

MONSTERS FROM THE ID

SCIENCE IS MANKIND'S LAST GREAT HOPE



BLUE ROOM PRODUCTIONS PRESENTS, A SLINGS & ARROWS FILMS PRODUCTION
IN ASSOCIATION WITH CORE FESH REALITY "MONSTERS FROM THE ID" A FILM BY DAVID GARGANI
EXECUTIVE PRODUCER CHRIS GARGANI DIRECTOR OF PHOTOGRAPHY PETE KONCZAL
ORIGINAL MUSIC BRIAN AUMUELLER DIRECTOR DAVID GARGANI
FEATURING DR. LEROY DUBECK, DR. PATRICK LUCANIO, RICHARD SCHIBE,
GARRY COVILLE & HOMER HICKAM
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THE U.S. RANKS 25TH IN THE WORLD GRADUATING
NEW SCIENCE MAJORS

SCIENCE AND NEW TECHNOLOGY WILL DRIVE THE
ECONOMIES OF THE FUTURE

THE CINEMA OF THE 1950'S ENTERTAINED THE
GENERATION RESPONSIBLE FOR LANDING A MAN
ON THE MOON

WHERE DOES SCIENCE INSPIRATION EXIST TODAY?

MONSTERS FROM THE ID

BRIEF

Monsters From The Id weaves the intersecting themes of over thirty classic Sci-Fi films in order to tell the untold story of the rise of the Modern Scientist and his role in inspiring a nation. The film continues to explore the psychological and cultural impact of 1950's Sci-Fi cinema in America and asks, "where is science inspiration found today?"

CONTRIBUTERS

Dr. Leroy Dubeck
Professor Physics, Temple University
Fmr. Chair, Physics Dept. Temple University
Author, "Fantastic Voyages"

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Historian
Author, "Smokin' Rockets:"

Dr. Patrick Lucanio
Prof. Film Studies, University of Oregon
Author, "Smokin' Rockets" & "Us and Them"

Richard Scheib
Film Critic
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Homer Hickam
Ret. NASA Engineer
Ret. Navy Engineer, Vietnam
Author, "Rocket Boys"

TECHNICAL

Monster From The Id is being produced independently for feature film release. Directed and edited by David Gargani, the film has been in production for 2 years and was completed September 1st 2008. It is finished in standard definition video in a 4x3 aspect ration and a running time of 71 minutes.

WWW.MONSTERSFROMTHEID.NET

MEDIUM SYNOPSIS (161 words)

The 1950's was an idealistic time in American History, filled with hope, opportunity, and wonder. It was also, "The Atomic Age" where new technology promised to both save humanity as well as put it in jeopardy. All of these factors gave birth to one of the most prolific genres in film history, 1950's Science Fiction Cinema. More than just bug eyed monsters and little green men, 1950's Sci-fi Cinema provided science inspiration for millions of eager youths across the country. Then after 1957 and the launch of Sputnik, science fiction became science fact as an inspired population worked toward one of the greatest achievements of mankind, spaceflight. *Monsters From The Id* weaves the intersecting themes of over thirty classic films in order to tell the untold story of the Modern Scientist and his role in inspiring a nation. The film continues to explore the psychological and cultural impact of 1950's Sci-Fi cinema in America and asks, "where is science inspiration found today?"

LONG SYNOPSIS (478 words)

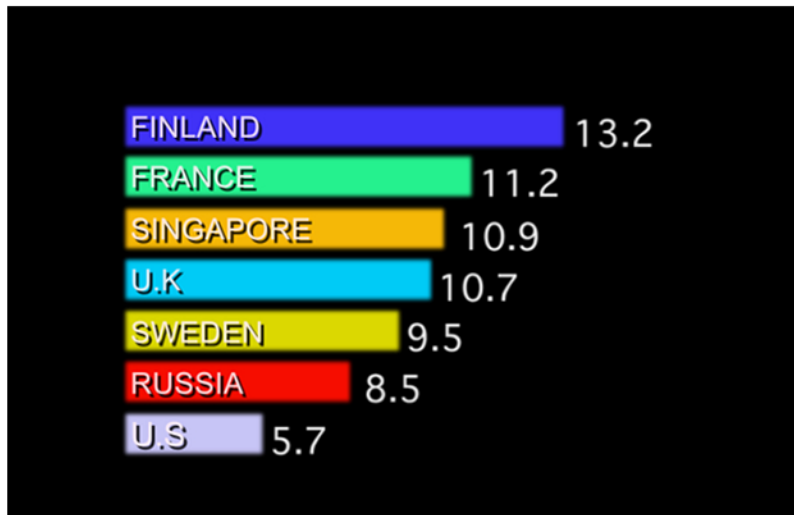
The 1950's was an idealistic time in American History, filled with hope, opportunity, and wonder. It was also, "The Atomic Age", where new technology promised to both save humanity as well as put it in jeopardy. All of these factors gave birth to one of the most prolific genres in film history, 1950's Science Fiction Cinema. More than just bug eyed monsters and little green men, 1950's Sci-fi Cinema provided science inspiration for millions of eager youths across the country.

