

IQ Nexus Journal

Vol. XII, No. 2/ June 2020

Featuring:

Thomas Hally
Louis Sauter
David Udbjorg
and others

<http://iqnexus.org/>

Sun Bloc
by Jaromir Mira Cervenka



or the spring 2020

Inside

Science & Philosophy
papers, essays, dialogues, reviews

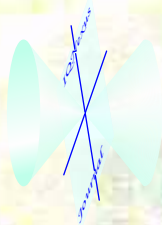
Fine Arts
music, poems, visual gallery

IQN Calendar

Puzzles, Riddles & Brainteasers
sudoku, matrices, verbals



Online Journal of IIS, ePiq & ISI-S Societies, members of WIN



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Non-members' contributions are welcome and every contribution has to be accompanied by an introduction from the contributor.

IQ Nexus Journal

***was created to publish creative endeavours for
members of the IIS, ePiqs and Isi-s web based
societies as well as guests of other societies and
non members..***



This issue features creative works of:

Listed alphabetically;

***D a v i d K e l l y
D a v i d U d b j o r g
J a s o n M u n n
J a r o m í r M Č e r v e n k a
K i t O ' S a o r a d i h e
L o u i s S a u t e r
M a r i l y n G r i m b l e
M a r k v a n V u u r e n
S t a n i s l a v R i h a
T h o m a s H a l l y
T . G . " T o r g " H a d l e y
X a v i e r J o u v e***

COVER PAGE

Sun Block

photograph by Jaromír Míra Červenka

***This photograph was chosen because it correlates to the
epidemic of spring 2020.***

***Special thanks to [Jacqueline Slade](#) for her great help with English editorial work and [Owen Cosby](#) For reviving and restoring
Infinity International Society and establishing IQ Nexus joined forum of IIS and ePiq and later ISI-S Societies for which this Journal was created..***

***"Even though scientist are involved in this Journal, I and all involved in the IQ Nexus Journal have tried to keep the content (even though it is a Hi IQ Society
periodical) on an ordinary human level as much as possible. In fact, is it not the case, that - to be a human being is the most intelligent way of life?"***

Stanislav Riha

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IQ Nexus

Thomas Hally RFSPE

"The IQ Nexus Journal editorial staff does not judge, agree or disagree with the written content of submitted articles. It is for the reader to judge, agree or disagree. Any complaints or corrections will be forwarded to the writer by Journal staff and the writer will decide whether or not to reply."

Neural Networks: An Overview

Thomas Hally, RFSPE

The purpose of this essay is to provide the reader with a general definition of *Artificial Neural Networks*; their functioning, applications, and a few words about what the future might allow in this area.

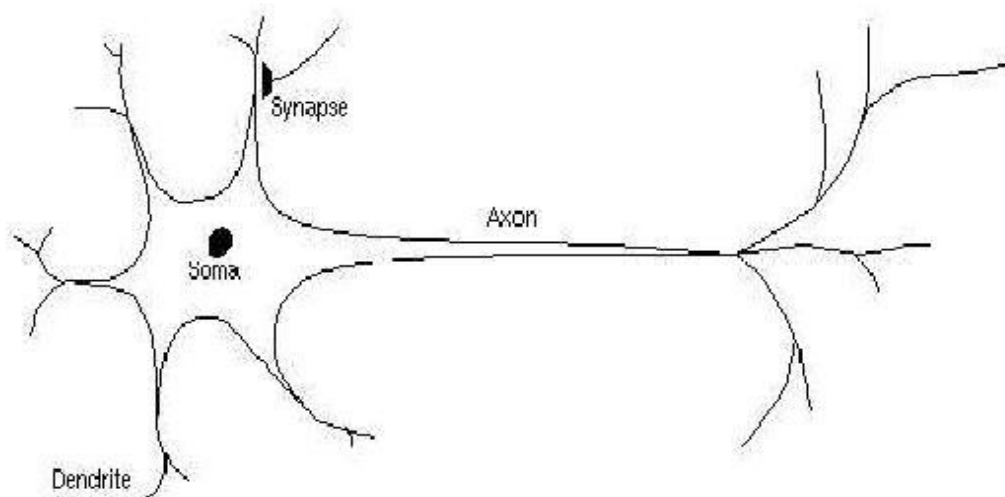
Introduction

Artificial neural networks are emulations patterned after the most sophisticated and powerful problem-solving device ever created, the human brain: a vast network of processing elements and nerve cells. "The concept of neural networks dates back to the 1800s and is an attempt to describe how the human mind performs."¹ The human brain is still largely an unsolved mystery; much is still unknown about how the brain trains itself and processes information. The human brain has been a source of inspiration for *Artificial Intelligence* since the dawn of the computer age. With the advance of modern neuroimaging² techniques, we can look into the brain of a human being and measure its activity.

Human Neural Network

A *Human Neural Network* is an interconnected system of neurons in the brain or other parts of the body. In the human brain, a neuron collects signals from other neurons (brain cells, mostly) through a host of fine structures known as *dendrites*.³ The neuron sends out spikes of electricity through a long, thin strand called an *axon*,⁴ which splits into thousands of branches. At the end of each branch, there is a *synapse*,⁵ which converts the activity from the axon into electrical effects and inhibits or excites activity from the axon which, in turn, inhibits or excites electrical activity in the connected neurons. When a neuron receives stimuli that are sufficiently large, compared to its inhibitory input, it sends a spike of electrical activity down the axon. Learning occurs by changing the effectiveness of the synapses so that one neuron's influence affects another neuron.

Diagram 1: Human Neural Network

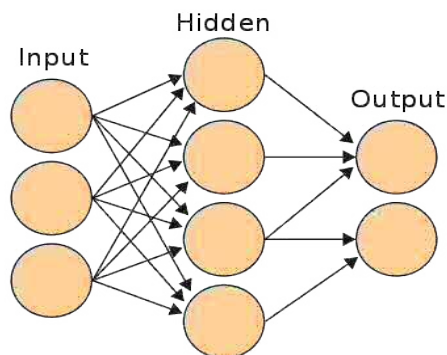


Computer scientists began analyzing these ideas with the Turing B-type⁶ machines and the Perceptron⁷ in the 1950s. Friedrich Hayek⁸ postulated the idea of spontaneous order in the brain arising out of decentralized networks known as neurons. By 1975, the Cognitron⁹ had made its appearance. Hopfield's¹⁰ Network had the ability for bidirectional flow of inputs between neurons and nodes; and the specialization of these node layers was introduced through the first hybrid network. In the mid-1980s, "Parallel Distributed Processing"¹¹ became widely known as "Connectivism."¹² A report entitled *Learning Internal Representation by Error Propagation*¹³ was one of the main reasons behind the re-popularization of neural networks. The original network used multiple layers of weight-sum units of the type $f = g(w'x + b)$ where "g" was a sigmoid function (or a function used in "Logistic Regression").¹⁴ The employment of the chain rule of differentiation in deriving the appropriate parameter update results in an algorithm that appears to back propagate errors; hence, the name. Networks with the same architecture are now referred to as "Multilayer Perceptrons."¹⁵

Artificial Neural Networks (ANNs)

Artificial Neural Networks try to simulate the structure and functional aspects of biological neural networks. ANNs have very high processing speeds, and they have the ability to learn how to solve a problem from a given set of examples. These characteristics afford us a variety of powerful new techniques for solving certain problems. In the same way that a human being becomes an expert in a specific area, computer scientists train neural networks in a given area. Once automatic learning has been established, a neural network learns on its own through practice and repeated experience. When it has been proven that the neural network is doing its job correctly, it has become an "expert" and operates according to its own decisions and judgments. As has been indicated, a human neural network is a circuit of biological neurons. However, the term "Neural Network" often refers to an Artificial Neural Network, composed of artificial neurons or nodes. Artificial Neural Network (ANN), Simplified Neural Network (SNN), or, simply, Neural Network (NN), are terms that refer to the same idea. While many types of artificial neural networks exist, most are organized according to the same basic structure:

Diagram 2: Artificial Neural Network



An Artificial neural network is a processing paradigm that can recognize patterns in a given collection of data and produce a model for that data. It resembles the brain in two respects:

1. Knowledge is acquired by the network through a trial-and-error learning process.
2. Interneuron connection strengths (“synaptic weights”) are used to store the knowledge.

Artificial neural networks are an emulation of human brain function. They are made with hardware and software with the purpose of ratiocination, learning, following patterns and predicting, while processing an elevated number of elements or variables which are interconnected. Artificial neural networks commonly use mathematical models, diffuse logic, Bayesian inference,¹⁶ Fourier Transforms¹⁷ and Expert Systems.¹⁸

How do Neural Networks Function?

Conventional computers use a cognitive, algorithmic approach to problem solving. That is, they follow a set of programmed instructions to solve a problem. This approach restricts the problem-solving capability of conventional computers, since it is a problem we already know and understand how to solve. The computer’s instructions are converted into a high-level language program and then into machine code or low-level language (e.g., Assembly language) that the computer understands. Since the computer is totally predictable, if anything goes wrong it is due to a software or hardware problem.

