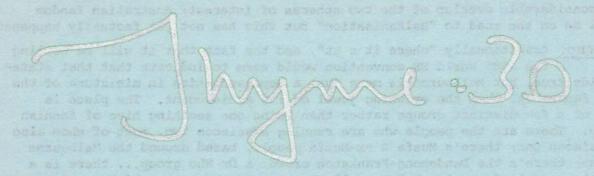
As if life weren't already complicated enough. There you are, finally recovered from the effects of the last full moon, when along comes another copy of...



A Biased View of Australian Fandom

Perhaps the main problem encountered when reading Thyme, especially from the point of view of a non-Australian reader, is the difficulty of putting all the Australian news & information into some sort of context. Indeed, given the diverse nature of Australian fandom, that may prove difficult at times for some Australian readers. Hopefully the brief overview of Australian fandom presented here will help give these readers a better idea of how things work here, and why. Bearing in mind that this is only one (Melbourne) person's view of 'What's on Where', etc., read on (and feel free to write back and tell me where I went wrong, if I did).

The Lay of the Land.

In general the Australian model of 'fandom' is similar to the ones found in the USA and in Britain, but the comparative lack of population density here means that most activity is clustered in a small number of spots - six, to be precise. There are of course fans or sf people spread across the entire country but they're relatively few and far between.

In spite of the distances between capital cities, there is a lot of thavel between them; both to go to conventions, and even just to move house. The distance between Melbourne and Sydney, 900km/600miles, is generally regarded as a "reasonable but long" full day's drive (or hitchhike), while the distance tween Sydney and Canberra, about 200km, is by Australian standards comparatively negligible; people drive to Camberra from Sydney for the weekend without much thought about it. Ferth, the full 4000km/2500miles breadth of the continent away from most other centres, tends to be left to its own devices a little, but even then there's some amount of cross-travel and certainly communication. So although well-spread geographically, sf fandom in Australia could almost be seen as a single albeit diverse community.

The main grounds on which this might be challenged is the existence of 'media fandom' - the collective term for those interested mainly or solely in television & film sf, eg. Star Trek, Blakes Seven, Dr Who - but things have not gone so far here as in America, where separate interest groups seem to keep

entirely to themselves. There is now a National Media SF Convention as well as a National SF Con and there are fanzines and media fanzines but there is also more than a considerable overlap of the two spheres of interest; Australian fandom may well be on the road to "Balkanisation" but this has not yet factually happened.

Melbourne: traditionally "where it's at", and the fact that it will be hosting the 1985 World SF convention would seem to indicate that that statement holds true, but Melbourne is more just a representation in miniature of the way Aus fandom is, than the crowning jewel of its achievement. The place is made up of a few distinct groups rather than being one seething hive of fannish activity. There are the people who are running AUssiecon Two, most of whom also did Aussiecon One; there's Musfa & ex-Musfa people, based around the Melbourne Uni group; there's the Dandenong-Frankston crowd; a Dr Who group... there is a reasonable amount of overlap between all these crowds but it would be a mistake to think of Melbourne fandom as a monolithic entity, 'cause it ain't.

A visit as a stranger would probably find you talking to the older Aussiecon people, who tend to be better-known overseas (eg. John Foyster, Christine Ashby), or to the ex-Musfa or Musfa people; these two groups/mobs being the ones who tend to do things like hold Nova Mob meetings, go out in groups to restaurants or throw parties - the whole social whirl bit. Melbourne, especially in Sydney, has had a reputation as a conservative, dull place but that's partially due just to the fact that there's not nearly as much hopping in and out of each others' beds and that sort of thing that, in recent times, Sydney especially was famous for. Nota Bene: if you happen to be staying on in Melbourne, in '85, after the World Convention, you will have the opportunity to experience what is without doubt the worst weather that Australia has to offer: Spring in Melbourne: wet, cold and windy - singularly shithouse.

Adelaide: with many of the former, fannish inhabitants having moved to Melbourne or other centres, over the last few years, and with the SCA (more of which later) having prospered to some extent at the expense of regular fandom, Adelaide is currently very quiet. Smallish Friday night outings, Paul Day's 'Black Hole' Bookshop and the occasional small convention; that's about it at the moment for Adelaide.