While monsters and invaders of many forms have always existed in cinema, it wasn't until the 1950's that Hollywood created a new character. This new character is the Modern Scientist. His predecessor, the Mad Scientist was evil and intent on using science for his own personal gains, no matter the outcome. With atomic energy now a part of the world everyone lived in, this type of scientist was more dangerous than ever. Instead, the Modern Scientist was created to calm the fears associated with the atomic age. This new American Citizen was brilliant, polite, thoughtful, charming and not surprisingly very good looking. Just as science took the lead in much of the news of the 1950's, the scientist became Hollywood's new leading man and a role model for young boys and girls across America.

Although Hollywood was mostly interested in selling tickets and popcorn, there were others that understood the power of these films and the influence they had on society. Soon filmmakers like Walt Disney and George Pal started collaborating with famed rocket scientists, Werner Von Braun and Willie Ley in an effort to energize the American public and peak their interest in manned space travel. What followed were technically accurate sci-fi films that both entertained and educated the next generation of scientists in America. However as progress marched on, it was a real life event that finally sent the wheels into motion.

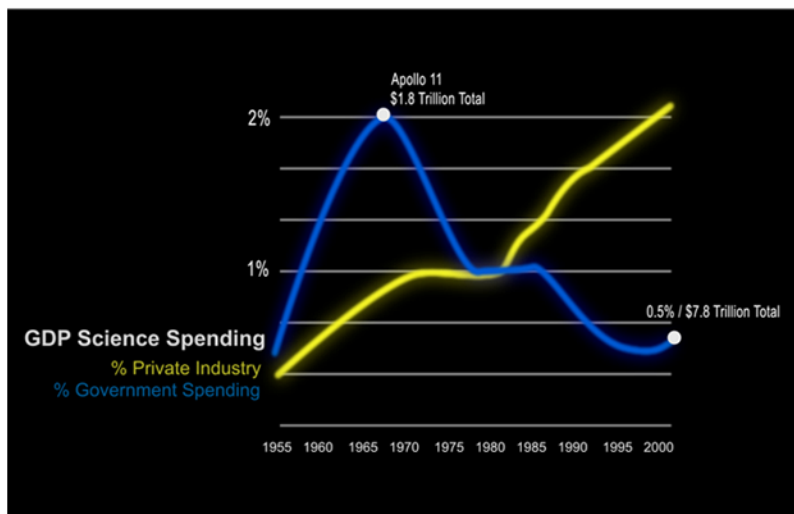
On October 4, 1957 the Russians provided the spark in the form of the first man made satellite, Sputnik. America immediately went into a panic and suddenly science and the need to match the Russians in space became a top priority. From that point forward, the American Government took exploratory space flight seriously and the first man they called was Werner Von Braun. With the help of science fairs and a revamped science curriculum an inspired population worked toward one of the greatest achievement of mankind, spaceflight. Along the way, Sci-Fi cinema and science fact worked together to change the lives of American Students in ways we only dreamed of before.

Through the use of the movies themselves and expert analysis from scientists and educators, *Monsters From The Id* weaves the intersecting themes of over thirty classic films in order to tell the untold story of the Modern Scientist and his role in inspiring a nation. The film continues to explore the psychological and cultural impact of 1950's Sci-Fi cinema and asks, "where is science inspiration found today?"