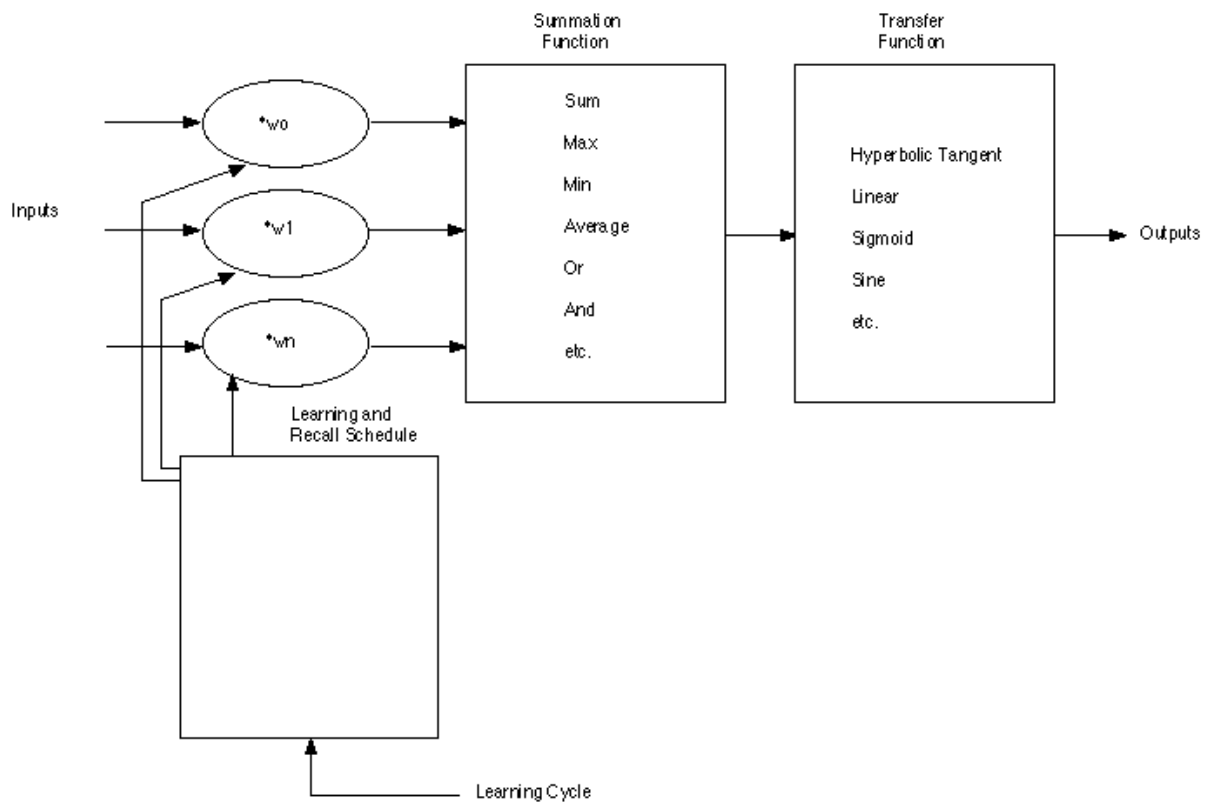
The key element of the paradigm is the novel structure of the information processing system, which is composed of a large number of neurons working in union to solve specific problems. An ANN configured for a special application (e.g., pattern recognition and data classification) has gone through a learning process. Like humans, ANNs learn with biological adjustments to the synaptic connections that exist between neurons. Artificial intelligence and cognitive modeling try to assimilate some properties of neural networks and have been applied successfully to speech recognition, image analysis and adaptive control. This assimilation has as its objectives the construction of software agents in both video games and autonomous robots. Most of the currently employed neural networks for artificial intelligence are based on Statistical Estimation,¹⁹ Optimization,²⁰ and Control Theory.²¹

Since ANNs process information in a similar way to the human brain, they learn by example. Learning comes about by changing the effectiveness of the synapses so that the influence of neurons on one another changes. Neural networks cannot be programmed to perform a specific task. The examples or problems must be carefully

selected so that time is not wasted. The disadvantage is that its learning capability finds out how to solve the problem by itself and the operation can be unpredictable.

Artificial neural networks and conventional computers complement each other. There are tasks more suited to an algorithmic approach—like arithmetic operations—and tasks that are more suitable for neural networks (e.g., “classification”). The latter includes pattern and sequence recognition as well as a plethora of distinct novelty detections and sequential decision-making procedures. Moreover, a large number of tasks require combinations of these two systems. Normally, a conventional computer is used to oversee the neural network; both the conventional computer and the neural network perform at top efficiency when used in conjunction. The neural network functions within the scheme of any number of computer arrays:

Diagram 3: Artificial Neural Network using a Computer Algorithm



Train the Neural Network

- Present data to the network.
- Network produces an output.
- Network output compared to a desired output.

- Network strengths are modified to reduce error.

An artificial neural network can perform tasks that a linear program cannot. When any given element of a neural network fails, the ANN can continue without incident because of its parallel nature. The neural network learns and does not need to be reprogrammed. It can be implemented in almost any application, and this can be done without any problem.

Typical ANN Applications

The tasks to which ANNs are applied tend to fall within three categories, mostly in business and medicine:

1. Function approximation or regression analysis.
2. Classification, including pattern recognition and sequence recognition.
3. Data processing.

Most practical applications of artificial neural networks are based on a computational model involving the propagation of continuous variables from one processing to the next. In recent years, data from neurobiological experiments have made increasingly clear that biological neural networks, which communicate through pulses, use the timing of these pulses to transmit information and perform computation. This realization has stimulated significant research on pulsed neural networks, including theoretical analyses and model development, neurobiological modeling, and hardware implementation.²²

Classification

- Medical diagnoses, fraud detection, character recognition, speech recognition, etc.

Function Approximation

Process modeling

- Data processing, filtering, clustering, compression, etc.

Process control

- Data modeling, machine diagnostics.

Time Series Prediction

- Financial forecasting, bankruptcy, prediction sales, forecasting Dynamic System Marketing.

Data Mining Clustering

- Data recognition, data extraction.

What does the Future hold for Artificial Neural Networks?

“The applications are very diverse, from climactic predictions to autonomous prostheses.”²³ The following are but a few examples of what computer scientists have planned for humankind’s future:

1. Robots that can see, feel, and predict the world around them.
2. Improved stock prediction.
3. Common usage of self-driving cars.
4. Composition of music.
5. Handwritten documents to be automatically transformed and formatted into word-processing documents.
6. Trends found in the human genome to aid in the Human Genome Project.
7. Self-diagnosis of medical problems using artificial neural networks.

Conclusion

A common criticism of neural networks is that they require a large diversity of training to perform practical operations. This is particularly true in robotics. Other criticisms come from advocates of “hybrid models”: those combining neural networks and symbolic approaches. These critics support the combination of these two approaches, believing that hybrids can better emulate the mechanisms of the human mind. Yet, artificial neural networks are destined to play an important role in medicine, psychology (including the study of human cognitive ability), robotics, and nanotechnology. Neural networking promises to provide computer science breakthroughs that rival anything we have yet witnessed. Once neural networks are properly trained, they can replace many human functions in targeted areas.

Perhaps the most exciting possibility is that of “conscious” neural networks. However, neural network consciousness will always be an alien consciousness. I seriously doubt there will ever be an artificial neural network that will superintend its creators. Artificial neural networks will never feel, think, or perceive as we do—much less ponder their destinies!

References *

¹Thomas Hally, “Neural Networks,” *Mensa International Journal*, September, 2009 no. 528, 1 (ed. Ms. Kate Nacard).

²Neuroimaging: <http://www.en.wikipedia.org/wiki/Neuroimaging>.

³Dendrite: www.en.wikipedia.org/wiki/Dendrite.

⁴Axon: www.en.wikipedia.org/wiki/Axon.

⁵Synapse: [www.en.wikipedia.org/wiki/Synapse_\(disambiguation\)](http://www.en.wikipedia.org/wiki/Synapse_(disambiguation)).

⁶Turing-B: www.alanturing.net/turing.../Turing's%20neural%20networks.html.

⁷Perceptron: www.en.wikipedia.org/wiki/Neural_network.

⁸Fredrich August von Hayek was an Austrian-born economist and philosopher known for his defense of classical liberalism and free-market capitalism. Hayek also wrote on the topics of neuroscience and the history of ideas.

⁹Cognitron: http://www.en.wikipedia.org/wiki/Neural_network.

¹⁰A Hopfield Network is a form of recurrent artificial neural network invented by John Hopfield, an American scientist known for his invention of an *associative neural network* in 1982.

¹¹ Parallel Distribution: www.en.wikipedia.org/.../Distributed_computing.

¹²George Siemens, "Connectivism: A Learning Theory for the Digital Age," *International Journal of Industrial Technology and Distance Learning*, vol. 2, no. 1, January 2005, 3.

¹³D.E. Rumelhart, G.E. Hinton, and R.J. Williams, "Learning Internal Representation by Error Propagation," (Technical report: University of California San Diego La Jolla Institute for Cognitive Science. March-September, 1985).

¹⁴http://www.themeasurementgroup.com/.../logistic_regression.htm.

¹⁵http://www.en.wikipedia.org/wiki/Multilayer_perceptron.

¹⁶Bayesian Inference: http://www.fact-index.com/b/ba/bayesian_inference.html.

