote the stories.

Tamara Wilhite: What are you working on now ?

Scott Bieser: QUANTUM VIBE, QUANTUM VIBE, QUANTUM VIBE. My whole life is QUANTUM VIBE now. Except when Wayne asks for another cover (I'm also available for one-off commissions.)

Tamara Wilhite: What can you tell us about the business of web comics and/or digital comic books?

Scott Bieser: It's had its ups and downs, and continually changes. Monetizing an entertainment one gives away for free has always

been challenging. Advertising worked pretty well at first but not so much anymore, between falling rates and ad-blockers. Patreon has been good, SubscribeStar is good for patrons who don't like Patreon, and I've just recently dipped my toes in the crowdfunding pool (Indiegogo) and will be doing more of that going forward – until the market changes again and I have to figure out something else.

Some of that will have to be “exclusive content” for Patreon/SubscribeStar backers. Which unfortunately means less free content because there are only so many hours a day I can work.

Tamara Wilhite: And what was your favorite project to work on?

Scott Bieser: I really enjoyed working on Roswell, Texas although by the end of it I was ready to leave the 1950s, and make comics about the future. Which brings us back to QUANTUM VIBE, a goal I'd been working toward for several years. I guess the original trilogy in that series is my favorite.

Tamara Wilhite: Is there anything you'd like to add?

Scott Bieser: Please buy my books! They are all available at <http://bigheadpress.com> .

Tamara Wilhite: Thank you for speaking with me.

Scott Bieser: You're welcome!

Films

A Nightmare On Elm Street Film Review by Will Mayo



One of the most frightening movies I've ever seen was the original version of A Nightmare On Elm Street, starring Robert Englund as the child molester who returned from the grave to terrorize the dreams of children of the people that burned him to death. Subsequent adaptations would be such a joke that they led a bunch of us guys in the movie theater to laugh and shout, "Go get them, Freddie! Get them!" and make fun of the whole scene. But the original movie had the honest goods and the scenes involving Freddie Krueger, the reanimated molester with the long knives attached to all his fingers, were genuine frights, one and all. I have to say it was its own work of art.

An Interview with Robert Arvanitis By Tamara Wilhite

I was in an online debate on artificial intelligence when Robert Arvanitis brought up something he'd written referencing Lord of the Rings. From the title "*The Orcs that ran away*", I thought it was a short fantasy story. In reality, it was a financial paper on the economic impact of the production of the "Lord of the Rings" movies in New Zealand and how AI was used to solve it.

Tamara Wilhite: In our prior conversation, you said that when filming "Two Towers", there weren't enough people in New Zealand for all the extras. This is why the movie producers used artificial intelligence to populate the Orcs attacking Helm's Deep. How did you end up writing the paper on this subject?

Robert Arvanitis: A few years ago, I wrote a series of white papers for a major software firm. Their clients were financial institutions, seeking to develop new offerings by better understanding their own users. The "Orcs" paper was a cautionary tale on limitations of AI in such undertakings.

Tamara Wilhite: Why were "amazingly few lines of code" needed to replicate Orc behavior?

Robert Arvanitis: Quite often, when we think we've found a new approach to IT questions, we learn Mother Nature has gotten there ahead of us. And Mother Nature is most economical. In this case, it was a simple weighing of neighbors to determine paths.

Whether ants in the yard or Orcs on screen, actions are taken from a limited range of options. With the Orcs, when there were too many "enemies" ahead, and not enough "friends" behind, Orcs moved into the empty spaces, ran away. So programmers had to detune the behavior, and make Orcs charge the good guys, to their doom.

Tamara Wilhite: What issues with the computer modeling led you to call them “The Orcs that ran away”?

Robert Arvanitis: The occasion was fairly complex pricing methods of financial institutions. This included both price sensitivity of customers, and their own cost functions, including dynamic capital allocation. Hard to unravel the net effects of offsetting factors. Eventually found the core issue was matching competitive prices. Discretion precludes names, but several institutions learned the folly of “market share” as a compensation metric.

