

SINCHRONICITY 1

The quarterly magazine of SIN (SYDNEY IN 95) INC, a worldcon bid whose time has come, written, produced and directed by JACK R HERMAN, GPO Box 429, Sydney. Australia 2001. Printed by SCEPTIC.

WHAT SYDNEY IN 95 CAN OFFER

- The Worldcon is the largest annual gathering of Science Fiction, Fantasy and Horror Fans. Usually it's held in the US but occasionally it goes overseas. It has been twice held in Australia, both times in Melbourne, with 600 attenders in 1975 and 1500 in 1985. We want to put on an Australian Worldcon in Sydney and attract even greater numbers of fans.

- An Australian Worldcon in Sydney will attract a couple of dozen SF/F professionals. Instead of the usual one or, at most, two pros, we will have a score or more writers, editors, artists, and producers of SF/F. Only a Worldcon can attract SF/F professionals in these numbers.

- An Australian Worldcon in Sydney will attract at least 500 and maybe 1000 overseas fans. There will be a chance to meet face-to-face those who share your interests, and establish friendships that can develop through correspondence and later visits. Instead of having only ten or so overseas fans, a worldcon would have hundreds.

- An Australian Worldcon in Sydney would have about 1000 Australian SF/F in attendance. Based on the experience of the Melbourne Worldcons, there will be at least twice as many Australian fans and readers at a worldcon than at any National con. This provides the perfect opportunity for all sections of Australian SF/F fandom to get together and celebrate their enjoyment of the hobby.

- An Australian Worldcon in Sydney would provide the strongest forum for the presentation of talks, discussions, films and panels. The size of the attendance will guarantee a Program that will be much stronger than at a National or Regional Con and will allow for a greater chance to invite outside experts and hear SF/F professionals present papers or read from or show their work.

- An Australian Worldcon in Sydney would be the best party ever held in Australian fandom and it would not require an overseas airticket to get to it.

WHAT YOU CAN GIVE SYDNEY IN 95

- Join as a Pre-supporting Member and thereby give us your moral support and \$10/£7 towards the cause. Pre-supporting members will be entitled to participate in the selection of Guests of Honour, attend all General Meetings and attend a special Pre-supporters Party at the Worldcon when we win.

- Subscribe to SINCHRONICITY, a quarterly magazine, available at \$5 per annum. [This price guarantees only Surface Mail transmission. Air Mail will be more expensive.] SINCHRONICITY will keep you in touch with the Bid.

- Join MAGICON, the 1992 Worldcon. The Site Selection for 1995 will be held at MAGICON, in Orlando, Fla. Only members of MAGICON can vote. Supporting Membership cost is \$US20 (c\$A27). It may rise to \$US25. For those who want to join direct, send your money plus name and address to MagiCon, PO Box 621992, Orlando, FL 32862 USA, or send it to SYDNEY IN 95 in local currency and we will handle all the currency conversions. We will even accept payment in installments.

- Vote at MAGICON for 1995 Site Selection. This will cost an additional \$US20. [This is the minimum fee: bidders may agree to raise that amount but the decision must be unanimous.] Again, SYDNEY IN 95 will handle the currency transaction and ensure your vote gets to Orlando. The vote will be held June-September 1992.

- Write to, talk to, fax or teleconference with everyone you know in fandom. Communicate to them your enthusiasm for SYDNEY IN 95 and the necessity for them to climb aboard the bandwagon. In particular, your fannish friends overseas might be the targets of your correspondence. Every enthused fan is worth several passive PreSupporters. If they organise parties or distribute flyers at smaller, local cons, they will further the cause immeasurably. And we need to win every possible overseas vote, especially American vote.

THE CONVENER'S BIT

Welcome to the first edition of SINCHRONICITY, the bid magazine of the SYDNEY IN 95 Worldcon Bid. In here you will find all sorts of useful information, stories of Sydney and Worldcons in general.

We have finally got this, the third bid to stage the Worldcon in Sydney. Who knows, this time it may just be third time lucky.

We have, however, got a long way to go before we can start congratulating ourselves on a job well done. The rest of the Committee and myself realise that we have let ourselves in for a two year plus headache, an extended period of hard work and commitment. We do it willingly, however, because we all believe in the concept of a Worldcon in Sydney.