¹⁷Fourier Transform: http://www.en.wikipedia.org/wiki/Fourier_transform.

¹⁸Expert System: <http://www.iiia.csic.es/udt/en/artificialintelligence/list?page=1>.

¹⁹Estimation: http://www.en.wikipedia.org/wiki/Estimation_theory.

²⁰Optimization: [http://www.en.wikipedia.org/wiki/Optimization_\(mathematics\)](http://www.en.wikipedia.org/wiki/Optimization_(mathematics)).

²¹Control Theory: http://www.en.wikipedia.org/wiki/Control_theory

²²Wolfgang Maass and Christopher M. Bishop, *Pulsed Neural Networks*: (Massachusetts Institute of Technology, 1999), XXV.

²³José Félix Rodríguez Jiménez, Senior Software Engineer, ContPAQ I, Guadalajara, Jalisco, Mexico.

*Wikipedia references were researched between April 18, 2010 and April 23, 2010.

ISSN 1041

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Fine Arts

poetry, music, paint, print, photography, writing.



music & film

Louis Sauter

http://imslp.org/wiki/Category:Sauter,_Louis

David Udbjorg

yourshot.nationalgeographic.com/profile/674347/

Jason Munn

<http://www.jasemunn.net/>

Kit O'Saoraidhe (Paul Freeman)

<http://theprofman.wix.com/profcompositions>



Fantaisie niçoise no. 1 :

Variations sur Pastre, Pastressa

My composition *Fantaisie niçoise* (Niçois Fantasy) for flute and piano (or guitar) includes three pieces inspired by traditional music from the region of Nice. Here is the score of the first piece, a set of variations on the song *Pastre, Pastressa* (Shepherd, Shepherdess).

The original song is in Niçard, the Occitan dialect spoken in Nice.



A recording by flautist Iwona Glinka and guitarist Angelos Botsis is available on YouTube at <https://youtu.be/LOBRzTo3svM>

by Louis Sauter

Pour Iwona Glinka

Fantaisie niçoise

pour flûte et piano (ou guitare)

I. Variations sur “Pastre, Pastressa”

Louis Sauter

Allegretto ♩ = 110

p

Allegretto ♩ = 110

5

10

15 rit.

rit.

Allegretto

20

p

25

30

rit. - - -

Allegro ♩ = 120

35

f

3 3

p

Allegro ♩ = 120

mf

pp

40

3 3

f

mf

45

mf

mp

First system of music, measures 1-4. The upper staff features a melodic line with eighth-note runs and slurs. The lower staff provides harmonic support with chords and single notes. A fermata is placed over the first measure of the lower staff.

Andantino ♩ = 92

Second system of music, measures 5-8. The upper staff includes trills (tr), slurs, and dynamic markings: *mp*, *f*, and *p*. Measure numbers 50, 55, and 60 are indicated. The lower staff continues the harmonic accompaniment.

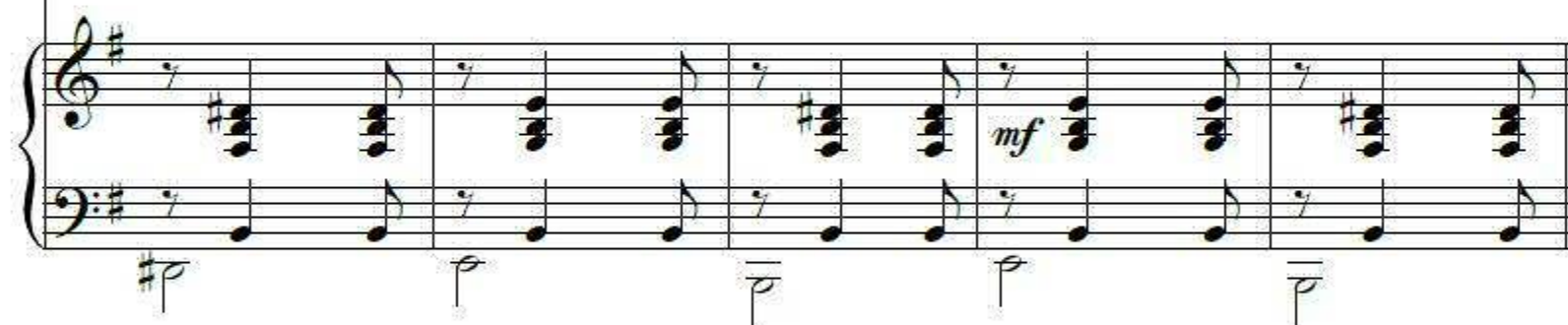
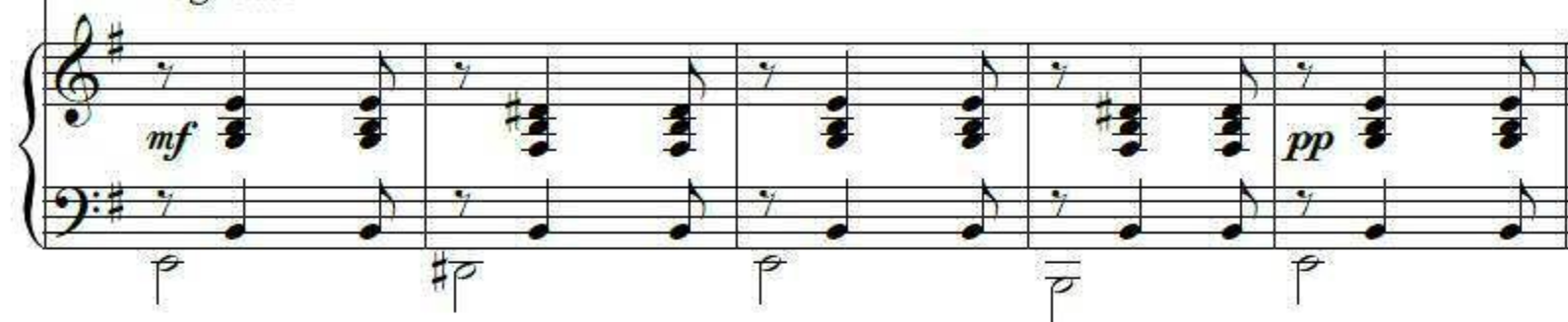
Andantino ♩ = 92

Third system of music, measures 9-12. The upper staff features a melodic line with slurs and a trill (tr) in measure 10. The lower staff continues the harmonic accompaniment. A fermata is placed over the final measure of the lower staff.

Allegretto



Allegretto



Andante ♩ = 80

85

First system of music, measures 1-5. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a continuous eighth-note melody. The lower staff is in bass clef with a key signature of one sharp (F#) and contains a melody of eighth notes. The dynamic marking *pp* is present in both staves.

90

Second system of music, measures 6-10. The notation continues from the first system, with the same melodic patterns in both staves.

95 rit.

rit.

Third system of music, measures 11-15. The notation continues from the second system. The final measure (measure 15) features a double bar line and a final chord in both staves.

Andantino

100

First system of music, measures 95-100. The upper staff is in treble clef with a key signature of one sharp (F#) and a tempo marking of *Andantino*. It contains a continuous eighth-note melody. The lower staff is in bass clef with a key signature of one sharp (F#) and a dynamic marking of *mp*. It contains a continuous eighth-note accompaniment. The system concludes with a measure marked with the number 100.

105

Second system of music, measures 101-105. The upper staff continues the eighth-note melody. The lower staff continues the eighth-note accompaniment. The system concludes with a measure marked with the number 105.

Third system of music, measures 106-110. The upper staff continues the eighth-note melody. The lower staff continues the eighth-note accompaniment. The system concludes with a measure marked with the number 110.

110

Fourth system of music, measures 111-115. The upper staff continues the eighth-note melody. The lower staff continues the eighth-note accompaniment. The system concludes with a measure marked with the number 115.

Allegretto

115

mf

Allegretto

mp

120

rit. - - - - -

125

rit. - - - - -

Fantaisie niçoise

pour flûte et piano (ou guitare)

Louis Sauter

I. Variations sur "Pastre, Pastressa"

Allegretto ♩ = 110

p

5

10

15 *rit.*

Allegretto

14

rit.

2

Allegro ♩ = 120

f

35

3 3

p

40

3 3

f

45

mf

Andantino ♩ = 92

Flûte

50 *tr tr* *flz* *tr tr* *flz*

mp f p mf

60 *tr*

Allegretto

65 *f* *p*

70 *f*

75 *mf*

rit. 80

Andante ♩ = 80

85

90

95 rit.

Andantino

100

mf

105

110

This section of the musical score for Flute, marked Andantino, covers measures 100 to 110. The key signature is one sharp (F#). The music begins at measure 100 with a mezzo-forte (*mf*) dynamic. It consists of continuous eighth-note patterns. Measure 105 features a measure rest. Measure 110 also contains a measure rest. The section concludes with a double bar line.

Allegretto

115

mf

120

125

rit.

This section of the musical score for Flute, marked Allegretto, covers measures 115 to 125. The key signature remains one sharp (F#). The music starts at measure 115 with a mezzo-forte (*mf*) dynamic and features more complex eighth-note patterns, including some beamed sixteenth notes. Measure 120 includes a measure rest. Measure 125 also has a measure rest. The section ends with a double bar line. Above the final measure, the marking "rit." (ritardando) is present.

