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One is monster

What do we mean when we talk about 'monsters'? The word conjures up figures from gothic horror, such as Frankenstein or Dracula, classical images of exotic peoples with no heads or grotesquely exaggerated features, and the kinds of impossible chimerical beasts inhabiting the pages of medieval bestaries. How monsters have been created over the centuries is much more indicative of the moral and existential challenges faced by societies than the realities that they have encountered. The etymology of monstrosity suggests the complex roles that monsters play within society. 'Monster' probably derives from the Latin, *monstrare*, meaning 'to demonstrate', and *monere*, 'to warn'. Monsters, in essence, are demonstrative. They reveal, portend, show and make evident, often uncomfortably so. Though the modern gothic monster and the medieval chimæra may seem unrelated, both have acted as important social tools. Dr Walter Palmer, who illegally shot Cecil the Lion in Zimbabwe, has been labeled a 'monster'. Given the moniker 'The Dentist', he has had to resign from his practice, flee his home, and hire armed guards to protect himself and his family as a result of public disgust at his actions. He has even received death threats and been described as 'barely human'. Trophy hunting, and anyone who takes part in or has involvement with it, has been similarly vilified in the media and by animal rights groups. Such public 'monsters' serve a similar role to gothic monsters, images that embody the cultural or psychological characteristics that we as a society find difficult to acknowledge. By excising them, through fantasies of execution or simply professional exclusion, we rid ourselves of the undesirable attributes they are perceived to carry. The 'murdered' lion becomes the innocent white-robed victim of the archetypal gothic tale, while murderous 'Dentist' plays the role of social scapegoat. Until relatively recently in history, monsters close to home, such as deformed babies or two-headed calves, were construed as warnings of divine wrath. Monstrous depictions in newspapers and pamphlets expressed strong political attitudes. The monstrous races or traditional monstrous beasts such as basilisks or unicorns, that were banished to distant regions in maps, represented a frightening unknown: 'here be dragons' effectively filled cartographic voids. Simultaneously, however, monsters represented the wonderful diversity of divine creation, a playful 'Nature' that could produce a multitude of strange forms. Exotic beasts brought to Europe for the first time in the 16th century, such as armadillos or walruses, were often interpreted as 'monstrous'. More accurately, they were made into monsters: things that did not fit into the accepted natural categories. An armadillo became a pig-turtle, while a walrus was a fish-ox. It might seem counter-intuitive, but beasts that seemingly mixed the characteristics of different natural groups were not troubling. Rather, they reinforced categories by clarifying the defining criteria for these groups. By transgressing, they helped to determine boundaries. To define a deviant form, such as a 'deformed' baby or calf, or a 'monstrous' exotic creature, you have to define 'normal'. For example, the simple Aristotelian definition of a 'bird' was something that had two legs, two wings, could fly and walk. Two new creatures arrived in the 16th century that seemed to violate this definition. Firstly, birds of paradise were brought to Europe in 1622 as trade skins with stunning, colourful plumes but no legs or wings. Their limbs were removed by the hunters who supplied the birds in New Guinea. The birds were interpreted by European naturalists as heavenly creatures that never landed, inhabiting the boundary between the avian and the angelic. At the other end of the avian spectrum, Dutch sailors landing on Mauritius at the end of the 16th century encountered dodos. Though rarely brought to Europe physically, the descriptions and detached parts of dodos were used by naturalists to depict ungainly, fat birds. Not only did dodos not fly, they could hardly walk. Lacking the typical feathers and wings of other birds, they were almost mammalian in form. Monsters are not self-evident; they were created to serve these roles. Even beautiful creatures like the birds of paradise could become monsters due to their lack of limbs and imagined ascetic lifestyles. Making monsters added value. They were commercially lucrative things: oddities, curiosities and rare things were very marketable. The market for monstrosity motivated the literal creation of monsters: 'mermaids' were assembled from pieces of fish, monkeys and other objects while 'ray-dragons' were created from carefully mutilated and dried rays. These objects could be sold to collectors or displayed in menageries and freak-shows. Writing about and portraying virtual monsters helped to sell books and pamphlets. The tale of Cecil and 'The Dentist' is not so different. It