Tamara Wilhite: You have a degree in physics and one in actuarial science. What do you do for a living?

Robert Arvanitis: I work with corporations on recognizing and responding to unexpected correlations.

Too many folks see the immediate effects of any given event. But dominoes tumbling further down the line are too uncertain to bet on. Thus the best opportunities are with second or third order implications of changes in the world. This rule is especially effective in identifying new markets, and encourages an appropriate modesty in pursuit.

A specific case on defense: A chemical plant had three (physically) independent safety mechanisms. But the same understaffed, overworked teams maintained all three. With that common element, correlations converged, almost disastrously.

Tamara Wilhite: What else have you written?

Robert Arvanitis: A monograph on the future of investment banking, and a piece on convergence of risks; physical, engineering, and financial; among others.

Tamara Wilhite: May I ask what you do for fun?

Robert Arvanitis: Actuary – you’re kidding, right?

Tamara Wilhite: Is there anything you’d like to add?

Robert Arvanitis: Creating value is not about software or computational power. It’s about making that shift in perspective, thinking broadly enough, to find the unexpected.

Tamara Wilhite: Thank you for speaking with me.

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<https://medium.com/10x-curiosity/complex-adaptive-systems-simple-rules-unpredictable-outcomes-e85d2f5230a5>

The software behind Lord of the Rings’ giant battles now has a playable demo - Kill Screen.

SerCon

Miriam Allen deFord Bio-Bibliography

by

Jon D. Swartz, Ph.D.

N3F Historian



Miriam Allen deFord (1888 - 1975) was born in Philadelphia, Pennsylvania. She attended Wellesley College, Temple University, and the University of Pennsylvania, from which she received an A. B. degree in 1911.

Early Career

She began writing when she was twelve years old and was recognized by a local newspaper for her work. After high school, she received a scholarship to Wellesley College, which paid for her tuition. Her parents, although both physicians, were unable to make up the difference in total cost, however, so she was sent to a business college instead. She then went to work for the Sunday department of one of the largest newspapers in the city, where she typed letters and did some writing. When she returned to this newspaper later in her life, she did feature writing and for a time ran a health and beauty column.

Later Work

In 1918 she moved to Hollywood and appeared in a few films. She then moved to San Francisco where she worked as a labor journalist and staff writer for newspapers. In the early 1900s, she disseminated birth control information to women. She spent most of her time writing mysteries, and she also edited some anthologies in the mystery genre.

She had an interest in historical crime; and 1968 saw the publication of her book, *The Real Bonnie and Clyde*. She also wrote *The Overbury Affair*, which involved events during the reign of James I of Britain surrounding the murder of Sir Thomas Overbury. At one time she worked for the *Humanist*, the magazine of the American Humanist Association. Early in her writing career, she wrote several of the Little Blue Books for Haldeman-Julius.

Genre Writing

In 1949 *The Magazine of Fantasy & Science Fiction* (F&SF) began with Anthony Boucher as one of its editors. Boucher wrote SF and fantasy, but he also was a writer/critic in the mystery field. This gave his magazine some cross-over appeal to mystery writers like Miriam. Hence, much of her SF first appeared in F&SF. Her stories there dealt with themes such as nuclear devastation, alienation, and sexual roles.

Her two collections of SF stories are *Xenogenesis* and *Elsewhere, Elsewhen, Elsehow*. She also edited an anthology of stories that mixed SF with mystery: *Space, Time, and Crime*.

Charles Fort Influence



DeFord was a follower of Charles Fort and even did fieldwork for him. She is mentioned in Fort's book *Lo!* Shortly before her death in 1975, Fortean writer Loren Coleman visited Miriam and interviewed her about her earlier interactions with Fort -- including her trips to California to investigate the case of a poltergeist rock thrower.

In 2008 the Library of America selected Miriam's story of the Leopold and Loeb trial for inclusion in its two-century retrospective, *American True Crime*.

