

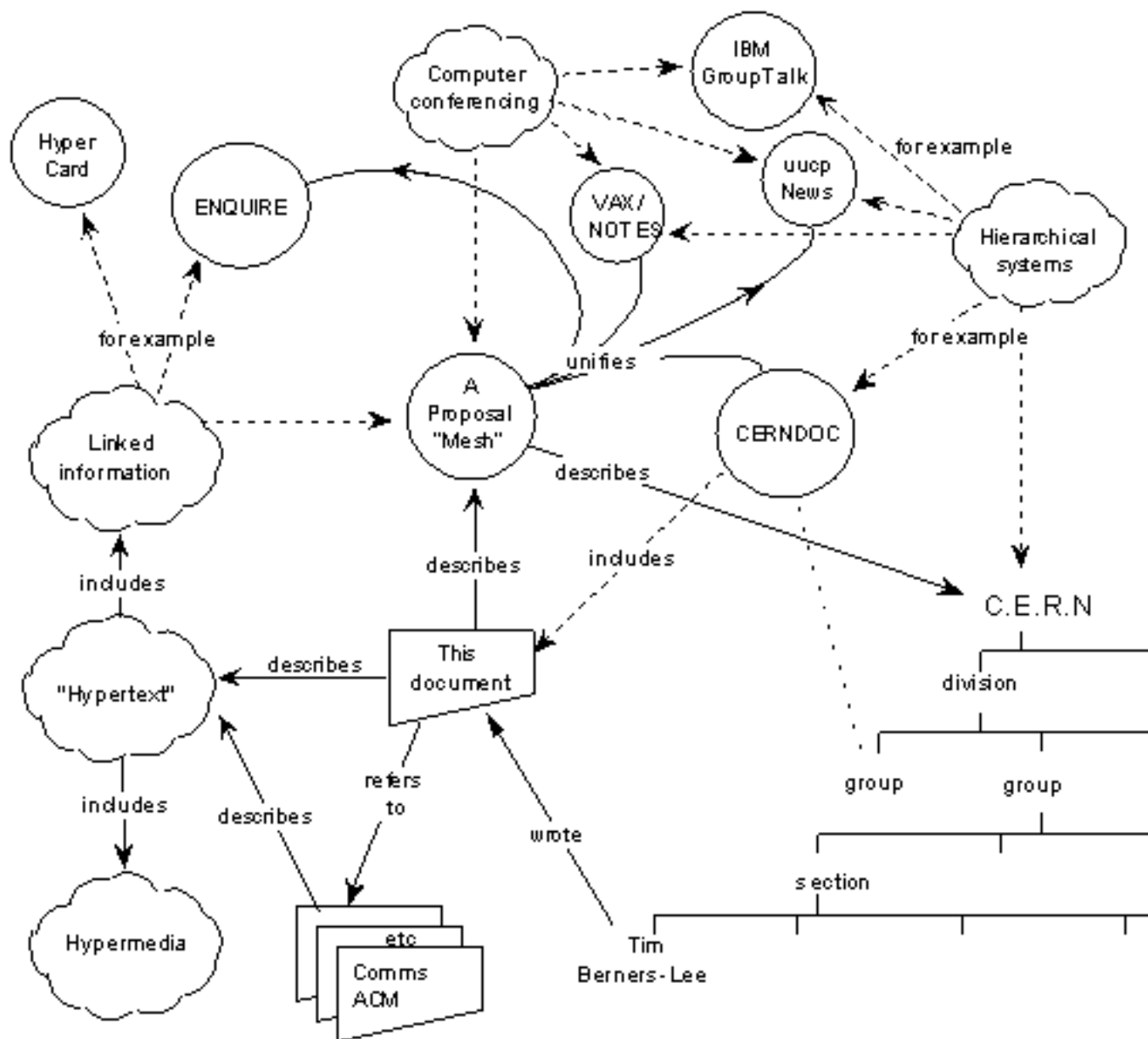
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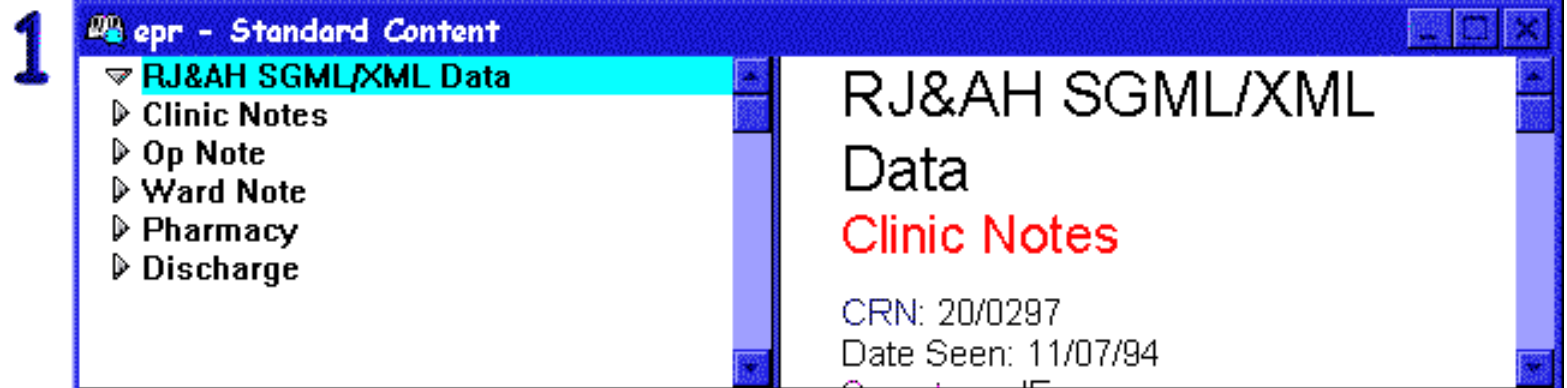
How I got lost on Wikipedia