is certainly highly saleable, as details about this particular monster's life and activities provide valuable fodder for media outlets. Animal monsters could have very specific roles. The dodo, for example, was depicted as vast and gluttonous in late 17th-century accounts. It greedily consumed everything it came across, even hot coals. It was described as nauseatingly greasy to eat: one bird could apparently feed 25 men. This image was created by writers who had never seen the bird, and is not supported by current paleobiological evidence. The idea of the avian glutton embodied European anxieties about the rapacious colonial trading activities in the Indian Ocean, which brought a surfeit of riches to Europe. The engorged dodo became a scapegoat for the European sin of gluttony. What catharsis does the 'monsterification' of Palmer and other trophy hunters provide? Perhaps focusing on the tragedy of one 'personality' lion distracts from the greater horrors of illegal poaching and human-animal conflict occurring in similar regions. It also masks the fact that, though controversial, regulated commercial hunting is an important source of conservation funding in many countries. On the one hand, excising this monster reinforces our conceptions of social boundaries of morality: don't kill creatures we perceive as having human traits, like names or personalities. On the other, it offers the illusion of absolution from the underlying horror at what all of us are doing to the natural world. Inset images: The 'Monster of Cracow', a monstrous creature born to honourable parents, from Pierre Boaistuau's 'Histoires Prodigieuses' (1560, Paris) (Wellcome Library, London); 'Draco alter ex raia' or a ray-dragon from Ulysse Aldrovandi's 'Serpentum et draconum historiae' (1640, Bologna), p.316. Share — copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt — remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution — You must give appropriate credit, provide a link to the license, and indicate if changes were made. You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike — If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions — You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation. No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. British electronic music group This article is about the British music group. For the horror film, see I, Monster. I MonsterOriginSheffield, EnglandGenres Electronic trip hop psychedelic pop electropop Years active1998–presentLabels Cercle Instant Karma Twins of Evil Dharma Members Dean Honer Jarrod Gosling Websiteimonomstermusic.com I Monster are an English electronic music duo, composed of the Sheffield based record producers Dean Honer and Jarrod Gosling. Best known for their songs "Who Is She?" and "Daydream in Blue", both of which appeared on their 2003 album Neveroddoreven, they have also produced records for acts such as The Human League and HK119, and worked on a documentary about the origins of electronic music. I Monster and its label Twins of Evil are both named after horror films starring Peter Cushing (i.e., I, Monster and Twins of Evil).[1] Gosling played in a rock band called Candy Paige as a teenager.[2] Honer left school at 16 and moved to Sheffield shortly after. He started producing music and joined numerous bands. In 1990, he opened Neptune studio, a recording studio, together with Duncan Wheat.[3] Dean Honer and Jarrod Gosling first met in 1991, when a mutual friend introduced them to each other. Honer was setting up his studio and invited Gosling to make music together.[4] Early influences included early Warp Records releases, Fad Gadget and Blancmange.[5] They were already making techno music akin of Aphex Twin, Autechre and Black Dog[6] together for years when they founded I Monster in 1998. Drawing inspiration from the psychedelic rock, progressive rock and easy listening of the '60s as well as Ennio Morricone, they would go buy vinyl records and start to chop them into songs. This was the process that resulted in an early version of Daydream in Blue, which sampled The Gunter Kallmann Choir's version of "Daydream". After finishing their first album These Are Our Children in 1999, the two musicians received an Arts Council grant to press 500 CDs which they had to give away for free, due to sample clearance issues.[4][7] After being evicted from Neptune studio in 2001, Honer set up Bowling Green studio, where he has been situated since.[3] Daydream in Blue, which already featured on their first album, was reworked and released as a single in 2001 on Cercle Records, a record label founded by Honer and frequent collaborator Barry Smith of Add N To (X) along with singles from Smith's band and All Seeing I members. Honer describes this era of creative cooperation as "quite a bit of cross-pollination between Add N To (X), the All Seeing I, and I Monster".[7] After British radio host Nemone picked up the song and played it on her show, interest grew in the duo and they signed to Instant Karma shortly thereafter.