But we cannot do it alone. We need your help!

We need your help in two basic ways:

Firstly, we need your expertise. If you feel that you have something to give to the bid, whether it is some skill we may need, a helping hand at the appropriate moment, materials to be auctioned, or simply an idea, don't be backward in coming forward. Every little bit helps.

Secondly, and most importantly, we need your support. Supporting the Bid isn't hard. It only takes three steps.

1. Buy a PreSupporting Membership. (See the form elsewhere for details)
2. Spread the good word. The more

good press we get, the better.

3. Vote for us on the Site Selection ballot in 1992. There is a great amount of detail on this elsewhere in the magazine so I won't go into detail here.

The more local support we get, the easier it gets to win.

By the way, don't think that all we want to do is take your money. We intend to give you something back. Not only a Worldcon with an Australian flavour, but on the way there parties, prizes, fun and games for all of fandom. We expect to put more back into fandom than we take out. After all, we'll be running parties here and overseas at which fans can meet each other and we'll be acting as a rallying point around which all aspects of fandom can unite to support one great cause.

The SYDNEY IN 95 Committee is:

Rod Kearins	Convener
Graeme Batho	Assistant Secretary/Treas
Mike Bourke	
Ray Gleeson	Treasurer
Michelle Hallett	
Jack R Herman	Publications/Fan Liaison
Gary Luckman	Fund Raising
Kevin Maclean	Secretary
Gerald Smith	Public Officer

Come along and join us. The party is just beginning.

ROD KEARINS

COMPETITIONS

We have two competitions:

T-SHIRT DESIGN: We are seeking a number of different designs for use on T-Shirts over the next 30 months. Successful designs will be used on T-Shirts and Sloppy Joes and the artists of each will be paid 50¢ per T-Shirt/Sloppy Joe sold.

LOGO: We are seeking a suitable design to be used as the Bid's logo on all letterheads, ads and other material. A catchy design incorporating our name and some recognisably Australian theme is preferred. The Committee is offering \$50 to the successful designer.

Send entries as soon as possible to **GPO BOX 429, SYDNEY. AUSTRALIA 2001.**

EDITORIAL

SINCHRONICITY is a public-access fanzine. The public that will be able to contribute to it and regularly be able to read it will be the members of the Bid for the 1995 Worldcon known as SYDNEY IN 95. It will be produced every three months and will attempt to keep subscribers up-to-date with developments in the Bid and to allow them input into the decision-making processes of the Bid. There will be many members of the Bid who will be unable to attend the General Meetings that will decide policy. SINCHRONICITY will provide a method for their voices to be heard. It will also guarantee that the Committee keeps the Bid membership informed. So subscription to SINCHRONICITY will be a good method of keeping in touch with the Bid. This zine will also publish material relevant to the bidding for and attendance at Worldcons. Thus, we will have fans' memoirs of their Worldcons past and hopes for Worldcon future. Additionally, we will carry debate about matters of particular relevance to the SYDNEY IN 95 bid, including Guests of Honour suggestions, names to call the con should we win and what sort of Program one would like to see at the con. Cath McDonnell is particularly insistent that the zine look good as well so we are also seeking relevant cartoons and illustrations.

Let's start with the basic stuff. SYDNEY IN 95 is bidding to bring the 53rd World Science Fiction Convention to Australia. The World SF Con (Worldcon) is the largest annual gathering of fans and professionals in the fields of Science Fiction, Fantasy and Horror. It was first held in New York in 1939 in conjunction with the New York World's Fair, hence the origin of the name. It has been held annually since 1946 and has increasingly been held outside the USA even though, originally, it was primarily the equivalent of the North American National Convention. It was held outside North America only once up to 1970 but has left those shores 6 times since. However, the USAmericans remain the largest single national group interested in the future of the Worldcon.

