

A cardinal perched on a wooden post against a red background.

Nouveau Edge

Art, Photography, Science,
Health & Education

The Art of Betsy Miller

**Yoga and the Modern
World**

**Are You Sick of Being
Sick???**

The Language of Good

**The Rebirth of Fearless
Heart**

**Turning Your Amazing
Mobile App Idea Into a
Real-Life Mobile App**

**Broadcast Engineering is
Not Very Well Understood**

**Coursera Brings Higher
Education to the Masses
Online for Free**

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A Message from the Founder



Hello, my name is Erich Glinker and I am the founder of this Magazine. The intention here is to create a magazine with light, fun and sometimes edgy content. I am planning to fill it with interesting, weird and

wonderful art, photographs, stories, articles and interviews. Anyone interested in contributing should send me an email, I look forward to hearing from you.

Regards,

Erich Glinker

eglinker@gmail.com

Betsy Miller

Betsy Miller is an artist who lives in Cobourg, Ontario. She is an award winning painter. Recently, her painting “Sake” won the “best imaginative abstract” painting award at the annual open-juried show of the OAA, held at the Robert McLaughlin Gallery, Oshawa.



Sake

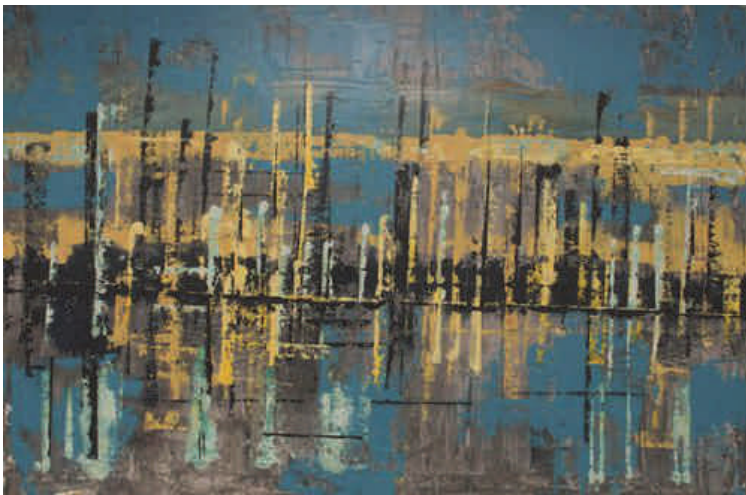
Art and Photography



Simplicity

She decided to take up drawing and painting when she retired from banking roughly ten years ago.

Betsy enrolled in the Fine Arts Certificate program at Sheridan College in Oakville, Ontario.



Night Harbor

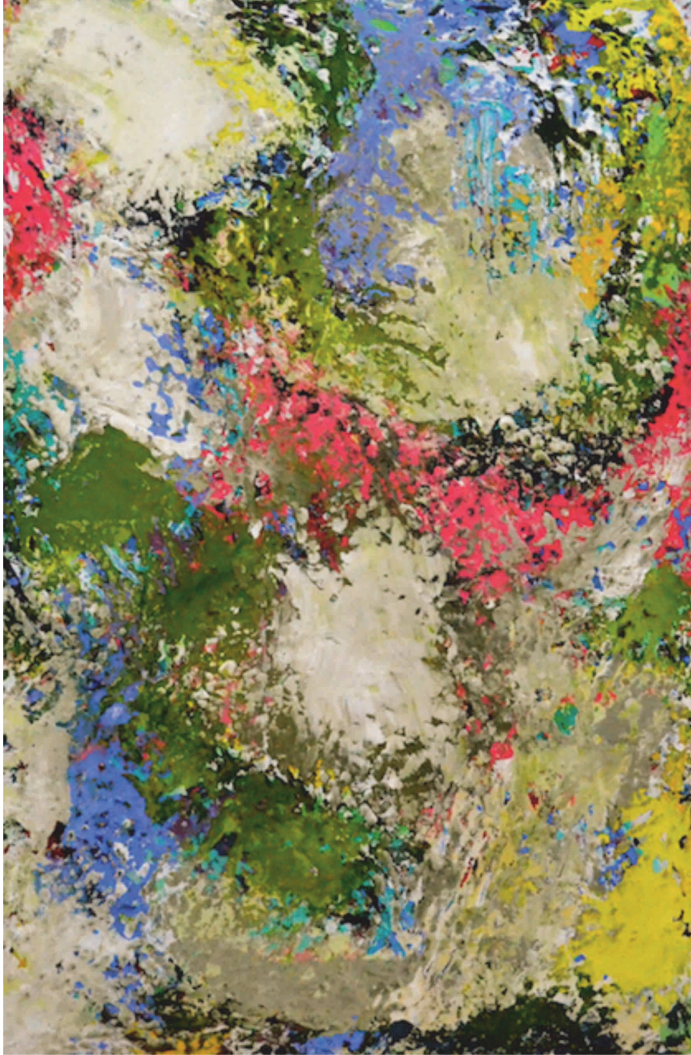
She moved to Cobourg in 2011 from Oakville, Ontario where she previously lived for 20 years.



Sunset Harbor

For the last seven years her work has been done using acrylic on canvas, specializing in abstract knife painting.

Much of her inspiration comes from her surroundings and her travel.



Wedding Party



City At Night



Strung

Her paintings are currently being shown
at the following locations:

IMPRESSARIO, Cobourg, On

PREMIER DANCE ACADEMY
Cobourg, On

NORMAN FELIX GALLERY
Toronto, On

THE DOT, Toronto, On

GALLERIA DI MARCHI
Bologna, Italy

For more information about Betsy Miller or
to contact her please see her website at:

<http://betsymillerart.ca/>

Ken Smith's European Castle Photo Tour

By Ken Smith



Schloss Neuschwanstein, a 19th century Romanesque Revival built by King Ludwig II until his death in 1886, when all construction halted. It's doors opened to the public seven weeks later. The bottom floors of this castle remain unfinished. It is located in the Bavarian mountains in Hohenschwangau, Germany. Neuschwanstein was the inspiration behind the castle in Disney's Sleeping Beauty. Bring good shoes when you come here.



Edinburgh Castle, nestled atop one of the seven hills of Edinburgh. This 12th century fortress dominates the skyline of the medieval city. There are signs of human existence on this rock dating back to the Iron age, 2nd century AD. It served as a royal residence until the union of the crowns in 1603. It later served as a military barracks during the 17th century. Its importance in Scotland's national heritage increased significantly from the early 19th century after being involved in many historical conflicts during the wars of Scottish independence.



Above: Doune Castle, in the village of Doune, central Scotland. Originally built in the 13th century, the castle was damaged by the Scottish wars of independence, and rebuilt to its present state by Robert Stewart, Duke of Albany in the late 14th century. This medieval stronghold was made famous by the classic Monty Python film "Monty Python and the Holy Grail."

Right: Dunluce Castle, probably recognizable from Game of Thrones as the House of Greyjoy, ruler of the iron islands. Constructed by the 2nd Earl of Ulster, a high Irish noble Richard Og de Burgh, in the late middle ages and 17th century; it currently lies in ruins. It is located in County Antrim, Northern Ireland.

