

# Fourth Street Fantasy Convention 1990







# The Fifth Fourth Street Fantasy Convention

at the Sheraton Park Place Hotel  
Minneapolis, Minnesota  
June 29, 30, & July 1,  
1990

A convention for students and practitioners of the fantasy arts

Guest of Honor:  
**Samuel R. Delany**

Guest Artist:  
**Don Maitz**

## The Committee:

**Chairman, Registration:** David Dyer-Bennet  
**Treasurer, Parties:** Martin Schafer  
**Hotel:** Rob Ihinger  
**Programming:** Steve Brust, Elise Krueger, Will Shetterly  
**Publications:** Victor Raymond  
**Dealer's Room:** Greg Ketter  
**Art Show:** Beth Friedman



# Samuel R. Delany: An Appreciation

by Debbie Notkin

Where do you start?

*You see, there's the fiction....*

The first time I read *Nova*, it changed forever how I think of words and prose, of the interaction of character and style, of what makes a book work. The first time I read "Time Considered as a Helix of Semi-precious Stones" I got so lost in the music of the style that when I was done I had absolutely no idea of what the story was about. So I jogged back to the beginning immediately — and got so lost in the story that I almost forgot the style. The first time I read *Tales of Neveryon* I spent three weeks thinking about money and what it really is, what it reflects (to use Delany's metaphor). Whenever I hear two people get hung up on "I" and "you" in a complex conversation, I'm transported into *Babel-17*. Every time I read "Aye, and Gomorrah" I cry.

Even the books I'm not comfortable with won't let me go. I got hung up on a conceptual hook in *Stars in My*

*Pocket Like Grains of Sand*, and I don't seem to be able to get past it. But I still remember the book in vivid detail when many fine things I've read since have been fogged over and lost. I think *The Fall of the Towers* was the first book I've ever read with a theme in the musical sense, a repeated phrase that continually informs the action — I didn't find the book to be anything special, but "the green of beetle's wings" will always make me smile.

If many writers are wordsmiths, craftspeople of the language, then Delany is one of our great sculptors. Most writers use words as the tool to tell the story, but Delany weaves words and story into one inseparable tapestry. You can't paraphrase a Delany sentence; you can't rephrase a Delany paragraph. You can hardly even quote from them, because quoting them means excerpting, and the whole thing is so tightly tied together that excerpting means confusing. I know, I just spent an hour looking for a good brief quotation (well, I did re-read two stories and got hooked on *Nova* yet again).

Samuel R. Delany  
continued on page 11

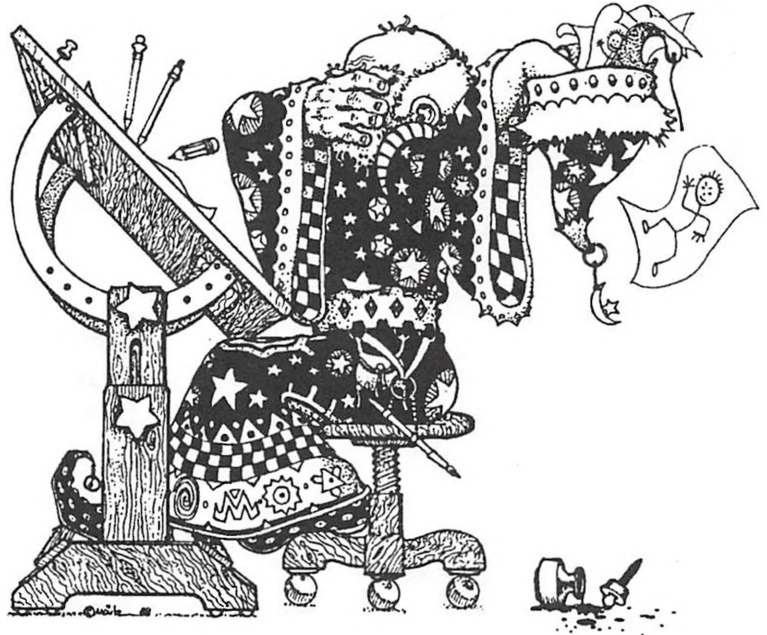


# Biography:

## Don Maitz

By Janny Wurts

When asked about the start of his art career, in his honest moments, Don Maitz admits that he began with cave painting; out of respect for his mother, his early works are unavailable to the public. From there, he progressed to drawings on paper, any subject, any time there was a pencil and enough light. Although a better than average student — he received only two C's throughout high school — his goal was a career in art.