Worldcons are administered by a Committee selected from Bids presented to the Worldcon three years in advance of the year being bid for. Thus SYDNEY IN 95 will bid at MAGICON in 1992. Rules governing the bidding for, and conduct of, the Worldcon are contained in a prolix document labelled, "The Constitution of the World Science Fiction Society". This document is alterable by a majority at any Worldcon provided the change is ratified at the next Worldcon. It provides that Site Selection will be contested by Bids who have

registered one year previously (i.e. in our case in 1991). Registered Bids must have a set of Rules, which includes details on the terms of Office of the Chief Executive and provides for his/her replacement if necessary, and an agreement with the Facility they intend to use for the Convention. Any member of the Worldcon at which the Site Selection is being determined may vote, provided they pay the requisite Voting Fee (which is set in the Constitution at \$US20 unless all registered bidders and the host Convention agree to change it). Provision is made for both postal and on-site voting for Site Selection and all voters are automatically Supporting Members of the winning bid no matter which way they voted. (Additionally, the winning bid has to make allowance for all voters to convert to Attending Membership at a cost no greater than the voting fee.)

AN AUSTRALIAN WORLDCON IN SYDNEY

The fans that are bidding for SYDNEY IN 95 are aware that not all cons are the same. We believe that a Sydney Worldcon would be a very different proposition from most Worldcons (and from most Australian cons). Size will be one distinguishing characteristic: most American Worldcons are now far too big. LACON II had over 8000 attenders and other recent ones have garnered between 5000 and 7000. It is too easy to get lost and fail to connect with others in a crowd this size. SYNCON 83, the largest non-Worldcon in Australia, had 500 fans in attendance. Most have fewer than 200. Fine if all you want is to remeet the friends and acquaintances from last time but rarely enough to afford the extravagances of Program that can only attend a large con. AUSSIECON II, the 1985 Worldcon, had about 1600. A 2000 fan convention would be an ideal compromise - more than large enough to attract a wide cross-section of people, without drowning everyone with white noise.

The Worldcon has also become something of a meeting ground for SF/F professionals. Since many of the Editors and Publishers attend so do writers and artists. And, increasingly, SF professionals from the electronic media as well. For that reason, an Australian Worldcon can confidently guarantee a large turn-out of SF professionals. Australian fans, starved of first-hand exposure to those whom they read and watch, would normally have to pay thousands of dollars to go overseas to meet/hear those who make the words and pictures, an Australian Worldcon will bring the mountains here.

And it would be an *Australian Convention*. Far too

often American cons, because of the sheer size of their fandom, make the assumption that fans are interested in only some parts of fandom. Because we've had to survive on a smaller sample, we've tended to develop generalists: fans who pub zines and organise cons and enter Masquerades and participate in the serious Program and (even) watch the films and videos. An Australian Worldcon, as we see it, would be one that caters to all attenders as if each were a complete fan - so all Program (literary, faanish, electronic media, gaming, scientific, artistic and academic) would have to be held in the one venue and the Program so constructed that one could segue from one strand to another easily.

THE FACILITY

In the Sydney Convention and Exhibition Centre, we have a facility more than capable of handling such an assignment. The Centre is set in the Darling Harbour redevelopment area. This area was formerly docklands on the western edge of the Central Business District. Now it is an open recreation area with parklands, gardens, a huge commercial and catering complex, the Maritime Museum and the Aquarium. Darling Harbour is right next door to Sydney's Chinatown. Within a ten minute walk of the Convention Centre are more than 100 eating establishments - of all ethnicities and with eclectic opening hours. Darling Harbour is but a ten minute walk from Sydney Town Hall, in the centre of the CBD and is also linked to the centre of town by the Monorail. There are 4 hotels in the vicinity at the moment and another 10 due for completion by mid-1992. Most are expensive by fannish standards (though not particularly expensive by Sydney standards) but a few at the cheaper end of the scale are also being built. We expect to be able to do a pretty good deal with a couple of them. And we're looking at alternate, cheaper, accommodation for fans who want it.

