

Written Remains Writers Guild Presents:

**THE ALL-OUT MONSTER REVOLT PROJECT
GET OUT & WRITE**

**The Written Remains
Writers Guild Present:**

**THE
ALL-OUT
MONSTER REVOLT
GET OUT AND WRITE**

**TIPS AND TRICKS TO
'PUTTING THE PULP'
BACK INTO YOUR
GIANT MONSTER STORY!**

SEPTEMBER. 28 2013

1:30_{pm} - 3:30_{pm}

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WILMINGTON, DELAWARE 19808**

Featured Speaker: Justynn Tyme

SEPTEMBER, 28. 2013

1:30pm – 3:30pm



INTRODUCTION:

Primarily I am an experimental writer which is a style that's encompasses many other genres like absurdism, Dadaism, surrealism, weirdism, and nonsense. It is a dualistic process where I attack not only content but context. My work is always entertaining but not always comprehensible

For years I have had this growing desire to work with giant monsters. I have always been a fan since childhood but now I wanted to become a mad scientist and create giant monsters in my laboratory. However, if I was going to enter the genre seriously then I would make every attempt to leave it better than I found it and that is why I started the All-Out Monster Revolt. The goal of the 'All-Out Monster Revolt' project is to create original giant monster stories that exhibit greater thrills and chills but with the same flair of the fantastic of the original pulp magazines where the giant monster genre began. Eliciting a compelling collection of bold stories by writers, who integrate the giant monster mythos into their own imagination to create truly unique stories both in approach and in handling but always keeping with in the Asian tradition where the monster is the star. This combination can be found in some of the classics of the genre such as *King Kong* 1933, *Godzilla* 1954, *Mothra* 1964, and *Gamera; Guardian of the Universe* 1995.

HISTORY OF GIANT MONSTERS:

Mythology – strange tales of bizarre, colossal creatures from foreign lands that were passed along from generation to generation. Believed to be true and that these giant beasts were always on the cusp of climbing out of the darkness to devour them. It was here the legends of giant monsters were born.

Pulp Days- In the pulp magazine days writers took in tandem both new discoveries and the persistence unknown and let their ingenuity run wild with this information. Using speculation, prognostication, and fertile imaginations they spun amazing stories about giant monsters. It was here that the giant monster genre was born.

Movies- In the 1950s thru 1960s after Hiroshima, when truth of nuclear weapons became known and became an intrinsic part of American culture. The devastation was all too clear and the fact it may be used again, on us was too terrible to comprehend. In order to exploit that fear screen writers penned fantastic stories of giant monsters from space, the depth of the sea, deep within the earth, and from any other unexplored territories and mysterious regions. This is where giant monsters became stars.

Today – Even though giant monsters are still around, almost around every corner but they have lost, through no fault of their own the respect they so richly deserve. Although they have been relegated to the realm of novelty, they are considered popular enough to boost sales but not great enough to warrant independent activities. They have become, more or less mostly used as additives in popular culture.

These are fertile times for the creation of new legends, new myths to pass on to our descendants; stories of strange creatures that plagued the modern societies of the world.

Things you'll need: Imagination, dedication, and a sense of fun.

CREATION MYTH:

The creation myth is very important. If you construct a creation myth then your goal is to piece together very real factors with an impossible outcome. Then you will either have to construct it in such a way that it makes the reader doubt its impossibility even if they possibly know better. Alternatively, you can go wild using your imagination to its fullest and think of an improbable creation of improbable creature. On the other hand, you can just leave it a mystery reaffirming its impossibility but factuality.

The trick is to find something people already have some suspicion about or down right fear— like nuclear attack and fall-out was what got Americans back in the 50s. It was a real fear for average people but they were uninformed of what it could really do. Use real facts about things that people are leery of and put it all together in such a way that consciously readers think its bunk. Yet, the more plausible it sounds the more they think about it.

A Tip: Toxic wastes, nuclear fall out, mad scientists, have been used to death and mostly poorly so if you use one of those you will have to be very clever about it. Outer space is still a viable option because we really don't know what is out there but be warned this has also been overdone. Therefore, you will have to be innovative and original when using those themes.

THE NEWS BITE:

Finding and transforming that inkling into a great big stain—turning a news bite into a giant monster—taking a bit of truth and weaving a wonderful tale of fiction is one of the best things about a story. It gives a story an element of dimension because maybe the reader wants to look it up the core of your creation myth and bang there it is in black and white. Then they wonder, even for just a moment if that was true, was it all true.

[Play] Arch Oboler's "Chicken Heart" - This is legendary episode from 'Lights Out', which aired back in the 1930s after dark. It is still an exemplary example of taking a scrap of information turning it into epic tale. The funny thing about this story is its simplicity and yet if you ponder the speculation it is sounds undeniably and completely possible if the circumstances were right.