DeFord died February 22, 1975, at her longtime home, The Ambassador Hotel in San Francisco. She was married twice, but had no children. She wrote a book about the life of her second husband, science fact writer and lecturer Maynard Shipley.

Maynard Shipley

Shipley was born in Baltimore and educated at Stanford University. In 1898 he founded the Academy of Science in Seattle, Washington, and later was its president. He wrote *The War on Modern Science* (1927), *The Key to Evolution* (1929), and was the author of thirty-three Little Blue Books on scientific subjects, including *Are the Planets Inhabited?* and *Is the Moon a Dead World?* He and Miriam married in 1921. Shipley died in 1934.

Selected Miriam Allen deFord Books

Up-Hill All the Way: The Life of Maynard Shipley (1956)

The Overbury Affair (1960)

Space, Time & Crime (1964) [editor]

Xenogenesis: Tales of Space and Time (1969) [16 of her SF short stories, mostly from F&SF -- but with one or two each from *Galaxy*, *If*, *Fantastic Universe*, *Startling Stories*, and *Venture*]

Elsewhere, Elsewhen, Elsehow (1971) [18 of her SF short stories, mostly from F&SF -- but with three from *Fantastic Universe*, two from *Galaxy*, and two from *If*]

Genre Stories

"The Akkra Case" in *Amazing* (1/62)

"Henry Martindale, Great Dane" in *Beyond Fantasy Fiction* (3/54)

"The Dreaming Eyes" in *Fantastic* (1/61)

"Absolutely Perfect Murder" in F&SF (2/65)

"Against Authority" in F&SF (2/66)

"The Ajeri Diary" in F&SF (3/68)

"All in Good Time" in F&SF (7/60)

"The Apotheosis of Ki" in F&SF (12/56)

"The Cage" in F&SF (6/61)



**Dragon Bust by Angela K
Scott**

"The Colony" in F&SF (5/66)
 "The Crib Circuit" in F&SF (11/69)
 "The Daughter of the Tree" in F&SF (8/51)
 "The Expendables" in F&SF (7/65)
 "First Dig" in F&SF (5/59)
 "Fun-nee" in F&SF (3/70)
 "Gathi" in F&SF (6/58)
 "The Green Snow" in F&SF (12/66)
 "Jimmy" in F&SF (1/72)
 "The Last Generation?" in F&SF (Winter-Spring/50)
 "Martie and I" in F&SF (2/56)
 "Mary Celestial" in F&SF (5/55)
 "The Monster" in F&SF (3/60)

"Mrs. Hinck" in F&SF (3/54)
 "Murder in the Transcontinental Tunnel" in F&SF (5/73)
 "The Old Bunch and Dusty Stiggins" in F&SF (10/70)
 "Old Man Morgan's Grave" in F&SF (10/52)
 "Rope's End" in F&SF (12/60)
 "Slips Take Over" in F&SF (9/64)
 "The Superior Sex" in F&SF (4/68)
 "Time Quake" in F&SF (12/58)
 "Time Trammel" in F&SF (11/56)
 "Transit of Venus" in F&SF (6/62)
 "The Treysans Are Coming" in F&SF (6/74)
 "Voyage of the 'Deborah Pratt'" in F&SF (4/63)
 "Freak Show" in Fantastic Universe (2/58)
 "The Old Woman" in Fantastic Universe (10/57)
 "Season of the Babies" in Fantastic Universe (12/59)
 "Do It Yourself" in Future (4/60)
 "The 1980 President" in Galaxy (10/64)
 "The Eel" in Galaxy (4/58)
 "The Great Stupids" in Galaxy (8/67)
 "Keep Moving" in Galaxy (11/68)
 "Oh, Rats!" in Galaxy (12/61)
 "One Way" in Galaxy (3/55)
 "Inside Story" in Gamma 3 (1964)
 "The Margenes" in If (2/56)
 "Not Snow Nor Rain" in If (11/59)
 "The Smiling Future" in If (10/65)
 "Laughing Moths" in Shock (7/60)
 "The Whatsits" in Space Stories (10/52)
 "The Children" in Startling Stories (12/52)
 "Mr. Circe" in Startling Stories (7/52)
 "Throwback" in Startling Stories (10/52)
 "Time Out for Redheads" in Startling Stories (Summer 1955)
 "Ghostly Hands" in Tales of Magic and Mystery (1/28)
 "Featherbed On Chlyntha" in Venture (11/57)
 "Never Stop to Pet a Kitten" in Weird Tales (July 1954)
 "The Cats of Rome" in Weird Tales (Winter 1973)