Sydney/Canberra: Up to about a year ago Sydney was a lively centre of sf activity but things have been pretty quiet of late; most unusual. The main reason for this has been the Society of Creative Anachronism (SCA). Originating in America (so what else is new), the idea, generally, is to dress up like a rich person of mediaevil times (the demand for shit-shovelling peasants being awfully low, these days) and become versed in all sorts of mediaevil arts such as how to dance, weave tapestries, work leather, fashion armour and kill people wearing said suits of armour with long pointed sticks. The SCA has established footholds in Perth and Adelaide but is flourishing in Sydney and has drawn many people away from any sort of organised, fannish activity. The recently-held Syncon '83, the extremely well-attended and extremely large (by Australian standards: just over 500 people) Aus. NatCon for this year also took up the time and energy of many, leaving few with a taste for organised any-Consequently fandom in Sydney exists pretty much for the moment on a who-you-know-well basis. Small groups of people living in the same area as each other have the regular good time but seem to keep pretty much to themselves and even be unaware of most other such groups.

The one regular point of contact these days, not as alive as in previous times, is Galaxy Bookshop of a Thursday evening. Still, media fandom is alive and well in Sydney if anywhere in Australia, with Sue & Ron Clarke - up in the Blue Mountains - perhaps the best known fannish people. But for the most part, Sydney is in decline.

There are quite a few active sf fans in Canberra these days, Leigh Edmonds and Jean Weber perhaps being the best known. It's always seemed more just an appendage of Sydney fandom (due to its proximity) but nowadays, with Sydney fandom in abeyance, Canberra may well come into its own. Already it has an excellent reputation as/for being host to some extremely well-run, cosily enjoyable conventions.

Brisbane: (he says, from his Socialist Southerner point of view) is a relatively unknown quantity. There have been two largish conventions there in recent times (see Thyme #29) so obviously there are some enterprising people up there; and the ones I have met in the flesh seem friendly and open. Ironic that just as Brisbane begins to get its act together, the only fannish centre vaguely within coose - Sydney - quietens down greatly. No-one down south really seems to know what to expect of Brisbane fans - should be interesting to watch.

Perth: and I've been saving the best for last. The number of "fans" in Perth would be nowhere near as many as in either Melbourne or Sydney, for instance, but there is at least the persistent illusion of a much higher level of general social activity. Perhaps because the "fannish community" over there is not large enough to support endless numbers of offshoot interest groups so they all stick together. Perth conventions are, like the ones held in Canberra, famous for their exuberantly lively, friendly nature. You can usually tell the people who've been to Perth recently (for a convention or otherwise) by the smiles on their faces. Up until a year ago, therwas for a few years what has been cynically referred to as "The Great Perth-Sydney cross-pollination Programme" - lets of people swapping partners across the continent, and all that involves (lots of money for the airlines and Telecom) - but that seems to have ended now; there's now talk of a Melbourne-Perth connection starting up (could conservative, staid Melbourne take it? yehyehyeh!) but this remains to be seen.

Although the last year or so has - as in Melbourne - seen a large number of marriages in fandom, it doesn't sound as though Perth has decided yet to settle down entirely - they're still doing a reasonable job of living up to that inane slogan printed on all Western Australian licence plates, proclaiming the place to be the 'State of Excitment'.

Well... so much for an Australian perspective - but things have been fairly buzzing in Europe, recently - first of all let's hear from Pascal Ducommun, via Shards of Babel, on the yearly major European convention...

EUROCON 8 - 16-18 September, Ljubljana

Eurocon 8 was held together with Yukon X or Y (which was not a Canadian con held in Ljubljana, but obviously the Yugoslav one); or Fantazija; or Ljukon I: the choice is yours.

The events took place in the impressive Congress Centre 'Cankarjev Dom' (house of Ivan Cankar, who was a foremost Slovenian writer), full of an abundance of halls and rooms of various sizes and technical abilities. One of the GsoH, Brian Aldiss (I met him there for the first time, and hope it was not the last time), thinks that the Cankarjev Dom would well fit a WorldCon. The hotels are not in the Congress Centre, but this isn't a major inconvenience, it seems.