Solid, sensible people tried to advise him to aspire toward something more practical than struggling to enter a competitive and difficult field — but Don had other ideas. He attended night classes in figure drawing, then entered the Paier College of Art in Hamden, Connecticut, and immediately earned the envy of his peers. At Paier, under the influence of a distinguished roster of instructors, he began to paint, and by the time he graduated at the top of his class in 1975 he had already had work published by a professional magazine and in Marvel Comics. He stayed on for a fifth year at Paier and began to show his portfolio in New York.

Popularity put a stop to extra education as Don received his first paperback cover assignments. The works included in his first portfolio

have been reproduced in the margins of these pages. The fact that Don's penchant for lousy puns didn't get him thrown out on the sidewalk forever is a testament to the strength of his abilities.

Bad puns notwithstanding, his reputation has only increased in stature, after some 150 paperback covers — one of which, "The Second Drowning," painted for a book entitled *The Road to Corlay*, won a silver medal at the Society of Illustrator's annual exhibition in 1980. That same year Don received the Howard Award for Best Artist at the World Fantasy Convention. In addition to working for virtually all of the major paperback publishers in New York, Don's magic with the paintbrush produced the pirate image which launched Captain Morgan Spiced Rum to success in a marketplace where new products fail more often than not.

Don Maitz  
continued on page 10



## chedule of Events

All programming will be held in the Terrace Ballroom, except as noted.

### Friday

6:30

**Opening ceremonies.**

7:00

**Style: Simplicity and complexity.** Why simple is not necessarily easy, and why complexity can be the simplest way to convey a thought.

8:00

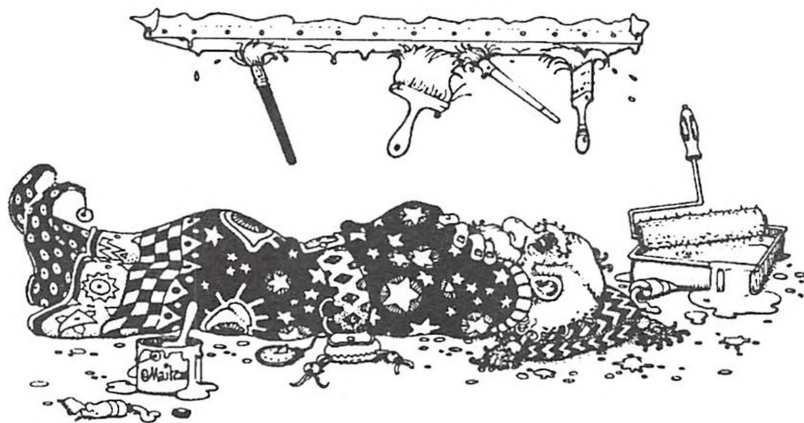
**Shakespeare and fantasy.** Sure, he was one of the first great fantasists to write in English, but, besides writing all those great chapter heading quotes, what has he done for us lately?

9:00

**Slide show by Don Maitz.**

10:00

**Cats Laughing in concert.**  
In the Park Ballroom



### Saturday

11:30

**Poetry and fantasy.**

12:30

**Lunch break.**

(The Rivendell Group and Second Foundation will meet to discuss the works of Samuel R. Delany at this time. Visitors are welcome.)

2:00

**Stealing the gods: Borrowed mythology.** Theories of cultural plurality say that myths and symbols mean different things in different settings. Can we use what influences us from another culture while respecting the integrity of the source?

3:00

**Death and fantasy.** What does it mean to deal with mortality in a fantastical context?

4:00

**Subtext in fantasy.** Gene Wolfe, at a previous Fourth Street, said that symbols are the alphabet in which subtext is written. Are we saying more than we realize? Is there a pocket dictionary for this sort of translation work?

5:00

**Dinner break.**



7:00

**Subversive and seductive art.** Is fantasy inherently a subversive art form? If so, why is there so much innocuous fantasy?

8:00

**Anti-intellectual writers** – Huh? Sounds like an oxymoron to us. Why do some writers, editors, and readers denounce the attempt to understand the creative process? Does intellectualism improve one's art, or is it just a way to look good at parties?