Fantaisie niçoise

pour flûte et piano (ou guitare)

I. Variations sur "Pastre, Pastressa"

Louis Sauter

Allegretto ♩ = 110

p

C. II

9

C. II

C. II

rit.

Allegretto

17 Solo

mf

4

25

C. II

C. II

C. II

rit.

33 **Allegro** ♩ = 120

f

p

C. II

C. II

41

f

mf

49 **Andantino** ♩ = 92

C. II

p

57

C. II

65 **Allegretto**

C. II

f *p*

73

C. II

f *mf* *rit.*

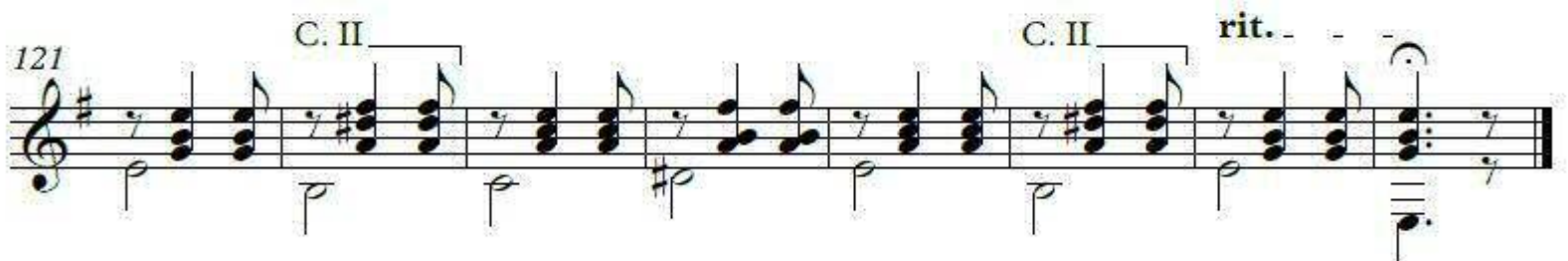
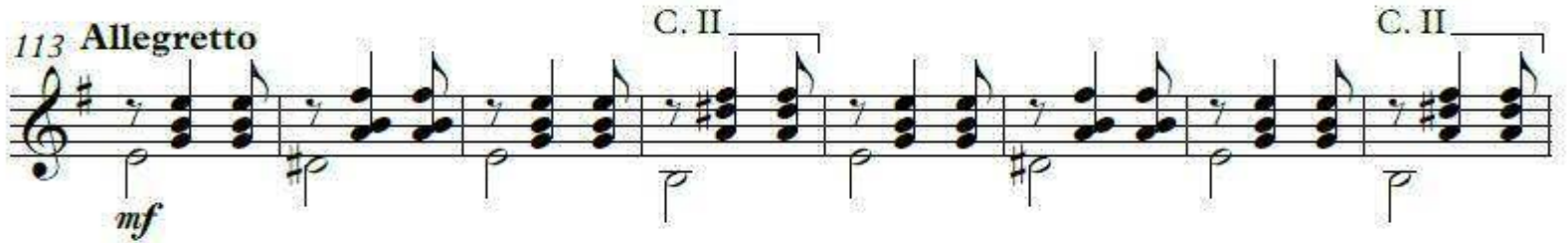
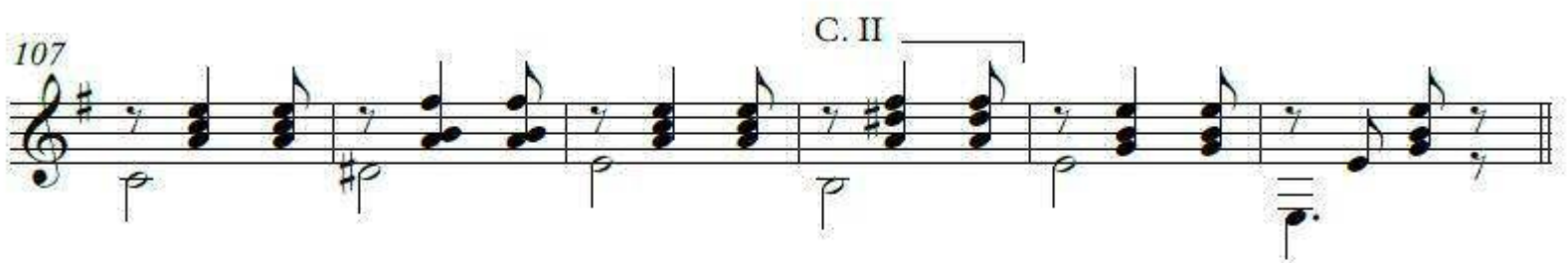
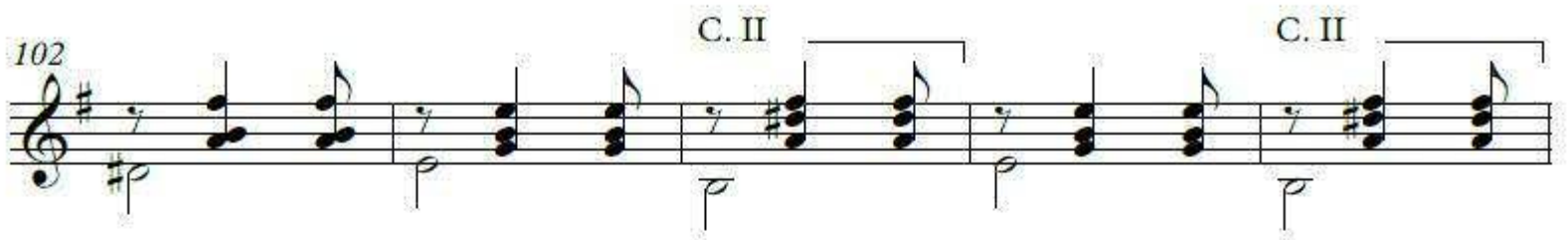
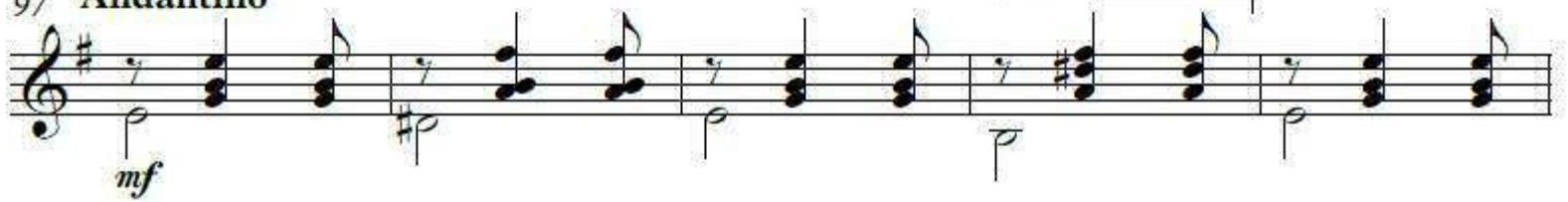
81 **Andante** ♩ = 80

p

89

C. II

rit.

97 **Andantino**

DAVID UDBJORG

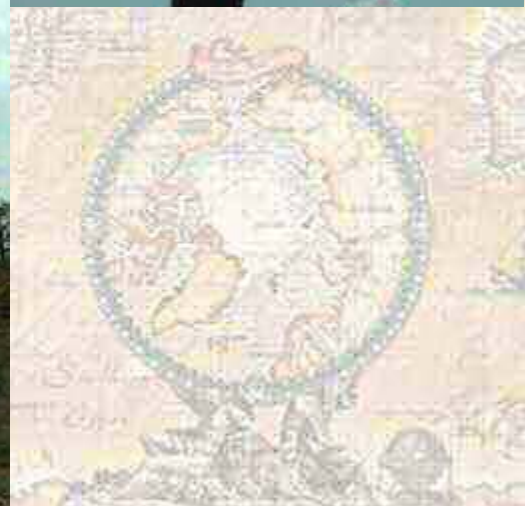
RINGSTED, ZEALAND, DENMARK

VIDEO

yourshot.nationalgeographic.com/profile/674347/

Ostrich

<https://www.youtube.com/watch?v=X5hPI1NvdCA>



Video and Musical Composition by Jason Munn



transition

<https://vimeo.com/396303921>



Spiral Circus

<https://soundcloud.com/jase-munn/spiral-circus?>



The Path to Loch Ard

By Kit O'Saoráidhe

For Orchestra

The Path to Loch Ard

This darksome burn, horseback brown,

His rollrock highroad roaring down,

In coop and in comb the fleece of his foam

Flutes and low to the lake falls home.

Inversnaid, Gerard Manley Hopkins (1844–89)

The Path to Loch Ard is an evocation of a journey I took when I was a child through the Trossachs in Scotland. Its breathtaking landscape unfolds before you in an ever-changing tapestry through low heathland towards higher and higher crags which reveal themselves like cathedrals as you round each corner. Sparrowhawks wheel and dive to catch their prey. Upon reaching the Loch its tranquility at sunset is especially beautiful.