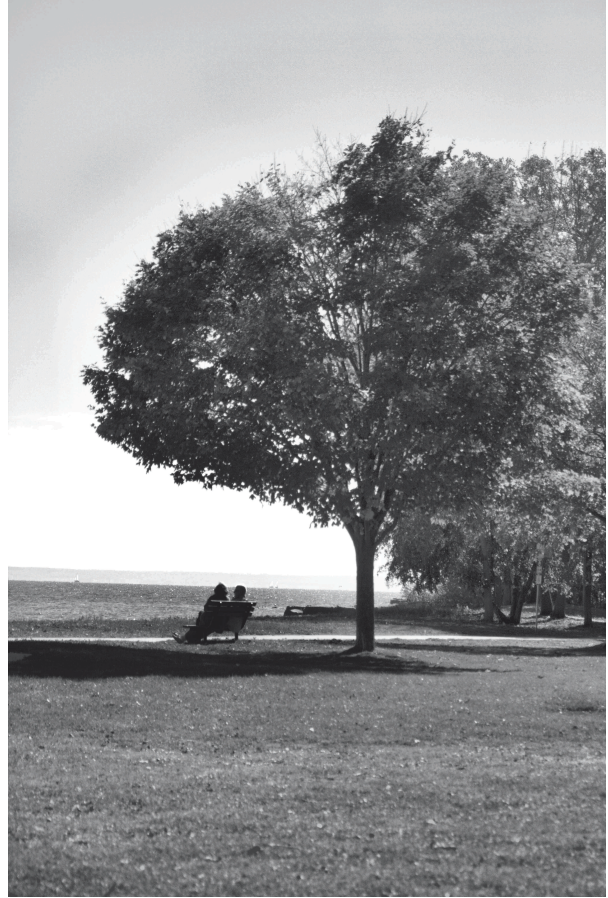




Syed Rehan Abbas

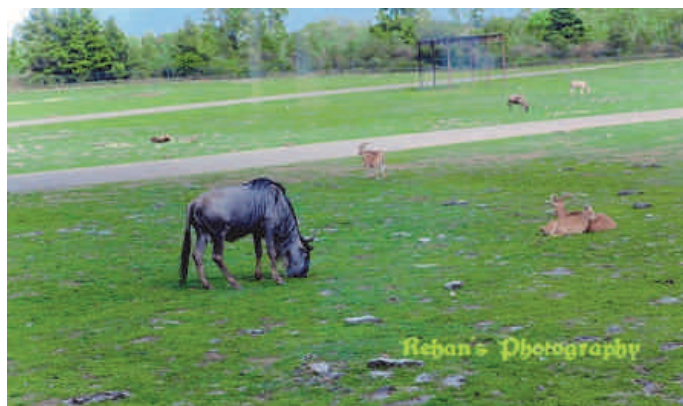
Photos, Videos and Complete Electronic Media
Interactive Solutions

Art and Photography



Syed is the chief executive officer and creative director of Nextec RD Studios Inc. Services provided by Nextec RD Studios Inc. include: electronic profiles, training, videos, safety videos, TV/Web & Radio commercials, event design and coverage, interviews, TV shows, documentaries and photography.

Art and Photography



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Board Games for the Family

Daniel Ruffolo, Dan's Books and Games, 25 King St East, in Cobourg, ON

As we get closer to the holiday season and people are looking for both good gift ideas, and ways to spend time as the family gathers together, boardgames are an excellent source of family entertainment. At Dan's Books and Games we have a long list of potential suggestions to fit any preference of gaming styles and ages. The list below is by no means comprehensive, but there are a variety of great games for groups and families--all are carried at the shop--if you want to pick one up in time for the holidays. So without further ado, lets talk boardgames.

Arkham Horror

By: Fantasy Flight

Ages: 14 and up

Players: 2 and up, best with 4

Style: Co-operative Strategy

Playing time: 2-4 hours

Never somebody to bury the lead, I'm going to open with Arkham Horror, probably my favourite board game of all time. This is a rarity in strategy gaming as it is 100% purely cooperative. The players are working together against the game, and there is just no benefit at all to putting yourself above the efforts of the team. It makes an excellent family game for this reason as well. It is pretty 'parts' intensive, and the rules can appear a little complicated at first blush, but once you get the hang of what's going on, play can go pretty smoothly. A very great H.P. Lovecraft, Cthulhu Mythos theme provides a lot of creepy if not occasionally downright chilling bits of game text, and you could even get into role playing with the unique and distinct characters that you can choose from. The other great thing about this game is that there are many expansions, so if you really dig it, you can keep adding more to the experience. Do be aware of the danger of component fatigue at the high-end though. With all of the expansions in the mix at once, the game can take upwards of 25-30 minutes just to set up, let alone play. A phenomenal game I've played dozens of times, and I heartily recommend it to every customer who comes into my shop, to whoever even so much as glances in its direction.



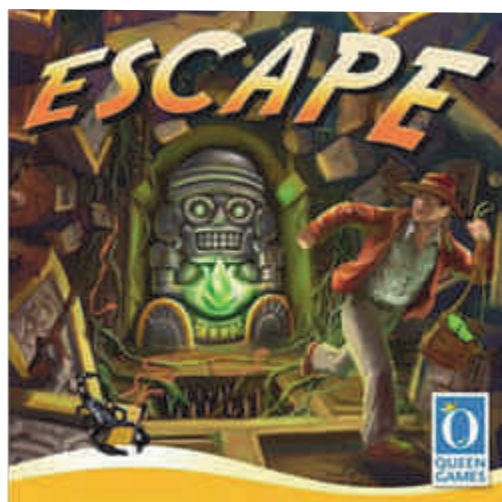
Fun and Games



Bohnanza
By: Rio Grande Games
Ages: 8 and up
Players: 2-7, best with 4 or 5
Style: Resource Trading/Management
Playing time: 30-60 minutes

This was a game I discovered only recently, though it has been around since the late 90s. You are each a farmer, growing and harvesting plots of beans for profit. Beans are separated into different types worth different amounts of money to harvest, and require different numbers planted to be able to harvest them. Players will draw and trade cards, negotiated on terms they can agree to, to get rid of the beans they don't want and plant the ones they

do. It's a great casual game to play between an afternoon event and dinner, or between dinner and bed. The trading and politics surrounding it make for some great heated debate around the table, and the artwork on the bean cards is silly rather than boring. It also has a few expansions if required, but the stand-alone game is quite fun to replay. It has the advantage of being better for younger gamers with basically no reading required. The cards are bright and distinct, and no number is over 20.



