



BRUZZFUZZEL NEWS

THE BATON ROUGE SCIENCE FICTION LEAGUE NEWSLETTER

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RANTINGS AND RAVINGS BY CLAY

That's right! ... This issue is LATE! But you know, it means SO much MORE to a person when they have to wait a itty bit for something...it's so much more worthwhile. Think of how much fun you're going to have as you run your eyes over J.R.'s latest in the series of Con Raps! Think of the glory in discovering the secrets of what genre flicks are really worth your time and bucks! Imagine the thrill of reading those power-packed letters from the fans! ...and think of the incredible amount of information packed into old Mad Dog's Southern Con List!

...scuse me...I think my mind just boggled... This issue should be available in time for serving up at the latest in the continuing series of SWAMPCONS. If you pick this little ditty up while fanning around the convention, why not consider subscribing to the Bruzzfuzzel way of life. It means so much more when you're under the Fan Dome!

Simply ram \$10.00 to the address given below. We have meeting twice a month at the Goodwood library (2nd and 4th Thursdays), where we partake of some swell snappy conversation on SF and fantasy and rarely talk about books. We love to talk about fans...us and others! And let's not forget the food stuffs that are consumed at local eateries!

Shad! ...How can you miss out! CLAY

WANDERING RUMBLINGS: THE FANNISH TRAVELS OF J.R.MADDEN

NOTE: Portions of this report have appeared previously, in slightly different form, in the November/December 1987 issues of Science Fiction Chronicle.

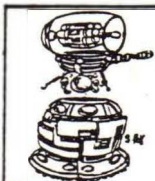
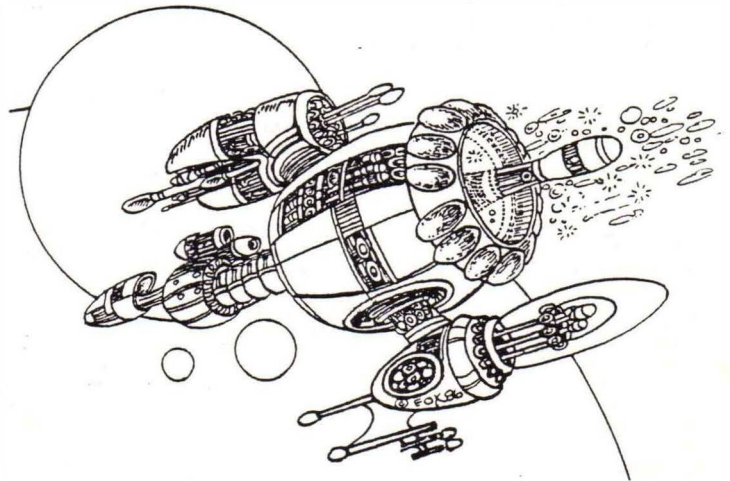
The 45th World Science Fiction Convention was announced as being held 27 August to 1 September 1987 in Brighton, England, Great Britain. This should have been a tip-off to that which was to come as the dates are from a Thursday to a Tuesday. In fact, the convention ended Monday night with a lot of members angry about having scheduled an additional day for the con only to have it close on them. The concom tried to explain away the problem by claiming, in their country, the last day listed is for departure at a convention and is not programmed; a lame explanation even to their own countryfolk.

The guests of the convention were Doris Lessing, Alfred Bester, Arkady & Boris Strugatsky, Ray Harryhausen (Film), Jim Burns (Art), Joyce & Ken Slater (Fan), Dave Langford (Fan), and Brian Aldiss (Toastmaster). Unfortunately, Alfred Bester was unable to attend the convention due to poor health. For Ms. Lessing, this was her first ever science fiction convention. Despite some early difficulties with their government, the Brothers Strugatsky were in attendance, enjoyed themselves immensely, and were seen all over the convention sites.

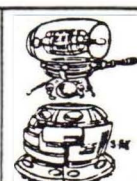
With about 5000 members from 36 countries in attendance, Conspiracy was the largest science fiction convention ever held in the United Kingdom. These numbers strained the facilities of Brighton almost to the limit. The bulk of the convention was divided between the Metropole Hotel with its connected Exhibition Centre and the Brighton Conference Centre. Some other items were held in the Bedford Hotel with the 35mm film program using two actual cinemas, the Odeon and the Duke of York. Spread along a quarter mile of the Brighton beach, the facilities were not that far apart but, with street crossings and crowds, the walks did get tiring.

- Major Events -

Opening Ceremony: Touted in the Program Book as being "compered by our Toastmaster, Brian Aldiss, and featuring a spectacular display by Laser Creations Ltd," most fans were looking forward to the ceremony at 2 p.m. on Thursday even though no one could find "compered" in any dictionary. I arrived early to find the Arena of the Brighton Center filling with both fans and smoke. The smoke was to enhance the "spectacular" laser display.



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When I began to take a photo of the darkened, smokey chamber, a gopher approached inquiring as to whether I had any connection whatsoever with the Press; I had not gotten a Press Button yet. When I replied no to the question, I was informed that absolutely no photos would be permitted except by members of the press group! Needless to say, I quickly attended to the matter at the Press Room only to learn that a new badge would be issued daily throughout the convention requiring repeated returns to the Press Room. The concom had lots of problems with photo situations throughout the weekend; in the supplement to the Program Book, it was stated "photography is prohibited in the Art Shows, the Masquerade, the Masked Ball," While the Art Show restriction is reasonable from the artists' point of view, that applied to the Masquerade and Masked Ball was unreasonable and, after sufficient complaints, was revoked later but was insufficiently promulgated. Why am I off on this tangent while supposedly discussing the Opening Ceremony? It was quite late in getting started; I had to wait so why shouldn't you?

Smoke continued to pour off the stage as the arena floor filled with impatient fans. At long last, the lights dimmed and the "spectacular" laser show began with the beam emanating from the stage into the eyes of the audience (In the U.S., this is illegal for obvious reasons.). The smoke made some patterns visible in the air overhead but most folks turned around in their seats to see the large figures on the faces of those behind. After thirty seconds, all possible images had been shown but it continued nonetheless for about five minutes accompanied by thematic music of a sort. The display concluded with "Conspiracy 87" being written by the laser on a rear-projection screen suspended in front of the stage.

Between continuing puffs of smoke from the generator behind the curtains on stage, Brian Aldiss introduced himself and Her Ladyship, the Mayor of Brighton, who welcomed Conspiracy members to her city and invited them to visit and spend lots of money, more or less. Then followed formal introductions of the numerous guests of the convention (Doris Lessing, Arkady & Boris Strugatsky, Ray Harryhausen, Jim Burns, Joyce & Ken Slater, Dave Langford) none of whom were permitted to speak to the audience. Immediately after the Strugatskys were introduced, as they were the last, everyone hustled off the stage for the conclusion of the "spectacular" laser show ... which was a repeat of the initial sequence. Mr. Aldiss had to return to the microphone to tell the audience that the Opening Ceremonies were concluded.