The Sydney Convention Centre could have been built specifically for a Worldcon. The main Auditorium is divisible into two parts, one holding 2550 in padded armchair comfort, and the other 950 in more of the same. The former is more than large enough for the size of con we envisage holding, which leaves us with a room more than ideal for a Film Program. The complex has 20 other rooms - although we would not envisage using them all. The Pymont Room can seat 580 or be subdivided into two rooms of 240; the Skyline Room has three parts capable of holding 150 each; there are six rooms behind the Auditorium ranging from a Board Room to 200 person size; and the Merino Room seats 140 or can be used as a creche. If we need it there is a Banquet Hall capable of seating 2000. And attached to the Convention Centre are five Exhibition Halls, each 5000 square metres column free. The Con Centre

and Exhibition Centre are linked by a building which provides a covered walkway and has 600 square metres of additional exhibition space.

Because it is a full-time Convention venue, the facility will have much of the material necessary for a Worldcon. It has its own closed circuit TV complex and Computer system - allowing for ease of communication with attenders and smoother registration. And, on site, will be all we need for a spectacular Masquerade, as audio-visually-centred an Awards ceremony as one could desire and facilities for electronic media Programming and Games Rooms. The whole complex so impressed the judges of the biennial Moar and Lustig Architectural Award (Australia's premier such award) that it was one of the three finalists in the most recent determination of the Award.

THE BID

SYDNEY IN 95 is being run by a coalition of fans from across the spectrum of Sydney fandom. The day-to-day processes of the Bid are in the hands of a Committee of Nine (which is listed on page 2). But the general strategy and tactics of the Bid will be controlled by bimonthly General Meetings at which the Committee will report and members will set the agenda for activities in the next two months. Similarly, there will be a general discussion of, and invitation for nomination of, Guests of Honour. However, the final decision will be made by the Committee, on the basis of the nominations received from the members of the Bid.

Those entitled to take part in all this democracy are the PreSupporting Members of SYDNEY IN 95. We are charging \$10/£7 for PreSupporting Membership and that money will be used to further promote the Bid by placing ads in Program Books, distributing flyers and holding parties at Conventions. There will be an "Annual Report" sent to each PreSupporter to further keep them in touch. SINCHRONICITY (at \$5 per annum) will also keep you *au fait* with the progress of the bid.

When we win the Bid, the Committee will become the centre of a much larger Convention Committee. This ConCom will be dominated by Sydney fans. There is more than enough Convention organising talent in Sydney to run a 2000 person con. Looking at the last eighteen months, we've seen CONVICTION, ECCENTRICON and WhoVENTION, amongst others, each with more than 300 attenders and each run by a separate Committee. When we get the fans who ran all these cons together, there is enough talent to run a much larger Worldcon than we envisage having. But no Worldcon is run from one city alone. When we win, we expect to be able to employ the talents of many enthusiastic Australian fans and will have

volunteers from overseas as well. In all, we see no problem in running a Con the size we imagine an Australian Worldcon in Sydney in 1995 will be. And we would like SYDNEY IN 95 to be the National SF Con and the National Media SF Con as well. If we are going to have the largest Con in Australia in 1995, it should be the most important as well. Even if we were to lose the Worldcon bid, there is no reason why SYDNEY IN 95 could not continue and bid for both the National Cons.

SYDNEY

Through the 1980s, Sydney ran many of Australia's best-run, best-attended, most fun and most profitable cons. TOLKON, NUCON, SYNCON 83 and CONVICTION were all incredibly successful

and each was a mixture of all aspects of fandom. MEDTREK and ECCENTRICON served fans of electronic media equally well, and were among that very rare species, a profitable National Media Con. As Australia's largest and most cosmopolitan city, Sydney offers the backdrop against which great cons can be held. By holding it in the Darling Harbour area, we are bringing the Con into Sydney's eatery centre and close to its best music, theatre and cinema venues. But we are not just promoting Sydney - this will be an Australian Worldcon in Sydney - and, as such, the Con will be the excuse many overseas fans and pros will need to come to Australia. Once here, they will be excurting all over the shop, to the benefit of all segments of Australian fandom.

ARE YOU PREPARED TO INVEST \$70 TO GET WORLDCON TO AUSTRALIA AGAIN?