Escape: The Curse of the Temple
By: Queen Games
Ages: 8 and up
Players: 1-5 players, best with 4
Style: Co-operative Exploration
Playing Time: 10 minutes, seriously

So this is an amazing game. Each player is an explorer in a temple which is in the process of collapsing. This is portrayed by your choice of an hourglass or an audio soundtrack which gives the players a nice sense of rising tension and exactly 10 minutes to recover a number of magic gems

and then escape. Players take their turns simultaneously which can increase the feeling of panic as everybody tries to figure out the best plan all at once. The game is played by rolling dice, with modifiers in each room setting how you roll and what you need to roll. Players in the same room can contribute to each other's efforts, and once the exit is found, players which escape can give one of their dice to somebody still trapped inside. If everybody escapes they win, if anybody is left

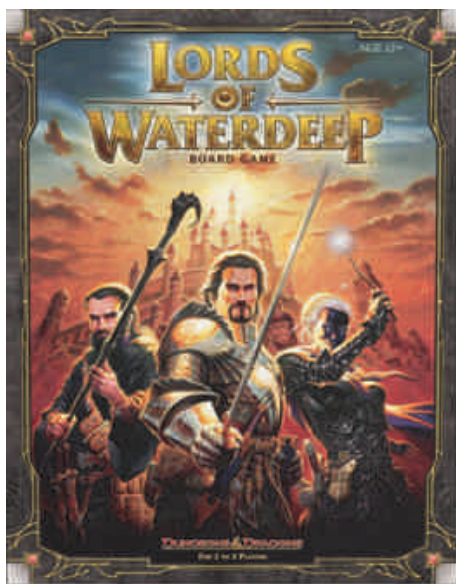
Fun and Games

behind, the whole team loses--which also reinforces the cooperative aspects of the game.



Fury of Dracula
By: Fantasy Flight
Ages: 12 and up
Players: 2-5, best with 5
Style: Semi-cooperative Deduction
Playing Time: 2 hours

Fury of Dracula is a team versus villain deduction game. One player plays Count Dracula, while 1-4 players play a team of characters trying to catch and destroy him. Played on a very excellent map of Europe, Dracula moves each turn from city to city in secret, while the investigators try to search as efficiently as they can to try and cross his trail and then corner him. Combat with the Count is card-based, and interesting, with different results depending on what each player chooses to do in a combat round. Dracula has to stay alive for a certain number of phases, or manage to kill off all the investigators, while the investigators need to catch and finally destroy Dracula. Not much by way of story elements as you traverse the map, but the planning and coordination among the investigating players, and the attempts at misdirection available to Dracula make for an engaging experience. Much better if you can get the full complement of five players, but even one-on-one, it makes for a fun challenge.



Lords of Waterdeep
By: Wizards of the Coast
Ages: 10 and up
Players: 2-5, best with 4
Style: Worker Placement
Playing Time: 60-75 minutes

A new favourite of mine, Lords of Waterdeep is a Forgotten Realms themed worker placement game. Each player takes on the secret role of a Lord of Waterdeep, and send their agents out to various places in the city to gather adventurers to their cause. Those adventurers are then sent out to complete quests, which score victory points. A mechanism to add new buildings/locations to the board, as well as 'Intrigue', with various powerful effects, keep the game variable and interesting. Great use of board layout and piece design to keep things simple removes the

Fun and Games

need to keep double-checking rules; it is easy enough for the younger players to follow, while giving enough strategic depth for more experienced gamers. Lots of opportunities for politics and betrayal as well.

Hopefully, a few of these are new games to you; or if you're not generally a big boardgame player, something has sounded interesting enough to want to check it out! I find boardgames to be such a great way for a family to spend time together over the holidays, and it's important to find one that suits everybody involved. For other suggestions, general inquiries or to order any of these games, please don't hesitate to shoot us an email at dansbooksandgames@gmail.com, a phone call at 905-373-4692 or come on down to the shop at 25 King St East, in Cobourg.

The Language of Good

Toki Pona is a constructed language created by translator and linguist Sonja Lang (formerly Sonja Elen Kisa) in 2001. According to Sonja's own description on tokipona.org, "It was my attempt to understand the meaning of life in 120 words." The language itself is simple and is intended to force its speakers to focus on simple ideas that are relatively universal.

There are fourteen letters in the Toki Pona language, nine consonants and five vowels. All of the consonants have pronunciations common to most European languages except for the letter j, which is pronounced like y in English. The vowels are pronounced in a way most similar to Spanish and Italian.

Most of the words are short and have multiple meanings:

pona - good, simple, to fix
mi - I, we, me, our
sina - you, your
moku - food, eat, drink
suno - sun, light

Simple sentences using mi (I, we, and me) and sina (you) as the subject can be created by combining them with verbs:

mi moku. - I eat. / I am food.
sina pona. - You are good. / You fix.

Sentences where the subject are something other than mi or sina separate the third person subject from the verb using the word li:

telo li pona. - Water is good.
suno li suli. - The sun is big.
moku li pona - Food is good.

After Toki Pona was released, articles on the subject appeared in publications such as The Globe And Mail and Los Angeles Times. The language is fun and easy to learn. Toki Pona has a large friendly online community and many enthusiasts readily share their Toki Pona translations, poems, tutorials and songs. To learn more about Toki Pona or for online lessons check out the official web site:

<http://tokipona.org/>

Yoga and the Modern World

by James Todd Ring

Yoga has become enormously popular across the modern world, and for good reasons. Fifty years ago, in the 1960's, yoga was viewed by most people in the Western world as something strange and exotic, practised by granola-eating hippies, or odd individuals who can bend themselves into pretzels. But not any more. Now the Miami Dolphins practise yoga. Pro golfers practise yoga. Sting practices yoga. Yoga is everywhere and more and more people are discovering and reaping its powerful benefits.



Just a hundred years ago, and for millennia before, yoga was practised only by deeply spiritual individuals, seeking a personal connection and union with the divine. Today, yoga is practised by professional athletes, rock stars, grandparents, children, business executives, and men and women of all ages and all backgrounds and walks of life. The reason for the tremendous growth in the popularity of yoga is simple – it works. The benefits are obvious to anyone who practices this timeless art, which is so much more than just another form of exercise.

We will cover in brief some of the many benefits of practising yoga in this short article, but let us first look at the foundations of yoga and the philosophy of yoga, for although yoga is now practised by millions of people world-wide, the fundamentals and philosophy of yoga are not widely known or understood.



First of all, we should clarify exactly what yoga is not. Yoga is not a competitive sport. Yoga is not a spectator sport. Yoga is not something that you have to be slim, fit, young or flexible to do. Yoga is not aerobics, it is meant to be done slowly, with gentleness and presence of mind. Yoga is not about sitting in a circle and chanting Om. You can chant mantras if you like, but that is called mantra-yana -- that is something different, and you don't have to do mantras or chants to practice yoga.

Yoga is not a religion; although it can be taken as a means and method for deepening our spirituality. Yoga is a practice and a methodology for self-actualization and personal empowerment, no matter what our creed or religion may be, or whether we have none. And yoga is not about personal improvement. There are great benefits to yoga, but the core philosophy of yoga has nothing to do with becoming better – it is about discovering and unfolding the fullness of our being, and the natural radiance within. It is not about becoming

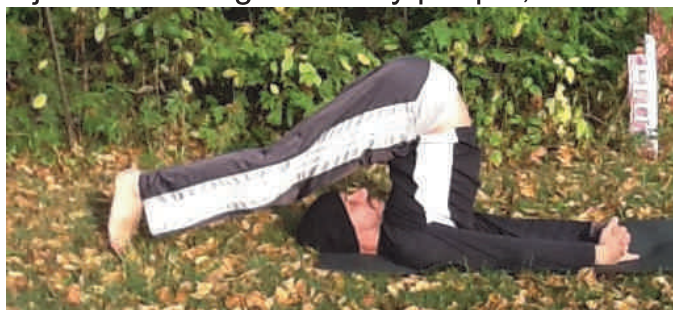
Health

something. It is about opening to the fullness of being as it is, in all its richness, here and now.