- “Ghostly Hands” reprinted in *Weird Tales* (Winter 1973)
- “The Apprentice God” in *Worlds of Tomorrow* (4/64)
- “Where the Phph Pebbles Go” in *Worlds of Tomorrow* (4/64) [with Boucher]

Stories in Genre Anthologies , listed by date of appearance

- “Throwback” in *Future Tense* (1952)
- “The Margenes” in *The First World of If* (1957)
- “The Eel” in *The Fifth Galaxy Reader* (1958)
- “The Long Echo” in *Star Science Fiction Stories #4* (1958)
- “Press Conference” in *Star Science Fiction #6* (1959)
- “Rope's End” in *Space, Crime, and Time* (1964)
- “Prison Beak” in *Rulers of Men* (1965)
- “The Malley System” in *Dangerous Visions* (1967)
- “Freak Show” in *Gentle Invaders* (1969)
- “The Apotheosis of Ki” in *Special Wonder* (1970)
- “Slips Take Over” in *Worlds of Maybe* (1970)
- “The Tiger” in *Infinity #1* (1970)
- “Vooremp: Spy” in *Infinity #3* (1972)
- “Time Trammel” in *Quickie Thrillers* (1975)
- “The Voyage of the Deborah Pratt” in *Terrors, Torments, and Traumas* (1978)
- “A Way Out” in *Sex in the 21st Century* (1979)
- “The Peak Lords” in *Against Tomorrow* (1979)

Awards/Critical Comments

She received a 1961 Edgar Award for Best Fact Crime Book for her *The Overbury Affair*. She is considered to have been quite innovative in her mystery stories, using such characters as an ancient Sumerian, Cicero, and even Poe as her detectives.

Concluding Remarks

Today, Miriam Allen deFord is thought of primarily as a mystery writer, even though she wrote quite a lot of SF, as detailed above. Although her SF was written primarily from the male viewpoint, she saw herself as a feminist -- as well as a secularist (“lacking in grace but never vigor”).

The California Historical Society has her papers, described as follows: “Consists of personal papers and documents, correspondence with Maynard Shipley, correspondence from publishers, newspaper clippings, ephemera, and manuscripts and typescripts of deFord's plays, articles, stories, poems, biographies, and other writings. Includes typescripts of *They Were San Franciscans*, *Penultimates*, and other works. Includes material related to deFord's husbands, including a will for each, as well as letters and published writings by Maynard Shipley.”

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Parnell, Frank H. *Monthly Terrors*. Westport, CT: Greenwood Press, 1985.

Pohl, Frederik, Martin Greenberg, & Joseph Olander. *Galaxy: Thirty Years of Innovative Science Fiction*. Chicago, IL: Playboy Press, 1980.

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Tymn, Marshall B. & Mike Ashley (eds.). *Science Fiction, Fantasy, and Weird Fiction Magazines*. Westport, CT: Greenwood Press, 1985.

Yntema, Sharon K. (ed.). *More Than 100 Woman Science Fiction Writers*. Freedom, CA: The Crossing Press, 1988.

Note: In addition to the above sources, several Internet sites were consulted.

Catching Up with Author Jon Del Arroz Interview by Tamara Wilhite

I initially interviewed Jon Del Arroz after his novel “Justified: The Saga of the Nano Templar” book came out. (It is now part of a series.) He is a prolific author. He’s published steampunk novels like “For Steam and Country” and science fiction works like “The Stars Entwined”. That’s why I thought it was necessary to catch up with him on his latest projects.