So what about the events? Well, the usual offer was completely available: wargames, people, movies, people, videoshows (with some material from the House of Elsewhere), more people, an art show, other guys coming in, a book exhibition, and some other fellows I didn't know. 1,500 fans came to attend Eurocon 8, mainly from Yugoslavia, but fans came from most if not all eastern European countries except the USSR, and there were fans from Britain, Switzerland and Italy. I mean, when all this is provided, you are bound to have fun at times, ain't you? And that is exactly what happened. I like to drink some Bulgarian cognac in Slovenia, for instance. One point: the staff at the Dom feared to be overcrowded, so that they closed inscriptions at 1,500 -- they could, I've been told, easily have fit another 1,000 in, but this was their first giant meeting: even good things must have a begin somewhere...

And science fiction? I'm trying to think of something. I can say that the Slovenian GoH was Vid Pečjak, possibly the leading writer in the field there. He began publishing in 1961; his fifth book (there could be more, I'm not sure) appeared in 1980: Kam Je Izginila Ema Laus. He is probably translated in other Slavonic countries, and maybe in East Germany.

Of course I bought some Slovenian and Serbo-Croatian books while I was there; their graphical look compares favourably with our western productions; as a publisher, I would actually consider the possibilities of having my books made in Ljubljana or Zagreb. Besides, they publish more or less the same material we do, and more (writers from Eastern Europe). I noticed about ten titles of French sf writers (Klein, Jeury, Curval and others from the "Fleuve Noir" editions), and even one by Hugo Paes. Plus the usual Clarke, Pohl, Lem, Heinlein, Dick, Disch, Strugackij, LeGuin,...

EUROCON AWARDS:

At Ljubljana, the 1983 Eurocon awards were presented. Awards went to István Nemere (Hungary) and Christopher Priest (Great Britain) in the category "Best Writer". As best prozines, Fantastyka (Poland: with 150,000 copies, sold out, one of the best-selling sf magazines in the world) and Solaris (West Germany) were awarded. Awards in the "fanzine" category were given to Kvazar (which I believe to be a Polish magazine) and... Shards of Babel ((Roelof Goudriaan, the Netherlands). Best works: Drago Bajt's Ljudje, Zvezde, Svetori, Vesolja (people, stars, worlds, space), a collection of essays about sf and Slovenian sf (it's a Slovenian book - and a very interesting one) and, from Eulgaria, the series Galaktika, published by a to me unknown publisher.

A conclusion? Support the 1988 WorldCon in Yugoslavia!

Pascal Ducommun (taken from Shards of Babel 9)

Well, hear hear, I say to that conclusion - and let's hear none of that ridiculous talk I've heard rumours of about Yugoslavia being a Soviet satellite and therefore unfit for a WorldCon. It's about time Europe had another WorldCon - and I don't mean just Britain - but more of that in a minute.

1984 - French sf writers' Union to form

At the recent French NatCon it was proposed that an organisation similar in practice to the SFWA be formed to represent all French-speaking pro sf writers, and now the move seems to definitely be going ahead. To be known as '1984', the organisation will officially come into being on the 21st of January, 1984, on the anniversary of Orwell's death.

The organisation's aims will be to press for greater international credibility of Frenchsf, and to represent authors and aid them as seen fit, presumably much in the way that the SFWA operates.

All correspondence for the time being should go to Pierre-Paul Durastanti, 23 rue Belle-Isle, F-12200 Villefranche-de-Rouerge, France. (SDB)

Meanwhile, in Britain, why, things are doing just fine... Seems that next year's NatCon, Seacon 84, has been having lots of fun with their Guests of Honour... for some reason, the very year that the British NatCon/Eastercon is also designated that year's Eurocon (#9), the committee for some reason decides that this is the perfect year to have an American Guest of Honour. Hmmn... rather strange... but the best is yet to come. They line up none other than Isaac Asimov (gee... he's my fave rave...) who then, shortly afterwards, decides that he has better things to do, like **AKE/MODE**start on a new novel instead. Okay, so they then choose Philip Jose Farmer ((yes; it's getting better all the time!)) who then also decides not to come after all, for some reason ((who said truth wasn't stranger than fiction?)). Current (third choice) Guest of Honour is also an American (do you believe any of this?), Roger Zelazny.