Rock Concert by Hawkwind: Did not attend but the general consensus of those who did was "Loud." Admission was by convention badge plus ticket provided by the Brighton Borough Council who sponsored the civic event. Apparently, there were limited tickets available to the convention members though they were placed in registration packets for early arrivers at least. Later in the convention, frantic shouts were heard at various places calling for those who were not attending the concert to please return their tickets so others who wished to do so would be able to attend. One would have thought they would have just asked if you wanted a ticket at registration rather than just handing them out wholesale only to have to ask for them back later.

Masquerade/Masked Ball: Attempting something new, Conspiracy decided to have the usual Masquerade (Costume Contest) to be immediately followed by a Masked Ball with live music, food, drink, and dancing. A ten pound (\$17) fee would entitle the purchaser to table seating on the floor of the Arena with a better view than those in the balcony area, admission to the Ball, and a buffet supper.

Well, despite good planning and notification, some costumers arrived without telling those in charge the height of their costumes so, at the last minute, the entire scheme of dressing rooms, green rooms, photo area went out the window and all was rearranged. The ultimate gaff was the decision to not use the stage of the Arena but to have the costumers walk out on the floor of the hall itself. Ms. Anne Page said this was to benefit the costumers who had trouble negotiating stairs. Sorry, but the members who paid money for a good view in fact had the poorest view of any in the Arena. If it is concern for the costumers that is to be paramount, then the logical conclusion is to have a

contest with judges only and no audience at all! Costumers want their outfits and presentations to be seen by the largest number of appreciative folks. The arrangements of this year's contest were about the poorest in memory.

With only about thirty-five entries, and despite starting a half hour late, the first run-through of costumes was over in less than an hour. Judging, as usual, took far too long and most of the audience had long departed by the time the winners were announced. Even so, those awaiting the start of the Masked Ball still had about two hours to kill before the event they had paid for began.



All Ball attendees were looking forward to the buffet, as one would expect. So the disappointment was extreme when folks picked up their "box lunch" -- very similar to airline food except it was cold chicken. Even though one had only to present their ticket and claim a "plate," it took close to an hour before all had their food -- to use the term loosely. Tempers were very short among the Ball attendees for the rest of the convention.

At the gripe session, it was explained that the ten pound ticket fee covered not only the food, but hiring three bands, rental of the arena, extra security, etc. Only three-pounds-fifty actually went to food cost. However, this had not been explained earlier and the term "buffet" was used throughout even though the food served was not a buffet. While fans understood the cost situation when it was explained, the argument was put forward that the tickets were sold under a different set of understandings and, therefore, the extreme anger at being "ripped-off" by the committee on the part of the ticket-buyers.

Hugo Ceremony: Again, the "class" system of the concom was exposed as floor seating in the Arena was restricted to committee workers, guests and recipients, and press. The bulk of the convention was relegated to the balcony seats even though two-thirds of the chairs on the floor were empty. At the gripe session, the concom maintained that, after all VIPS were seated, the doors were opened to any and all who wished to sit on the Arena floor. However, a gopher in charge of one of the doors and attending the gripe session stated that he had never received that word to admit anyone.

The ceremony itself went off very well for a change. Slides of nominees were projected in the correct order and most of the time, the winners picture was projected after the name had been read from the envelope. Some slides were of poor quality and were hard to see but these were done by the concom at the very last minute when photos requested of the nominees did not arrive. Peter Nicholls handled the emcee chores as Brian Aldiss was a nominee and felt the conflict of interest was too great to bear.

On the negative side, the Hugos were presented first with other awards (Big Heart, First Fandom, etc.) following. This was not a good idea as the awarding of the Hugo for Best Novel is considered the climax of the event. This year, the climax fell in the middle somewhere.

Fireworks: Precisely at 10 o'clock following the Hugo Awards, a truly spectacular fireworks display, arranged by Dermont Dobson, was presented from the Brighton beach immediately outside the Convention Centre. It lasted for twenty-five minutes and succeeded in slowing the automobile traffic on the four lanes along the beach front for the first time in four days. As the beach was about twenty feet lower than the promenade where most fans were standing, some of the lower rising fireworks went off pretty much directly at eye level. A few folks moved further away from the railing as the blasts erupted mere feet from their faces. But, only one injury was reported and that to a lady who tripped in the motorway while watching the fireworks instead of her feet.

Closing Ceremony: In a somewhat surprising turn, the Closing Ceremony was more popular than the Opening. As the Arena was being set up for another event and was unavailable, a smaller meeting room in the Brighton Centre was used. This resulted in a standing room only crowd to see all the guests for a final time. They were permitted to speak this time and received bouquets of flowers in appreciation.

The high point was a mini-Mardi Gras parade featuring a Dixieland jazz band hired for the occasion led by Justin Winston of New Orleans wielding a decorated umbrella in style. Maintaining proper dignity, NolaCon II chair John Guidry followed the band into the room. John and Justin accepted the official "regalia" from Conspiracy chair Malcolm Edwards, Union Jack, gavel, and pint beer mug. A brief re-creation of their radio talk show gave the audience a taste of things to expect next year in New Orleans. The band, firing up for a final toot, escorted the New Orleans crew from the hall. And, with that, Conspiracy was pretty much concluded.

- Fan Programming -

In addition to the three tracks of primary programming and the special interest track, there was a track dedicated to fandom in the traditional sense of the word: fanzines, those who write them, those who read them.

The venue for the fan programming ('venue' is the British term for 'location'; in American, 'venue' is a legal term having to do with the locality in which a crime occurs -- in the case of Conspiracy, there are those who feel both definitions can apply) was a set of rooms grouped together in a somewhat secluded section of the Metropole Hotel. There was the fan lounge, fan programme room, and the reproduction room from whence the sort of twice daily newsletter, *Plot*, erupted at odd times. Due to continuing construction, one of the rooms intended for use in this area was completely removed from consideration and a last minute addition of walls in a large exhibit hall provided a substitute room for the general fan programme. The repro room suffered poor air conditioning, wet paint, and temporary lights strung from dangling wires throughout the convention.

The fan lounge has been a British sf convention institution since the 1977 EasterCon. Essentially, it is a fannish pub in the ideal case with fanzines old and new for sale, photos of fans and other interesting bits displayed on the wall, rock&roll music usually playing continuously, and a bar operated by the hotel somewhere close to hand. Fans could expect to spend an entire weekend in the fan lounge and never have to visit any other aspect of programming should they so desire. British cons do not have a hospitality suite in the American understanding; free drinks and food are no-no's to British hotels. On the other hand, the cost of food and drink in British hotels is a lot less than in American hotels relatively speaking. So, fans in Britain expect to pay for what they consume and consider the American fan "locusts/leeches" to be something of an aberration.

There was one major problem with the fan lounge in that the bar operated by the Metropole insisted on keeping "pub" hours which meant you could buy alcoholic beverages from about 11 a.m. to 2:30 p.m. and from 5:30 p.m. to 11:00 p.m. (or something like that). This was a trial for those British fans who consider a convention an excuse to get disgustingly drunk upon arrival and maintain that level of intoxication throughout the weekend.