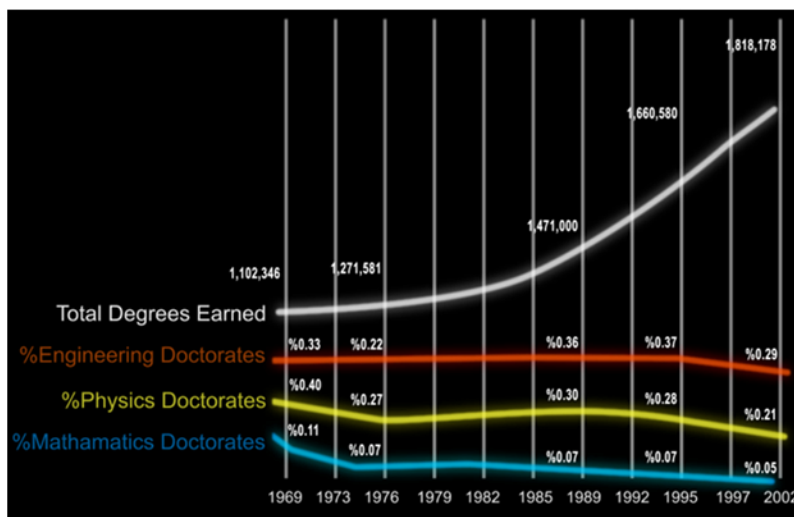
*Time Magazing
February 2006

The U.S. ranks 25th in the world for graduating college students in science majors. Only 5.7% of of the national student body are studying science.



*U.S. Department of Education,
National Center for Education Statistics

Even at the height of NASA's Apollo program, federal science spending represented 2% of the GDP. Today federal science spending is .05%



*U.S. Bureau of Economic Analysis
U.S. Department of Commerce

Although the number of Americans earning college degrees continues to rise, the number of students earning degrees in science continues to decline.

Directors Statement (500 words)

When I first started making this film, it began as a love affair with 1950's Sci-Fi cinema. Watching these films as a child there was something so cool about them and amazingly it remained that way as an adult.

At first the documentary was conceived as a montage style genre study. However, after watching over 30 films in their entirety a new theme started to emerge, so I began to research what I was feeling. At first, everything I read was about communism and the fear of atomic power. But, when I watched the films I never felt fear. I always felt hope and excitement and enthusiasm.

I thought this was my own personal bias, until I read *Smokin' Rockets* and the work of Dr. Lucanio and Gary Coville. Their work validated everything I was feeling in the most eloquent manner. Soon after, I discovered Dr. Dubeck who uses Sci-Fi to teach, and realized that academia was acknowledging the power of the cinema too. Finally it clicked and a hypothesis was formed: 1950's Sci-Fi cinema and the new role of the inspirational scientist influenced America and propelled us into the future. As I learned more, the film transformed from a visual meditation, to a call to action. Then I read the amazing story of a real life self-taught rocket scientist, Homer Hickam and found the answer. As a boy Homer grew up watching Sci-Fi film and was inspired by these new heroes. Homer's inspiration led him to Georgia Tech and eventually a career as a NASA engineer.

However, with all the questions raised, the most important of all is...“now what?” That's what this film seeks. With the number of scientists rapidly disappearing in this country, what effect will this have on jobs and the economy? What effect will it have on the survival of the human race? To combat this trend, could cinema reverse our fate or do we need another sputnik to change the world?

In the film *Forbidden Planet* viewers were introduced to the Freudian concept of the id, the base sub-consciousness of the human mind. Just like Dr. Morbius in the film, all of us must address our own id. In the 1950's, the monsters of the silver screen were physical manifestations of the collective id of the United States. When the monsters were defeated through science and American Ingenuity, it exercised everyone's fears and transcended their emotions into hope. This is what makes these films so great. This is what makes this subject so fascinating and entertaining.

This film recognizes societies monsters in the form of the cinema and puts them on display in the most interesting way I know how. Although science is at the forefront, it is really a film about human nature and how we can rise above it. Ultimately, I hope this film reminds us of all we have accomplished and what we are capable of attaining by addressing our own Monsters From The Id.