Orchestration

2 Flutes

2 Oboes

2 Bassoons

2 Horns

3 Timpani

Harp

Strings

for Peter Mobley

The Path to Loch Ard

[illegible]

The Path to Loch Ard

3

7 (1) *p*

2 Fl.

2 Ob. *pp* *p*

2 Bsn. *p*

2 Hn. *p*

7 Timp. *p*

7 Hp. *p*

ln. I/II *p*

Vla. *p*

Vc. *p*

8 D.B. *p*

Detailed description: This is a page of a musical score for the piece 'The Path to Loch Ard', marked as measure 3. The score is written for a large orchestra. The instruments and their parts are as follows: 2 Flutes (2 Fl.), 2 Oboes (2 Ob.), 2 Bassoons (2 Bsn.), 2 Horns (2 Hn.), Timpani (Timp.), Harp (Hp.), Violin I and II (ln. I/II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into three measures. Measure 1 (measure 7 of the piece) features a first flute entry with a melodic line starting on G4, marked with a first ending bracket (1). The oboe and bassoon have sustained notes, while the horn, timpani, harp, and strings provide harmonic support. Measure 2 (measure 8) continues the melodic development in the flute and oboe, with the bassoon and horn playing sustained notes. Measure 3 (measure 9) concludes the phrase with a final melodic flourish in the flute and oboe. Dynamics include *pp* (pianissimo) for the oboe in measure 1, and *p* (piano) for most instruments throughout. The score includes various musical notations such as slurs, ties, and articulation marks.

The Path to Loch Ard

4
10

2 Fl.

2 Ob.

2 Bsn.

2 Hn.

10

Timp.

10

Hp.

10

ln. I/II

Vla.

Vc.

D.B.

8

This musical score is for a piece titled "The Path to Loch Ard". It is written for a large orchestra and includes parts for the following instruments: 2 Flutes, 2 Oboes, 2 Bassoons, 2 Horns, Timpani, Harp, Violin I/II, Viola, Violoncello, and Double Bass. The score is divided into three measures. The first measure features a melody in the Flute, with the Oboe and Bassoon playing triplets. The second measure continues the Flute melody, with the Oboe and Bassoon playing triplets. The third measure features a melody in the Flute, with the Oboe and Bassoon playing triplets. The Harp, Violin I/II, Viola, Violoncello, and Double Bass provide harmonic support. The score includes various musical notations such as notes, rests, triplets, and dynamic markings.

5

[illegible]

The Path to Loch Ard

6
16

2 Fl.

2 Ob.

2 Bsn.

2 Hn.

16

Timp.

16

Hp.

16

ln. I/II

Vla.

Vc.

D.B.

8

loco

This musical score is for a piece titled "The Path to Loch Ard". It is written for a full orchestra and includes parts for 2 Flutes, 2 Oboes, 2 Bassoons, 2 Horns, Timpani, Harp, Violins I/II, Viola, Violoncello, and Double Bass. The score is divided into three measures. The first measure starts at measure 6 and ends at measure 16. The second measure starts at measure 16 and ends at measure 20. The third measure starts at measure 20 and ends at measure 24. The key signature is one sharp (F#). The time signature is 3/4. The woodwinds and strings play a complex, rhythmic pattern of eighth and sixteenth notes, often in triplets. The brass instruments play a more sustained, harmonic role. The harp and timpani provide a rhythmic and harmonic foundation. The double bass plays a steady, rhythmic pattern. The overall texture is dense and complex, with many overlapping lines and patterns.

The Path to Loch Ard 3

2 Fl. 19 7

2 Ob.

2 Bsn.

2 Hn.

Timp.

Hp.

ln. I/II 19

Vla.

Vc.

D.B. 8

This musical score is for a piece titled "The Path to Loch Ard". It features a variety of instruments: two Flutes (2 Fl.), two Oboes (2 Ob.), two Bassoons (2 Bsn.), two Horns (2 Hn.), Timpani (Timp.), Harp (Hp.), Violins I and II (ln. I/II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The score is divided into measures, with measure 19 starting at the beginning of the page and measure 7 appearing at the end of the Flute and Oboe staves. The Flute and Oboe parts are highly melodic, featuring many triplets and slurs. The Bassoon part is more rhythmic, with a few notes in measure 19. The Horns, Timpani, and Harp parts are more sparse, with the Harp providing a harmonic accompaniment. The Violin, Viola, Cello, and Double Bass parts are more active, with the Cello and Double Bass parts featuring many triplets and slurs. The Double Bass part also includes some dynamic markings like accents (>) and a crescendo hairpin.

The Path to Loch Ard

8
22

rit.

(1)

2 Fl.

2 Ob.

2 Bsn.

22

2 Hn.

22

Timp.

22

Hp.

ln. I/II

Vla.

Vc.

D.B.

8

This musical score is for the piece 'The Path to Loch Ard'. It is written for a full orchestra and includes parts for 2 Flutes, 2 Oboes, 2 Bassoons, 2 Horns, Timpani, Harp, Violin I/II, Viola, Violoncello, and Double Bass. The score begins at measure 8 and continues through measure 22. The tempo is marked 'rit.' (ritardando). The key signature has one sharp (F#). The time signature changes from 4/4 to 2/4 at measure 22. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The harp plays a sustained chord. The double bass plays a rhythmic pattern. The score ends at measure 22 with a double bar line.

Adagio ♩ = 30

25

2 Fl. *pp*

2 Ob. *pp* (1)

2 Bsn.

25

2 Hn.

25

Timp.

25

Hp. *pp*

25

ln. I/II *pp* (1) (2)

Vla. *pp*

Vc. *pp*

D.B. *pp*

28

2 Fl.

p

2 Ob.

p

2 Bsn.

p

(1)

28

2 Hn.

p

28

Timp.

p

28

Hp.

p

ln. I/II

p

Vla.

p

Vc.

p

D.B.

p

Detailed description of the musical score: The score is for measures 28, 29, and 30. The instruments are arranged in a standard symphony orchestra layout. The Flute part (2 Fl.) starts with a half note F4, followed by a half note G4, and then a half note A4. The Oboe part (2 Ob.) starts with a half note F4, followed by a half note G4, and then a half note A4. The Bassoon part (2 Bsn.) has a whole rest in measure 28, followed by a half note G3 in measure 29, and then a half note F3 in measure 30. The Horn part (2 Hn.) has a whole rest in measure 28, followed by a half note G3 in measure 29, and then a half note F3 in measure 30. The Timpani part (Timp.) has a whole rest in measure 28, followed by a half note G3 in measure 29, and then a half note F3 in measure 30. The Harp part (Hp.) has a whole rest in measure 28, followed by a half note G3 in measure 29, and then a half note F3 in measure 30. The Violin part (ln. I/II) starts with a half note F4, followed by a half note G4, and then a half note A4. The Viola part (Vla.) starts with a half note F4, followed by a half note G4, and then a half note A4. The Violoncello part (Vc.) starts with a half note F4, followed by a half note G4, and then a half note A4. The Double Bass part (D.B.) starts with a half note F4, followed by a half note G4, and then a half note A4. The score includes various musical notations such as slurs, articulation marks, and dynamic markings.

31 *rit.* *a tempo*

2 Fl. *pp*

2 Ob.

2 Bsn.

2 Hn. (1) *pp*

Timp.

Hp. *pp*

ln. I/II (2) *pp*
(div. sempre)

Vla. *pp*
(div. sempre)

Vc. *pp*

D.B. *pp*

34

2 Fl.

2 Ob.

2 Bsn.

2 Hn.

Timp.

Hp.

ln. I/II

Vla.

Vc.

D.B.

pp

(1)

(2)

3

3

3

8

accel. **Allegro** (♩ = 60)

2 Fl. 37 *mp*

2 Ob. *mp*

2 Bsn. (1) *mp*

2 Hn. 37 *mp*

Timp. 37 *mp*

Hp. 37 *mp*

ln. I/II 37 *mp*

Vla. *mp*

Vc. *mp*

D.B. 8 *mp*

The Path to Loch Ard

14

40

2 Fl.

2 Ob.

2 Bsn.

2 Hn.

Timp.

Hp.

ln. I/II

Vla.

Vc.

D.B.

rit.

tr

8

Detailed description: This is a page of a musical score for the piece 'The Path to Loch Ard', page 14. The score is written for a large orchestra. The instruments listed on the left are 2 Flutes, 2 Oboes, 2 Bassoons, 2 Horns, Timpani, Harp, Violin I/II, Viola, Violoncello, and Double Bass. The music is in 4/4 time. The page number '14' is at the top left. The title 'The Path to Loch Ard' is at the top center. The measure number '40' is written above the first staff. The score features various musical notations including notes, rests, beams, and slurs. There are also performance instructions like 'rit.' (ritardando) and 'tr' (trill). The Double Bass part has a '8' written below the first measure. The Harp part has a grand staff. The Violin I/II part has a complex melodic line with many sixteenth notes. The Viola, Violoncello, and Double Bass parts have more rhythmic, chordal accompaniment. The Flute, Oboe, and Bassoon parts have more melodic lines. The Horn and Timpani parts have more rhythmic accompaniment. The score is divided into measures by vertical bar lines. The measures are numbered 40, 41, 42, 43, and 44. The key signature has one sharp (F#). The time signature is 4/4. The score is written in black ink on white paper.