Ed Summers
<http://inkdroid.org>





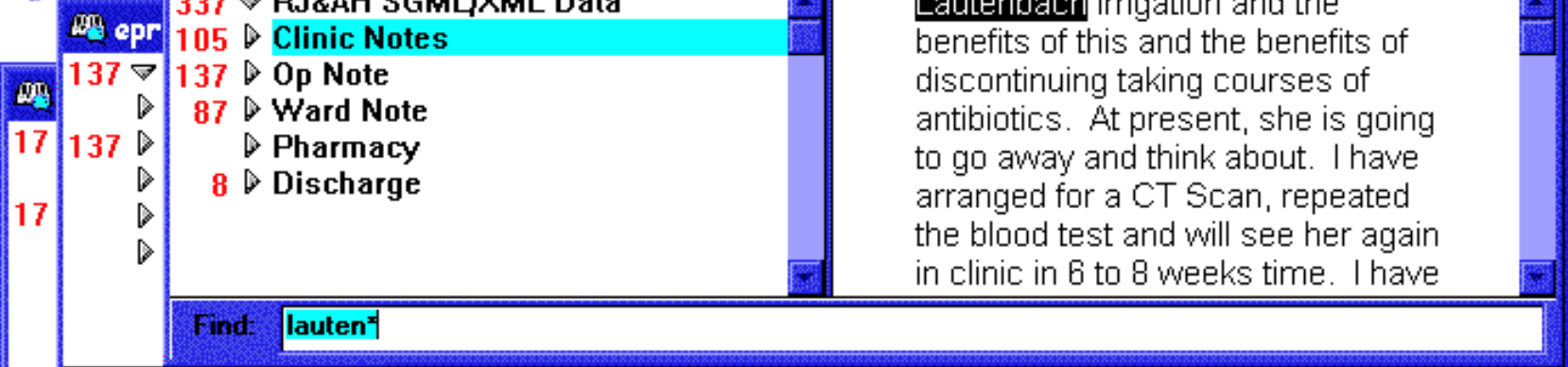
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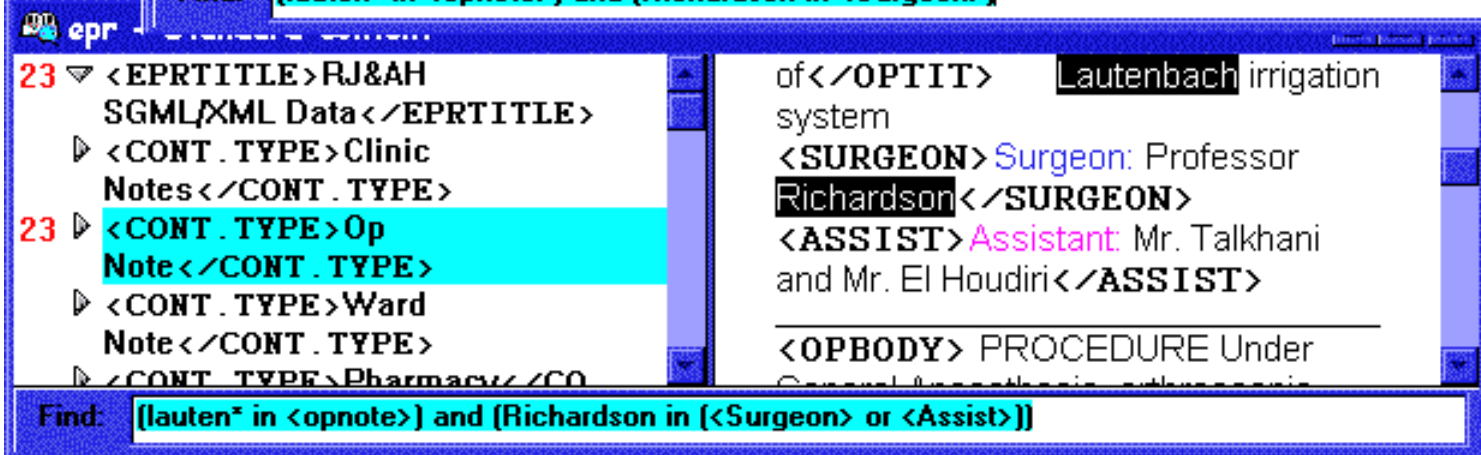
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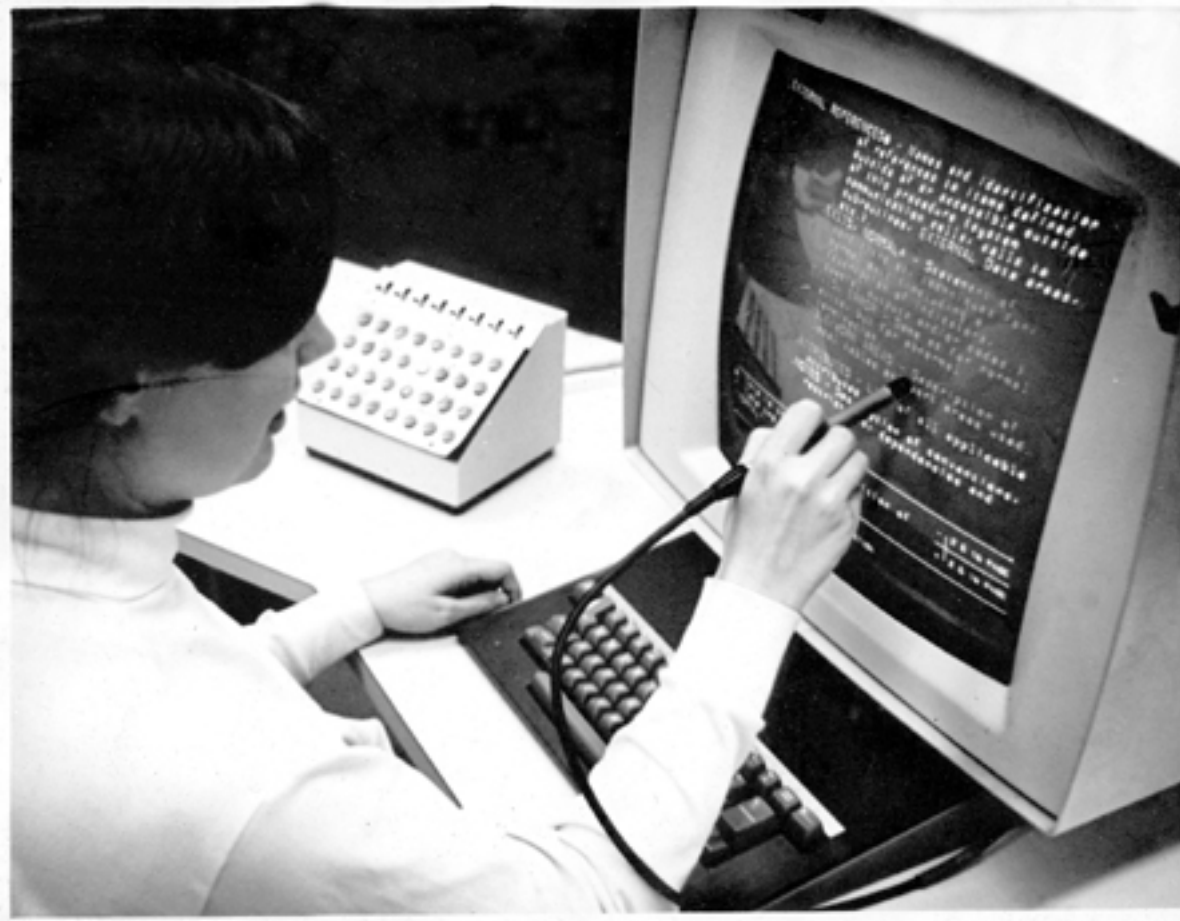
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Find: [lauten* in <opnote>] and [Richardson in <Surgeon>]