Tamara Wilhite: You’ve really jumped into comics lately. The “Deus Vult” crusader fantasy comic campaign is underway as I write this. You’ve launched the “AI Wars” science fiction comic, as well. What led you to do this?

Jon Del Arroz: I've been getting into comics since 2018 when I wanted to see if I could truly compete against the mainstream industry with monthly books, seeing no one else in the market doing such. I've been able to do so since then which is really awesome. I've always loved comics, have had a huge collection since a kid so as soon as it became financially viable for me to do so (art is expensive!) it was off to the races.

Tamara Wilhite: And what on Earth is “Robotoad: Rekt Manlet”? It reminds me of the “Florida Man” comics by Mike Baron.

Jon Del Arroz: It's a parody of Ethan Van Sciver's *Cyberfrog: Rekt Planet*. It was a lot of fun and definitely silly. Fans of Florida Man would probably enjoy it.

Tamara Wilhite: I think your first comic series was “Flying Sparks”. I saw that issue ten has come out. May I ask how well it has been selling?



Jon Del Arroz: Yes. Doing great. We've sold thousands of copies overall, I stopped counting because of so many different versions on different platforms. Issue 10 is the first 1/3 of the "volume 4" Kickstarter campaign so there are 12 issues of the main series done at this point. We are working

on 13-15 as I write this.

Tamara Wilhite: How are your digital comics selling relative to mainstream comics, if I may ask?

Jon Del Arroz: I'd say my splits at this point are 1/3 digital 2/3 print, which is very different than books where sales are 95% ebook. People like printed art I think.

Tamara Wilhite: You've been a target of cancel culture, both personally and professional. I know that's especially affected your comic book projects. Can you summarize those events for our readers?

Jon Del Arroz: There's so many it's hard to keep track of at this point. It all started with a local convention BayCon canceling me as a guest speaker, which snowballed into File 770 doing a hit piece on me, and then the leadership of SFWA making nasty comments on their posts and using their club to harass me and get me banned from Worldcon, who libeled me calling me "racist bully" -- I'm currently suing WorldCon over this and will be taking on SFWA legally soon. (Note: Jon Del Arroz is Hispanic.)

I've dealt with it in libertarian circles lately too because a lot of the bigger name libertarian authors don't like my style or the fact that I call for banning of porn and drugs, or some of my edgier right-wing memes (most of which I just post cuz I think they're funny and so does most of my audience).

Sadly this led to several Baen authors led by Larry Correia colluding to cancel me as well. I don't have ill will against them though. Just wish they'd get with the program that the culture war is really important and these divisions and outrages are just stoked by the mainstream left media to keep our movements down. Eventually I think they'll come back around and I look forward to welcoming them back and working together to build our platforms.

Tamara Wilhite: You made your name in science fiction. I've read part of the Aryshan War series. How does "Colony Launch" and the Ixora Colony series tie into that?

Jon Del Arroz: I'm building a whole sci-fi universe out of this Aryshan War series. Colony Launch overlaps books 1 - 2 timeline wise with completely different characters and a different perspective on the universe, meant to be an anti-war piece. It's been very popular so I might do a sequel. I plan to launch an "exploratory starship" type of series in this universe also to show how something like Star Trek can be done from a non-communist or social justice perspective.

Tamara Wilhite: What else are you working on?

Jon Del Arroz: Right now a lot of editing. I wrote 3 novels during COVID but didn't really have the will to edit so they're just sitting right now. I finished one which is a Fantasy book co-written with Morgon Newquist called The Dryad Queen which will be releasing in the next couple months. I have another fantasy book (standalone) and the Aryshan Wars Book 3: The Stars Rejoined in the edit pile too before I get to writing the next Von Monocle novel and perhaps another Aryshan Wars related book.

Tamara Wilhite: Is there anything you'd like to add?