Allegro (♩ = 60)

43

2 Fl. *mf*

2 Ob. *mf*

2 Bsn. *mf*

2 Hn. *mf*

43

Timp. *mf*

43

Hp. *mf*

43

ln. I/II *mf* (1&2)

Vla. *mf*

Vc. *mf*

D.B. *mf*

2 Fl.

2 Ob.

2 Bsn.

2 Hn.

Timp.

Hp.

Ln. I/II

Vla.

Vc.

D.B.

The Path to Loch Ard

17

49

2 Fl.

2 Ob.

2 Bsn.

2 Hn.

49

Timp.

49

Hp.

49

ln. I/II

Vla.

Vc.

D.B.

8

8va

The Path to Loch Ard

18

2 Fl. *f*

2 Ob. *f*

2 Bsn.

2 Hn. *f*

Timp. *f*

Hp. *f*

ln. I/II *f*

Vla. *f*

Vc. *f*

D.B. *f*

50

51

52

53

54

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1000

52 *rit*

2 Fl.

2 Ob.

2 Bsn.

2 Hn.

Timp.

Hp.

ln. I/II

Vla.

Vc.

D.B.

8

Detailed description: This page of a musical score, titled 'The Path to Loch Ard', contains measures 52 through 54. The score is for a large ensemble, including two flutes, two oboes, two bassoons, two horns, timpani, harp, two violins, viola, violin, and double bass. Measure 52 begins with a 'rit' (ritardando) marking. The woodwinds and strings play complex rhythmic patterns, while the harp and timpani provide harmonic support. The score is written in a key with one sharp (F#) and a 2/4 time signature. The measures are grouped by a large brace on the left. The double bass part includes a '8' marking, likely indicating an octave.

[illegible]

58 *rit.*

2 Fl.

2 Ob.

2 Bsn.

2 Hn.

Timp.

Hp.

ln. I/II

Vla.

Vc.

D.B.

8

This musical score page contains measures 58, 59, and 60 of the piece 'The Path to Loch Ard'. The instrumentation includes 2 Flutes, 2 Oboes, 2 Bassoons, 2 Horns, Timpani, Harp, Violin I/II, Viola, Violoncello, and Double Bass. Measures 58 and 59 are marked with a first ending bracket. Measure 60 is marked with a 'rit.' (ritardando) instruction. The woodwinds and strings play sustained chords and rhythmic patterns, while the harp provides harmonic support. The double bass line includes a triplet of eighth notes in measure 59.

Moderato (♩ = c. 40)

[illegible]

23

[illegible]

The Path to Loch Ard

24

[illegible]

Adagio ♩ = 30

70

2 Fl. *p*

2 Ob. *p*

2 Bsn. *p*

70

2 Hn. *p*

70

Timp.

70

Hp. *p*

70

ln. I/II

Vla. *p*

Vc. *p*

D.B. *p*

73 *rit.* *a tempo*

2 Fl.

2 Ob.

2 Bsn.

2 Hn.

Timp.

Hp.

ln. I/II

Vla.

Vc.

D.B.

[illegible]

The Path to Loch Ard

28

2 Fl. 79 *ppp*

2 Ob.

2 Bsn.

2 Hn. 79

Timp. 79

Hp. 79 *ppp*

ln. I/II 79 *ppp*

Vla. *ppp*

Vc. *ppp*

D.B. 8 *ppp*

POETRY

by

Lao-Tzu 500bce

Thomas Halley

Late T. D. "Tong" Halley



Wisdom of ancient Master

Tao Te Ching

Lao-Tzu source

The Master doesn't try to be powerful;
thus he is truly powerful.
The ordinary man keeps reaching for power;
thus he never has enough.

The Master does nothing,
yet he leaves nothing undone.
The ordinary man is always doing things,
yet many more are left to be done.

The kind man does something,
yet something remains undone.
The just man does something,
and leaves many things to be done.
The moral man does something,
and when no one responds
he rolls up his sleeves and uses force.

When the Tao is lost, there is goodness.
When goodness is lost, there is morality.
When morality is lost, there is ritual.
Ritual is the husk of true faith,
the beginning of chaos.

Therefore the Master concerns himself
with the depths and not the surface,
with the fruit and not the flower.
He has no will of his own.
He dwells in reality,
and lets all illusions go.

"Chicharra"

Thomas Hally

Spring leaps suddenly,
Boldly from frigid winter within
Transposing side by side seasons
One of frightening cold into warm
Golden-striped days
She feels but does not see the sensual
Humidity and the ego of the sky's
Selfish willful ways
Chicharra, a gorgeous green
Grasshopper finally emerges
Up from her mountain underground
Eyes completely hidden from the bright
Light of day
Eye-by-eye opens slowly and surprised
Chicharra looks up and down all around
Face-to-face they catch other's big bug eyes
A handsome sort who just happened to be
A Bee flying by.

Milano

Thomas Hally
giovedì 21 aprile 2020

Milano è una città d'Italia sulla costa mediterranea
E, è uno dei luoghi di vacanza che mi piace di più
Se tu sia mai stato lì si capirebbe
Ma Milano non era nel mio piano originale

Il duomo di Milano ha impiegato quasi sei mesi per completare
Questa cattedrale è così bella che nessun altro può competere
Ero a Milano, nel 1965 sono stato avvicinato da un uomo più anziano
Volevo aiutarmi a trovare la mia strada intorno come meglio posso

In mezzo alle cose, ho deciso di tornare a Genova e vedere
Non ho notato l'uomo più anziano a prima vista perché avrei sicuramente fuggire.
A tutti ho perso la mia prima sosta e che il mio itinerario non ha book
ma lì, in Genova, ancora una volta l'uomo più anziano seguito me intorno molto

So che il luogo di nascita dell'uomo più anziano era la Città Eterna di Roma
Né Milano né Genova erano le città che attualmente chiama la sua casa
L'uomo più anziano vive la maggior parte del tempo a Napoli e Palermo
Il suo migliore amico è un altro uomo più anziano di nome Guillermo.

Moonbow

Thomas Hally



Stopping he opens the door puts his
feet on the slick
Black face looks to the East to the
West to North followed
By South noting what's Left— but
what was that loud
Noise he thinks he heard?
He stares up above intensely looking
at the Moon
Mesmerized not expecting to see such
a strange
And beautiful perfectly round disc
splattered with slices
Of neon, a paint-can shaker gone
crazy with no dark shades
Embracing Friday's Eve, a peppered
starry canvas Orb

Wayne's with Violet the fully waxed blue moon in a startlingly
Different state of flux no longer just waxing Wayne reappears,
Crescent not in vain, a beautiful Moonbow suddenly appears
No trace of rain seen it beams and stands and sits 360
Degrees a colorful banded ball hiding afloat yet visible way
Above Nature's brown and green those leaves lovingly waving
Happy to be in the sultry breeze of the good-long night
Witch sorcerer must it have been who was responsible
For that frightening din is it the same two who have now
Dispersed perversion conjuring up spells sending good
People like us to Hell in an Easter Basket for good measure?
The sight of that Moonbow drove Rambo's Rainbow Moon
Away and him crazy all in one day now he wonders now he
Worries a-bout the Lunar Dimples depth and the pull of gravity
Calling for elevators, orange blue green and bright white animators
Cummerbunds are tied tight together tonight around the round
Mapped Moon with his strip of neon everywhere One tosses
Around the stellar spectacle able to see with the bright colorful
Night almost slips right in-to the Lunar Terrain

Luna

Silvery cloudwisps scudded past Moon
Her face I studied, fascinated,
as she sung a soundless tune
of joy, of grief, of eternal love
resonating in all below, above,
in Heaven's eternal expanse,
in Terra's molten heart
and salty, pulsing blood...
Then, her face was Man,
then morphing to manchild, maiden,
back to silent Siren again,
all the while I strained to
hear the Song...

I wanted to wait the night long
to catch a note, a phrase,
yet each mote, each photon,
the moonlight itself began
softly, deeply within...

I knew then I could sing along
but not in tune with my earthly ears;
I realized I'd sung the song
throughout all my years here
in this incarnation,

when I was a librarian of Atlantis,
in my walrus-skin kayak as the ice receded,
when I sailed the seas as Neah the Buccaneer,
upon my saddle as a wrangler headed to Topeka,
as a doctor, lawyer, peasant, Druid priest,
as an engineer in Rome's legions,
even as I manned the starboard .50
over Normandy in our B-29...

Time, tide, sun, moon;
Each one, all of us,
even choirs of Angels, too...

We keen, we harmonize, we croon
an eternal lullaby, a victorious anthem,
in symphony with cricket, owl,
with anemone and whale,
with pine and saguaro,
in deepest grotto and upon the alpine
rocky spine...

sometimes we still our voices,
awaiting our caesura to insert a note,
we all are biding our Time.