- \$10 - PRESUPPORTING MEMBERSHIP**
- \$10 - SINCHRONICITY FOR TWO YEARS**
- \$50 - JOIN MAGICON AND VOTE FOR SYDNEY IN 95**

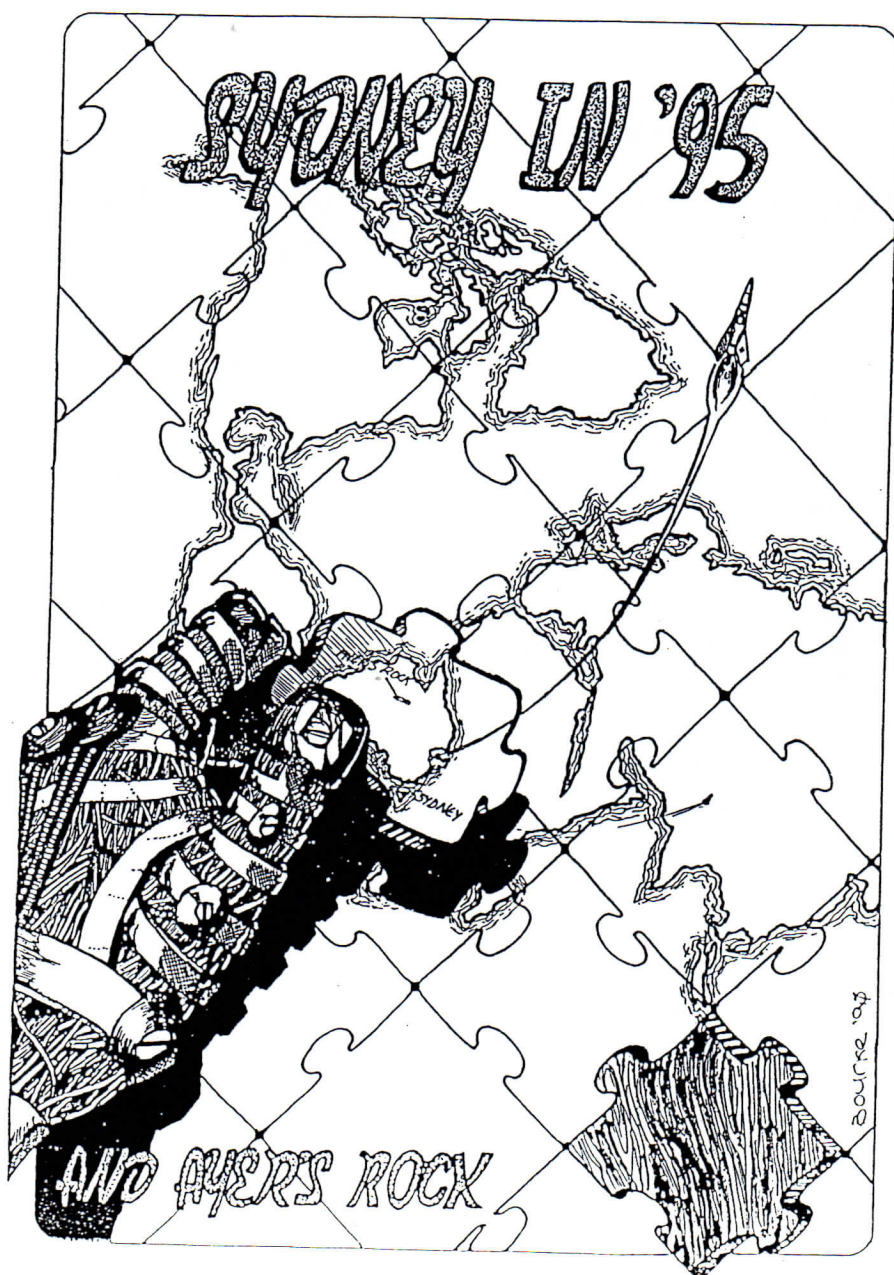
MUCH CHEAPER THAN SAVING FOR AN OVERSEAS WORLDCON

OVERSEAS ADVERTISING

We want all ads in Worldcon Progress Reports and Program Books to follow one theme. We have decided to use a catch-phrase of "TWO GOOD REASONS FOR COMING TO AUSTRALIA: AND SYDNEY IN 95" Accompanying this line will be a drawing illustrating the landmark or reasons for visiting Australia and a map of Australia showing the location of the landmark or whatever and of Sydney. We are inviting artists to submit suitable drawing, remembering that American PRs and PBs are published on American Quarto bent. Kiwi illustrators might expand our horizons by a suitable map that proclaims: TWO GOOD REASONS FOR VISITING AUSTRALASIA: AOTEROA AND SYDNEY IN 95".