5







[Hypertext Editing System \(HES\), Brown University 1967](#)

THIS BOOK DESCRIBES THE LEGENDARY AND DARING
PROJECT XANADU, AN INITIATIVE TOWARD
AN INSTANTANEOUS ELECTRONIC LITERATURE;
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Literary MACHINES

EDITION 87.1
coordinated with XU.87.1, the operational
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monday afternoon

december 9

3:45 p.m. / arena

Chairman:

DR. D. C. ENGELBART

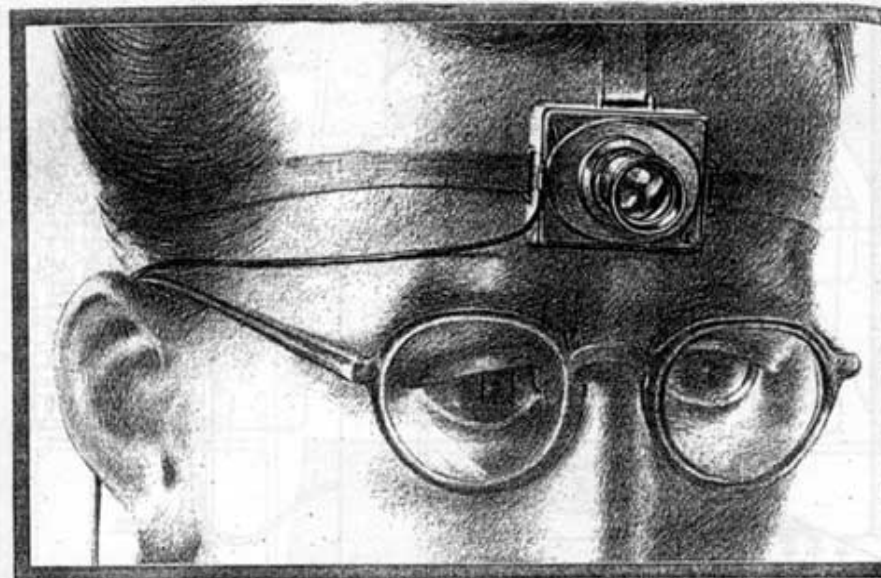
*Stanford Research Institute
Menlo Park, California*

a research center for augmenting human intellect

This session is entirely devoted to a presentation by Dr. Engelbart on a computer-based, interactive, multiconsole display system which is being developed at Stanford Research Institute under the sponsorship of ARPA, NASA and RADC. The system is being used as an experimental laboratory for investigating principles by which interactive computer aids can augment intellectual capability. The techniques which are being described will, themselves, be used to augment the presentation.

The session will use an on-line, closed circuit television hook-up to the SRI computing system in Menlo Park.

Following the presentation remote terminals to the system, in operation, may be viewed during the remainder of the conference in a special room set aside for that purpose.



A SCIENTIST OF THE FUTURE RECORDS EXPERIMENTS WITH A TINY CAMERA FITTED WITH UNIVERSAL-FOCUS LENS. THE SMALL SQUARE IN THE EYEGASS AT THE LEFT SIGHTS THE OBS

AS WE MAY THINK

A TOP U. S. SCIENTIST FORESEES A POSSIBLE FUTURE WORL
IN WHICH MAN-MADE MACHINES WILL START TO THINI

by VANNEVAR BUSH

DIRECTOR OF THE OFFICE OF SCIENTIFIC RESEARCH AND DEVELOPMENT
Condensed from the Atlantic Monthly, July 1945

This has not been a scientists' war; it has been a war in which all have had a part. The scientists, burying their old professional competition in the demand of a common cause, have shared greatly and learned much. It has been exhilarating to work in effective partnership. What are the scientists to do next?