© J.G. "Torg" Hadley '09

S G of A

Stonewall Gallery of Art





J M Cervenka
photograph



J M Cervenka
photograph



David Udbjerg
photograph



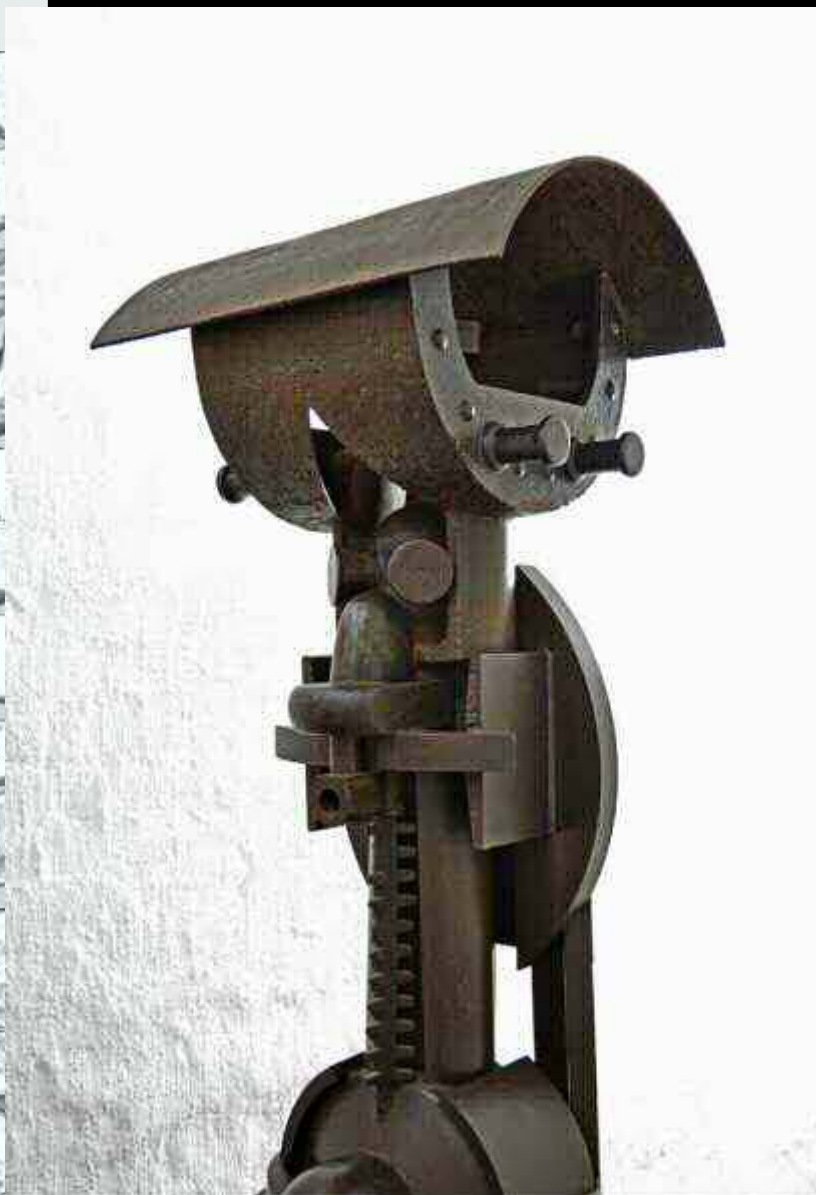
David Udbjerg
photograph



Xavier Jouve
photograph



Xavier Jouve
photograph



Mark van Vuuren
photograph



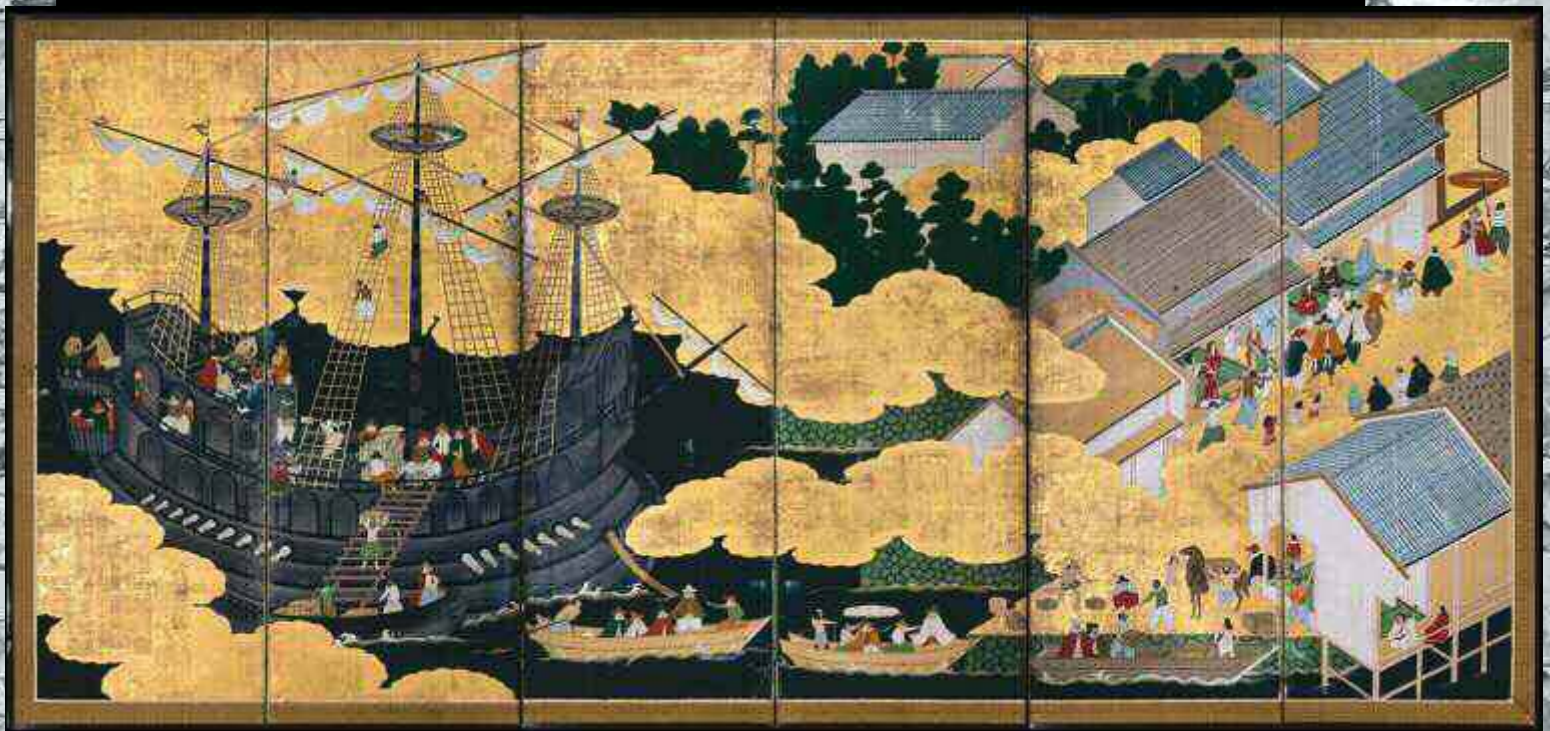
Mark van Vuuren
photograph



Marilyn Grimble
watercolour



Marilyn Grimbble
photograph



Art from the past
Portugese art of 1600



Jase Munn
photograph



Jase Munn
photograph



David Kelly
microphotograph



David Kelly
microphotograph



Stan Riha
collage



Stan Riha
photograph

The background of the cover is a collage of various puzzle-related images. At the top left, there's a small illustration of a paper airplane. Below it, several wooden blocks are arranged in a structure. To the right, a wireframe cube is visible. A metal spring is coiled around the bottom left. A pencil is positioned vertically on the right side. The entire cover has a dark, irregular border. The title text is written in a large, bold, black font across the middle.

Puzzles, Riddles & Brainteasers

Next three months calendar

Solution of killersudoku from IQ Nexus Journal Issue 12 Vol. 1

22 5	7	5 2	3	25 6	4	13 1	9	14 8
18 6	9	7 4	6 1	5	8	7	3	2
8	1	3	11 9	2	12 7	5	37 6	4
1	3	14 8	6	9 4	5	20 2	7	9
24 2	6	9	7	3	1	8	4	5
25 4	5	9 7	2	17 8	9	6	1	3
7	17 8	11 5	5 4	1	12 3	9	2	14 6
9	4	6	12 5	7	20 2	3	17 8	1
3	2	9 1	8	9	6	4	5	7

Rules

As in regular sudoku, every cell in each row, column, and nonet must contain a unique digit. In other words, each row, column, and nonet must contain all the

digits from one to nine.

The values of the cells a cage must sum up to the total for that cage.

The values of the cells in a cage must be unique.