Can yoga give you a hot bum, firm thighs, flat abs and impeccable pecs? Yes, yoga can do all of that and a great deal more.

People practice yoga for many different reasons. Some want a more beautiful body or more radiant skin and complexion. Some practice yoga to increase their strength, flexibility, balance, coordination, energy, vitality, libido, or their general health and well-being. Some do yoga because they correctly believe that yoga will help to prevent illness and disease, and can prolong life as well as increase the quality of life.

Many people do yoga to speed the recovery from an illness or injury. Many professional athletes do yoga because it improves their performance, and increases their resistance to injuries. And a great many people, in our busy, stress-filled modern world, do yoga because



of its powerful stress reduction benefits: because it is deeply relaxing, improves sleep, enhances the quality of sleep, and brings an increased calm and peace of mind. Yoga is excellent for all of these things and more, but these things are traditionally considered by the ancient yogis and their heir, to be merely side benefits to the central goal of yoga.

The ancient Greeks famously said, and urged, “Know thyself.” This, in a nutshell, is the original purpose of yoga: yoga helps us to discover our deeper nature and our highest potential. This may seem like a grand claim, but thousands of years of experience has shown that it is quite simply true. In that sense, yoga is more than a physical exercise that will make you more beautiful, strong, healthy, peaceful and calm. Again, yoga will all do these things and much more.

Studies done on students and children who practice yoga regularly show improved memory, concentration, focus and learning ability. Studies done on prisoners who practice yoga regularly show reduced levels of recitivism (rates of returning to prison) along with other positive indicators. And mounting evidence shows that yoga, especially when combined with meditation, greatly aids in pain management as well as stress reduction, and also aids in emotional and psychological healing – whether from post-traumatic stress disorder, anxiety, depression or other forms of distress.

Yoga is unlike any other form of exercise, other than Tai Chi and Chi Gong, which are cousins, or sister practices to yoga. Yoga is different from virtually all other forms of physical exercise, in that yoga addresses all body systems, and all organ systems. Yoga induces a calm, relaxed presence and clarity of mind, increases blood and lymph circulation, improves nutrient assimilation and absorption, increases tissue oxygenation and waste and toxin elimination. It has strong benefits for the musculoskeletal system; the joints, spine and tendons; the skin, fascia and connective tissues; and also, the digestive system, nervous system, immune system, reproductive system, and the cardio-vascular, respiratory and

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hormonal systems. In terms of physical health benefits little can compare to yoga, other than healthy food, and perhaps saunas or sweats. But again, this is just scratching the surface of what yoga can do, and does not yet even touch upon the original propose and goal of yoga, which, as we have said, is self-realization.

When we say the goal of yoga is the realization of our deeper nature and our highest potential, we are talking about something that is a whole other level beyond mere health, beauty, fitness and peace of mind. So what exactly did the ancient yogis have in mind when they spelled out, quite explicitly, the central purpose and goal of yoga? To get to the heart of it, we can begin by looking at what the word yoga – which is a Sanskrit term – actually means.

Yoga means “to yoke, to unite.” What is it that is being united? The fragmented self is being united into wholeness. Body and mind are integrated. And in yogic philosophy, we would have to say body, spirit and mind are united, for all three aspects are recognized to be present in the totality of the human being. When all three are harmoniously integrated and united, then there is a feeling of well-being, calm, profound peace, and a joy at simply being alive. When we are divided inwardly, then there is strife, tension, turmoil, mental agitation, anxiety, worry, fear and distress, and the body is prone to aches, pains, stiffness and illness, and is likewise, not at its best.

So on one level, we can say that yoga is, at its core, a method which has been developed and tested over millennia, whereby human beings can develop a greater unity, integration and harmony within. And that is no small thing.

Looking a little more deeply, we can gain greater benefit from the study and practice

of yoga. If we want to practice yoga because it will make us more beautiful, peaceful, healthy, relaxed and strong, that is fine. Or if we want to practice yoga because it will improve our golf game or our martial arts practice, that is also perfectly, perfectly legitimate, wonderful even.

We may have heard the term, ‘hatha’ yoga. There is much confusion at present as to what this actually means. The term hatha yoga is now being used to describe a certain style of yoga, but this really is inaccurate. Hatha yoga is not a style of yoga – it is yoga itself. The term is being misused. There are a number of schools of yoga: Bikram, Iyengar, Sivananda, Kripalu and others. They each have their particular emphasis or style, but all of them teach hatha yoga. There is hot yoga, power yoga, vinyasana yoga, yin yoga, gentle yoga, yoga for strength, yoga for pregnancy, restorative yoga – there are many flavours or styles of yoga that we can choose from. But again, hatha yoga is not a style of yoga – it is yoga itself. It should not be confused with a particular style. All yoga is hatha yoga.



So what does the term ‘hatha’ yoga - again, from Sanskrit, the language of ancient India, from whence yoga originated some thousands of years ago – actually mean? Well, ‘ha’ means sun, and ‘tha’ means moon. Hatha yoga means to yoke or unite the sun and moon energies of our being, which are the masculine and feminine energies which are within all living beings – the primary polarities or energies of life, or the yang and yin, in Taoist terminology.

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“When you make the two one, the inner and the outer, the above and below, the male and the female, then you shall see.” - Jesus, in the Gospel of Thomas.

All men and women, and all living beings, have both masculine and feminine energies. Men tend in general to have a greater degree of the masculine energies within them, and women tend in general to have a greater degree of the feminine energies within them, but all of us have both. When the two primary energies of life, the masculine and the feminine, or the sun and moon energies are united, integrated and harmonized, then there is a profound inner peace, a tremendous energy and vitality, a calm, clear presence of mind and well-being of body and mind. And by becoming united, integrated, balanced, calm and clear within, we begin to see the true nature of our own being – which is the true nature of being itself.

So yoga is a method that has been developed through experiment, careful empirical observation and practice, and which has been tested, verified and corroborated countless times over millennia, and shown to bring greater unity, integration, balance and harmony within the individual human being. In the process of achieving such a lofty goal, or working gradually towards it, our health improves, our energy and also our peace of mind increases, our mind becomes more clear, calm and sharp, and a quiet joy begins to surface and bubble up, while the heart opens and the vitality and vibrancy of life become simply magical.

Remember, sometimes, if it sounds too

good to be true, perhaps it is due simply to a failure of the imagination.

As our body becomes more supple and flexible, energetic, open and clear, so too, does our mind become more subtle, flexible, energetic, open and clear – for mind and body are not two, but one.

Body and mind are profoundly interconnected and also interdependent. When we heal, harmonize, balance, energize and clear any blockages or tensions in the body, the mind likewise becomes more harmonious, balanced, energized and clear.