For the biologists, and particularly for the medical scientists, there can be little indecision, for their war work has hardly required them to leave the old paths. Many indeed have been able to carry on their war research in their familiar peacetime laboratories. Their objectives remain much the same.

It is the physicists who have been thrown most violently off stride, who have left academic pursuits for the making of strange destructive gadgets, who have had to devise new methods for their unanticipated assignments. They have done their part on the devices that made it possible to turn back the enemy. They have worked in combined effort with the physicists of our allies. They have felt within themselves the stir of achievement. They have been part of a great team. Now one asks where they will find objectives worthy of their best.

• • •

There is a growing mountain of research. But there is increased evidence that we are being bogged down today as specialization extends. The investigator is staggered by the findings and conclusions of thousands of other workers—conclusions which he cannot find time to grasp, much less to remember, as they appear. Yet specialization becomes increasingly necessary for prog-

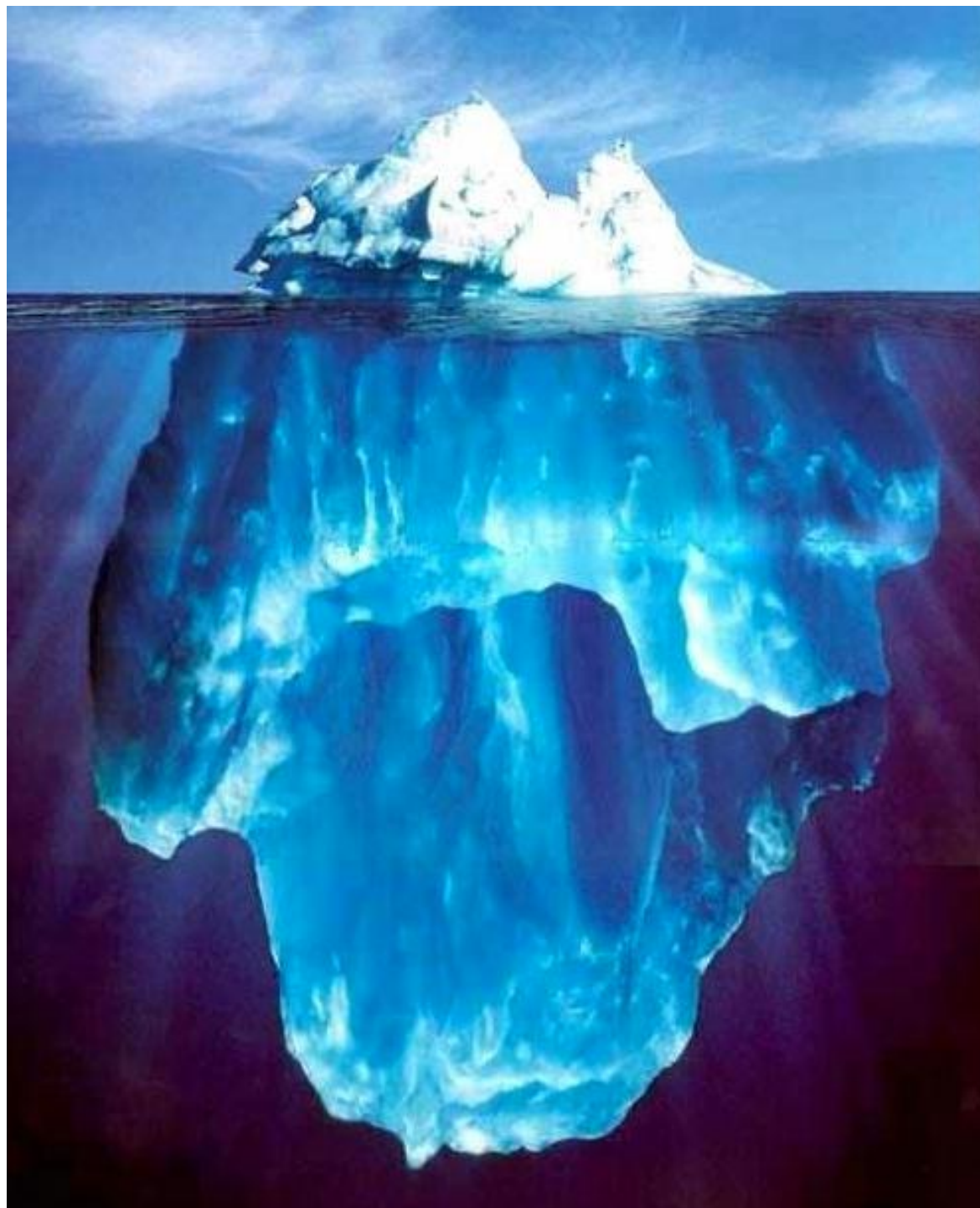
ress, and the effort to bridge between disciplines is correspondingly superficial.