[4] Daydream peaked at number 20 in the UK charts.[8] In 2003, I Monster returned with their second album Neveroddoreven. The original artwork featuring a skull was created by Gosling under the pseudonym of Varrod Goblirk.[9] The duo embarked on a tour after the release, joined by Marion Benoist and Fred de Fred of The Lovers. According to the group, the label mishandled some of the release strategy, leading to their leaving.[4] In 2005, the album was re-released with a new sleeve by Dharma Records.[citation needed] In 2007, Chicago rapper Lupe Fiasco heavily sampled "Daydream in Blue" on his hit song "Daydreamin'" featuring Jill Scott, popularizing the song even more. I Monster started collaborating with Finnish pop artist, HK119, for her second album in 2007. The resulting project, Fast, Cheap and Out of Control was released in September 2008 on One Little Indian Records, and saw I Monster co-write and co-produce over three quarters of the album. This collaboration came from Dean Honer's previous role as a remixer for HK119's debut single, "Pick Me Up", from her eponymous debut album in 2006.[citation needed] I Monster released their third studio album A Dense Swarm of Ancient Stars in 2009.[10] The coverart was once again designed by Gosling, as well as the artwork for every I Monster release thereafter.[9] In 2011, the band produced The Human League's ninth album, Credo, their first in 10 years. Joseph Stannard, writing for The Quietus, called the album a "terrific synthpop record" and better than 1981's Dare.[10] October 2012 saw the duo releasing two albums, Rare and Remixed, both composed of bonus tracks and rarities from "Neveroddoreven".[11] In 2013, they released a collection of songs that didn't make it onto A Dense Swarm of Ancient Stars under the name of Swarf. 2013 also saw the release of I Monster Presents People Soup, an album heavily featuring a fictional band entirely consisting of female singers over more pop-oriented instrumentation.[citation needed] Bright Sparks, a two hour-long documentary, produced by I Monster and Dave Spiers of GForce, about the origins and pioneers of electronic music, was released in 2015.[12] joined later by an accompanying album of the same title in 2016. The feature documentary contains numerous interviews with instrument designers and musicians. The first half of the movie, called "A Side", focuses on US inventors, while the "B Side" features British innovators. Interviewees include Adrian Utey, Daniel Miller, Billy Currie, Karl Hyde, Alessandro Cortini, Will Gregory and many more.[13] The album Bright Sparks consists of eight songs paying tribute to different innovators of electronic music, including but not limited to Robert Moog, Herbert Deutsch, Ken Freeman, Don Buchla, Harry Chamberlin and Alan R. Pearlman among many others.[14] Bright Sparks Instrumental, an instrumental version of the album, was released on 19 July 2016 on the group's Bandcamp site. Included on this album is a preview track for Bright Sparks Volume Two.[13] I Monster didn't release any music in over 5 years, but after the sixth track of Neveroddoreven called "Who Is She ?" gained overnight virality on TikTok in 2022, the duo started work on an expanded version of that album. This resulted in the release of Neveroddoreven (Redux) in March 2024. This version added three new songs and an acoustic version of Daydream in Blue to the end of the album.[7] The newfound attention on their music also allowed them to tour Europe for the 20th Anniversary of Neveroddoreven, called the Who Are They Tour. They were joined by two vocalists, Jenny Green and Hannah Hu, with visuals created by Katie Mason.[4] In June 2024, I Monster confirmed they were working on a new album.[5][7] Honer, alongside DJ Parrot and Jason Buckle, was a founding member of electronic music group All Seeing I, whose 1998 hit record "The Beat Goes On" was most notably covered by Britney Spears on her debut album ...Baby One More Time. Honer recounts the aftermath of the success as "a flood of pop", remixing a lot of songs and even turning a Madonna remix down.