THE MONSTER(s):

Design your monsters right down to their bones and know exactly what each part can do. Create your monster to be awe-inspiring or the sum of all fears. When creating your monster, consider all the things that people fear. You are not alone in your fears and the better you express them in your story the more your monster will scare your readers.

Do not just create an over sized exiting animal; it has been used to the point of odium and is still being used as something innovative.

The trick is to consider what you fear. If you are afraid of big spiders, bats, and leeches, then combined all into one monster. If you are afraid of the dark, the water, or the woods apply those to your monster.

A Tip: If you can sketch it, great! If not, make an anatomy list describing what each part of the body looks like and what it is capable of doing. Especially focusing on a distinct personality.

WRITING YOUR STORY:

The starting point of your story is crucial because, as with any story you need to hook your readers right away. This is especially true for giant monster stories. Even though giant monsters are found in just about every genre and all mediums, there is an irrational predilection against them. So, hook your readers early with an intriguing enigma but how that information is interpreted is tricky. You want your readers to have anticipation but not a clear vision of how it will play out.

Make your story location, local, continental, or even worldwide. New York, California, Japan are tired of being attack by giant monsters.

When detailing the destruction scenes infuse some local perspective. What I mean by that is when you detail the utter devastation of Any Town, USA mention the identities and personality of some places. This will create familiarity and possibly elicit an emotional response from the reader.

Think of the *Odyssey* and *Iliad* when formulating your story. As the world becomes smaller and smaller and those wonderful places of awe and mystery slowly disappear. So does the collective consciousness believing there can still be hideous giants lurking in the darkness. They are now, more than ever seen as one of those impossible possibilities. Therefore, your goal as a writer of giant monster stories is to make them believe in giant monsters again.

WRITING FOR YOUR MONSTER:

Give your giant monster substance! Make it the main character. Make it either the hero or the villain but always the star. Give it a personality, and some level of intelligence with problem-solving capabilities. What are your monster's motives? What are their plans? What is their purpose? What do your characters want to do? Do those plans collide or are they mutually beneficial or merely running concurrent with one another?

Some form of human drama will usually need to be a focus point but the monster's storyline must be of equal importance. While the human drama is what you can relate to, the monster's story is what brings you out of your element.

The trick is to consider how you describe your monster and its scenes. It should be different from how you describe other scenes and characters. Approach it from whatever angle you want to convey from awe-inspiring or a shudder of doom. Be florid and highly descriptive.

When writing your monster scenes think of your own reactions to the situation. If you could not speak, how could you be understood and how would you communicate your intentions. If your monster does not communicate in any conceivable way then have the supporting characters speak for the monster - imbuing a sense of awe, intelligence, and importance. Have them speculate on the monster's motives even if they are wrong.

HOW MANY MONSTERS:

Consider more than one monster. Writing for one giant monster is hard, there is no doubt about that but once you figure that out. Writing for more than one monster becomes easier. The lone monster carries the whole weight of that story but more than one monster gives not only an interrelationship between the monsters but also a sense of chaos.

THE FIRST APPEARANCE:

Another pivotal part of any giant monster story is the first appearance. Your first appearance needs to bring great impact to the reader and steal their breath away, which is why most people are reading your story—for the giant monster. This can be handled in various ways but it is a slippery slope. If you lace your story with teasers and have the reveal at the end, if it fails to deliver the whole effort is wasted because it will be a huge let down for the reader.

For this, you need to set up the scene so this monster invades your story like a tornado on a wedding day. You will have to distract the reader with something engrossing before the monster intrudes. It's the last thing the reader might expect even though they know a monster is coming.

Use highly evocative description when your monsters come on to the scene. This should be one of the most memorable in your story. Try to be highly detailed but in a forward motion so the depiction and your monsters occurring simultaneous.

PERSPECTIVE:

When writing your monster scenes consider your perspectives. So often, when people write giant monster stories they take the position of the tiny human in the presence of a hideous giant monster. If you take that position when writing your story it becomes very difficult for you to identify, relate, or understand the monsters point of view. Because, with the exception of benign wild animal there is nothing much larger than humans, nor do we fear anything in such a way; maybe a grizzly but how many of us have come face to face with a grizzly bear.

So I say to you contemplate yourselves in relationship to a tick, fly, or an ant. We take for granted the relation between smaller creatures and ourselves. Always looking at them from the same perspective, I am big you are small and you are annoying me. Imagine you are that fly or tick and how your perspective would change under that new relation. Think of the ants and other tiny insect you possibly crush with each step across the lawn. Notice how some, when they see you coming jump or fly out of the way. Consider these aspects and your story will take on a completely new dimension.

SCENES OF DESTRUCTION:

These highly intense scenes should contain three layers of description: Description of the monsters actions, descriptions of those affected by the monsters actions and the results of both events occurring together.