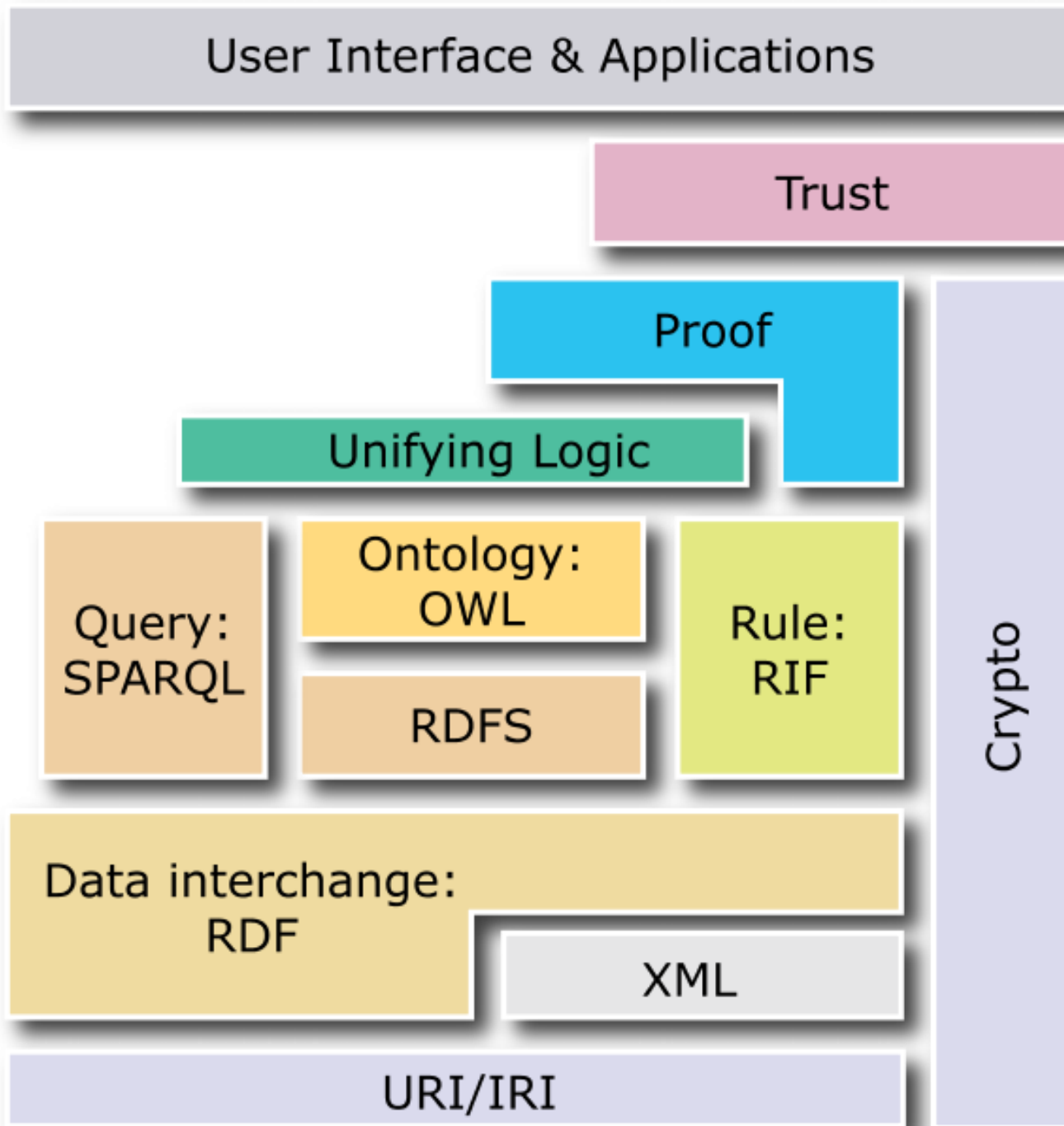
Professionally our methods of transmitting and reviewing the results of research are generations old and by now are totally inadequate for their purpose. If the aggregate time spent in writing scholarly works and in reading them could be evaluated, the ratio between these amounts of time might well be startling. Those who conscientiously attempt to keep abreast of current thought, even in restricted fields, by close and continuous reading might well shy away from an examination calculated to show how much of the previous month's efforts could be produced on call.

Mendel's concept of the laws of genetics was lost to the world for a generation because his publication did not reach the few who were capable of grasping and extending it. This sort of catastrophe is undoubtedly being repeated all about us as truly significant attainments become lost in the shuffle of the inconsequential.

Publication has been extended far beyond our present ability to make use of the record. The summation of human experience is being expanded at a prodigious rate, and the means we use for threading through the consequent maze to the momentarily important item is the same as was used the days of square-rigged ships.

But there are signs of a change as new and powerful instrumentalities come into use. Photocells capable of seeing things in a physical sense, advanced photography which can record what is seen or even what is felt, thermionic tubes capable of controlling potent forces under the guidance







THE CHAIN WAVE

This is the same as the arm wave except you lock hands with your friends.

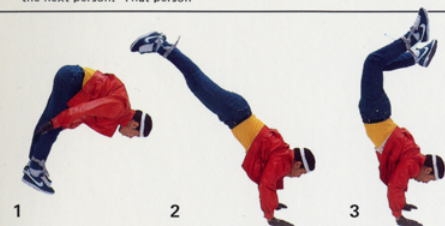
The first person starts the wave in his hand and watches it pass up his arm, across his shoulder, down his arm on to the next person. That person

then takes the wave and passes it to his friend, etc.



LOCKING

This is a very free-form style of break dance where you combine the styles of a clown and a mime. Locking features the twisting of the wrists, animated laughter with big open facial expressions. Rosie is seen here in one form of locking as she points and laughs



DONKEY

This break dance move is named after the way a donkey might act when kicking behind him.

- 1) You jump off the floor, in a jack-knife position.
- 2) Landing with your hands on the floor, feet in the air.

- 3) Kicking your feet up over your head, like a donkey!



ROBOT

This is a break dance favorite that everybody can easily learn. Simply move your head, limbs and body in the jerky, staccato way a robot would. Everything remains rigid as you bend and move only from your swivel points.