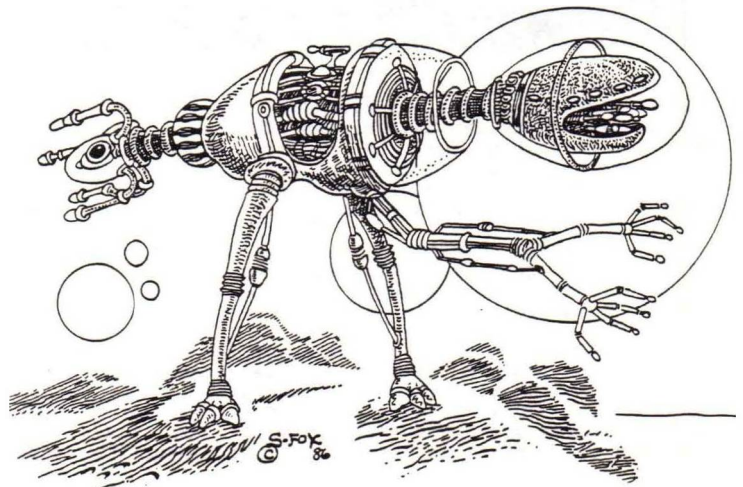
The fan lounge at Conspiracy had a large number of British fanzines for sale including a set of four specially produced for the convention: a brief history of British fandom, a collection of recent British fanwriting, a collection of articles by Dave Langford -- Special Fan Guest, and a fannish cookbook. There were several tables where fanzines from the U.S., Canada, and Europe were dumped in random heaps with little signs to the effect that contributions to the various fan funds would be accepted in return for handfuls of these less-desirable items.

While I did not attend every event on the fannish schedule, I made it to enough to convey a reasonable picture. The official fan programme got started at 5 p.m. Thursday with "The Early Greg Pickersgill Show." This featured BNF Greg setting "the tone of the Fan Programme" which could only have been said to be vitriolic; he berated the Metropole management, antagonized the technical staff in charge of the sound system, belittled the television crew recording the proceedings for a network documentary, and ignored the fan fund winners, Jeanne Gomoll (TAF) and Irwin Hirsh (GUFF), for a good twenty minutes. Greg made his mark in British fandom with excellent fanzine reviews but has since ceased fanzine activity entirely though continuing to live off his earlier achievements. Sorry, Greg, maybe I was in the wrong mood for your antics at the time.

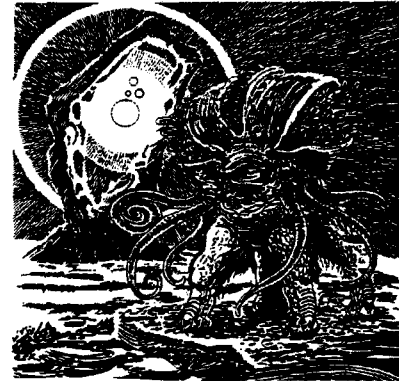
At 9 p.m. on Thursday, a memorial and celebration of Terry Carr was held featuring Patrick Neilsen-Hayden, Ted White, and Jeanne Gomoll initially, with Ginger Buchanan and David Hartwell coming in about one-half hour late. Avedon Carol leaped from the audience to participate on the panel as well since panelists were permitted to smoke while the audience was not (concom policy). The panel along with the audience remembered aspects of Terry Carr's fannish and professional career with fondness and respect. It was one of the more mellow moments in an otherwise hectic convention.

Around 10ish, the fan lounge was suddenly closed and all the occupants were ousted to the halls and lobbies of the Metropole proper so that Andromeda Bookshop could "set up" for its special Meet the Guests party at eleven. When the doors reopened to the great unwashed, tables and chairs had been removed and minimalist decorations had been added. Of course, it was standing room only and no guests to meet were ever sighted. And, the fire alarm resulting from the smoke bombs in the disco attracted official fire inspector attention to the jam-packed rooms and halls. Things were not going to well for the first day of the con.

On Friday afternoon, Geoff Ryman rendered his stage interpretation of D. West's famous article "Performance," thirty five minutes in the life of a fan. This played to a packed house and received a long ovation. Immediately following was a panel "What's Wrong with 'Foreign' Fans?" featuring Roelof Goudriann (Holland), Steve Green (UK), Lucy Huntzinger (US), Kaj Harju (Japan), Carey Handfield (Australia), and Anders



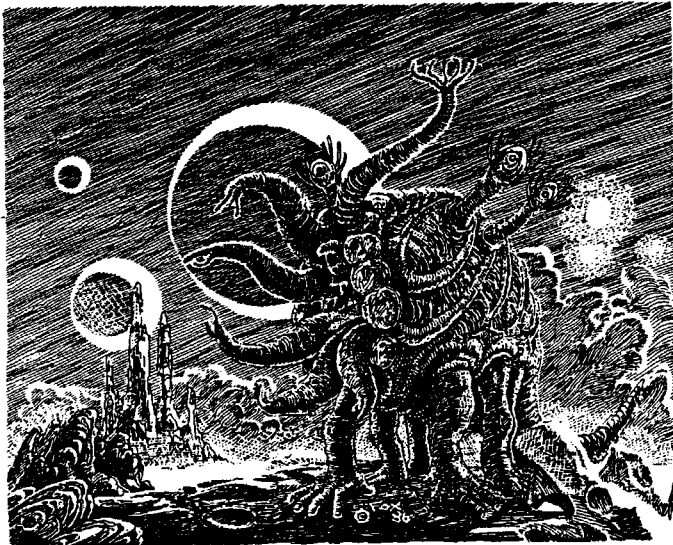
Bellis (Sweden). Of course, one must realize that a foreign fan is someone from a country other than your own. It was somewhat useful in that the aspects of fan activity in a number of countries could be compared quickly. The Swedes are stuck in a time loop revolving around the fifites fanzines and reverse Walt Willis among others while other fans respond "Walt who?" The Brit fan explained the fan lounge as re-creating the pub atmosphere which, for most in the U.K., is their social center. The Japanese relayed the very sercon nature of his country's fandom. And so on.



Following that, the Fan GoHs, Joyce & Ken Slater were interviewed by Ken Bulmer before an audience featuring some of the earliest British fans and some of the newest American fans. Ken had been a fan before and during WWII in Great Britain. In September 1947, he had published the first general circulation fanzine, Operation Fantast, to appear and really catch on after the war. He is generally credited with reviving fan activity in the depressed situation of the U.K. following the war. Joyce had never been a fan but tolerated Ken's addiction sufficiently to establish friendships within fandom on her own.