[3] Honer plays in multiple other bands together with long-time collaborator Adam Flanagan, such as The Eccentrictr Research Department, The Moonlandingz (together with Lias Kaci Saoudi and Saul Adamczewski of Fat White Family) and The International Teachers of Pop (together with Leonore Wheatley from The Soundcarriers).[3] In 2018, he started a new project with Will Goddard, called Frogman. Their entire output was exclusively released on cassette tapes. The music was created as a soundtrack to a fictional TV series, featuring spoken word written by Goddard and recorded by HK119, Russell Senior, Richard Speight and Terry O'Connor.[15] In 2020, Honer formed yet another group, Another New Thing, with Don Himlin and Paul Nagle, releasing their debut album XZZZY in 2021 via Dipped in Gold.[16] Gosling too is part of multiple music projects besides I Monster. The acid folk band Cobalt Chapel consists of him (exclusively on organ) and Cecilia Fage, a London based singer and clarinettist. Creative influences include horror films Valerie and Her Week of Wonders and The Stepford Wives. They released their selftitled debut in 2017.[17] This was followed by Mountain in 2018 and Orange Synthetic in 2021.[18][19] Gosling has released multiple progressive rock albums under the alias of Regal Worm.[6] Regal Worm released their first album Use and Ornament in 2013. Gosling was planning his sophomore effort Klara Till Slutet while still finishing Use and Ornament. "It was going to be a concept album" Gosling told in an interview, but it got scrapped. Some of the songs written for Klara Till Slutet were released as part of Dissecting The Worm and Sausages, two EPs which came out later in 2013.[20] 2015 saw the release of Neither Use Nor Ornament, the sophomore studio album by Regal Worm. Pig Views, the final installment of his initial trilogy, came out in 2018.[21] Regal Worm's fourth album The Hideous Goblirk was released in 2021. Their sound has been described as a mix of "Canterbury, Psychedelia, Space Rock, Zeuhl and the Rock in Opposition movement".[22] Gosling himself called the Regal Worm output "a continuation of [I Monster], but channeled through a more progressive rock and psychedelic style rather than electronic pop".[23] 1999 — These Are Our Children 2003 — Neveroddoreven 2009 — A Dense Swarm of Ancient Stars 2013 — People Soup 2016 — Bright Sparks 2017 — A Dollop Of HP 2009 — Dear John EP 2021 — Monsters of the Deep (Inspired by "The Outlaw Ocean" a book by Ian Urbina) 2016 — Bright Sparks Instrumental 2012 — Rare 2012 — Remixed 2013 — Swarf 2024 — Neveroddoreven Redux 2001 — "Daydream in Blue" 2006 — "As Long as There Is You and Me" 2009 – "Lust for a Vampyr Part 1" 2009 — "Lust for a Vampyr Part 2" 2010 — "Only A Show" 2021 — "A Short Song About Snow" 2022 — "The Living Dead" 2023 — "The Weather" 2024 — "The Desert" 2024 — "Won't Give Your Love" 2024 — "Return of the Blue Wrath" Production by I Monster, noted if otherwise. Release Year Artist(s) Notes ...Baby One More Time 1999 Britney Spears Production on Track 12 "The Beat Goes On" by Honer as part of The All Seeing I[3] Overpowered 2007 Róisín Murphy Co-production on Track 5 and Track 9 by Honer (together with DJ Parrot) Fast, Cheap and Out of Control 2008 HK119 Co-production[24] The Art Of Chill 6 2009 Various Artists DJ mix[25] Credo 2011 The Human League Pocket Handkerchief Lane Kevin Pearce Production by Honer[26] Matthew Hopkins and the Wormhole 2013 Kevin Pearce Co-production by Honer[27] The duo's music has featured in movies such as Shaun of the Dead,[28] Riders (Steal)[29] and Endorphine.[30] Daydream in Blue featured on the soundtrack of Mr. Robot Season 2 Episode 1 called "eps2.0 umm4sk-pt1.tc"[31] and on the soundtrack of Severance Season 1 Episode 2 called "Half Loop".[32] ^ "Music-To-Like: I Monster (English version) - Who Are They Magazine". Archived from the original on 8 October 2014. 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