Meanwhile, it seems that their choice of French author has also been slightly, er, shall we say injudicious? Pierre Barbet, one hears, is apparently a sort of low-grade hack whose only virtue is his prolificity. Oh dear. Nevertheless, as One Who Knows recently observed in these pages (hi, Christine), it's a truism that, no matter what the programme is like, fans always manage to make their own fun. Seacon '84 should still be a good convention. Wouldn't want to be on the committee, but, to have to face all this flak....

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BRITISH WORLDCON BID TAKES OFF - "BRITAIN is HEAVEN in '87".

At the recent Novacon in Birmingham a meeting was held, as announced in Ansible, to further discuss the idea of the 'Britain in '87'bid originally proclaimed soon after the recent World SF Con in Baltimore, USA. The discussion saw the bid formalised and the following details decided on:

Current committee: Malcolm Edwards - Chair: other members - Chris Atkings Col.

Current committee: Malcolm Edwards - Chair; other members - Chris Atkinson, Colin Fine, Dave Langford, Hugh Mascetti, Martin Tudor and Paul Vincent.

Gene Wolfe, Guest of Honour for Aussiecon Two, in Melbourne in '85, after contacting the committee and expressing firm support for the bid, is Pre-Supporting Member #1. Already there are many Pre-Supporting members, including Harry Harrison (#8), GoH of Swancon 9 here in Perth, Australia, early next year.

Pre-Supporting Memberships are currently available, to help the bid along financially, and cost of such will be deducted from memberhips of the actual con with his when successful. The cost is fl or \$2(local currency, USA/Australia) and below are the addresses of agents to write to:

U.K...... Malcolm Edwards, 23 Duckett Road, London, N4 12N
U.S.A..... Gary Farber, 2773 8th Avenue NE, Seattle, WA 98105
Australia. Roger Weddall, 79 Bell Street, Fitzroy 3065

It's a winner, folks.

ANSIBLE, SHARDS of BAREL

Speaking of winners, now is as timely a moment as any to once again plug both these excellent publications. If you are interested in the goings-on of British/European fandom and more besides, you're crazy not to be getting both these worthy publications. Ansible, bastard son of Twll Ddu, is worth getting for the humour & general quality of writing alone - and Roelof, in Shards of Babel, is not unable to turn a nice (English!) phrase himself, either. Recommended.

Ansible: Dave Langford, 94 London Road, Reading,

Berks, RG1 5AU U.K.

Shards of Babel: Roelof Goudriaan,
Postbus 1189,
8200 BD Lelystad,
the Netherlands.

£2 for 8 issues (airmailed) £2.50/\$4 for 6 issues (airmailed)

Also at the recent Novacon, Australians Judith Hanna & Carey Handfield pressganged Eve Harvey into becoming the British co-ordinator for the Shaw Fund. Eve shall undoubtedly prove equal to the task and writes:

'Bob himself is absolutely thrilled to think that you all want to see him so much, and I can assure you that he will make a great addition to the con ((the fund will bring Bob Shaw to Aussiecon Two in '85)).

'I've already a few ideas for fund raising schemes, but nothing really concrete yet except that Bob has agreed to our producing a small pamphlet (possibly about ten pages) containing humourous articles/stories that we can sell. Nothing further than 'that's a great idea' has been done yet, though.' Eve's address: 43 Harrow Road, Carshalton, Surrey, SM5 304, U.K.

Australian administrators of the fund, Marc Ortlieb and Justin Ackroyd, % GPO Box 2708X, Melbourne 3001, have not been idle, either.

Marc shall shortly be putting out a FAN FUNDS' NEWSLETTER, covering not only The SHAW FUND but also DUFF, GUFF and FFANZ. (TAFF and SEFF too, maybe?) Marc mentions that the newsletter 'probably won't be called Up Yours Mike Glyer,' and that already Marc has a 'lovely piece from Bob Shaw' for the thing.