"Cold Curry & Custard" was one of several trivia-related contests held throughout the weekend. Starting early Friday evening, it was based on the Trivial Pursuit game featuring three teams: Filthy Pros (Carey Handfield, Dave Langford, Moshe Feder), Dirty Capitalists (Justin Ackroyd, Rog Peyton, Bryan Barrett), and Great Unwashed (Nick Mills, Jeanne Gomoll, Irwin Hirsh). The Filthy Pros took the cup despite unrelenting technical difficulties throughout. When the lights in the room were on, the slides sometimes used could not be seen. The light switches were remotely located from the room requiring several minutes to get to and from. When the lights were off, Steve Green, person-in-charge, could not see to read his questions. Lamps were hard to find. Outlets were hard to find for lamp cord after the lamps had been found. You begin to get the picture, I hope.

But, insulted had been the reaction of members of the L.A.-in-'90 bid when they were approached to participate on the panel prior to the con. The debate continued throughout the convention in the pages of the con newsletter with columns from Martin Tudor (concom), Mike Glycer (LA in '90), and Patrick Nielsen Hayden (voice of reason). As a result of the bad feelings, neither of the bidders for 1990 had representatives on the panel which had Colin Fine, Marty Cantor and, Anders Bellis, among others. In reality, the question was should a WorldCon held outside North America try to copy the WorldCon as held in North America, i.e., should they be big, multi-track, etc. There had been complaints that Aussiecon Two was just another American convention dominated by American fans except Carey Handfield pointed out that, out of about 2000 attending members, only 300 were from the U.S. which is not a sufficient number to qualify as dominators. After much apologizing for upsetting folks with the title of the panel, the general consensus was, apparently, if the WorldCon is kept small, it can have local flavor and be distinctive from the massive American-type WorldCons, but, if thousands are expected to attend, then it will become a massive American-type WorldCon because that is the type of convention required to entertain that many people!



"Wheels & Hubcaps of IF" was Sunday afternoon and I am sorry I was late because I missed the explanation of the title. But, the panelists were famous members of Irish Fandom from the fifties: Bob Shaw, Vinc Clark, Arthur (ATom) Thompson, Jim White, and Chuck Harris; moderation by Avedon Carol. Mr. Harris is deaf so the committee had a small computer set up with Teresa Nielsen Hayden transcribing the conversation on the spot so he could participate. The discussion covered the usual in such a "historical" panel with tales of how everyone met everyone else, the lack of female fans in those days, the hardwork of fanzine production, and snide comments about those who were thought not to be present and then turned up in the audience such as Ethel Lindsay and Walt Willis.

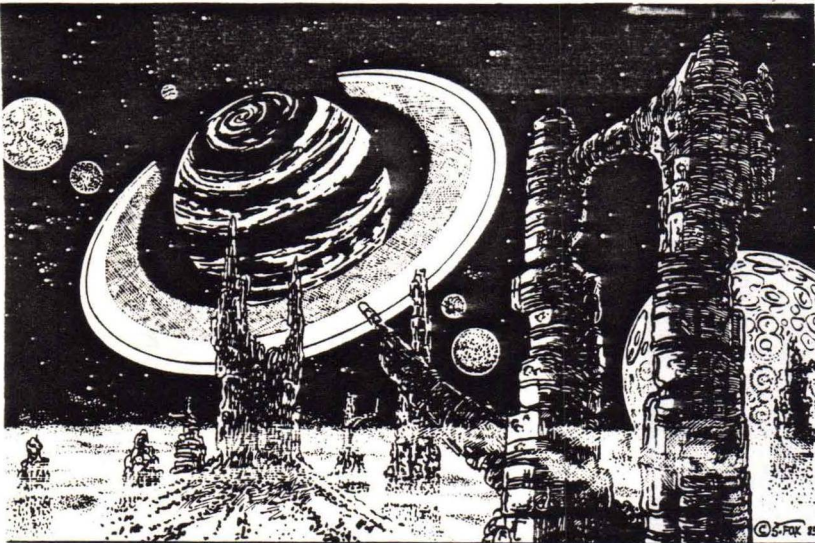
"Fanzines are just a G D hobby, BUT" with Jimmy Robertson, Greg Pickersgill, Ted White, Irwin Hirsh, Teresa Nielsen Hayden, Anne Hamill rolled in late Saturday afternoon just before the Masquerade. The "but" had to do with finding the good fanzines to read. This led almost immediately to the discussion of the fine art of reviewing fanzines to assist those looking for good ones to read. But, then reviews themselves could be good reading given the premise that the reviewer is a good fan writer as well. This was the panel that dealt most closely with the second-most early aspect of fandom, fanzines (letters being number one).

Monday afternoon, Conrunner, a live fanzine, was presented by Ian Sorensen based on his own fanzine by the same name for "those nuts who organise cons." Articles were presented by Maureen Porter, Bernie Evans, and Jon Cowie dealing exclusively with British conventions and avoiding discussion of the WorldCon itself. Maureen started this off on a controversial note by calling for restricting the attendance at some British conventions because they are too big if more than 350 show up! There was discussion about the desirability of more than one track of programming, the lack of suitable hotels to host cons in Britain, the influx of "fringe" fans, and so on. Ian, a schoolteacher by trade, maintained tight discipline throughout the presentations and wrapped it all up on time for the next presentation which was Dave Langford presenting a live, wrapup of the year version of his newszine, Ansible, except he was late.

"Why have the Americans hijacked the WorldCon?" was the title of perhaps the most vilified-in-advance panel of the entire convention. Scheduled for Sunday afternoon, it drew a packed house which was the purpose of the program organizer who maintained the title was intended to attract interest and not insult anyone.

Overall, this con's fan programming was an intensive and in-depth indoctrination to the form and function of British fandom. Having been to the panels and sat about the fan lounge, I could see that Conspiracy was most definitely a British convention as distinct from an American WorldCon. Those U.S. fans who went only to major programming and the usual professional panels, of course, saw pretty much a U.S.-type WorldCon and then experienced inconveniences when confronted with the British "bits" such as no hospitality suite (no free drinks).

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LIFE IN A DARKENED ROOM: MOVIE REVIEWS

-- Visual SF Reviewed by John Andrews --

Star Trek: The Next Generation: There have now been enough episodes of ST: TNG shown for me to form an opinion. In general, I do like the new program quite a lot. Though comparisons to the original and the movies are inevitable, I do not feel that such comparisons are really fair. Consider what you would think of it if the original had never existed.

The new show has made some improvements on the ideas behind the original. For example, one of the better improvements is that the captain does not go down with every landing party. This was a major weakness in the original program, though necessary with the more limited cast of only three major characters. Since the 60's, it has been proven to producers that a large ensemble cast can be just as good or better than a smaller cast with a few strong characters. (Witness: Hill Street Blues, St. Elsewhere, and L.A. Law) The ensemble allows more freedom for the separate characters and a wider variety of plots. However, I could certainly do without the kid and the android. I understand why they are there but it still doesn't make me like it.