9:30

**Art auction.**

### Sunday

1:00

**Developing taste.** Steve Brust suspects there will be people at Fourth Street who will not believe this is possible or desirable. Will Shetterly fears he may be right, but still hopes the panel will roll into a discussion of ways in which to develop taste. Elise Krueger started the whole thing by admitting that she had no taste but is attempting to develop some, and wants to know how it works. This may be the reason Fourth Street was created.

2:00

**Eroticism and fantasy.** This isn't about whether we should or shouldn't; it's about what works and how.

3:00

**Moral fiction and social awareness.** Responsibility to art and responsibility to society: when do they conflict, and why? Is the artist an island? Are too many "socially aware" writers willing to settle for easy answers in their work?

4:00

**How to fix publishing, how to fix writers.** Let's gripe. What's right and wrong with writers, publishers, editors, and readers? What can we do to make things better?

5:00

**Closing ceremonies.**

### Dealer's Room

The Dealer's Room is located in the Orchard Suite.

Dealer's Room hours

Saturday — 10:30am - 5:30pm

Sunday — 11am - 3:00pm

### Art Show

The Art Show is located in the North Terrace Room.

Art Show hours

Friday - artist check-in — 6:00 - 9:00pm

Open for the public — 7:00 - 9:00pm

Saturday — 10:00am - 6:00pm

Sunday — 11:00am - 1:00pm

Artist may pick up art until 2:00pm

There will be an auction Saturday night at 9:30 pm in the Terrace Ballroom (main programming area). All pieces may go to auction regardless of the number of bids. Art that has been bid upon may be picked up by the buyer on Sunday (for pieces that did not go to auction) or during and immediately after the auction (for pieces auctioned).

### Convention Suite

The Convention Suite will be in Room 231. A variety of potables and comestibles will be provided; however, you should consult the Restaurant Guide for directions to real meals.

*A map of the hotel function space can be found on page 14.*

*Please refer to it if you have any questions.*



# omestibles and Potables

Each \$ means roughly \$10 per person for dinner without drinks - depending on your tastes and appetite.

*Restaurants worth driving for* but be prepared: the current season in Minnesota is 'road construction'.

**Brandyberry's House of Prime Rib**  
5221 Viking Drive, Bloomington 893-1311  
At 494 & 100 All you can eat prime rib dinner just \$11.95. (\$)

**Christos Greek Restaurant**  
2632 Nicollet Ave., Mpls 871-2111 (\$\$)

**Ciatti's Italian Restaurant**  
1346 LaSalle Ave., Mpls 339-7747 (\$\$)

**Diamond Thai**  
1423 Washington Ave. S.. Mpls 332-2920  
Sticky rice and peanut sauce, yes! Closes early (8pm) sometimes, so call - Take-out too. (\$)

**El Meson**  
3450 Lyndale Ave. S., Mpls 822-8062  
Caribbean-Spanish. Sometimes slow. (\$)

**510 Restaurant**  
510 Groveland Ave., Mpls 874-6440  
Arguably the best fine dining in Minnesota. (\$\$\$)

**Great Wall**  
4515 France Ave. S., Edina 927-4439  
Our Szechuan favorite. (\$ - \$\$)

**It's Greek To Me**  
626 W. Lake St., Mpls 825-9922  
Authentic Greek cuisine, cafe atmosphere. (\$)

**Ichiban Japanese Steak House**  
1333 Nicollet Ave., Mpls 339-0540  
Teppanyaki. (\$\$)

**Jax of Golden Valley**  
604 N. Lilac Dr., Golden Valley 521-8825  
Steaks (old style - no kidding, that's what my notes say). Pretty easy to get to, but closed Sunday. (\$\$)

**Khan's Mongolian Barbeque**  
418 13th Ave. SE, Mpls 379-3121  
You choose the ingredients, including spices, for your dinner - consultants on duty. (\$)