DUFF -- American Administrator Jerry Kaufman has produced a Duff Newsletter which, if you wish to obtain a copy, can be got for the expense of a SSAE sent to Jerry (4326 Winslow Place North, Seattle WA 98103). In it Jerry gives details of American voters in the last race (which he won) and lists the current state of the Duff accounts both in America and Australia. To date the American coffers stand at \$1914.50 plus many saleable items. A special mention should be made of

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the fund-raising work of jan howard finder (the unsuccessful candidate), who has to date raised over one thousand dollars on his own (hey, who needs to win fan funds?). Jerry reports that the Australian bankbook holds over \$3000, but we shall doubtless hear from Marc Ortlieb, Aus Administrator, on that subject.

GUFF (Please remain seated - I am not going to solicit votes for any of the candidates.) U.K. administrator Joseph Nicholas reports the extraordinarily wonderful total of over £800 raised so far at the British end of the quest to bring over an Aussie fan for next year's Eastercon, and that's before adding in the monies raised at Novacon, where a large number of votes for GUFF were received. The deadline for GUFF votes to reach the administrators is bythe 1st of January - send your forms to Joe at 22 Denbigh St. Pimlico London SWIV 2ER, or in Australia to John Foyster, 21 Shakespeare Grove, St Kilda 3182.

report - just yet. It's up to five people now, who may be standing in an attempt to win a trip to En Zed next year for the En Zed Nat Con in Auckland, but none of the possible candidates have yet given anything definite, and after the success rate of Thyme in predicting where people will move house to, we're certainly not going to start quoting odds on this sort of competition (see later for amplification of this remark).

TAFF - it looks as though the field has finally settled down to two British candidates to travel next year to America - Rob Hansen, and the reluctant D.West. Simon Ounsley has dropped from the race for unstated reasons.

DUFF IRREGULARITIES No, this has nothing to do with the comments of Mike Glyer/
File:770 reported in the last issue, but in fact is a slight correction to a piece of reportage in the last issue which apparently gave an icorrect impression. I did not intend for it to read that Mike Clicksohn and Joni Stopa were standing for Duff on a joint ticket, but this could have been inferred from what was printed. Further to this, since Thyme 29 appeared, Andrew Porter has withdrawn his 1985 Duff candidacy, leaving, to my knowledge, the aforementioned two as well as Bill Bowers and the Cantors - but it's certainly early days for this, yet. The 1984 race hasn't even been decided, yet.

While on the subject of "getting in early", how about mentioning another future WorldCon bid. Yes, it's apparently BOSTON in '89.

Already to hand is the handsome production 'The Mad 3 Party', the bid fanzine. With brief biographies of committee members and reportage of a meeting that is not entirely without interest, if only as a contrast to the way that the Aussiecon Two mob have been operating. 'Massachusetts Convention Fandom Inc.', the organisation apparently responsible for Noreascons I and II (both of them previous WorldCons) sounds like a rather interesting beast to watch in action or at least read about, so you might be interested in receiving this quarterly publication of theirs. This first issue also includes a potted **Int* history of Noreascon II, and a detailed but meandering discussion of the pros and cons of MC Inc. funding a group that makes recordings of Mugo winner novels for the blind. The committee seems remarkably free with their money, but I can't resist giving their bid all this free publicity when they're supporting such a kindly cause. Now all someone has to do is to suggest that the people they're giving the money to use it to record some worthwhile material. But their hearts are in the right place, at least.

For 'The Mad 3 Party' write to Boston in '89,

TM3P,

Box 46, MIT Branch PO, Cambridge, MA 02 139, U.S.A.

This is the address for the bid as well. And as if that weren't enough, you kin become a Pre-Supporting member for \$3, or a Pre-Opposing member for \$6. Crazy, but it all sounds like innocent fun.

Return of the Jedi (Hoyts)

First and foremost the Star Wars movies have been billed as entertainment, pure and simple, and Return of the Jedi is at least visually entertaining. In fact, compared with just about anything else ever done in film the special effects are extraordinarily good. Make-up, lighting, sets and computer animation - full marks to everyone associated in these departments.