The new version of the Enterprise is interesting. The thing that it most brings to my mind is organic with its smooth curves and such rather than mechanical. It also implies streamlining in its new form; it looks as though it could handle an atmosphere if it had to. The new bridge seems a bit bare of controls but there would be an advance in computer-aided control or possibly control has been decentralized. The idea of having a separate, presumably better protected, battle bridge is not a bad idea but it seems that, in a crisis situation, having to change control locations would be an unacceptable delay. (Though I notice they can operate some of the armaments from the main bridge.)

The plots of the first two episodes were very derivative of the original show but the succeeding ones have been fairly original. None of them are noticeably special or outstanding yet but, remember, the best and most memorable episodes of the original were from, mostly, the second season. Fortunately, since no network is involved this time, the program will have the time necessary to develop instead of being pulled in just a few weeks. (By the way, by bringing in McCoy in the first movie, they can bring some of the original characters in for guest shots, McCoy was always the oldest of the original characters so the others should also be around still, especially Spock with a Vulcan's longer life-span.)

I also like the idea of having a Klingon crew member; the Organians did predict the eventual friendship between the Federation and the Klingon Empire.

The limitations on the program by being syndicated, though different from network problems, are noticeable. There are more commercial breaks in the programs and the total time, including opening credits but not closing, is only 45 minutes as opposed to the originals with 50 minutes. Also, most of the plots, at least so far, have taken place mostly aboard the ship or obvious studio sets saving money from expensive outdoor and location shooting which the original show did a lot of.

So, overall, I like the program and all my complaints are merely small quibbles. All of us fans will have differing opinions but we should keep open minds and not just lower ourselves to sniping. This show should be regarded on its own merits. Any attempt to put SF on television is difficult to do and I believe this will only aid the genre, not damage it. I will be interested in seeing what develops in the future.

The Running Man: Every once in a while, it is enjoyable to sort of disconnect your brain and just enjoy a movie with no critical attention. This is a movie from a book by "Richard Bachman." (Is there anyone out there who does not know who Bachman is?) It stars Arnold Schwarzenegger as a police helicopter pilot who is thrown in prison for refusing to open fire on unarmed rioters. He is blackmailed into appearing on a game show called "The Running Man" where the contestant tries to elude various "stalkers" through part of LA not rebuilt after "The Big One." If he manages to stay alive, he lives in luxury for the rest of his life.

Arnold still is not much of an actor but he is seldom surpassed in action and that is what most of this film is. The plot is fairly predictable, especially to SF fans, but much of the time you really don't care and can lose yourself in the action. I am, however, getting rather tired of the idea of future TV becoming full of real violence and killing, usually to distract the masses from the standard totalitarian dictatorship. At least, the old plot is well done this time.

The casting is done well in addition to Schwarzenegger for the action; Richard Dawson plays the game show host which is fun if you've ever seen "Family Feud."

This movie is one of the few movies (I can think of only one other one which was rather obscure) which acknowledges that, sooner or later (probably sooner), most of the LA basin is going to be destroyed in a big quake. Unpleasant but a fact. Overall rating - 6.

[The next review may not be of much use right now. While The Running Man has become a minor hit and is still running around the country, the following movie ran in Portland for only about three weeks. It is possible that it is getting only a limited release and, instead of being released all across the country at once, it is traveling around; so it may appear in other areas later. But, it will become a fixture at cons so it is not a total waste of time to review it.]

Nightflyers: I am really surprised that this movie was ever made at all. It comes from a novella by George R. R. Martin (Analog, April 1980). The story is the common idea of a group of scientists going off on an expedition to discover something, in this case the Volcryn. At that point, it departs somewhat from the usual plot. The captain of the ship appears only as a hologram and is a mystery to the group. They begin to become suspicious that the captain is not what he seems then someone or something starts killing members of the group and the movie becomes something of a murder mystery. While there are some rather gruesome scenes, which seem to be derived from a "slasher" film, the movie treats an SF theme rather well.

The reason I am surprised this film was made is because the movie is not a very cinematic story. No real opportunities for fancy special effects. Unbelievably, the writer managed to keep a rather ambiguous ending rather than substituting a "happy" ending. The movie is very close to the original story though it does make some minor changes. Since it does not come from a novel, it can include virtually all of the original story. This movie is a rare one which seldom occurs in SF. Overall rating - 7.

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COLLECTED CORRESPONDENCES

Dear Clay:

The latest Bruzzfuzzel News was welcome and I was impressed by the accompanying Christmas tree ornament kit. But I think I'll save the latter until I'm reincarnated as a person who is adept at putting things together. This dwindling year of 1987 will go into my memory for many reasons but I think the episode I'll remember best is what happened when I tried to put together the floor lamp I purchased in one of those "some assembly required" cartons.

Poetry in fanzines usually leaves me without strong reactions, but I liked Phlogiston Friend very much. Most fanzine poetry is either too plain and simple or too incomprehensible for me. This poem pursues a neat middle course between those extremes.

J. R.'s ideas on changing the worldcon organizational structure seem reasonable to me. But I'm afraid the changes would create, if actually put up at a business session, a tremendous wave of anti-Americanism among fans in other nations. There is already so much sniping at the fact that the "worldcon" is usually staged in one nation: Because a United States of American originally proposed this change, fans in other nations would assume it's a previously undisclosed portion of the overall American imperialism complex which they think we're using to conform the entire world to our way of doing things.

I confess a selfish reaction to the proposed change, too. When the worldcon is held in some far land across the ocean, hardly anyone pesters me to be sure to attend it. So I'll be saved from writing explanations and apologies for staying at home if I'm still active in fandom the year the worldcon moves to Holland, just as I was this year. I can't help but think I'm entitled to relief from the prodding about not attending the worldcon, one out of every three years.

The reviews are excellent in this issue. I like the idea of publishing complete a well known story that was abridged in magazine and previous book appearances. Maybe The Paradox Men will be successful enough in reviews and in sales to inspire publishers to do likewise for other good novels whose original manuscripts remain available. On the other hand, I'm not happy about the very idea of an anthology of Nazi victory stories. I'm sure the editors mean well, but isn't there a danger that they're catering to the nasty motivations of those who wish Germany had won World War Two and who hope some day to participate in a modern form of Nazism that will end in triumph? Similarly, I feel appalled when I go to a flea market and find a dealer specializing in Nazi uniforms, weapons and other relics of the movement. I just can't conceive of anyone sympathizing with the Nazi ideals or wanting to own anything the Nazis once possessed.

The letter section is interesting and in the case of the Robert Adams contribution, too exciting for my own good. The illustrations are just fine except for my usual complaint, that they mostly deserve reproduction in larger dimensions to make their best effect.

Naturally, I hope you and the remainder of Baton Rouge fandom enjoy a splendid Christmas, a superlative new year, and the manly, bold behavior of this new typewriter ribbon.

Yrs., &c.,

Harry Warner, Jr.

Harry Warner, Jr.

423 Summit Avenue,
Hagerstown, Maryland, 21740.
December 14, 1987.

Dear Clay:

I've been meaning to write to thank you for printing J. R. ("El Kalban") Madden's kind words about WHEN GRAVITY FAILS. It feels sometimes that I've had a career of writing books that fell off the edge of the world before anybody got a chance to read them. I'm very happy that GRAVITY has been getting such an enthusiastic response.