BIOGRAPHIES

Homer Hickam – Ret. NASA Engineer, Author “Rocket Boys”

Homer Hickam is an American author, Vietnam veteran, and a former NASA engineer. His autobiographical novel *Rocket Boys* was a #1 New York Times Best-seller, is studied in many American and international school systems, and was the basis for the popular film *October Sky*. In that book, Homer chronicles his childhood study of rocketry which led to a national science fair gold medal, and a scholarship to Georgia Tech. Hickam served as a First Lieutenant in the Fourth Infantry Division during the Vietnam War in 1967 and 1968. For his service, he earned the Commendation and Bronze Star Medals. He began employment with the NASA at The Marshall Space Flight Center in 1981 as an aerospace engineer. During his career, Homer worked in spacecraft design and crew training. His specialties at NASA included training astronauts on science payloads, and extra-vehicular activities (EVA). He also trained astronaut crews for many Spacelab and Space Shuttle missions, including the Hubble Space Telescope. Prior to his retirement from federal service in 1998, Hickam was the Payload Training Manager for the International Space Station Program.

Dr. Leroy Dubeck – Prof. Physics Temple Univ., Author “Fantastic Voyages”

Dr. Dubeck holds a Ph.D. in Physics from Rutgers University. He joined the Temple faculty in 1965 and has served on dozens of senate, college and departmental committees including 15 years on the Faculty Senate Budget Review Committee. He has been twice acting chair of the Physics Department and former Chair of the Collegial Assembly of Temple's College of Science and Technology. In addition to “Fantastic Voyages” he is the author/co-author of 6 college textbooks and has been active in curricular improvements in science courses. His pioneering teaching method that he developed uses Science Fiction film to teach entry-level Physics courses to non-science majors. His teaching method has been adapted by hundreds of physics teachers at both the College and High School level and is credited with inspiring students to study physics as a career.

Dr. Patrick Lucanio– Prof. Film Studies, Author “Fantastic Voyages”

Patrick Lucanio holds a doctorate in telecommunication and film from the University of Oregon where he has served as a visiting professor of film studies. He also holds masters degrees in humanities and one in film history. He has been an educator at the university level for over 20 years including 17 at Western Oregon University where taught motion picture production, scriptwriting, and video production. He has served as technical adviser for various student and independent productions and in 1999 he produced a feature-length pastiche of 1950s science fiction films titled *Killers from Mars*. Professionally, Dr. Lucanio has authored numerous articles on film history and genre studies. He is the author of *Them or*

Us, a scholarly analysis of 1950s monster movies, and has co-authored with Gary Coville three works on genre history: *American Science Fiction Television Series of the 1950s*; *Jack the Ripper: His Life and Crimes in Popular Entertainment*; and *Smokin' Rockets: The Romance of Technology in Film, Radio and Television in the 1950s*.

Gary Coville– Historian, Author “Fantastic Voyages”

Gary Coville is a professional research librarian, historian, and author. Together with Patrick Lucanio his longtime friend and colleague, they have authored three works on genre history: *American Science Fiction Television Series of the 1950s*; *Jack the Ripper: His Life and Crimes in Popular Entertainment*; and *Smokin' Rockets: The Romance of Technology in Film, Radio and Television in the 1950s*. Gary specializes in science fiction radio programming of the 1950's and has written many articles on the subject. He is currently retired and living in his hometown of Dalles Oregon.

Richard Scheib – Movie Critic

Richard Scheib is a notable film critic from Christchurch New Zealand. He authors and maintains a website called The Science Fiction, Horror and Fantasy Film Review as an attempt to provide an exhaustive online resource and intelligently well-reasoned guide to fantastic cinema. Richard defines fantastic Cinema is an umbrella label that covers material of great diversity. On his website, *The Texas Chainsaw Massacre* and *Bambi*, and directors that range from Ingmar Bergman to Edward D. Wood Jr – are all represented and discussed in terms of their own merits. Richard created his website because of his lifelong passion for the subject matter and a desire to fill the gap between the disappointing lack of honest criticism. Richard is a true film historian in every right and his work has been referenced by many authors, in both books and in the press.

David Gargani – Director

David Gargani studied film at Ithaca College and has since spent the last 10 years as a commercial and feature editor. His editing credits include work on the acclaimed Metallica documentary “Some Kind of Monster” and the “Animated Alias” TV series. He is the co-owner of Blue Room, a NYC design and editorial firm and has been the recipient of numerous BDA and Promax awards for excellence in cable advertising. After directing a handful of music videos, David made his feature directorial debut with “Monsters From The Id,” and is continuing to develop science driven TV and film content through his production company Slings & Arrows Films.

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