But yoga is meant to be practiced, and not merely theorized. We don't have to take anyone's word for it - we can try it, test it for ourselves, and see for ourselves. Anyone who has practiced yoga for more than a brief time will tell you the same thing; however, yoga is powerfully healing and therapeutic for both body and mind.

The benefits from yoga for how your body feels, and for your state of mind, really are quite astounding. Had someone told me what yoga can do, before I had tried it, I probably would not have believed them.

Yoga never ceases to amaze me, even after more than twenty years of practice. But, as the Buddha said, “Take no one's word for anything; not even someone you respect – not even me. See for yourself. Examine things for yourself.” Consider it a journey of exploration and discovery. As Helen Keller said, “Life is a daring adventure, or nothing.”

Health

Are You Sick of Being Sick???

By Christel Glinker, Primary Health Care Nurse Practitioner

Does watching the evening news with reports of yet another infectious disease going around freak you out? Are you wondering how you can protect yourself? First, let me give you a few facts about, yes, that monster called VIRUS!!! which is the cause of colds and influenza.

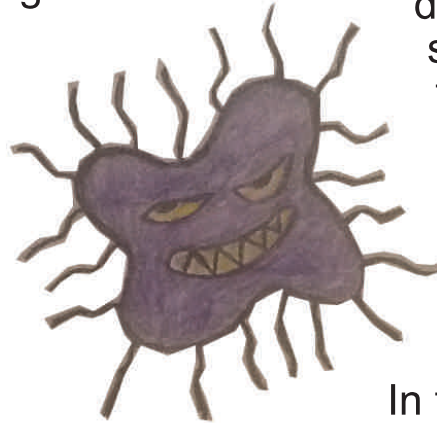
In the northern hemisphere the flu season usually runs from November to April, although there may be occasional outbreaks at other times of the year. Influenza is transmitted through the air by coughs and sneezes, which creates an aerosol containing the virus; or by direct contact with



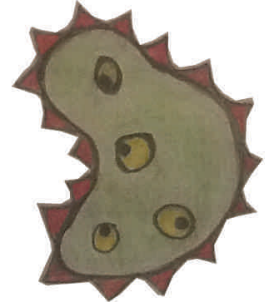
contaminated surfaces. Influenza virus can be inactivated by sunlight, disinfectants, and detergents/soaps. Florence

Nightingale and our grandmothers used to hang out clothes to dry or to freshen them, and a common saying “cleanliness is next to Godliness” may have its basis in science after all!

Influenza, aka “the flu” is a common, highly infectious respiratory disease that begins in your nose and throat. It’s very contagious! When are people most infectious? From the day before the person has symptoms to 2-3 days after the symptoms appear. Children are much more infectious than adults and can transmit the virus for up to 2 weeks after the infection.



In the initial phase of the illness people may be quite debilitated, but most recover in about a week. In Canada up to 8,000 people die every year of flu-related complications like pneumonia, usually young children and seniors. Antibiotics do not kill virus! It’s all about prevention!



Please read on for advise on how to protect you and your family.

Get the flu vaccine yearly to prevent yourself against the 3 prevalent circulating strains of the flu. It can reduce illness, clinic visits, missed work, missed school, flu-related hospital admissions and deaths. Everyone 6 months and older should get the flu vaccine. People at highest risk of complications include those over 65 years of age,

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young children, pregnant women, and people with a chronic health conditions such as asthma, diabetes, lung disease and heart disease.

Stop the spread of germs! Avoid close contact with sick people. If you are sick with a flu-like illness, CDC recommends you stay home for at least 24 hours after your fever is gone except to get medical care or for other necessities. While sick limit contact with others as much as possible. Cover your cough and sneeze. Don't leave used tissues lying around.

Wash your hands often with soap and water. If soap and water are not available, use hand sanitizer.

Stop touching your eyes, nose and mouth. This is how germs get into your body.

Clean and disinfect surfaces and objects that may be contaminated by germs: telephones, cell phones, computer key boards, pens, ATM machines, door knobs, and grocery carts.

COLD AND FLU VIRUS!!! CAN IT KILL YOU? SOMETIMES!!! DO ANITBIOTICS KILL VIRUSES? NO!!!

COMPARING THE COLD WITH THE FLU

| <u>COLD</u> | <u>SYMPTOM</u> | <u>FLU</u> |
|--------------------------|-----------------------|------------------------------|
| None or low grade | FEVER | Common: 102-104 degrees F |
| None to mild | GENERAL ACHES & PAINS | Often severe |
| None or mild | HEADACHES | Almost always |
| None or mild | FATIGUE, EXHAUSTION | Yes, early and can be severe |
| None or mild | WEAKNESS | Yes |
| Yes | NASAL CONGESTION | Sometimes |
| Common | SNEEZING | Sometimes |
| Mild to moderate hacking | COUGH | Common, can be severe |
| Common | SORE THROAT | Sometimes |

Source from National Institute of Allergy and Infectious Diseases, USA

LaMettrie's Alchemy: Enlightenment & Sensual Mysticism

By Ken Britskey

'Listen to the feeling of the body: it is your soul'. While this idea might issue from the mind of a timeless Romantic, such as William Blake, it can equally be found in the writings of Enlightenment philosophes such as Rousseau, Voltaire, Diderot, and LaMettrie. Pinned for the last two centuries for dismantling the enchanted world of Western magical culture, the French Enlightenment really aspired to preserve the mental world of natural magic through a transformation of its alchemy and illuministic spirit. The intellectual contribution of Voltaire--who made famous the slogan "fight the infamy" (of the church)--has served as a prism through which the contribution of the Enlightenment in the 18th century has been viewed and evaluated. Cultural theorists have assumed that Enlightenment opposition to institutional religion meant the end of sacred values and the spectre of a profane mindscape of secular, materialistic values. However, enlightenment need not be unmagical, as many cultures of the world evidence (i.e. Tibetan Buddhism). It was through a physics of feeling that magical consciousness survived in the Enlightenment. Voltaire summed up this ideal in 1736 when he wrote that he did not see why "the study of physics should crush the flowers of poetry"--an event indeed attributed to Newtonian mechanical science by Blake and commentators in this century. Voltaire unwittingly spoke for the more radical philosophes when he freely admitted, "Earthly paradise is where I am."

Rousseau cleverly transformed Descartes' maxim that had served to initiate a philosophical revolution of rational psychology in the 17th century; instead of "I think, therefore I am", he said "I feel therefore I am." Behind this turn to sentiment as the medium of mind was a view of nature that was inherently magical. As historian of religions, Mircea Eliade has emphasized, "for religious man, nature is never only 'natural'; it is always fraught with a religious value." Experience of a radically desacralized nature is a common 20th century phenomena; yet for many, "nature still exhibits a charm, a mystery, a majesty" which Eliade claims provides evidence of "traces of ancient religious

values". Symbols of an ancient figure, the Goddess, are found everywhere in the French Enlightenment: in its art, music, literature and conceptions of nature. Reason is a Goddess for the philosophe as it was for Plato over two thousand years ago. Even the most reputedly atheistic (non-theistic or polytheistic) theorist of the French materialists, Baron D'Holbach, wrote that Nature ought to illuminate the intellect of man and "dissipate the darkness of his road." "Return then, my child, to thy fostering mother's arms!" exhorted D'Holbach--to accept Nature as she is--and "console thy children for those sorrows to which their destiny submits them, by those pleasures which wisdom allows them to partake." Pleasure guided by "wisdom" was for D'Holbach, as it was for many in the Enlightenment the medium by which Spirit could be fused with Matter to produce "a soul full of sensibility." If the essence of the "human frame," is to feel, then enlightenment can only be experienced when we listen "to her voice (Nature), of which reason is the faithful interpreter." In this way transcendental sensualism opens the door to the limitlessness of our soul.