After the controversy surrounding Scott Card's second Nebula, I wouldn't want anyone to think I was wielding undue influence in an attempt to cop a Hugo for GRAVITY. I would like to clear up this misapprehension in advance. I plan to operate on a strictly cash basis. One man, one vote, one payoff, I say. Special bonus for bloc votes.

That's, I say, that's a joke, son.

All best,
George
George Alec Effinger
Box 15183
New Orleans, LA 70175

Dear Mr. Fourrier,

Thanks for sending me a copy of your newsletter. I've enclosed a check for five bucks, in order to continue receiving the news from down your way, and thanks again.

Interesting to read about the doings at Coastcon. I was at the first one some years back, and nobody tried to beat up on anybody, as best I can recall. Course, there were only a couple of hundred people there and most of them seemed to be too swacked to want to fight. (Apologies to anybody at that one who was sober.)

Over the years, I've noticed that there are a few fans who turn werewolf at conventions, especially around pro writers -- only, instead of hair, they grow obnoxious. I dunno why, maybe it's because they're insecure and want to convince people they aren't. I suspect they think it's more clever to insult people rather than try for reasoned dialog, probably because reason comes hard. . . .

Fortunately, nearly all of the fans I've met are polite and courteous and go to cons to enjoy themselves and not attack anybody. (Certainly the writers I know aren't angels, we can be as obnoxious any anybody when we try, but most of us attempt to get along, even the ones who are considered controversial. We sell more books that way.)

Ah, well. They say it takes all kinds.

Happy holidays to you all.

Best,
Steve Perry
Steve Perry
14575 SW Village Lane
Beaverton, OR 97007
(503) 644-5009

Dear Clay,

Thanks for sending me the last few issues of "Bruzzfuzzel News." I presume J.R. is responsible for getting my name on your mailing list, so I'll extend thanks to him as well.

I read with interest J.R.'s observations on the current shortcomings of the Worldcon rotation system. While I agree that Holland probably benefitted from the vote taking place in England, I think it is a bit premature to worry about the Worldcon never coming back to the Western zone.

I would like to put forth another proposal, however. I like the idea of three-year advance voting, but perhaps it is the rotation we should take another look at. Currently, overseas committees can bid any year they want, which is a rather unfair advantage. Since there seems to be enough interest in overseas bids to support them on a regular basis, why not establish a fourth zone, which would cover all areas not in any of the three current zones? This would force an overseas Worldcon every four years, but would not "take away" any particular zone's Worldcon for that year. Every zone would be assured of having a Worldcon every four years.

There are further implications to this idea that must be worked out, most notable of which is what to do with the NASFiC. It would probably be easy enough to work out a rotation system for it as well, to make sure that each zone would get a NASFiC every 12 years (a different zone for each overseas Worldcon). Would it be too radical to suggest eliminating NASFiC altogether?

These are just a couple of ideas to toss around. A similar proposal was brought up at the Confederation business meeting in 1986, but was defeated. Perhaps it is time to take another look at it.

Fannishly Yours,

Pat

G. Patrick Mollo
P.O. Box 9135
Huntsville, AL 35812-0135
January 2, 1988

Dear Clay:

I must admit to being pleasantly surprised to see "Fanzine Writer" see publication in your club 'zine. I'm beginning to fear with all the copies I submitted, that it may come back to haunt me some day. I'm not so sure I want that hanging over my head.

I enjoyed Bruzzfuzzel News. It was fun. I wish the Marcon Chronicles, put out by Marcon and edited by Carol Seigling was as much fun. How do you get them to contribute on a regular basis? Our editor, Carol S. whines and begs for articles and reviews, but ~~xxxx~~ always seems to lose the ones I give her. (I'm exagurating, she has only lost two of my articles. I think the former editor lost the ~~xx~~ others.)

I have enclosed the 'zines I actually do and some convention reports. You are free to lift anything of interest from either 'zine. Just give credit where credit is due.

Nice locs.

Regards,

Kathleen Gallagher
POB 645
Worthington, OH 43085

Dear Clay:

Thank you for sending BRUZZFUZZEL NEWS #52. Alas, I found it a bit of a strain to ~~xxx~~ read, since my copy had faded printing for the reduced print...not a good combination.

I can't really say much this time around, as their is nothing really outstanding to ~~xxx~~ comment on. Perhaps this is just me...I have just finished working 8 straight days in a row, and I am a bit tired.

Still, I do feel you need a writer or two with a bit more pizzazz.

However, I am very impressed by any letter column that can include L. Sprague de Camp, as well as Robert Adams. And concerning the subjects of the letters, I am glad you have printed them.

In any case, I am sending you some of my LASFAPA-zines, in case you like them, and maybe in the hope of enticing somebody down there to join LASFAPA. We are a genuine "Amoral Plastic Ingroup", according to one LASFS fan. Now how can you top that for a recommendation??

Harry Andruschak
946 W. 220th St., #106
Torrance, CA 90502-2256

(213) 328-8958

27 March 1988

Dear Clay,

Sorry about the extreme lateness of this letter. I fully intended to write it much sooner, but Pro-Crastinators Anonymous has been taking up so much of my time lately. So ...

Kudos to you for two things. One the publication of issue number 50, I only hope that one of my 'zines makes it so far. Second, the Christmas ornament is a truly novel idea. Truly imaginative thinking of this order deserves a special award. Maybe, someday the Hugo will be yours, simply for this alone.

Let me also say that Bruzzfuzzel News has improved of late. The inclusion of the short-short fiction pieces has improved the 'zine. I also enjoy the travelogues of Messr. Madden. Where does he get the money to do so much travelling?

Anyway, keep up the good work. Your's is one of the more readable fanzines that we receive in trade, both in content and reproduction.

Best

Alexander R. Slate
Editor - Robots and
Roadrunners and
The FACTSheet
5502 Timber Jack
San Antonio TX 78250

February 5, 1988

Dear Clay:

Thank you so much for sending me the Bruzzfuzzel News, and I am sorry that it's taken me this long to get back to you. I have been working hard on rewriting THE RIVALS, which was just barely turned down by Del Rey (with a honest-to-Papa-Smurf critique!). so it's taken me a little time to return from Anyakora and environs to work on the Leaning Tower of Corry. I do so enjoy this zine and appreciate you sending it to me.

"The Getting of the Shaft"--thought from the title it was the chronicle of a divorce trial, but was pretty entertaining anyway. Talk about getting creamed...

"Phlogiston Friend" was pretty good. I don't normally like free verse that well, but this poem expressed the fire and decay of the salamander--or flaming star--quite well.

The selection of a Worldcon site is always fraught with controversy. I think it would be nice to have a Worldcon site on the West Coast someday again. But then, I have my own prejudices against contributing to an airline's profit margin--not that Klamath Falls is really ~~so~~ "distance from anywhere... But as things stand, the Nasfic in San Diego in 1990 is the closest it will ever come to where I live, for at least a few years. (I do support Chicago in 1991, if only because I have a friend there I can crash with). I am looking forward to New Orleans, however, especially since I voted for it at Confederation. (Here's to jambalaya, and dirty rice!).