As far as what it's like to watch the film as a whole, well, it's not as simple as that. I suppose the most difficult thing about this film - and about the previous one of the series - is that it's only part of a trilogy. Star Wars stood alone, but Return of the Jedi relies heavily on the groundwork of The Empire Strikes Back, and more than once through the film I caught myself thinking how much of an improvement it would be, or would seem, to see the two films together.

As a film on its own, even given that the two previous had been seen at some stage, it is a stop-start affair. This is more noticeable at the beginning, where necessary storyline is couched somewhat awkwardly between gratuitous scenes that are meant to flesh out the background and yet seem curiously artificial and out of place. I have nothing against dance scenes featuring alien musical groups - the aliens themselves are nicely done - but in Return of the Jedi, as opposed to the pub scene in Star Wars, it's really just a distraction bethat wrecks hell with the pacing of the story.

Once the film gets truly underway the crossing from one plot strand to another and back again is reasonably well done but this time it's the nature of those scenes that somewhat mutes the effect that each has on the viewer.

The tense and weightly emotional scene in which Luke Skywalker confronts the emperor must suffer interruptions from an elegant, spectacular battle scene in space and an action-packed person-to-person tussle laced with some humour. It's a strain on the viewer to switch from scene to scene to scene with emotions to match; the film suffers because of it.

Having said that, let me say that, for the most part, that acting is at least competent. It's fairytale stuff but most of the part actors have a go at putting some life into their parts.

In conclusion, it's an adequate end to the trilogy, and if you enjoyed the previous ones you should like this offering.

Roger Weddall

Brainstorm (Greater Union)

The translation of sf story ideas from the written page to the film screen usually involves a considerable time lag: recent sf films (Star Wars, E.T., etc.) draw on ideas popular in print in the 1930s and 1940s.

Brainstorm doesn't break with this tradition. The film's central idea is a direct descendant of the 'feelies' of 'Brave New World' by way of Arthur C.Clarke's short story 'Fatent Pending': a machine capable of recording, and of replaying, any experience the wearer of the device undergoes.

What makes Brainstorm different from the other films mentioned above, and from almost any other of film I can recall, is that the Brainstorm Covice is not just a gimmick around which to write a screenplay - the idea is the film. The story begins with the development of the machine, and goes on to deal with how the machine is used, and with what it does to those involved in its development and use.

So far, so good. It's exciting to see an sf idea used on its own merits, and not as the background to another tale of adventure, horror or mystery.

However, Brainstorm isn't a great film. Except for Louise Fletcher's dedicated and betrayed chief scientist, none of the roles become anything more than two-dimessional. The romantic sub-plot involving Christopher Walken's junior scientist and Natalie Wood's semi-estranged wife, while important to the story, is also rather treacly.

The major flaw in Brainstorm lies not in the characterisation or human interest, but in the film's weak, almost non-existant ending. In place of an appropriate finish, the audience gets a few minutes of (quite pretty) special effects, which are there to illustrate the "Ultimate Trip" yet again. 2001 has a lot to answer for.

Summary? A passable film - more interesting to people who have had little previous exposure to science fiction.

Dennis Callegari.

SUPERMAN III (Village)

Superman II is one of the rare instances where a sequel is better than the original. The same director (Richard Lester), writers (the Newmans) and star (Christopher Reeve) have now collaborated on Superman III. Add Richard Pryor's erratic comic brilliance and this should be an excellent movie.

It is not even a good one.

The problem is not traceable to the lead actors. Reeve does his usual stolid turn and is close to ideal as the hero. Pryor is more than adequate as the exploited computer genius. Annettee O'Toole as the love interest is not allowed by the script to be a real person and is curiously one-dimensional. The change that did hurt the film was Robert Vaughan's manipulative tycoon instead of Gene Hackman's Lex Luthor. Vaughan uses Pryor for his evil ends and overacts outrageously in doing so. Hackman overacting was funny - Vaughan is merely embarrassing. Pamela Stephenson as Vaughan's "dumb blonde" mistress does help compensate. While some of the supporting performances are not ideal the cast is much better than satisfactory.

The direction also does not falter. Lester's talent for sight gags, shown in such films as The Three Musketeers, remains strong as does his flair in staging action scenes. The special effects are at least as good as in the first two films.