Jon Del Arroz: We're having so much fun. Everything is growing. 2021 is gonna shape up to be better than ever before for all independent artists. Everyone keep the faith, enjoy yourself, and remember that the internet is all about fun and to enjoy yourselves and not take it too seriously! Much love to all the readers!

The Leading Hispanic Voice In Science Fiction

Blog: <http://www.delarroz.com>

Amazon: <https://www.amazon.com/Jon-Del-Arroz/e/B01NBOZVCP/>

Patreon: <http://www.patreon.com/jondelarroz>

Tamara Wilhite: Thank you for speaking with me.

JDA: Thank you!

Video

Will Mayo reviews *Space: 1999*

One overlooked TV series of years past in science fiction fandom is the 1970s era show *Space: 1999*. In this TV show, a nuclear explosion on Earth tears its Moon loose from its orbit and sends it reeling into interstellar space. The show follows the cast of the moon base as they make their way among alien civilizations and comes to an end when at last they return to Earth only to find they're unwanted. In all of science fiction I've seen nothing like this and that includes many explorations of postapocalyptic worlds. I suggest you look this one up on your video viewing device right away.

The Long Halloween Takes a Holiday From the Book Review by Jason P. Hunt

I have a feeling I know where this is going, and I'm not sure I'm going to like it.

Based on the graphic novel, *The Long Halloween* takes a lot of liberties with the adaptation. Tim Sheridan's screenplay plays fast and loose with the overall story, dispensing with pretty much most of the first issue leading up to the first murder, which happens during the title sequence. Throughout the run of the movie, elements of the original story are rearranged into a new structure. I get that you've only got a certain amount of time to get to a certain "midway" point in the story, but it feels like there's a lot that's been left on the floor. WB Animation did this before with *Hush*; the entire third act was completely different, with a villain reveal that was different from the book.



That's what I'm thinking we're going to get here, as the actual villain of the book... well... spoilers.

Despite the glaring differences between book and movie, it feels like a pretty solid story that they're telling here, even if it's not exactly *The Long Halloween*. The spine of the story is

the same: Batman (Jensen Ackles), Jim Gordon (Billy Burke), and Harvey Dent (Josh Duhamel) work together to stop the serial killer known as “Holiday” for killing on ... holidays. And his (or her?) targets are all related in some way with mob boss Carmine Falcone (Titus Welliver), also known as “The Roman” for his family connections. Along the way, they get the occasional assist from Catwoman (the late Naya Rivera).



Falcone first appeared in the pages of *Batman: Year One* by Frank Miller and David Mazzucchelli in 1987, and has since become part of the overall pantheon of gangsters populating Gotham City. Here, he’s both gangster and philanthropist, having organized an annual fundraiser for a children’s hospital on his yacht. His chief rival for control of Gotham is Sal Maroni (Jim Pirri), who hasn’t played as large a role in the adaptation as he did in the book.

Holiday’s killing off members of the Falcone crime organization draws the attention of the Joker (Troy Baker), of course, because he doesn’t want anyone else showing him up. We get the Christmas confrontation between him and Dent, but not the same beats. And the relationship between Dent and his wife Gilda (Julie Nathanson) is much different, with more emphasis on Gilda’s mental health issues to the point that it’s almost a caricature.



I could go on about the many differences, but essentially, you’ve got to look at this as its own thing. It’s got a decent fight in Chinatown, the animation is pretty clean, and the performances are all very good. Ackles makes a great Batman, and Rivera’s performance as Selina is first rate. It brought to mind Adrienne Barbeau’s turn at the character in *The Animated Series*. While it’s a shame that this is the last thing she did before she died, it’s a top-notch performance. I enjoyed Welliver as Falcone, as well. Just enough of an Italian “tough guy” without descending into parody. The three scars on his face — leftovers from his Year One encounter with Catwoman — were a nice touch (and yes, they were in the book, too). Plus, we get a thoroughly creepy Calendar Man in David Dastmalchian’s performance.