I enjoyed reading the book reviews. As far as horrible aliens go, I must also recommend the shetani in Foster's INTO THE OUT OF. I also liked Phil's cartoon very much (but I'm prejudiced 'cause he and I are both in IMAGINAPA). I'd like to sign up for the full-contact Candyland (should have a warning for diabetics, though, don't you think?). I must agree with Madden's review of KITEWORLD, which I enjoyed very much, and will have to acquire HITLER VICTORIOUS.

SPACEBALLS was a riot, marred only ~~xxx~~ by the inexplicable failure to have Roddy McDowell doing the voice of Cornelius again, though the inclusions from the J. Michigan Frog songbook almost made up for it. I did enjoy Princess Vespa doing her Vasquez impersonation. Haven't seen INNERSPACE yet, but will make up for that as soon as it hits the \$1 rental places.

Correspondence: Hi, Harry! (x 2). Frankly, I adore the mobs at Worldcon, but I realize not everybody does. Confederation was my first Worldcon, and so what if it was a circus? I happen to like circuses. Wheel! However, I did have some ~~xx~~ experience with smaller cons prior to it, so did not suffer from ~~xxx~~ sensory overload thereby.

Index of all works in all fanzines...the Library of Congress computer would have trouble with that one (if only considering what all ~~xxx~~ do you define as a fanzine? Do you include everything from Ditto Wonder Newsletters on up, or do you draw the line somewhere? Some fanzines only had one issue before they croak for whatever reason. This could be...fun. And do you include ~~xxx~~? How big must the circulation be? Oh, wow, this could get complicated.)

As long as we're all plugging stuff here, I'd like to mention IMAGINAPA, a gen-pa just in its 68th issue. We used to be Junior Apa-5, thence to JA-5, and hence to IMAGINAPA. Our interests include fiction, poetry, Star Trek, Darkover, comics, gaming, and just about anything one's heart could desire. Please contact Eric L. Watts (Capitol Station Box 11603, Columbia, SC 29211-1603) for further information. Also, Darkover fans may be interested in THE EIGHTH DOMAIN, a Darkover pa run by Linda Frankel, 10701 Estepa Drive, Oakland, CA 94603. (the copy count for Imaginapa is 30, with a current roster of about 23, and the copy count for th Domain is 25, with a current roster of 15 (including two members from Oz). Oh, Kathleen, if you write fiction in your own M universe I do think you might be interested in contacting Emily Alward (323 Park Avenue, Madisonville, KY 42431) as she is editing a fanzine called ONCE UPON A WORLD.

I am glad to hear L. Sprague de Camp is in good health (alas, I missed seeing him at Confederation). I am sorry to hear Robert Adams had such ~~xxx~~ problems with a rowdy party guest. (As a Jaycee and a fan, I am unfortunately familiar with that kind of person. I thought Mr. Adams showed admirable restraint under the circumstances).

LATANT ANGLING FOR PARTY INVITATIONS: To whom it may concern, I am a reasonably-ell-behaved party guest--I do not drink heavily, I make had'puns (can't have everything, I guess) and in general have fun. I do tend to fall into fits of giggles after the second glass, though...Just thought y'all would like to know.

The Christmas ornament spent its life happily on my tree, though ~~xx~~ by the end of the season it was beyond salvage (put it too low and the cat thought it utterly fascinating). Merry Christmas, Happy New Year~~xx~~, and a Sweet Valentine's Day to everyone!

Sincerely,

4846 Derby Place
Klamath Falls, OR 97603

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**REGIONAL RECONNOITERINGS:
CONS HAPPENING ABOUT
THE AREA BY J.R.MADDEN**

**Mad Dog's
Southern Con List**

This listing was compiled by J.R. 'Mad Dog' Madden, 16 February 1988, from various sources such as LOCUS, Science Fiction Chronicle, Starlog, Texas SF Inquirer, flyers picked up at cons, and, very rarely, from the convention committees themselves who send the information out in good time. If any of our readers know of other cons which might be of interest to Baton Rouge-area fans, PLEASE forward the information to me at P. O. Box 18610-A, Baton Rouge, LA 70893.

NOTE: In all cases, when writing for information, be sure to include a self-addressed, stamped envelope (SASE) with your request in order to speed the reply.

SwampCon Seven (April 22-24 '88), Rodeway Inn, Baton Rouge, LA. Guests: Poul Anderson, John Cleve, Robert Adams, Walter Irwin, Richard Pini, Andrew J. Offutt, George Alec Effinger, Robert Neagle. Memberships: \$11 to 1/31/88, \$13 to 3/31/88, \$15 at the door. Info: SwampCon, P. O. Box 14238, Baton Rouge, LA 70898-4238.

AmigoCon 3 (April 29 - May 1 '88), Holiday Inn Sunland, Park, El Paso, TX. Guests: George Alec Effinger, Brad Foster. Membership: \$12 to 4/21/88, then \$15. Info: AmigoCon 3, Box 3177, El Paso, TX 79923.

Creation Convention (April 30 - May 1 '88), Marriott Downtown, Atlanta, GA. Guests & membership: to be announced. Info: Creation, 145 Jericho Turnpike, Mineola, NY 11501.

Roc*Kon 12 (May 6-8 '88), Royale Vista Inn, Hot Springs, AR. Guests: Algis Budrys, Guy Lillian III. Membership: \$14 to 4/15/88, then \$18. Info: Roc*Kon 12, Box 45122, Little Rock, AR 72214.

Dallas MiniCon (May 14 '88), Dallas, TX. Info: Bulldog Productions, P. O. Box 820488, Dallas, TX 75382.

Kubla Khan-Sequences [Kubla Khan 16] (May 20-22 '88), Music City Rodeway Inn, Nashville, TN. Guests: Karl Edward Wagner, Andrew J. Offutt, Ron Miller, Mike & Rosa Banks, Wilson Tucker, Doug Chaffee, David Cherry, Judy Miller, Charles Grant, Sharon Webb, Ron Walotsky. Membership: \$17 to 4/15/88, then \$22. Info: Kubla Khan, c/o Ken Moore, 647 Devon Drive, Nashville, TN 37220.

Oasis (May 20-22 '88), Howard Johnson Florida Center, Orlando, FL. Guests: Andre Norton, Mary Hanse-Roberts. Membership: \$12 to 5/15/88, then \$15. Info: OASFiS Treasurer, Box 175, Maitland, FL 32751.

DeepSouthCon 26/PhoenixCon 3 (June 10-12 '88), Pierremont Plaza Hotel, Atlanta, GA. Guests: Gregory Benford, Joe Haldeman, William Gibson, Frank Kelley Freas, Jerry Burge, Hank Reinhardt, Walt Guthrie. Membership: \$20 to 5/15/88, then \$25. Info: DCS 26, c/o The Science Fiction & Mystery Book Shop, Ltd., 752 1/2 N. Highland Avenue, N.E., Atlanta, GA 30306.