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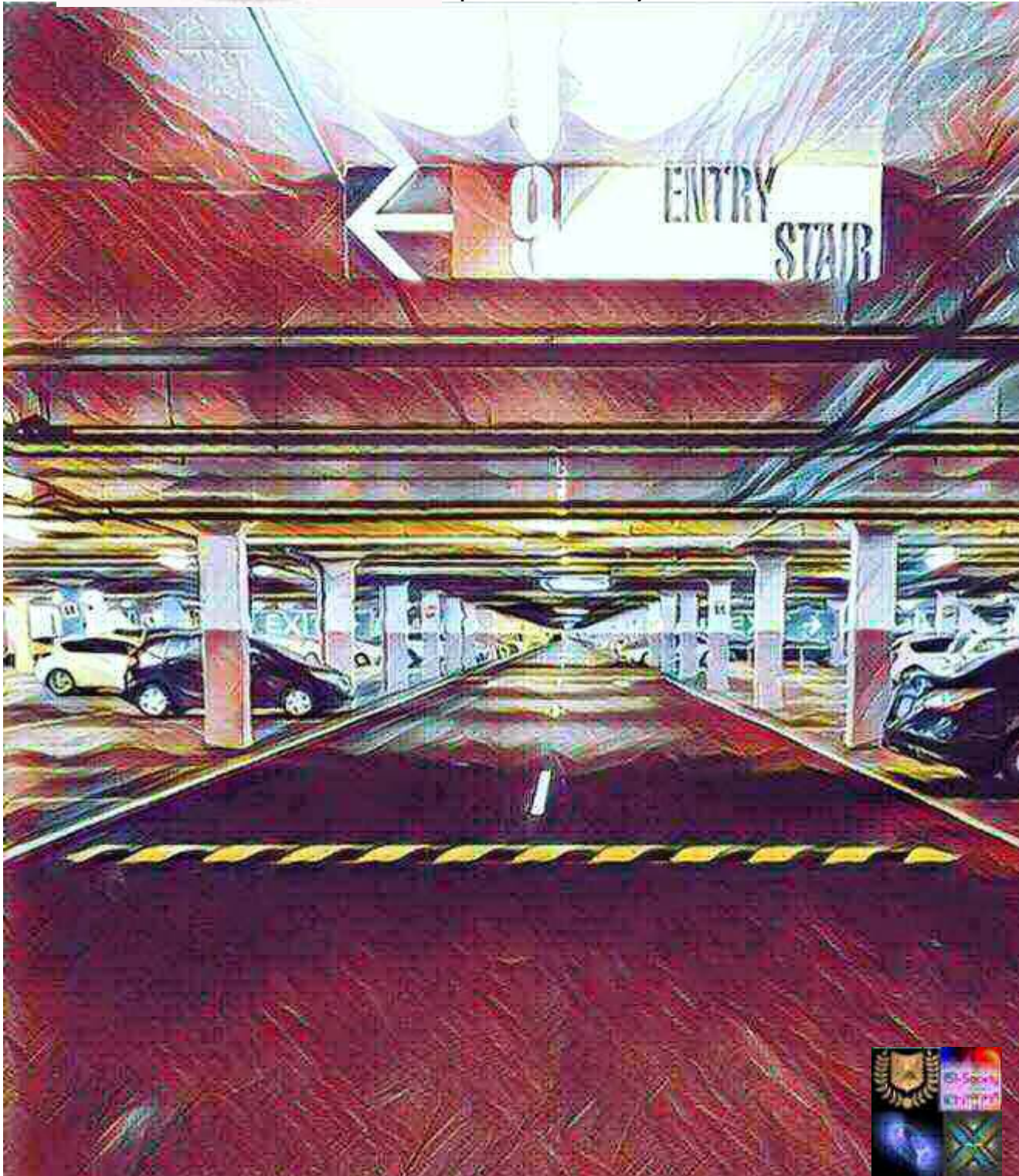
23		29		18				7
15				9			23	
	23			18				
			34	7		10		10
7		8						
	16		4			15		21
20		19			14			
		9				26		
	20							

IQ Nexus Journal Calendar 2020



jason munn

film maker, photographer, composer,
and visual/digital artist,
<https://soundcloud.com/jase-munn/>
<https://vimeo.com/channels/jasemunn>



Online Calendar of IIS, ePiq & ISI-S Societies, members of WIN

jason munn



I Q N J

June						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				




2020

July

August						
S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1 Canada Day	2	3	4 ○
5	6	7	8	9	10	11
12 ●	13	14	15	16	17	18
19	20 ●	21	22	23	24	25
26	27 ●	28	29	30	31	
		https://soundcloud.com/jase-munn/driftng-debris				

jason munn



I Q N J

July						
S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	



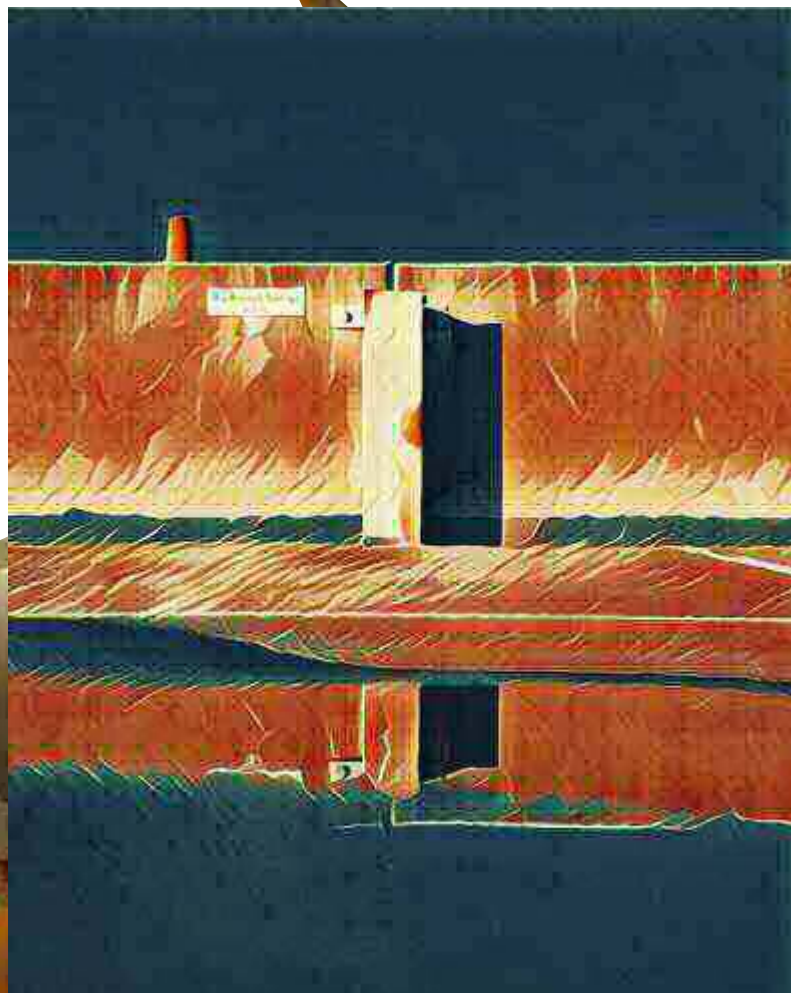


2020

August

September						
S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1
2	3 ○ Civic Holiday	4	5	6	7	8
9	10	11 ●	12	13	14	15
16	17	18 ●	19	20	21	22
23	24	25 ●	26	27	28	29
30	31	https://soundcloud.com/jase-munn/over-the-trench-into-fire 				



jason munn

IQNJ

August							October						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
						1				1	2	3	
2	3	4	5	6	7	8	4	5	6	7	8	9	10
9	10	11	12	13	14	15	11	12	13	14	15	16	17
16	17	18	19	20	21	22	18	19	20	21	22	23	24
23	24	25	26	27	28	29	25	26	27	28	29	30	31
30	31												

September							2020						
													

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1 ○	2	3	4	5
6	7 Labour Day	8	9	10 ●	11	12
13	14	15	16	17 ●	18	19
20	21	22	23 ●	24	25	26
27	28	29	30			
		https://soundcloud.com/jase-munn/norman				

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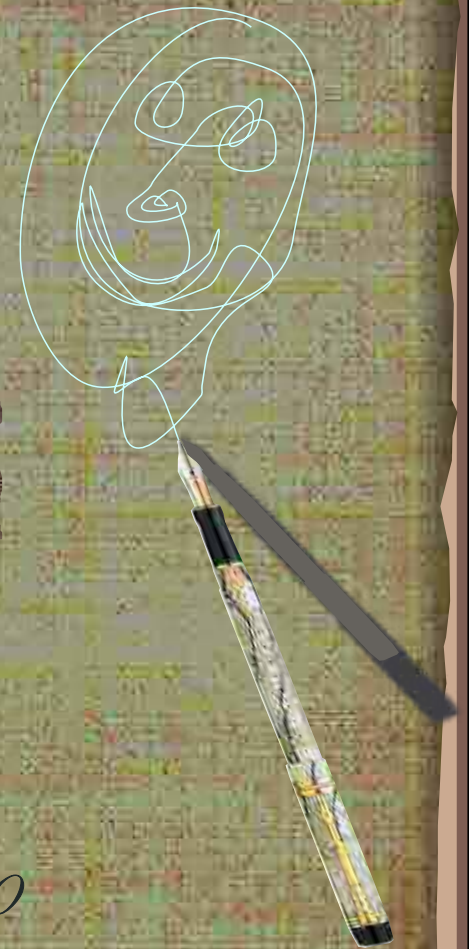
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IQ Nexus



*Forum of ePiq, I.P.S. & I.S.I.-Societies
presents award of excellence in arts and science
for contribution to
IQ Nexus Journal Vol. 12, No. 2/2020
to*

Louis Sauter

David Udbjorg

Mark van Vuuren

Xavier Jouve

Thomas Hally

Jason Munn

David Kelly

Jaromir M Cervenka

Kit O'Saoraidhe

Marilyn Grimble

T.G. "Torq" Hadley

Stan Riha