Modern psychology would have us assume that our bodies are fundamentally static; that our nervous system is merely an electrical pathway; and, that only minor changes can be engineered in our feeling ability--most conspicuously, through expensive pharmaceutical drugs. We are led to believe that evolution takes place solely on a macroscopic scale (i.e., population genetics). Not so! We all have a part to play in the drama of co-evolution, and our part, in what alchemists of the ages have called the "great work," is best achieved by cultivating and enhancing our nervous systems through art, song, dance, writing, touching and all the sensuous activities which optimize our feeling ability. This understanding of human nature did not have to wait till the emergence of 'new age' psychologies, for it was fully articulated in the eighteenth century by les philosophes, especially by La Mettrie and Diderot. What these thinkers did provide us with is a new theory of matter--what I call the feeling theory--which can best be understood as alchemical materialism: matter which evolves with the inclusive involvement of both mind and body;

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matter which is fuelled by feeling. Indeed, the French materialists were the first to give us a cosmology, as well as a social theory, without any dualistic aspects. Their conceptual scheme agrees with what the 20th century mathematician Alfred North Whitehead called the "bipolar" (mental and physical) nature of all emergent entities: which is the universe! Whitehead was the first to synthesize the theories of quantum mechanics and relativity into a coherent cosmology, in his work, *Process and Reality* (1929); but, it was the French materialists who first gave us the modern understanding of process cosmology and biology. Current historiography recognizes that Diderot led the way whereby vitalism triumphed over mechanism in Enlightenment philosophy; however, the alchemical nature of the materialists' enterprise has not been appreciated. The brilliant theorizing of Max Horkheimer and Theodor W. Adorno, in their work, *Dialectic of Enlightenment*, until recently typecast the Enlightenment as the successful demolition crew of Western magical propensities. They tersely stated, the "program of the Enlightenment was the disenchantment of the world." Reason, they claimed, joined with religion, to deprecate and condemn the principle of magical enchantment." The shortcoming of this mode of interpretation is that it lumps the Enlightenment campaign against supernatural magic (i.e., superstition) in with its own subtle promotion of natural magic and alchemical materialism: meaning, it does not understand, nor distinguish between the Enlightenment's critique of orthodox Christian sensibilities (i.e., the after-life) and its own cultivation of magical culture (i.e., art, literature, music, cosmology and alchemy). Previously, what historians have done is to take the 'light' out of Western enlightenment; whereas, now we can see that les philosophes put illuminism (the archaic awakening of consciousness) back into the natural world. The French philosopher to provide us with the most exuberant articulation of this view is Julien Offray de la Mettrie. La Mettrie is well known to have been the author of one of the most scandalous and--putatively--the most mechanistic of Enlightenment treatises, entitled, *Man a Machine*. It is ironic that this work was understood literally--missing its sardonic tone and innuendoes--whereas, it is really a symbolic exploration into the alchemical nature of Nature and a celebration of its

magical and enchanting splendour.

La Mettrie was a doctor of medicine, who lived in Paris and St. Malo in the first half of the eighteenth century. After anonymously publishing his two works, *A Natural History of the Soul* (1745) and *Man a Machine* (1747)--which were promptly burned by the parlement of Paris--La Mettrie went on to write such delightful studies such as: *The Art of Play*; *Voluptuousness or Sensual Pleasure*; *Man the Plant*; *Discourse on Happiness*; and, *Animals More Than Machines*. These latter works were all composed within a few years following his exile from France in 1747. Earlier, La Mettrie had lampooned the medical profession in Paris with many satires on contemporary medical practice, which he felt was more often inimical to a patient than it was beneficial. Today, we can decode and decipher the arcane and occult themes of LaMettrie's work in an alchemical context and see that he had borrowed many ideas from the rich inheritance of Renaissance medical thought; in particular, that of Paracelsus. Renaissance medical practice in Western Europe was partially founded on principles of natural magic and alchemy: it assumed there were hidden but natural powers in nature which a physician could evoke through the use of herbs, potions, or spells, in order to draw down "medical" spirits from the heavens in order to heal. At the core of this view was the fundamental assumption, gracefully articulated by the magician and Platonist, Marsilio Ficino in the 15th century, that "all power of magic consists in love." The "work of magic," he thought, "is the attraction of one thingt by another in virtue of their natural sympathy." A harmony of elements derived from Nature--what was then called the World-Spirit or World-Soul--achieved through the imaginative marrying of heaven and earth, provided the alchemist, magician, or astrologer, or lover with the necessary insight and wisdom by which he or she could experience ecstasy and illumination. Enlightenment was the natural consequence of cosmic unity: whether it be through meditation on the sun, moon, and the rest of the stars; absorption of the quintessences of flowers, gems and creatures; or, a conscious appropriation of the aetherial (medical) spirits through spiritual breathing. This form of illumination was truly an erotic relationship with the world.

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La Mettrie's unique contribution to the history of philosophy is encapsulated by his elegant notion of a "metaphysics of feeling" (*Le metaphysique de la tendresse*). La Mettrie built his metaphysics upon a feeling theory of matter. He posited an active Nature composed of matter, motion, and feeling. This third and equal component--feeling--clearly distinguishes alchemical materialism from mechanical materialism, which consists solely of matter and motion. The distinction is a pivotal one, for feeling provides a depth and breadth to sensual experience that easily engenders a transcendental quality in life. We look at the world through our eyes and contemplate its splendour in our imagination. Our world is transformed when we directly perceive the simple beauty of Nature. In *Man a Machine*, La Mettrie offered what we would call a romantic vision of Nature; he mused that, "By the imagination, by its flattering brush, the cold skeleton of reason takes on living and ruddy flesh, by the imagination sciences flourish, the arts are adorned, the wood speaks, the echoes sigh, the rocks weep, marble breathes, and all inanimate objects gain life." This animistic appreciation of the world found an able sympathizer in the 20th century in the thoughts of Albert Einstein, who maintained that "cosmic religious feeling is the strongest and noblest motive for scientific research." Indeed, Einstein thought "it is the most important function of art and science to awaken this feeling and keep it alive in those who are receptive to it." La Mettrie would have us cultivate an "art of feeling" through refinement of our voluptuous nature in order to raise our sensuous pleasures and feelings to a spiritual plane: this is the "art of soul."