Dallas MiniCon (June 11 '88), Dallas, TX. Info: Bulldog Productions, P. O. Box 820488, Dallas, TX 75382.

Atlanta Fantasy Fair XIV (June 24-26 '88), Hilton & Towers, Atlanta, GA. Guests: to be announced. Membership: \$27 to 5/30/88, then more? Info: Atlanta Fantasy

Fair, 482 Gardner Road, Stockbridge, GA 30281.

Science Fiction Research Association (SFRA) Conference XIX (June 30 - July 3 '88), Hershey Hotel, Corpus Christi, TX. Academic Conference. Guests: Bruce Sterling, Howard Wildrop, Jack Williamson, James Gunn. Info: David Mead, Corpus Christi State University, 6300 Ocean Drive, Corpus Christi, TX 78412.

Dallas Fantasy Fair (July 1-3 '88), Sheraton Park Central, Dallas, TX. Membership & Guests: to be announced. Info: Bulldog Productions, P. O. Box 820488, Dallas, TX 75382.

LibertyCon 2 (July 8-10 '88), Cheraton City Center, Chattanooga, TN. Guests: Gordon R. Dickson, Ron Lindahn, Val Lakey Lindahn, Wilson Tucker. Membership: to be announced. Info: LibertyCon 2, Box 695, Hixson, TN 37343.

ChimneyCon II (July 9 '88), Sheraton Regency, Jackson, MS. One-day convention. Guests: George Alec Effinger, Michael Scott, J. R. 'Mad Dog' Madden. Membership: \$5 to 5/1/88, then \$7. Info: ChimneyCon, P. O. Box 13943, Jackson, MS 39236.

Crescent City Con III (July 9 '88), New Orleans, LA (?). One-day convention. Location, facility, guests, membership, info address: to be announced, sometime, maybe even before the con date! Don't you just love the planning and thought that goes into these things?

RiverCon '88 (July 29 - August 1 '88), Holiday Inn Downtown, Louisville, KY. Guests & membership: to be announced. Info: Rivercon '88, Box 58009, Louisville, KY 40258.

EcumeniCon 1 (July 29 - August 1 '88), Quality Inn, Arlington, VA. Guest: Jacqueline Lichtenberg. Emphasizing mysticism, religion, occult. Membership: \$15 to 1/1/88, then \$35, \$45 at the door. Info: Ecumenicon 1, c/o Lee, 401 M Street, Washington, DC 20001.

Dallas MiniCon (August 13 '88), Dallas, TX. Info: Bulldog Productions, P. O. Box 820488, Dallas, TX 75382.

NolaCon II / 46th World SF Convention (September 1-5 '88), Marriott Sheraton, International, New Orleans, LA. GoH: Donald A. Wollheim; Fan GoH: Roger Sims; Toastmaster: Mike Resnick. Membership: attending--\$60 to 12/31/87, \$70 to 7/14/88, then \$100; supporting--\$30. Info: NOLACON II, 921 Canal Street, Suite 831, New Orleans, LA 70112.

Dallas MiniCon (September 10 '88), Dallas, TX. Info: Bulldog Productions, P. O. Box 820488, Dallas, TX 75382.

Dallas MiniCon (October 9 '88), Dallas, TX. Info: Bulldog Productions, P. O. Box 820488, Dallas, TX 75382.

Contact-6 (October 14-16 '88), Ramada Inn, Evansville, IN (about 90 miles West Southwest of Louisville, KY). Guests: Steve & Sue Francis, Dr. Bill Breuer, Mark Schulzinger. Membership: \$12 in advance, \$15 at the door. Info: ConTact-6 SF Convention, P. O. Box 3894, Evansville, IN 47737.

ConStellation VII: Centaurus (21-23 October '88), Huntsville Hilton, Huntsville, AL. Guests: to be announced. Membership: \$15 to 9/6/88, then \$20. Info: ConStellation VII: Centaurus, P. O. Box 4857, Huntsville, AL 35815.

World Fantasy Convention '88 (October 28-30 '88), Ramada West Hotel, London, England. Attendance limited to 750. Guest: James Herbert. Membership: \$70 to 7/1/88, then \$75. Info: World Fantasy Con '88, c/o Stephen Jones, 130 Park View, Wembley, Middlesex, HA9 6JU, United Kingdom

(U.S. agent: Jerry Kaufman, 4326 Winslow Place No., Seattle, WA 98103)

Dallas Fantasy Fair (November 25 '88), Marriott Park Central, Dallas, TX. Membership & Guests: to be announced. Info: Bulldog Productions, P. O. Box 820488, Dallas, TX 75382.

Dallas MiniCon (December 10 '88), Dallas, TX. Info: Bulldog Productions, P. O. Box 820488, Dallas, TX 75382.

SeaTrek 89 (May 12-15 '89), S. S. Emerald Seas, out of Miami, FL. Guests: Gene Roddenberry, Majel Barrett, Michael Dorn, Mark Lenard, Robin Curtis, Jonathan Frakes, Nichelle Nichols, Jimmy Doohan, Walter Koenig, Marina Sirtis, George Takei, Grace Lee Whitney, Andy Probert. Deposit \$150 per person; inquire for total package cost. Info: Seatrek 89, c/o Exclusively Cruises, 14107 S. Dixie Highway, Miami, FL 33176.

DeepSouthCon 27 (June 8-11 '89), Marriott Hotel, Memphis, TN. Guest: Orson Scott Card. Membership: to be announced. Info: DSC 27, 1229 Pallwood Road, Memphis, TN 38122.

Noreascon Three / 47th World SF Convention (August 31 - September 4 '89), Sheraton-Boston Hotel/Hynes Convention Center, Boston, MA. GoHs: Andre Norton + Ian & Betty Ballantine; FanGoH: The Stranger Club. Membership: attending--\$50 to 9/7/87, then higher; supporting--\$20; special: Members of the first WorldCon (1939) or those excluded from same get free membership. Info: Noreascon Three, P. O. Box 46, MIT Branch PO, Cambridge, MA 02139.

ConFiction / 48th World SF Convention (August 23 - 27 '90), Netherlands Congress Center, The Hague, Holland. Guests: Joe Haldeman, Wolfgang Jeschke, Harry Harrison, Andrew Porter. Membership: attending--\$45 to 12/1/87 then higher, supporting--\$25. Info: WorldCon 1990, P. O. Box 95370, 2509 CJ, The Hague, Holland.

ConDiego [NASFiC 1990] (30 August - 3 September, 1990), Intercontinental Hotel, San Diego, CA. The convention for those unable or unwilling to attend the WorldCon in Holland. Guests: to be announced. Membership: \$35 to 12/31/87, then higher. Info: San Diego in '90, c/o Scott Norton, P. O. Box 203534, San Diego, CA 92120.