Now, having said all of that, I’m concerned that the ending of Part Two is going to give us a villain reveal that isn’t earned. Unlike *Hush*, there aren’t really any problems doing a straight adaptation. There’s no Robin, no Red Hood, no characters in the book that haven’t been introduced in the animated story, so you don’t have to spend any time explaining back-story. *The Long Halloween* stands on its own as a Batman-Gordon-Dent tale that’s pretty straightforward and easy to follow. I’m really hoping Sheridan doesn’t try to be too clever by half.

Plus, there’s still a lot of story left to unpack. The original book covers a full year, Halloween to Halloween. Since Part One ends at New Year’s, that leaves a lot left, and I fear the next film is going to drop a lot of material for the sake of brevity. I expect to see a lot of consolidation of scenes. Call me a purist, but I like it when the adaptation makes a decent effort to stay faithful to the source material as much as practicality allows.



Batman: The Long Halloween Part One is a good film. Solid performances all around, and the pace moves well with the story beats that remain. But you'll enjoy it more if you watch it as its own thing rather than "based on the book."

Food of Famous Authors

Chris Smith's Cedar-Planked Salmon Cedar Sanderson

Chris Smith has a sick, evil, twisted sense of humor.



I do like that in a person. Really! But he made me laugh out loud when he suggested the dish for this, and I'm sure that was his intention all along. Oh, and because it's delicious. But mostly, I'm sure it was the punniness of it.

If this lead in is grabbing you, then you're going to like the book he co-wrote with Jason Cordova, *Kraken Mare*. Full of dark humor, dark seas, and an alien planet, the book is a compelling read even if it does verge on Horror (which I don't care for, but I liked *Kraken Mare*). Also, it pairs nicely with this meal. kraken mare

So what did Chris suggest I make?

Why, Cedar Planked Salmon, of course!

This is a relatively simple thing to prepare. Ideally, you'd grill this, which I had planned to do. Unfortunately, we had pop-up thundershowers so grilling was out. But! It can easily be done in the oven, and the rub means you don't lose out on much flavor. And for my readers who can't grill, you can do this. This can easily be made in the oven or on the grill.

First thing to do is secure a couple of cedar planks. I think the first time I did this I used shingle scraps, but as you can see, I bought some for this meal. I grabbed them at the grocery store, but if you can't find them, Amazon has them in a 12 pack. I set the plank (only cooking for two, for more you need more) in a shallow pan of water to soak about an hour before I planned to use it.

To serve alongside the meal I did a quick Greek Salad and this lovely black rice I'd found, for contrast with the salmon.

Black Rice

1 cup rice to 2 cups water, cook on brown rice setting or on stovetop over low heat for 35-40 minutes after bringing to a boil.

Cedar Planked Salmon

Ingredients

For 1 lb of salmon, I used the following proportions on the rub:

- 2 tsp kosher salt
- 1 tbsp sugar
- 1 tsp ground ginger (or 2 tsp paste)
- 1/4 tsp berbere
- 2 tsp lime juice
- few drops liquid smoke

Instructions

Fire up the grill, or preheat oven to 350 deg (175 C)
Combine rub ingredients and coat fish in the mixture.
Place fish on soaked cedar plank.

Cook on grill for 10-12 minutes, until fish is firm,
but not dry.

Cook in oven for 12 minutes, then turn off baking elements and turn on broiler. Watch carefully for 2-3 minutes, then remove to serve.



Finished fish on a slightly blackened plank

The First Reader, who won't normally touch fish, ate all of his portion and agreed that the rub gave it a lot of flavor. I really enjoyed this, and am looking forward to a chance to make it on the grill, soon! It's a fast, elegant, summer dinner that is well worth the special preparation efforts. The salmon was cooked beautifully, juicy, and more flavorful as any salmon I've had (and I've eaten a lot of salmon).

Cedar Planked Salmon-9 Perfect for kicking back in the backyard with a book after the storm has knocked the heat down!





Crystal Page
By David Russell