A natural trust of one's own internal bodily-states may be thought to be a precondition to an expanded, enlightened experience of the world--with this in mind La Mettrie insisted that, for him, "the only philosophy" was "that of the human body." To awaken one's "internal sense" and see that an unconditional acceptance of one's feeling-states or biological core of being is necessary to optimize the chaotic potential of one's ideas, was for La Mettrie central to his ideal of the "master of refined sensuality," or more simply, the "sage." La Mettrie shifted the basis of enlightenment from the refinement of abstract

thought to that of sentiment, feeling and sensation. He postulated an erotic basis to rationality when he remarked that "the rational soul is but the feeling soul engaged in contemplating its ideas and in reasoning." Through the practice of pure desire one can be receptive to "the enchanting spectacle of the universe": the enhancement of life, social relationships and health inevitably follow. La Mettrie has been known (along with the Marquis de Sade) as one of the notorious hedonists of the 18th century; yet, he gave us the distinctions that makes the idea of hedonism antiquated. Hedonism is generally thought to be the unrestrained pursuit of pleasures--but we ask, does this behaviour give one a sense of 'paradise'? La Mettrie would consider hedonism to be "vulgar love": love which does not appreciate the magical charms or hidden mysteries of sensuality. Vulgar love may be likened to commercial romanticism: it inevitably results in only surface phenomena; it lacks depth of soul. True voluptuousness or sensual pleasure exists when the soul "contemplates all the gentleness of its state and the enjoyment of its situation." This reflective act effectively mirrors the contents of the soul: the soul sees itself and feels its contents more vividly. An alchemical incubation of feeling and psychic fulfilment attends one who realizes that the more one serves love, the more one can appreciate the value of its functions. Self-enjoyment and tender caring of self, persons, creatures, and Nature is implicit in this mildly heroic ideal of La Mettrie's, for whom pleasure was the "supreme teacher of man and the gods."

There is a primordial context to La Mettrie's metaphysics of tenderness. He asks us to "render to nature the honour she deserves," to be "filled with reverence, gratitude, affection, and tenderness for nature." How then may we break out of this shell of an atomic personality and "lose oneself in a sea of sensuality" in the greater Space beyond ourselves? Like the shaman, medicine-man and magician before him, La Mettrie would have us listen to the secret voice of the senses: by "this sacred fire of voluptuousness--which never dies out--the secret recesses of Nature are unlocked." Yes, it is through Venus, symbol of the mother of man and the gods, that the sacred fires of love open the sanctuary of Nature. In the

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context of sacred sexuality, even the most innocent forms of voluptuousness contain a "secret fire" which may kindle in one's veins. The ecstatic momentum of our passion must not, however, lose sight of its tender goal. We must practice a kind of yoga, whereby we practice self-perception of what La Mettrie described as the "liquors" or animal spirits of the body. Animal spirits are those currents of electric feeling that flow through the body when we have heightened emotional experiences: such as the warmth of a summer breeze, or the touch of a supportive companion. These "spirits" were thought by the medical thinkers of the Renaissance and early Enlightenment to be absorbed by the body through breathing: they bring with them aetherial nourishment which gives us sensation, warmth, movement, imagination, and the very wisdom of the stars and heavens! A tender attitude allows an "ease of flow" of the spirits of the body: the soul is thereby agreeably affected. At this point, La Mettrie thought, all the benefits of the Spirit can be obtained. Physical tranquility and the attendant openness of the soul allow one to receive the nourishing and healing force of

Nature. Our emotional intensity in intellectual study, sexuality, and joyful play constitute an ecstasy which is a dynamic (and necessary) complement to our states of tranquility or peacefulness. Well-being--a condition where anxiety of the body and of the spirit is absent--is a magical state of existence. The enlightened one, for La Mettrie, is one in whom "voluptuousness would be the flower of virtue, as it is the spirit of pleasure; it would germinate in the heart of the virtuous man, so much more beautiful than the earth which produces it; it would be in itself more pure and virgin, as the Chemists mention." This illuminated experience of well-being and pure desire is depicted by La Mettrie in the same manner as the alchemists before him--by the symbol of the rose! Our magical journey to the heart of the soul finds the soul on fire; finds a being that wants to communicate; and enjoys an enchanted body that shares in its peace and gentleness. To be awakened and enlightened, one needs a teacher; if one waits for a teacher, mused La Mettrie, She is to be found in the Silence and Mystery.

The Rebirth of Fearless Heart

by Herm Lucas



In 1986 Marcel Blais and Herm Lucas met for the first time at a country music venue in Kingston. They spoke about their common interest

in music and Herm mentioned that he was putting a country band together. He offered Marcel the opportunity to front the band. The decision was easy and The Original Fearless Heart Band was born. Along with Al Watts and Randy Hollingsworth we honed our performance in Belleville and the surrounding area.

We then set out to play the western provinces. With the help of our agent Sharon Peppin we toured with good success. Herm and Marcel have teamed up again with Sid Prescott, Randy Clarke, and Phil Kring.

Fearless Heart is being brought out of retirement. We'll be bringing classic country music to our audiences and we hope to reconnect with some old friends and make new friends wherever we perform.

Herm Lucas can be contacted for bookings at:

herm2406@yahoo.ca

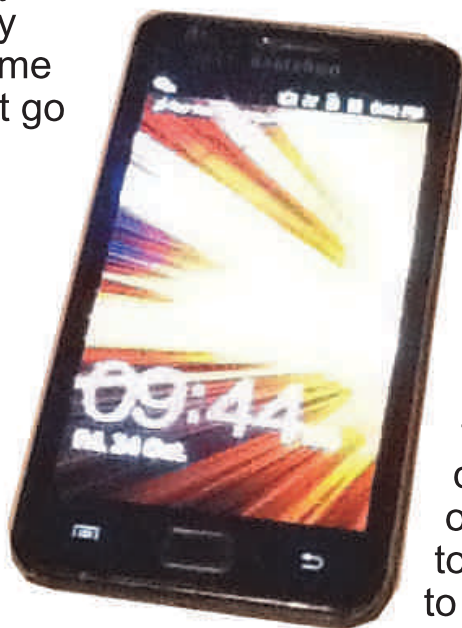
Turning Your Amazing Mobile App Idea Into a Real-Life Mobile App

By Paul Glinker, Glinkie Games Inc.

Millions and maybe billions of people use, abuse, and enjoy mobile apps of various kinds every day, yet so few understand what they really are, where they come from, and how they might go about realizing their own dream-app. This article serves to bridge the gap at a high level, from app-user to app-creator.

As an app developer, I am frequently approached by people who want to make an app, but they're not sure where to begin.

More often than not, the proposal comes in the form of something like, "I have an amazing app idea. It's cooler than anything out there right now, and if you agree to pay me 50%, I will tell you what the idea is, and you can create the app." Sometimes the idea is to just take a few days and clone World of WarCraft, but make it look better, and make it more fun, on the iPhone. Granted, making WoW look better on an iOS device is not unreasonable (for a AAA game studio with 200 or so employees) given the age of the game and the power of the most recent line of iDevices, but the challenge of epic-level scale remains.



This might blow your mind a little bit: your cell phone is a computer. All those cute little apps that you enjoy are actually programs, software, just like the software you install and run on a 'normal' computer. Building those apps requires the same kinds of skills that software development for PCs requires.

