

RUNE

PAGE 10, this issue printed August 7 or so, and typed/written by Kate Bucklin. The meeting was Saturday, August 3; and Ken Fletcher should be running this off.

Officers: Frank Stodolka, President; Jim Young, Vice-President; Ken Fletcher, Treasurer; Kate Bucklin, Secretary.

I arrived late and the meeting ended early. (It collapsed as a meeting around 2:30, though people stayed around, talked, looked at Golob's books, etc.) But these things probably happened (I will guarantee most of them, but can't guarantee anything second-hand).

\$9 in dues ~~was~~ collected. Art Roberts, 7332 Centennial Hall, Minneapolis, Minn. is a new member, as is Jim Stokes (whose address I don't have) and Bruce Johnson, an expert on witchcraft and the occult, has been added to the calling list. Bruce may be back and speaking to the club sometime, but no actual date has been set.

We are definitely-for-sure going to advertise the club on cards in books in bookstores. (The idea is to stick cards inside a-f books' covers. We're expecting a lot of readers to open covers, see the cards, take or copy them, and wind up coming to Minicoon or in some other way follow up.) Frank will use his postcard mimeo and try to run off 750 to 1000, possibly over the weekend; Jim Young, who was absent, has already sent off money for an ad in either the Baycon program booklet or II (we don't know because Jim wasn't there). It was suggested that we write Lin Carter and get into his column; it was pointed out that the column hasn't appeared in three months. We considered writing a letter to II mentioning that we were conducting a membership drive; these drawbacks were presented (a) a follow-up letter advertising Minicoon would be an anti climax, because ~~the latter~~ ^{the latter} from the same source would be less newsworthy and original than the first; (b) II might feel that they were being used; (c) we will create maximum impact by combining both ideas in one letter. The idea was dropped without being formally shelved. Frank would, however, like volunteers for writing to the prozines.

And, in case we do write the prozines, and just on general principles, we started to discuss what might actually be presented at a Minicoon. Slide shows. Frank has Nycon photos that could be made into slides, and other people may have other stinal photographs worth using; perhaps an auction (Frank would donate some items; chances are I would, and other people might—benefits to the club); electronic music concerts; maybe another filking. This idea was presented for a new filking: run off songsheets well in advance and have the club members practice, just so there's a core of people in the crowd to build enthusiasm, etc. (Someone who knows he'll be drowned out anyhow is more likely to sing out than someone who knows he'll be heard and possibly stared at. The reasons are psychological, not practical.) (And therefore, if everybody in the club learns all the songs, we'll drown everybody else out, thereby making everyone else less reluctant.) (Wow.)

The next meeting, August 17, will be for judging screenplays for the movie. There's no telling how many there will be, if any; time is running out.

PAGE 9, from Jim Young
1948 Ulysses ME
Minneapolis,
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~~PLEASE RETURN REQUESTED~~

...to suggest that everybody get a work. (I will mention something for people without that much aptitude or confidence with words but who know stage settings, directions, and other angles for writing screenplays. I will be perfectly willing to do rewriting and editorial work if you could be before the next meeting—! at 54-105 in St. Paul—and there are probably many other members equally willing and better qualified. And how many Minn-Steffers have read enough screenplays to have more than a vague idea about what's going on? In one sentence: I suggest that the ideal combination of screenplay-knowledge and general writing skills and disciplined imagination might not be found in one person, and that the former may be harder to find. What do the rest of you think?... I overheard someone regretting that Charles Bris failed to show; apparently Charles is fairly experienced at this sort of thing....

We were wondering: should the screenplay have a narrator? What would his purpose be? How close does that come to making it a silent movie? (I will point out that the synopsis in the last ECNE was very lacking in sound images, and still pulled off the symbolic mis-casting.) Someone suggested that it could open with a narration, a narrative describing the society from the point of view of a creator, a point of view conflicting with one we will later establish that nonetheless contains the thematic information. What about it? (An angle on doing it perfectly as a near-silent movie with only music and city sounds on the track is that it might take longer to do a convincing job, and the 15-20 minute limit is still there.)

By the way: everyone interested in working with electronic music for concerts for for the movie is to call PRANK at 77-5011 (545-0755).

On the personal side of Minn-Stef, Frank (whose name is probably mentioned in this newsletter more than anyone else's) mailed his draft paper on time to minor disorders.

By the way: Jim Young's return address is on here because I wouldn't know what to do with copies returned to me. This is being written by Nate Berklin, nobody else.

Minn-Stef
wants Thou.



Next Meeting:
AUGUST 17TH

REMEMBER '88

RUNE 10
% Jim Young
1948 Ulysses St. N.E.
Minneapolis, MN. 55418

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FIRST CLASS MAIL
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