Hereunder is an example (slightly reduced), penned by Committee member Mike Bourke.

TWO GOOD REASONS TO VISIT AUSTRALIA



WORLDCONS PAST

ONE YEAR IN EVERY TEN WE MANAGE IT

MARC ORTLIEB

After a sixteen year hiatus, Jefferson Airplane just released an album - their first eponymous album, which says it all. The line-up is the Surrealistic Pillow line-up, minus Spencer Dryden and plus a bunch of session musos, one of whom, Nicky Hopkins, played with Airplane on Volunteers, their last album with that line-up. It's a very uneven album. There are tracks that are clearly Paul Kantner tracks, Marty Balin tracks and Jorma Kaukonen tracks but there aren't really any Jefferson Airplane tracks on the album. Despite the fact that I admire Kantner most of all the band members, I find his material to be the weakest on the album. Kaukonen and Slick are responsible for my favourite moments on the album. After that, the news that the Sydney Worldcon bid had been resurrected came as no real surprise. I don't know the current line-up on that Bid, but I gather that Jack R Herman is there on lead vocals, with Cath McDonnell doing backing vocals. Sounds interesting.

[Editorial aside: Rod Kearins has got the lead vocals job; Jack R Herman is on harmony and writes some of the tunes; Cath McDonnell, doing other things at the moment, is more of a roady. JRH]

In 1975, Jefferson Starship released RED OCTOPUS. "I was thinking that I should be singing along" {"Fast Buck Freddie" © 1975 Grace Slick, Ronin Music). For me, Jefferson Starship/Airplane is inextricably linked with the 1975 Australian Worldcon. I went to the first AUSSIECON quite unaware that I, as a letterhack, was quite entitled to be there. There was a letter of mine in the special AUSSIECON edition of SCIENCE FICTION MONTHLY, but I didn't know it at the time. In it, I had commented on the tendency to discuss science fiction's rock music connections without ever mentioning Jefferson Airplane. But I didn't know that my letter had been published and so I didn't think I belonged at AUSSIECON. I wandered in and out of the main function room, picked up couple of John Bangsund fanzines, and hovered on the fringes of the Hugo Award ceremony without ever really becoming a part of the Convention. I was too nervous, overawed and broke to become part of AUSSIECON. I didn't have the courage to talk to many people at the con. I went with a friend and we stayed in another friend's flat and so always left

the con by about 9 p.m. Being the shy twenty-three year old that I was, I didn't meet many people at the Convention. Through sharing a table at the Pancake Parlour on the strength of the fact that the two people who invited us to sit were also wearing AUSSIECON membership badges, I met one bloke who turned out to be the cousin of my English Senior at Naracoorte High School. I met Allan Bray. I watched a lot of people who seemed to be very friendly with one another and who seemed to be having a wonderful time. I started composing my first ever fanzines in the margins of a copy of PHILOSOPHICAL GAS that I'd picked up from a freebie table and somehow seem to have spent most of my fannish existence living in John Bangsund's margins. I even found myself attempting to fill his shoes ten years after, but that's another time, another band and, unlike Billy Pilgrim, I am anchored in unidirectional time so I will take things in order.

The worst track on the eponymous Jefferson Airplane album is Marty Balin's "Summer of Love" in which he sings a saccharine ballad to the sixties. It's a pity that Karen Carpenter died. The Carpenters could have done a wonderful job of covering that song. Any attempt to dwell on my ten years as an active fan - Marc Ortlieb 1975 - 1985 G.I.P.* - would come across as that sort of song.

"The Summer of Love was something special
We were so young and so free
The Summer of Love that I was a part of
We had so many dreams
And even a few of them came true it seems."