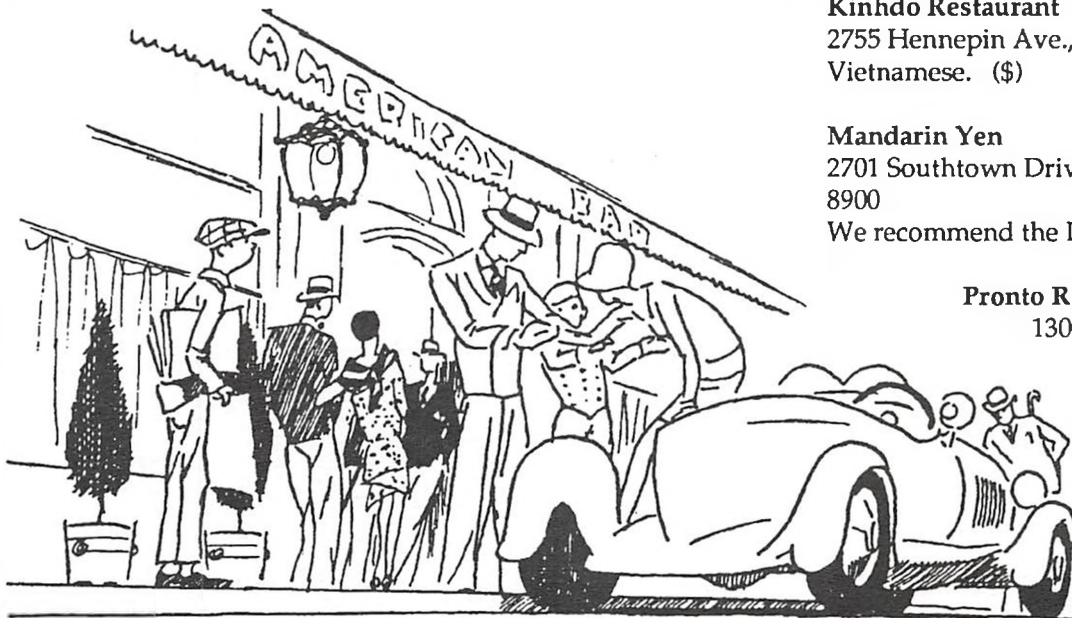
**Kincaids Steak-Chop & Fish House**  
8400 Normandale Lake Blvd, Bloomington 921-2255  
Steaks and a large selection of single-malt scotches. (\$\$\$)

**Kinhdo Restaurant**  
2755 Hennepin Ave., Mpls 861-2491  
Vietnamese. (\$)

**Mandarin Yen**  
2701 Southtown Drive, Bloomington 888-8900  
We recommend the Dim Sum. (\$)

**Pronto Ristorante**  
1300 Nicollet Ave., Mpls 333-4414  
Italian. (\$\$)

**Saigon**  
317 W. 38th St., Mpls 822-7712  
Vietnamese. (\$)





**Sawatdee Thai Restaurant**  
607 Washington Ave. S. 338-6451 (\$)

**Shin-ons Sushi Bar**  
165 Western Ave. N., St. Paul 222-4144  
Tempura too, but our favorite for sushi  
(Also the furthest away, I'm afraid.)  
(\$\$\$)

**Ted Cook's 19th Hole**  
2814 E. 38th St., Mpls 721-2023  
Take out only on the best hot & spicy ribs  
around. (\$)

**Tejas**  
The Conservatory, 9th and Nicollet, Mpls  
375-0800  
'Cuisine of the Southwest' (\$\$)

• *Walking distance - south of Hwy. 394 (old Hwy. 12).*

**Lincoln Del**  
5201 Wayzata Blvd. 544-3616  
Kosher delicatessen and restaurant. (\$)

**Manders at the Ambassador**  
5525 Wayzata Blvd. 545-5552

**Subway**  
5619 Wayzata Blvd.  
Submarine sandwiches, cheap. (\$)

**Yangtze Restaurant**  
5625 Wayzata Blvd. 541-9469  
Szechuan; Great Wall's little sister. (\$-\$\$)

**T G I Friday's**  
5875 Wayzata Blvd. 544-0675  
American cuisine. (\$)

• *Walking distance - Across Hwy. 394 (old Hwy 12)*

**Schlotzsky's Sandwich Shops**  
5320 Wayzata Blvd. 545-1328  
Specialty sandwiches, mostly to go. (\$)

**My Pi Pizza**  
5408 Wayzata Blvd. 544-5551 (\$)

**Cocolezzone**  
5410 Wayzata Blvd. 544-4993  
Northern Italian A la carte - (\$-\$\$)

**Rupert's American Cafe**  
5410 Wayzata Blvd. 544-5035  
(\$\$)



**Le Peep**  
5500 Wayzata Blvd. 591-5033  
Breakfast and lunch. Open 6:00AM-2:30 PM  
(\$)

**Patti's Restaurant & Bar**  
5500 Wayzata Blvd. 546-4000  
American cuisine, specializing in fresh  
seafood and salads. (\$\$)