This talent is wasted by a confused and often quite thin script. The difficulty in all the Superman films has been how to make a conflict between a basically invulnerable hero and the villains interesting. Against ordinary criminals Superman is a heavyweight boxer facing children. That in itself is not fascinating no matter how well disguised by fast-moving action sequences. Superman I resolved that difficulty in a no more than adequate manner by simply moving the pea from shell to shell very quickly. It also had the "advantage" of a crowded storyline with the background of the series needing to be established. Superman II had genuine and credible conflicts and because of this tension was the better film. The villains had the same powers as the hero. Superman was also given an understandable if not novel dilemma: the conflict between love and duty is basic and allowed interesting variations.

In Superman III the background is well-established and there is no obvious villain capable of matching the hero. The script attempts to create interesting conflicts in two ways: a) the attempt is made to have a machine ("the ultimate computer") as a foe offer the hero a challenge; this is moderately successful if handled somewhat clumsily. b) a conflict is created by allowing Superman to war against himself in the person of his evil alter ego. A problem: Superman, as the archetypal hero, is not really interesting, apart from his powers. To play around with "the other side" of a hero such as Superman is a difficult task and goes so against the image that it must be very well handled if the "evil" persona is to be believable. It is not well handled and is therefore not believable.

The script is also inconsistent with the previous film. The central dilemma in Superman II is "resolved" in III by simply ignoring the problem. In an almost throwaway line happy ending Superman finds true love - without any resolution of the problems that almost destroyed him in a similar situation in II. That is seriously annoying, and symptomatic of this film's script problems.

Superman III does have some nice comic turns; particular scenes are marvellous. However the movie as a whole is so weakend by inconsistent script as to be only mediocre. The series is beginning to look familiar and laboured; I am not looking forward to the rumoured Superman IV.

Mark Linneman

Mark adds as a P.S. that the film, as yet unreleased in $\hbar v_8$ tralia, is due to appear very soon on video cassette - sounds like the movie houses have an opinion similar to his of the relative worth of the film.

WC WANN WAS WIE WER und WEM (including the dreaded CHANGES OF ADDRESS)

London: Joseph Nicholas and Judith Hanna have married - they went and tied the knot on the 19th of this month. Shock inside story next issue.

New Zealand: Speaking of marriage & so on, Rex Thompson & Pauline Meinung finally got around to announcing their engagement; somewhat sneakier were Mervyn Barrett and friend Julia, who went so far as to hold a party to which many were invited, only to be told at the door that it was to celebrate their recent (yes, past tense and all) marriage. DDD Meanwhile, Frank Macskasy is still in A Auckland. Frank's (been?) trying to se'l his house before heading Europewards more or less (more) permanently, but has had no luck; it seems clear he will be in New Zealand at least until the New Year...

Melbourne: Lucille Zinkiewicz is now living at 2 Tillbush Close, Hoppers Crossing 3030, Mr Victor Fejes and Dr Chris Hand - the ones what're gettin' married nex' year - have moved to 169 Gooch Street, Thornbury 3071 (phone 480 5526) and Lync has moved in with Clively to his place at 412 Albert Street, West Brunswick 3055, while the place they'll be moving to is being fixed up by the owner. (VideoVision Corner:) Bob Toth is now working at the 'Video Village', 168 Toorak Road, South Yarra 3141 (BH: 241 6601) and will be moving to live in the place/above the store as of New Year's Day. Meanwhile, not to forget the competition, Daryl Mannell (of the - hope I get this right - 'Hawthorn Video Library') has also moved, to 56 Sylvia Street, Dandenong 3175 (AH: 795 8214).000 Greg Hills is not off on a round-Australia jaunt - for reasons that probably shouldn't see print - so you can still send his mail to 21 Shakespeare Grove, St Kilda 3182. Speaking of which, Jenny Bryce (who lives there with John Foyster) is back from hospital, and their child Colin James Henry, born premature by lots on the 29th of October is still in hospital but doing fine: congratulations. DDD Dennis Callegari is back from overseas (better late than never), as is Carey Handfield who, remember, has moved house - 75 Meill Street, Carlton 3054 (phone: 347 3494).000 Not-moved-but-it'sabout-bloody-time: Gerald Smith is still moping around Melbourne, waiting for the Taxation Department to transfer him to Sydney. Also, in a last minute tactical retreat, Justin Ackroyd has not moved to Chris & Victor's old place, owing to the owner stuffing around with rent & so on. So this is definitely the last time I predict people's moves - on a happier note, congratulations, Bill (to celebrate his 21st, Bill was kidnapped at 5:30 am... with friends like these ...?) COD The MUSFA End of Year Bistro Evening is this Friday, 7:30pm at the Khan Mongolian restaurant, 301 Exhibition St, City. DDD The Nova Mob end--of--Year Christmas party will be held at Sally Yeoland & John Bangsund's place, 219 Union Street, West Brunswick 3055, on the 10th of December, after 8pm. It's BYO everything including eats and everyone, not just regular MM attendees, are welcome. DDD (Late note to kidnappers: yes, his parents have agreed to pay the ransom, but they need more time to get the aardvarks through quarantine.) DDD late, 31/12/83, 79 Bell Street. Adelaide: Megan Dansie and Tony Stankiewicz have announced their engagement.