DEFEAT:

Who wins in the end? Why does your monsters have to die and why? How does your monster live but no longer pose a threat?

One of the trickiest aspects of a giant monster story is the ending. Most readers believe the death of your monster is inevitable but is it necessary. I urge you to try to develop an alternative to demise because there is nothing so cliché as killing your monster then having some indication of continuation. If you go this route then strive for a highly original interpretation of this scheme.

If you do decide to kill your monster then it has to be spectacular! It has to be worthy of an impossible possibility and highly emotional. No matter whether your monster is a hero or demon its death should to be a shock and terrible thing because giant monsters are always misunderstood.

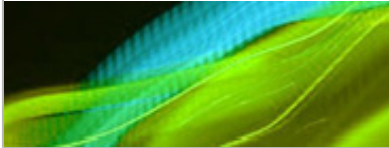
No matter what your ending is, it is also an important moment of your story. You will want to leave your readers stunned so it is to be substantial, fierce, and impartial befitting of an anti-hero.

All living things fight imminent death with all their might. So don't have your monster just stand there and be bombarded with weaponry. Don't have your monster just lay down and die.

When you are creating your ending remember that classic line from Dylan Thomas's poem "Do Not Go Softly into That Good Night" "Rage. Rage against the dying of the light!"



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Discovery

Is it a bird, a plane, a UFO? It's a...red sprite

Strange lights in the sky studied by atmospheric scientists

Red sprites, these strange lights in the sky are called; they form above thunderstorms.

[Credit and Larger Version](#)



August 26, 2013

Is it a bird, is it a plane, is it a UFO? Strange lights in the sky are being closely watched by atmospheric scientists.

Dubbed red sprites by researchers, these dancing fairies-of-the-clouds are sometimes glimpsed as blood-red bursts of light in the shape of jellyfish.

At other times, they appear as trumpet-shaped blue emissions, called blue jets. Like the most elusive of nymphs, however, red sprites and blue jets come out on only one occasion: during severe thunderstorms.

Although sporadically reported for years by airline pilots, only in the past decade or two has there been enough evidence to convince atmospheric scientists to investigate the phenomenon.

What's that in the skies?

Now baffled researchers asking "What in the world is this?" may have found answers.

Above a thunderstorm's black clouds, sprites appear as bursts of red light flashing far into Earth's atmosphere, according to scientist Hans Nielsen of the University of Alaska at Fairbanks.

The brief flashes look like glowing jellyfish, with red bells and purple tentacles. In a single night, a large thunderstorm system can emit up to one hundred sprites.



One-one thousandth of a second: How long red sprites last, faster than our blinking time.

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Red sprites can resemble glowing jellyfish, with structures like bells and tentacles.

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Above a thunderstorm's black clouds, red sprites (upper right corner) mimic lightning.

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The scientists conducted their research aboard the NSF/NCAR Gulfstream-V aircraft.

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Into the wild blue--or red--yonder

Nielsen, Jason Ahrns, also of the University of Alaska at Fairbanks, Matthew McHarg of the U.S. Air Force Academy and researchers from Fort Lewis College teamed up this summer to study sprites.

They used the National Science Foundation (NSF)/National Center for Atmospheric Research Gulfstream-V aircraft, a high-flying plane capable of reaching altitudes of 50,000 feet, to conduct their research. Their project is funded by NSF.

Sprites are similar to lightning, say Nielsen and McHarg, in that they are electrical discharges from the atmosphere.

But while sprites mimic lightning "in some ways," says McHarg, "they're different in others. Lightning happens below and within clouds, at altitudes of two to five miles. Sprites occur far above the clouds, at about 50 miles up--10 times higher than lightning."

They're also huge, he says, reaching 30 miles high.

"Red sprites don't last very long, though, about one-one thousandth of a second. That's 300 times quicker than the time it takes us to blink!"

Blue jets, which weren't directly part of the scientists' study, stick around longer than red sprites, originate at the tops of storm clouds, and shoot up to an altitude less than half that of red sprites. Blue jets are narrower than red sprites, and fan out like trumpet-shaped flowers in blue or purple hues.

"This field of research is fast evolving, and is important for understanding the global electric circuit," says Anne-Marie Schmoltner, program director in NSF's Division of Atmospheric and Geospace Sciences, which supports the research. "The red sprite airborne field campaign this summer provided observations at unprecedented time resolutions."

What makes thunderstorms' celestial lights

Atmospheric researchers have developed theories to try to explain these celestial lights.

Red sprites may happen at the time of positively charged cloud-to-ground lightning strikes, which make up about ten percent of all lightning and are many times more powerful than more common, negatively charged lightning.

The flashes may be akin to giant electric sparks.

