

[MUSIC]

[Pop captions up]

Ray Maxwell: HI I'M RAY MAXWELL AND IF YOU HAVE A DIGITAL CAMERA AND A MACROLENS I'M GONNA SHOW YOU A VERY QUICK WAY TO COPY ALL THOSE OLD SLIDES TODAY ON "THE LAB".

[Pop captions down]

[MUSIC]

[Beeping]

[MUSIC]

Leo: HEY HOW ARE YOU?
GOOD TO SEE YOU.

[Pop captions up]

Leo: WELCOME ITS TIME FOR "THE LAB".
THE SHOW WHERE WE EXPLAIN HOW COMPUTERS, TECHNOLOGY THE INTERNET, CELL PHONES, HOME THEATER ALL THAT STUFF WORKS.
I AM LEO LAPORTE THIS IS THE LOVELY KATE ABRAHAM.

Kate: HELLO LEO.

Leo: HELLO KATE, HOW ARE YOU?

Kate: I'M WELL.

Leo: THIS IS OUR 170.

RAY MAXWELL IS GONNA DO SOMETHING THAT I'VE BEEN DYING TO FIND OUT HOW TO DO HOW TO

GET THOSE SLIDES.

[Pop captions down]

Leo: I HAVE DO YOU REMEMBER
CAROUSELS THOSE AND YOU'D HAVE
SLIDE SHOWS?

Kate: YES.

Leo: YOU'RE PROBABLY TOO YOUNG.
YOU DO REMEMBER THAT?

Kate: I, I DON'T REALLY
REMEMBER THEM BUT I KNOW OF THEM.

Leo: I FEEL SO OLD.

Kate: IS THAT A GOOD ANSWER?

Leo: YEAH.

WE HAVE A BUNCH OF EM WITH ALL
MY OLD FAMILY PHOTOS FROM WHEN
I WAS A KID AND YOU KNOW YOU'D
HAVE SLIDE SHOWS IT WAS REALLY FUN.

Kate: YEAH.

Leo: BUT NOWADAYS YOU REALLY
WANT TO GET THEM ONTO THE COMPUTER.
RAY'S GONNA SHOW US A QUICK WAY
TO DO IT NOT SCANNING, BETTER, BETTER.
ALSO BRIAN JOHNSON AND MARC
STEPHENSON ARE HERE.

Kate: MMM-HMM.

Leo: THERE IS A NEW MOVIE
COMING OUT LATER THIS YEAR
CALLED "EDISON AND LEO".

Kate: YEAH.

Leo: I LIKE THE NAME.
IT'S ALL STOP-MOTION.
IN FACT IT'S THE FIRST FEATURE
FILM MADE IN CANADA USING STOP-MOTION.

WE'RE GONNA SHOW YOU HOW THEY DID IT.

Kate: IT LOOKS AMAZING.

Leo: IT'S REALLY COOL.

IT AND, AND IT USES A STANDARD
DIGITAL STILL CAMERA, NOT A FILM CAMERA.

Kate: OKAY.

Leo: OUR WEB WORKSHOP IS COMING UP.
SUSIE GARDNER WILL BE HERE.

Kate: MMM-HMM.

Leo: BUT THE, THE KEY THE
MOST IMPORTANT PART OF THIS
SHOW IS THOSE CALLERS YOU'VE
LINED UP FOR ME.

LET'S GET OUR FIRST CALLER ON THE AIR.

Kate: INDEED WE HAVE TYLER
FROM GUELPH, ONTARIO.

Leo: ALL RIGHT.

THANK YOU.

HELLO TYLER.

[Pop captions up]

Tyler: HI.

Leo: WELCOME TO THE SHOW.

Tyler: THANKS.

Leo: HOW CAN I HELP YOU TODAY?

Tyler: UM I HAVE A QUESTION
ABOUT MY MAC MINI.

Leo: HMM.

Tyler: UM I HAVE WELL I WANT
TO GET MY MOVIES AND WATCH LIKE
YOUTUBE VIDEOS ON MY TV.