• *Less than 10 minutes on Hwy. 394 (Old Hwy. 12) West*

**Ground Round**  
6400 Wayzata Blvd. 541-9028  
Steaks. (\$)

**El Torito**  
6440 Wayzata Blvd. 544-3406  
Mexican. (\$\$)

**Perkins**  
6920 Wayzata Blvd. 546-5404  
24 hour family restaurant. (\$)

**Samurai Japanese Steak & Seafood**  
850 Louisiana Ave. S. 542-9922  
Teppanyaki. (\$\$)

**Fuddrucker's**  
6445 Wayzata Blvd. 593-3833  
Fancy burgers. (\$)

**Bennigans**  
6475 Wayzata Blvd. 593-5024  
American cuisine. (\$)

**Paesano's**  
6501 Wayzata Blvd. 544-3162

*One last bit of advice:  
When last we checked,  
road construction was  
still going on around  
the hotel, so take a  
"native guide" if you  
can -- it just might  
save you from real  
frustration during  
your dinner  
expedition.*

Now Don's competitive colleagues can't even seek escape in the bars. The labels on the rum have his signature on them, as do billboards, T shirts, and beach towels.

Not being content with having science fiction and fantasy illustrations confined to the bookstores, Don was the driving force behind the first major museum exhibition of works within the field. Held at the New Britain Museum of American Art in spring of 1980, the show broke all previous attendance figures; that record holds today. Other museums have since launched similar exhibits, always with Maitz artwork included and always with public enthusiasm. Perhaps the most exciting of these was sponsored by NASA in conjunction with its 25th Anniversary celebration. Housed in the Cleveland Museum of Natural History, paintings by thirty science fiction artists were shown alongside photographs from the Apollo space program.



More recently, Don had four paintings in the first exhibition from the National Academy of Fantastic Art, held at the Delaware Museum. The paintings by Maitz were awarded the bronze medal (and not even that could stop the puns).

This success story might lead one to believe that Don Maitz is permanently attached to his paintbrush and inseparably chained to his easel. But between ideas, inspiration, and the deadlines that are inescapable in the illustration field, Don goes windsurfing, downhill skiing, waterskiing, and jogging. He also hangs out behind his camera lens — and in museums — continually adding to his stock of ideas.

“Calling myself a fantasy illustrator, by definition means that I am explaining, or exemplifying, imagination unrestrained by reality. My goal is to entertain visually, to produce a fantastic scene where make-believe, pretend, and ‘what-if’ run free. Illustrating book jackets calls for reflecting the nature of the author’s ideas in a visually refreshing manner so that someone looking for diversion in the day-to-day routine will have, at a glance, some idea of the book’s content and be entertained by the painting at the same time.”

*The above is excerpted from First Maitz, a collection of art by Don Maitz published by Ursus Imprints in 1988, and nominated for a Hugo in 1989. What is less well known is that the biographic material about Don was written by Janny Wurts. At Don’s suggestion we are remedying this omission.*



Samuel R. Delany  
continued from page 4

...the non-fiction,...

If there's a better book about the process of reading than *The Jewel-Hinged Jaw*, would someone please tell me about it? I have a friend whose formal education is all skewed towards the sciences rather than topics like literature. But she reads, and re-reads and struggles through that book every chance she gets, with enormous pleasure, viewing the jargon and the complexities as a challenge. She deep-sea dives into that book; I wade into it whenever I'm hungry for writing about words. I think I've even forgiven Delany for taking away my uncritical appreciation of *The Dispossessed* by Ursula K. Le Guin — he made me think, he changed my mind about some things, and I still like the book a great deal more than he does.

*The American Shore* is one of the few book-length critical treatments of a

short story ("Angouleme" by Thomas M. Disch). I found it absolutely fascinating, but I kept wishing someone would do the same thing for Delany's own work. Then *The Straits of Messina* was published and it includes some of K. Leslie Steiner's criticism of Delany's work. (K. Leslie Steiner, you see, is Delany's female alter ego, although sometimes she just has a mind of her own.)