WINDMILL

This move is a continuous roll on your shoulders and upper back. It's one of breakin's toughest moves. You'll need the power of your legs to help spin you around.

Break Dance Language & Moves

BATTLE

Think you can dance better than the others? Then challenge them to a **battle**, or competition.

BITE

That's swiping another dancer's moves. No fair!

BURNED

You've won the **battle**: You've **burned**, or beaten, the other dancers.

CREW

A team or group of street dancers.

GOING DOWN

Having a **battle** with another dancer or **crew**.

HEAD SPIN

Start with a headstand, legs split apart. Then fling your legs in a circular flow and, spin! It's like a ballet dancer's pirouette, but upside down. Now that's using your head!

HESITATION

This is a stop, or a freeze, while you're **floor rocking**.

JUICE

That's what you've got when you're a VIP -- and that's clout, the privileges, the status.

KNEE SPIN

Balance all your weight on one knee that's touching the floor. Extend your other leg behind you -- so that both feet are off the ground. Now start your spin by pushing off with your hands.

You can speed even faster if you pull your back leg into your body.

MOVE

The grand finale, the climax, the flash finish -- the one spin or glide or movement that ends your dance sequence to leave them dazzled.

PERFECTIONS

Save these for last: They're your best moves, your slickest steps.

SUICIDE

Stand up erect, then do a forward flip so you land flat on your back! Be careful with this one, but if you do it right, it'll knock 'em dead!

TAGS

Nick names. When a breaker has a special name he says to the world, "I'm a dancer!"

TURTLE

With your hands under your shoulders, get down and balance all your weight on your hands on the floor. Keep your legs raised straight behind you. Now, while you're in this position, transfer your weight from one hand to the other so that you move around the floor in a circle. Now you're a turtle -- so come out of your shell!

WACK or WACKED

That's you if you don't do your moves correctly.



What Break Dancin's All About

It's exciting, vibrant, and colorful. It's called break dancing, and it's fast becoming an American phenomenon!

Apparently it first surfaced on the South Bronx back in the '70's. Performers danced on flattened cardboard boxes which they spread on the sidewalk, turning the pavement into a stage. They mixed acrobatics with martial arts moves and disco dancing, and each performer worked up his own specialty. Music came out of portable stereos called "ghetto blasters". The result: a hot, macho brand of street dance that became break dancing.

The movie "Flashdance" took it out of the ghetto and brought it to the public at large. Daily exposure on cable TV fired it firmly into the mainstream and on to commercial success. Now everyone's into "breakin'".

New York's **Roxy** is the break dancer's mecca. Once a popular roller skating rink, currently a club where "breakers" come to see and be seen, practice and learn -- all under the eye of "Rosey Rose". A former jazz dancer, Rosey is now a break dance choreographer, director, teacher, and promoter. As **Roxy** house choreographer, Rosey works with fifty dancers. Probably no one knows the landscape of break dancing better, and she comments: "It's a whole new realm of movement that's only just beginning to be explored".

Because break dancing is so layered with meaning, it is often a vehicle for the dancer's unique personal vision. Certainly its origins were reflective of the ghetto experience and in some ways altered it: Breaking ultimately replaced fighting, with the old-fashioned violent rumble giving way to dance competition. Now it is a personal way to get in shape & express one's self.

Break dancing is a demanding activity. If you have any physical difficulties, particularly with your back, ankles or knees, consult your physician before attempting these dances. Be sure to supervise children learning or practicing these dances.

Choreography, Instructional Text & Narration: Rosanne Hoare
Photography: Greg Cannon
Art Direction & Design: David Lartaud

All Music: Written, Produced and Performed by David Merrill and Steve Brown

All Music: Published by JAMB Prods./Casco Music Pub. (ASCAP)

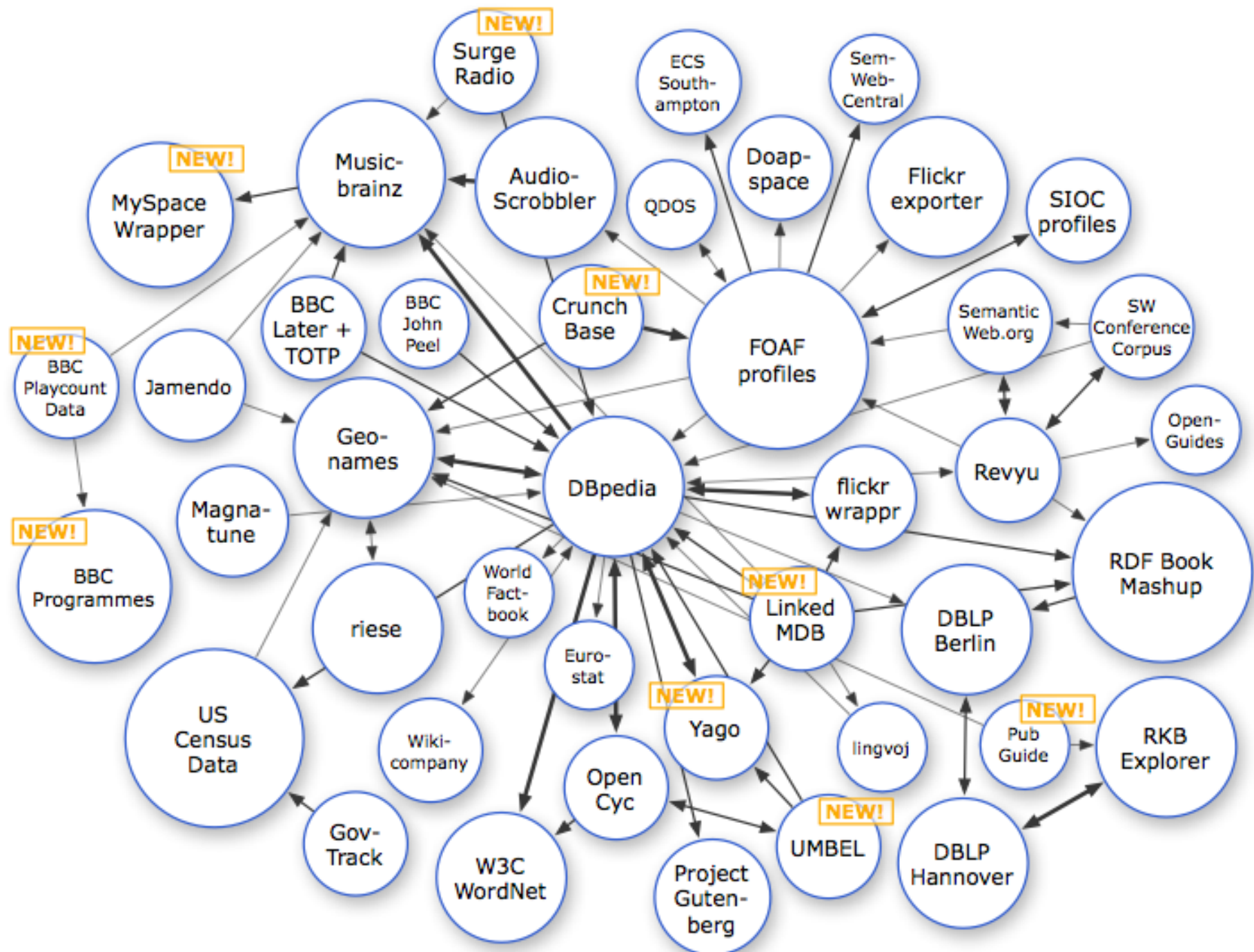
Additional Text: Peter Haas & Jeffrey Gorney