Exactly "how" an app is made depends of who you are, and what you bring to the table. Many skill sets are necessary: from graphic-design to user-experience to programming. If you are strong in at least one of those disciplines, and depending on the complexity of the app, you may be able to learn enough in each area to develop the app entirely on your own. If like most people, your skills fall completely outside those domains, then you need to take a different approach to getting your app made, which I will outline for you here.

Assuming you have the app idea in your head and you know what you want...

- Write a user-story describing the experience of a user using your app, from launch to start-screen, all the interactions they perform, etc., to closing the app again.
- Now that you have a more

solid idea of what your app is, write up a formal design specification of the app.

- You might consider hiring a graphic designer to help you with mock-up screen-shots of your app to help convey your ideas
- Now that you have a design specification, you can derive a technical specification for your app. This should be high level, outlining the key technologies that will be used to implement the app, and the key components of the app itself.
- It might be helpful to hire an experienced app developer to help with this, or to do it for you
- With these two documents in-hand, create an estimate of the work involved. This should include the time required to create all of the assets and code necessary to realize the app as designed, and ultimately the dollar cost of that time.
- Again, you may need the opinion of a graphic designer and programmer to get a more accurate estimate.
- Using the documents and estimates, secure funding to pay for your programmer(s) and graphic designer(s). Investigate government grants or other sources of funding as required.

- Hire an app developer to build the app.

As you can see, a lot of work goes into making your app before actual development even begins, but on the up-side, if you complete those steps you will get your dream app made and the professionals who build your app will get paid, so everybody wins.

Of course, every good fairy-tale comes with a stern warning. The brief gold-rush of the mobile market is long gone. The market is saturated. Be aware that it is very unlikely that you will get a return on your investment. You are building your app just for the love of building the app.

Now get out there and do it!

Reasons That You May Want To Contribute To The Next Issue of This Magazine.

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Science, Technology and Education

Broadcast Engineering is Not Very Well Understood

by Eric Heidendahl

Radio, television and now internet broadcasting have a broad public appeal. Most people can identify with on-air personalities, even production crews--but ask them to describe what a broadcast engineer does and you will often get what can only be described as a blank, puzzled stare. When I confess to being a Professor of Broadcast Engineering, my listener will try to imagine what that means. Even my mother-in-law proclaims, albeit with pride, "I'm not quite sure what it is that you do, but you obviously do it well, good for you".

The truth, of course, is that before the production, layout, editing or transmission can happen, a broadcast engineer has been at work sweating the technical details. Using a language punctuated with decibels, kilowatts and gigabytes (foreign to most), broadcast engineers quietly architect the systems that make the "magic" happen.

Identified in the past as the "pocket protected" super nerds, the rapid pace of change, combined with ever increasing demands to maintain profitability, has transformed the broadcast engineer into a multi-talented, part engineer (as always), part IT professional and part accounting savvy dynamo. What has always been a most rewarding career, continues to

challenge engineers to keep up to date and find creative solutions evermore, as new technology comes to the fore. Lifelong learning is its own reward as engineering professionals struggle to make sense of the future that seems forever changing. We're talking here about dedicated individuals that take great pride in keeping their respective stations on the air "no matter what it takes".

It's unfortunate to think that the aging population of broadcast engineers is headed for retirement without having protégées to pass on the benefit of their years of experience. Those lessons learned at the school of hard knocks are invaluable.



So what's wrong with this picture? On the surface it would seem that being part of a dynamic broadcast team in an exciting, rewarding field would entice people to choose this as a career path. Traditionally, a number of factors contribute to the low enrolment rates for new students. The anonymity of the job, combined with the obvious allure of the ever-expanding computer business draws young people in other directions. In addition, up until recently in Canada, there was only one educational choice to gain the formal education required for the job.

Located in Calgary, Alberta, SAIT (Southern Alberta Institute of Technology) runs a fine program and has for years seeded the industry with quality graduates, many of whom are now in senior positions in the industry.

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What has changed? I know that as an Engineering Manager myself, I often made the trek to Calgary to interview graduates in



hopes of filling open positions. I often wondered why there weren't schools in eastern Canada considering similar programs, and closer to the target market.

In 2008 Loyalist College took the plunge and began BRET (Broadcast Engineering Technology): instantly changing the landscape in the east. Located in Belleville Ontario, close to Toronto (a center for several Canadian broadcast networks), but also the U.S. border, Loyalist offers a three year advanced diploma program.

Industry support for the program has been nothing short of spectacular and an engaged advisory committee has provided direction, as well as generous amounts of donated equipment to sustain this new program.

First year students start with basic skills in electronics, computers, CAD and math; as well as the soft skills that will ultimately be required.

In the second year, they begin their focus on broadcast-specific skills, with instruction in video, audio and radio frequency, as well as an introduction to specific equipment systems. In their third year, they begin to apply these basics as they learn systems integration, project management and computer management that allows them to put it all together. There is always an emphasis on

the changing nature of broadcasting: the economics of the business always needs to be in the forefront of mind.

The students get familiar with the industry and the potential employers through successive internships that happen in April for the second year students and in April/May for the third year students. Graduates should have a positive future, if the last year's internship-experience is any indicator. Industry demand for new graduates seems high. Most of the interns stayed on with their employers and worked the summer months. Loyalist College is committed to giving their graduates every advantage. Loyalist is certified with the Society of Broadcast Engineers and



graduates with a 70% average are eligible to seek accreditation as a CBT (Certified Broadcast Technologist), after successful completion of the Society's exam.

Broadcast Engineering is a solid career choice for those who are technically inclined, but for now it is a well kept secret! Maybe this article will change all that.

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Science, Technology and Education

Coursera Brings Higher Education to the Masses Online for Free

by Erich Glinker

Coursera is a company that operates an e-learning platform which delivers courses online to nearly 10 million students world wide. The company partners with universities and other institutions with the aim of providing world class education on the web for free.

The company was founded in 2012 by Daphne Koller and Andrew Ng. The Coursera platform works by hosting courses created by their global partners on their website where the learners then take the courses online. Currently, Coursera offers 839 courses in arts, computers, education, engineering, health, math, science and a whole host of other topics. All of the courses on their website are made available to the public at no charge.

Coursera also offers a verified certificate option available for many of their courses for a small fee (around \$49, price varies). With the verified certificate option the learner earns a signed certificate that prominently displays the name of the institution that created the course, the signatures of the instructors and the name Coursera. Verified certificates also come with a shareable course record web page and a verification page

upon successful completion of the course.

To take a course on the Coursera website a learner needs to first create an account. Once the account is created the learner can begin taking available courses immediately. The course lectures are delivered in video form which can be downloaded or watched on line; the notes are also available for download. All other learning materials are provided on the Coursera web page.



Assessments and learning activities takes the form of quizzes, assignments and projects. Quizzes are done online and evaluated automatically. Assignments and projects are often assessed though peer evaluation. Programming

assignments are often assessed through unit testing.

Once the course is completed a final grade will be given after a few weeks. In the case of learners who choose the verified certificate option, the certificate, sharable records and verification pages will become available online if the level of the final grade meets or exceeds the passing threshold.

To find more information about Coursera or the courses that they offer, check out their official web site at:

<https://www.coursera.org/>