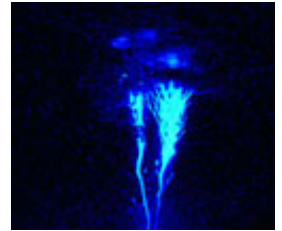
After a powerful ground strike, the electric field above a thunderstorm may become strengthened to the point that it causes an "electrical breakdown," an overload that weakens the atmosphere's resistance to electric current flow. The result is an immense red spark, or sprite, in the atmosphere.

Although still something of a mystery, red sprites have helped solve other long-standing questions.

Scientists have found that red sprites create some of the low-frequency radio bursts picked up for years by instruments around the world, but whose source was unknown.

Large bursts of gamma rays, emanating from Earth rather than space, originate during thunderstorms, although their exact relationship to red sprites remains unclear.

Researchers now wonder whether red sprites (and blue jets) might affect the atmosphere in important ways.



Other NSF-funded research has tracked blue jets, close relatives of red sprites.

Credit and Larger Version

For example, sprites and jets might alter the chemical composition of the upper atmosphere. Though brief, they could set off lasting charges.

Sprites' deep red color is caused by the light emitted from nitrogen molecules in the atmosphere, says McHarg. Red sprites may turn out to be important to atmospheric chemistry and global climate by changing concentrations of nitric oxides high in the atmosphere.

The researchers are using a technique called high-speed spectroscopy to study sprites' different colors to determine the amount of energy the sprites carry, and to find out more about their chemical composition.

How to see a sprite

Can thunderstorm-watchers on the ground glimpse red sprites and blue jets with the naked eye? Yes, if they know where to look.

Viewers must be able to see a distant thunderstorm with no clouds in the way, in an area without city lights. Then they must look above the storm, not at the lightning within the clouds.

It's likely, say the scientists, that if watchers wait long enough, they'll see a red sprite. Blue jets are more elusive. The best viewing would probably come from a plane flying very high, and located miles and miles away from a thunderstorm.

With its rubber tires, a car may be the safest vehicle from which to hunt for ephemeral sprites of the thunderclouds.

-- Cheryl Dybas, NSF (703) 292-7734 cdybas@nsf.gov

Investigators

Hans Nielsen

Related Institutions/Organizations

University of Alaska Fairbanks Campus

Related Awards

#1104441 Collaborative Research: Sprites Using High Temporal and Spatial Optical Imaging

Total Grants

\$225,880

Related Websites

NSF News: Lightning's Mirror Image ... Only Much Bigger:

http://www.nsf.gov/news/news_summ.jsp?cntn_id=115440

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ABOUT THE ALL-OUT MONSTER PROJECT:

RadioActive Mango Recordings proudly presents the ALL-OUT [GIANT] MONSTER REVOLT project. This endeavor is a project of enthusiasm and our goal is to put the 'pulp' back into the giant monster genre. This means returning to the days when there were tomes of highly imaginative giant monster stories created with wit and intelligence and considered part of the literary treasury. We artists have a responsibility to the genre to use every bit of our talent to make new and amazing giant monster stories. To make jaw dropping creations that are so damn compelling that the audience will be clamoring for more. That means approaching the genre from every viewpoint and making them fresh and fascinating.

The Radio-Active Mango hopes that its efforts will inspire a new era of excellence; resulting in new and original giant monster productions in any or all creative outlets. To make this goal more tangible, we have put forth a set of creative guidelines that will help establish this goal of putting the 'pulp' back into the genre. We hope that if you are interested in contributing to our project that you will work with us. If not, then we hope you will create your own giant monster projects and share them with us. We are not competitors but partners in the creation of a new mythology; a mythology of the atomic age when giant creatures roamed the world subjugated by pesky humans.

ABOUT JUSTYNN TYME:

Justynn Tyme is a Buddhist, Dadaist, and multi-talented Experimental Artist. He is currently the director of the Radioactive Mango Recordings 'All-Out Monster Revolt' project, guild member of the Written Remains, and steward of the Dada Network.

Justynn has been a long time fellow in many experimental arts organizations. Most notably: 'The New Absurdist', '391', 'The Dada Network', and 'Taped Rugs Productions.' Justynn's work has appeared in both national and international publications. Most notably: KBOO's '101 Hours of Innumerable Small Events', the Written Remains Writer's Guild's 'Inkslingers Anthology', Full Of Crow's 'Corporeal Flux 2', Mill Stream Book's 'Bust Down The Door and Eat All The Chickens' and Three Room Press's Premier Dada Magazine 'Maintanance.' Justynn was the founder and director of America's most obscure absurdist comedy group 'The Whimiscal Icebox', The Omphalos Dada Yow's 'Digital Dada Museum' and the international and annual 'Dalikrab Day'.

Justynn currently lives in Delaware with six cats, and a liquor cabinet in a house of antiquity where he believes himself to be a ten-foot tall eggplant from outer space.