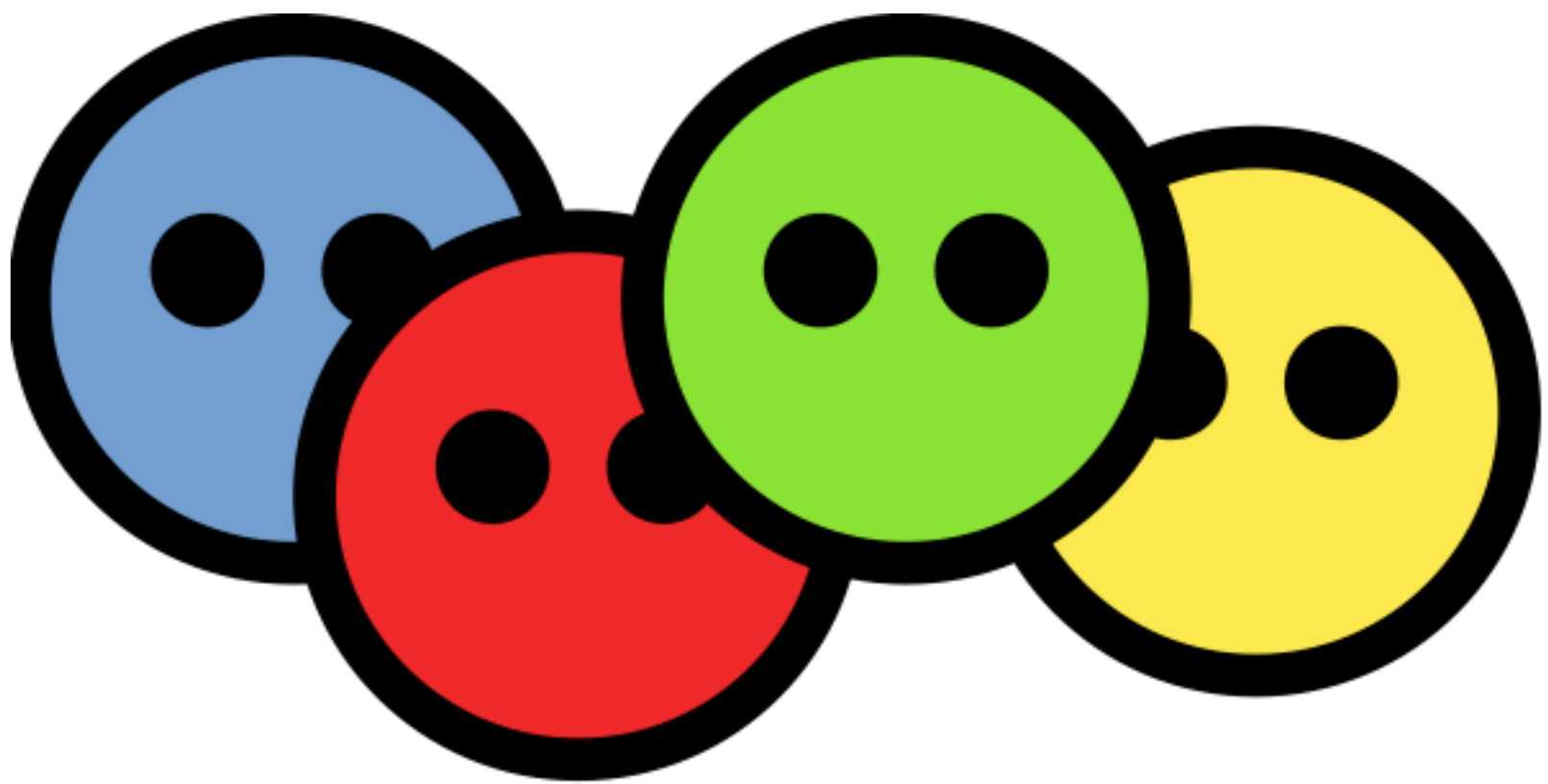
Coordinators: Elizabeth Becker and John Gallagher