Leo: YEAH A MINI IS A REALLY
ACTUALLY A GOOD SOLUTION FOR THAT.

[Pop captions down]

Leo: ITS KIND OF LIKE AN
APPLE TV ON STEROIDS CAUSE IT'S
GOT THE WHOLE COMPUTER RIGHT?

Tyler: YEAH.

UM BUT THE QUALITY ON MY TV
IT'S NOT HD IT'S NOT REALLY
THAT GREAT.

SO I'D LIKE TO BE ABLE TO SURF
AROUND ON MY MONITOR AND THEN
IT'LL BE ABLE TO SHOW ON MY TV.

Leo: SO YOU WANT TWO OUTLETS.
YOUR COMPUTER WHEN YOU'RE USING
IT AS A COMPUTER WOULD BE ON A MONITOR.
BUT THEN WHEN YOU WANT TO WATCH
TV YOU COULD SWITCH IT OVER AND
PUT IT ON THE TV.

Tyler: YEAH.

Leo: THE MAC MINI HAS IT HAS
TWO KINDS OF OUTPUTS, AN ANALOG
VGA OUTPUT AND AN ANALOG DVI OUTPUT.
WHAT KIND OF INPUTS DOES YOUR TV HAVE?

Tyler: UM ANALOG.

Leo: YEAH.

DOES IT, IT PROBABLY DOES IT
HAVE, HOW, HOW OLD IS IT?
I MEAN IT PROBABLY JUST HAS
THAT COMPOSITE THE YELLOW
COMPOSITE CABLE HUH?

Tyler: YEAH.

Leo: ALL RIGHT.

SO WE'VE GOT WHAT WE'VE GOT TO
DO IS FIGURE OUT HOW TO GET THE
DVI OUTPUT FROM THE MAC MINI

INTO SOMETHING THAT YOUR
TELEVISION COULD, COULD CONNECT
TO AND ACTUALLY APPLE SELLS
SUCH A THING.

A NUMBER OF COMPANIES DO.
BUT THIS IS PROBABLY THE BEST
WAY TO DO IT.

IT'S THEIR DVI TO VIDEO ADAPTOR.

Tyler: YEAH.

Leo: IT'S JUST A LITTLE PLUG
YOU SEE RIGHT HERE.

NOW THE PROBLEM IS YOU KNOW
YOU'RE GONNA HOOK IT UP.

YOU SEE IT'S GOT THE, THE, THE
COMPOSITE OUT, WHICH IS EXACTLY
WHAT YOU WANT.

YOU'RE GONNA HOOK IT UP TO YOUR TV.

IT ALSO HAS AN SVIDEO OUTPUT.

SO IF YOUR TV'S IF YOU'RE
LUCKY, IT'D BE A BETTER QUALITY
IF YOU USE THE SVIDEO.

AND THAT JUST HOOKS UP TO YOUR
MAC MINI TO THE DVI PORT ON
YOUR MAC MINI AND BOOM YOU'VE
GOT IT.

NOW YOU'RE GONNA HAVE TO EITHER
GET A SWITCH, THAT'S ONLY 19
BUCKS BY THE WAY.

YOU'RE EITHER GONNA HAVE TO GET
A SWITCH OR PHYSICALLY PLUG AND
UNPLUG THIS TO AH TO BE USING
YOUR MONITOR AND THEN YOUR UM
LET ME THINK IF THERE'S A WAY

THAT YOU COULD USE YOUR MONITOR.

YOU COULD GET I MEAN YOU COULD

GET I'M NOT SURE I'D WANT TO

SPEND THE MONEY ON THIS.

BUT IF YOU WANTED TO YOU COULD

GET FROM IOGEAR OR ANOTHER

COMPANY A KVM SWITCH.

A KVM SWITCH IS DESIGNED TO

ALLOW NOW LET'S SEE THIS IS

KIND OF REVERSE KVM THOUGH.