*The Motion of Light in Water* (and, for that matter, *Heavenly Breakfast*) breaks the mold of Serious Critical Work and shows us Delany as an intimate, anecdotal biographer. Beth Meacham's reaction to *Motion of Light* will always stay with me: "I wanted to call him up," she said, "and tell him some secrets about me, so we'd be even." The book not only captured me, it also explains something I'd been striving to understand for years: Delany was the first writer ever to describe anonymous sex in a way that let me understand how and why it could be an enjoyable experience. Honest autobiography is one of the most precious of all writing, and Delany is a master of the art.

...the politics,...

Great or even good writing doesn't necessarily (or doesn't usually) coincide with a clear view of the wider world and its ways. In fiction, non-fiction and life, Delany is unswervingly observant of the patterns of how people treat each other. His characters are of all races and genders, all classes and backgrounds, and he is sharply

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aware of how their backgrounds and appearances affect their dealings with each other. He rarely preaches (even in Neveryona, where his topic is the emergence and function of slavery); he always demonstrates, thoughtfully and with extreme care. I miss political awareness in a lot of what I read, and Delany's work helps fill that need in me and many others. It's no accident that my disaffected, undereducated 17-year-old cousin re-reads *Dhalgren* as many times as she spurns her schoolwork.

...and the man himself.

I haven't had the privilege of getting to know Chip well — three or four dinners spread over four or five years, a few brief encounters at conventions and parties. But I've been around him enough to sense that rare combination of brilliance and honest listening. He's a man who doesn't use his knowledge as a diving board to show off his skills,

doesn't use his brain to dazzle his companions into silence. He wants to know what you think, what you know, what you feel — and to share what he thinks, knows and feels on a level that makes you both comfortable. And he's *good* at it.

He's a great guest of honor for Fourth Street. You could, I suppose, just make the books into a guest of honor, give them a hotel room, and put them up on the podium at panels. But you'd be even better off with Chip himself, talking, smiling, participating, and making everyone welcome.

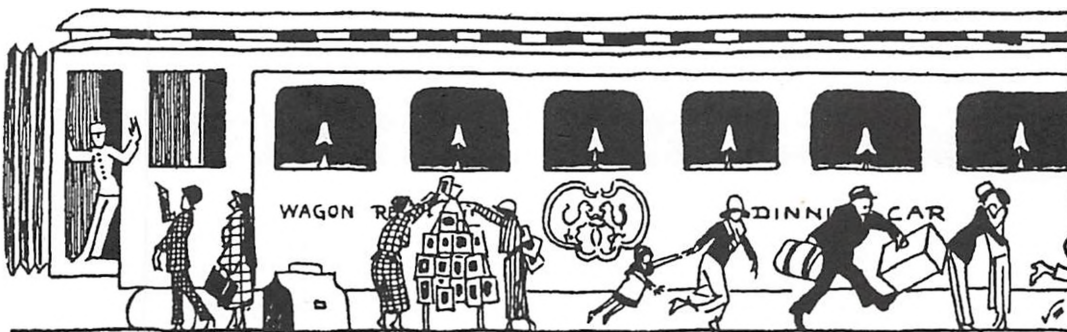
Traditionally, one closes one of these appreciations with an exhortation: get to know the guest of honor, don't be shy, just approach him. I can't possibly say those things about Chip as well as he will say them for himself, body and facial language as well as words. Have a great time, savor every minute — you'll take your memories home and re-read them just like the books.

This program book was printed on 60# recycled offset bond, using Palatino typeface throughout.