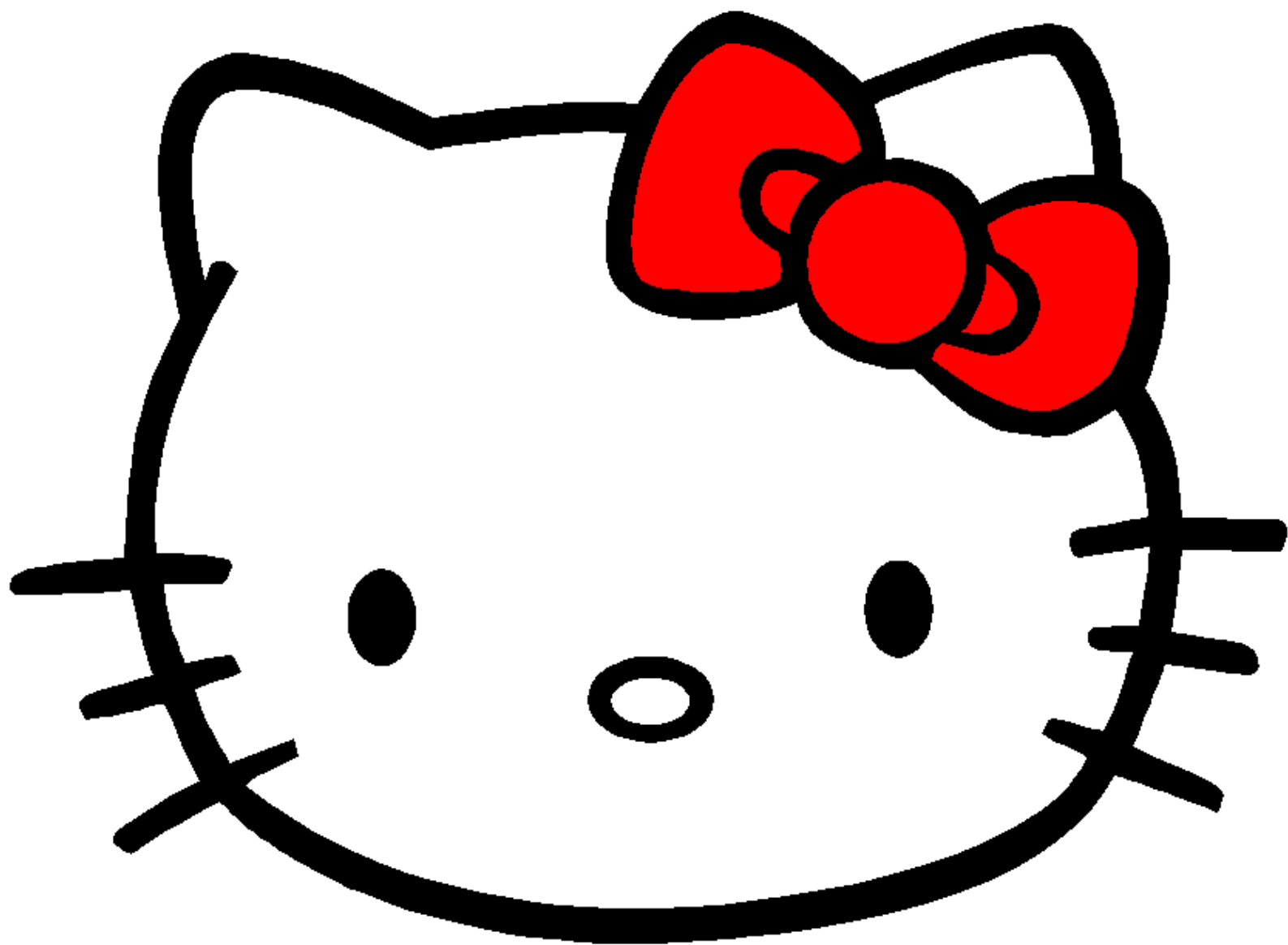
Produced by: "Bugs" Bower for JAMB Productions

Linked Data

1. Use URIs as names for things.
2. Use HTTP URIs so people can look up those things.
3. When someone looks up a URI provide useful information.
4. Include links to other URIs so they can discover more things.























code4lib09 attendees

This page is meant to demonstrate the potential of linked data for building distributed, collaborative databases on the web. And uhh we're going to use this list to [randomly](#) select winners of the book raffle during the [linked-data-preconf](#) at [code4lib2009](#), so if you want one of [these](#) try to get your name on here (info on how to do this is below).

If you want to play around with the data you can download a manageable snapshot of all the collected [FOAF data](#), or download the full [dump](#) which includes all the crawled data from dbpedia, etc. You probably don't want to load this in your browser. Although you might want to look at the (dynamic) GraphViz views ([image/png](#), [application/postscript](#), [image/svg+xml](#))

Picture	Name	Personal URI	Interests	Other
	Anders Söderbäck	http://brocadedarkness.net/foaf.rdf#me	Philosophy, Library, Metadata, Coffee, Samizdat, Web science	  
	Antonio Barrera	http://www.barr.eraic.us/foaf.rdf#me	Philadelphia Eagles, Bacon, Beer, Digital library, Food	  
	Corey A Harper	http://harper.bobst.nyu.edu/data/foaf.rdf#me	Semantic Web, Library, Metadata, Beer, Dublin Core, Classic rock, Scotch whisky	   
	Daniel Lovins	http://www.library.yale.edu/~dlovins/foaf.rdf#dsl	Jazz, Semantic Web, Free software, Library, Library catalog, Metadata, Digital	 

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