Canberra: Sue & Richard Hryckiewicz have a sort-of change of address. Because some local kids have discovered the joys of raiding mailboxes, please send all future mail to: A319702, Cpl.Richard Hryckiewicz, Base Radio, RAAF Base, Richmond 2755 - whups, how did that get into the Canberra section? They live, of course, in Smithfield, a suburb of Sydney. Oh well, now that I have your attention, I might as well mix the Sydney and Canberra items in together. A real Canberra item - one that should make a lot of people happy - is that...

CIRCULATION III will be held next year from the 30th of November to the 2nd of December. That's 1984, not 1983. More details will be coming along soon but the impatient can write to the Canberra SF Society PO Box 42, Lyneham, ACT 2502.

The CSFS recently held their AGM and new President is Carole Nomarhas, Secretary:
Dorothy Wilson; Editor: Jean Weber. Their Christmas Party is on 13th December at
Carole & Jim Nomarhas' house, 27 Dalgleish Close, Spence (phone: 582821). Somewhat
appropriately, the CSFS now meet on the first Public Service Pay Thus day of every
month. Sydney: to coincide with Harry Harrison's touring round Australia, there
will be a smallish Syncon '84 on the 24th-26th of Februaryweekend - more details,
as with Circulation III as they come to hand....

Perth: the annual Bad Taste Party - your host Julian Warner - has now been moved back to the 9th of December. This was, it transpires, to become a trans-Australian event, with similar parties held on the originally organised date - the 26th of November, with the Sydney do at Bob Ellis' place and the Adelaide splurge hosted by the founder of the Perth Bad Taste parties, Bob Ogden. As fate would have it, there has quite independently been organised a Bad Taste party in Melbourne on that same date - and unknowingly Terry Stroud (also in Melbourne) has also just announced a Bad Taste party for that night. Now is that good taste (or bad timing; or bad taste and good timing) or what? DDD Michelle Muysert and Jo Masters will be holding an Underwear Party at Swancon 9, with a Slave Auction as well; you have been warned. DDD So much for events in one W.A. Meanwhile, in another WA, Cliff Wind & Jerry Kaufman are getting their Spawncon act going... Jerry writes:

'We talked to the Norwescon committee today, and we are firming up our ideas for our first issue of Spawn of Prophecy. It looks like this: small fee to join Spawncon, to cover mailing costs, etc. Separate Norwescon membership. Large party will be main Spawncon programming, but also several panel discussions, presentations etc. on Australian fandom and prodom. Probably a special button for Spawncon members, which can be sold as souvenirs. Excess cash, if any, to DUFF. We expect to publish the first Spawn in January, and it will have rates for Spawncon and promises, ideas, etc.'

Spawncon, to be held in conjunction with the 1985 Norwescon, is of course that year's National Australian SF Convention, and is the first AusNatCon ever held outside Australia-an historic event, dontcha know.

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SOUTH YARRA

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