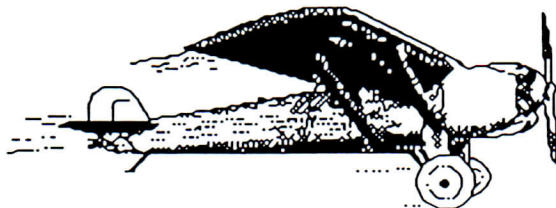
["Summer of Love" Marty Balin © 1989,
Great Pyramid Music]

Yep. Anything I could write about those ten years would seem as bad. I could describe how AUSSIECON changed my life - the mania to publish fanzines and to get to Australian and overseas Conventions, the friends and lovers, the way it gave me a sense of purpose and self-esteem. It'd be terribly boring or superficial. How does one describe meeting Peter Toluzzi for the first time? How does one explain how a visit to Minneapolis could be a pilgrimage? Marc and Cath married and lived happily ever after? I suspect it's been done.

By 1985, the incarnation of Jefferson Starship had changed into something completely different and not too pleasant, though I will admit that there were a couple of tracks on the Starship album *KNEE DEEP IN THE HOOPLA* that I liked. "We Built This City" and "Love Rusts" were very pleasant though I certainly wouldn't have expected Bernie Taupin to have penned songs that would have suited my idea of the Starship. I got a real rush from seeing "We Built This City" topping the charts, even though Kantner had left the band. "We just want to dance here/Someone stole the stage/They call us irresponsible/Write us off the page" ("We Built This City" Bernie Taupin, Martin Page, Dennis Lambert, Peter Wolf © 1985). It seemed to mesh nicely with AUSSIECON II. That was a city that I'd had a part in building. It marked the high point of my fannish career. The shy, young bloke who'd stood, heart in mouth, to ask a question at a panel in 1975 was fronting such panels in 1985, between frantically rushing between hotels trying to make sure that people and things were in the right places. The bod who'd made rude comments about Lee Harding compering the AUSSIECON Masquerade was copping the blame for stuffing up the running of the AUSSIECON II Masquerade. The great-coated figure who'd hovered hungrily on the edges of the AUSSIECON Hugo Awards was the penguin-suited fatcat up on the stage handing Hugos to Robert Silverberg, David Brin and the like. Rather than not knowing anyone at the Convention, I snubbed dozens of people, being too busy to even talk to people like Dean Gahlon who'd come all the way from Minneapolis for the Con. Peter Toluzzi I got to have coffee with after the Convention. That was all I saw of him.

It was a manic time. I spent the Friday of AUSSIECON II at school; I went to work for a rest and even then I carried the Convention with me. I carried a beeper to remind me that IO was on call and I had the delight of using the staffroom phone

*G.I.P. - Gafiate in Peace



to call the Mike Willissee Program to tell them that, if they couldn't use the light we provided to film the Masquerade, then they could just stuff their coverage of the Worldcon and it was too late for their lousy publicity anyway.

Afterwards, I was able to draw back and see how many people had been burned by the Convention - not intentionally, I'm sure, but the Worldcon was a huge bite to take and we didn't have the organisational resources to make it run properly. I saw how the pressure of Programming a multi-strand five day event burnt out the Programming sub-committee, three people, two of whom I'd been very close to before the Convention, my wife, Cath, being one of them. I saw how people I'd thought of as rational take offence at what seemed to me to be minor slights. I delivered one or two of those myself, without realising it. I saw old friendships broken and new ones forged. I saw fans who had been key figures in "my" fandom slip away. The Starship song going through my mind was "Love Rusts": "Maybe I don't move as fast as I used to/But youth is something we can't hold onto long" ("Love Rusts" Bernie Taupin, Martin Page © 1985). Now I find myself sifting through the layers of pre- and post-AUSSIECON II fanzines, looking for a thin layer of iridium enriched ink. I mean, it was an asteroid that hit my fandom, wasn't it?

So Jefferson Airplane have a new album out and Sydney has a new Worldcon Bid. There's promise in both. I'm looking forward to the success of the reformed Airplane so that I can say, "Of course I've been listening to the Airplane for years, you know." I'm also looking forward to attending the 1995 Sydney Worldcon but, if anyone comes up to me and asks, "Didn't you used to be Marc Ortlieb?", I will reply, "No, Marc Ortlieb was far taller than that." Then I'll point out my Bill Rotsler badge that says, "An Old Fan and Tired". By then, I'll deserve to wear it.