**Art Credits**

Don Maitz: Cover, p. 5, 6, 10, 11, 12  
Dover: p. 8, 9, 12  
Apple Computer: p.4

**Special Thanks**  
to Tom Juntunen  
and Lynn Litterer



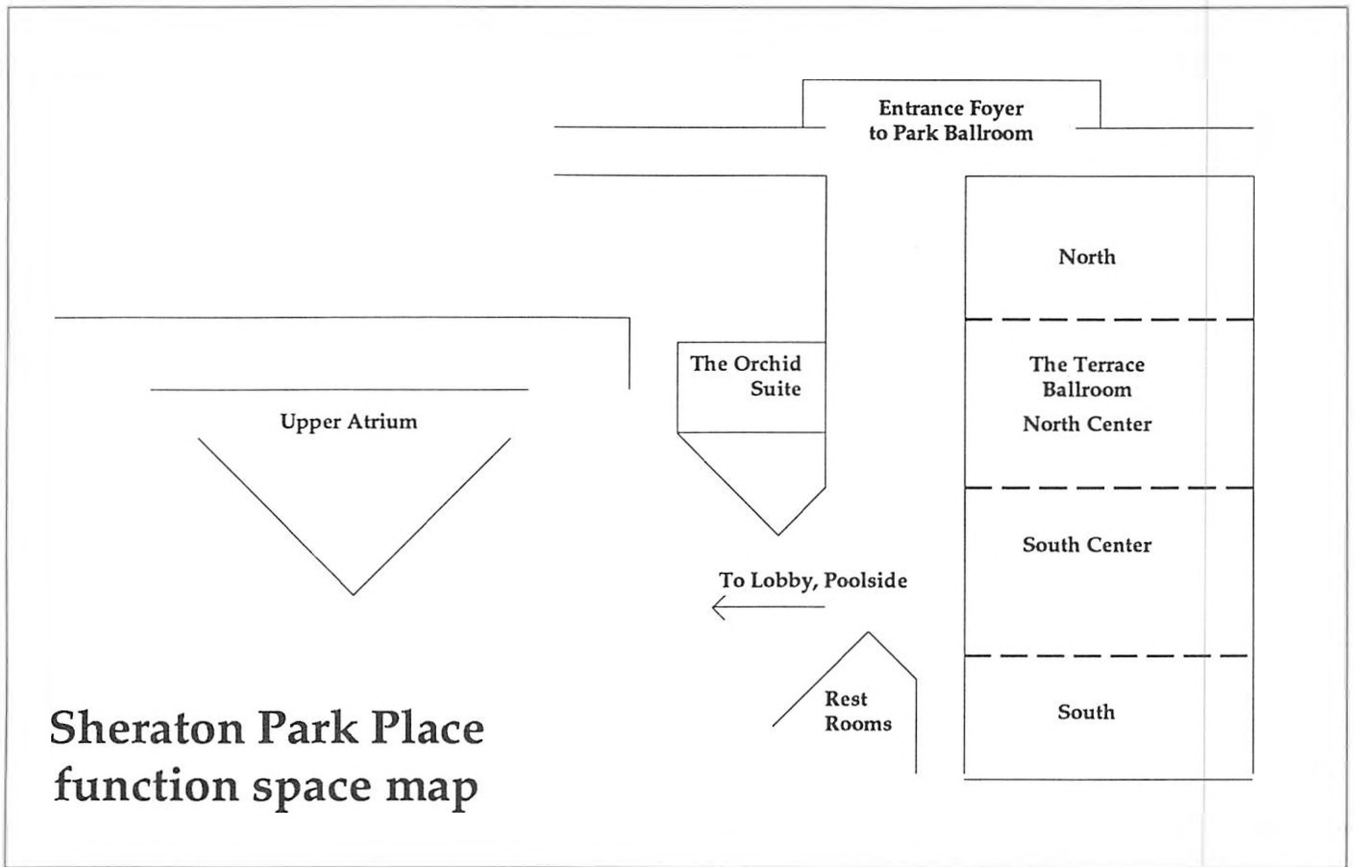
# The Sixth 4th Street Fantasy Convention

June 21-22-23, 1991  
Advance Registration \$20  
Only at 4th Street Five

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*Financial statement for 4th Street #4*

<b>Assets</b>		
Checking		1734.45
<b>Liabilities</b>		
none		
<b>Income</b>		
Total registration income		4175.00
150 preregistration @ 22	3300	
25 at the door @ 35	875	
Huckster's room		225.00
Art show		177.19
Program book		119.51
Miscellaneous		28.00
<b>Total income</b>		<b>4724.70</b>
<b>Expenses</b>		
Guests		1685.52
Parties		841.13
Publications		863.81
Programming		200.00
Treasury		71.24
<b>Total expenses</b>		<b>3661.70</b>
<b>Profit</b>		
Adv. registrations for 4th Street #5		1063.00
Balance from 4th Streets 1-3		380.00
		291.45
<b>Total</b>		<b><u>1734.45</u></b>



**Notes**