NORMALLY A KVM YOU HAVE A

MONITOR, KEYBOARD AND A MOUSE

AND MULTIPLE COMPUTERS.

YOU HAVE A SINGLE COMPUTER AND

YOU WANT TO SWITCH BACK AND

FORTH BETWEEN MONITOR AND COMPUTER.

ALL RIGHT SEAN, I, I GIVE UP.

HELP ME HERE.

HOW COULD HE SWITCH, IS THERE A

SWITCH THAT WOULD SWITCH BACK

AND FORTH FROM DVI?

Sean Carruthers: I WAS

THINKING ABOUT HOW TO DO THAT.

Leo: A SPLITTER?

Sean Carruthers: I WAS THINKING ABOUT WHETHER YOU

COULD JUST FLIP THE KVM SWITCH

AROUND AND USE IT IN REVERSE.

[Pop captions up]

Leo: THAT'S WHAT KIND OF

WHAT I, I GUESS WHERE I WAS

GOING WITH THAT.

Sean Carruthers: INTENTIONALLY.

Leo: BUT THAT DOESN'T SOUND RIGHT.

Sean Carruthers: UM THE ONE
THING I WAS THINKING OF AND
IT'S PROBABLY MORE EXPENSIVE
THEN IT'D BE WORTH IS WE, WE
LOOKED AT A PRODUCT FROM MATROX
CALLED TRIPLE HEAD TO GO A
WHILE AGO.

[Pop captions down]

Sean Carruthers: YOU PLUG IT
INTO THE ONE DVI OUTPUT AND YOU
CAN SPREAD IT ONTO TWO
DIFFERENT MONITORS.

Leo: OH YOU COULD DO THAT SURE YEAH.

Sean Carruthers: BUT YOU
KNOW YOUR TALKING A COUPLE OF
HUNDRED DOLLARS TO DO THIS.
SO IT'S, IT'S NOT CHEAP.

Leo: YEAH HERE'S A \$300 DVI SPLITTER.

Sean Carruthers: YEAH.

Leo: THE PROBLEM IS WHEN
YOU'RE SPLITTING DIGITAL IT YOU
KNOW YOU NEED SOMETHING A
LITTLE HIGHER QUALITY THEN JUST
SPLITTING ANALOG.

BUT THAT'S 300 BUCKS.

I THINK YOU KNOW I THINK TYLER
YOU'RE GONNA BE JUST DOING IT
BY HAND CAUSE BASICALLY HERE'S
A \$19 CABLE.

YOU UNPLUG YOUR DVI CABLE.
YOU PLUG THAT IN AND THEN YOU
PLUG AND IT'S PLUGGED INTO THE TV.
I THINK THAT'S PROBABLY THE

EASIEST WAY TO GO.

YOU DON'T WANT TO SPEND 300
BUCKS ON A SPLITTER TO DO THAT.
THAT'D BE CRAZY, CRAZY TALK.

Tyler: YEAH.

Sean Carruthers: YEAH AND
I'VE BEEN WONDERING ABOUT USING
THAT, THAT ADAPTOR AS WELL
CAUSE IT WILL LOWER THE QUALITY
OF THAT YOU'LL SEE ON YOUR SCREEN.
SO IF YOU'RE USING YOUR MAC
MINI AND YOU HAVE IT A FAIRLY
HIGH RESOLUTION YOU HAVE TO
CHANGE YOUR RESOLUTION.
OTHERWISE IT'S GONNA LOOK
REALLY LOUSY AS WELL.

Leo: OH YEAH, ABSOLUTELY YOU'RE RIGHT.
WELL IT'S NOT GONNA LOOK VERY
GOOD ANYWAY BECAUSE YOU'RE YOU
KNOW YOU'RE USING A, A STANDARD
DEFINTION MONITOR.
BUT AT LEAST YOU'LL BE ABLE TO SEE IT.
THEN YOU'RE EXACTLY RIGHT TYLER.
THAT'S WHY YOU DON'T WANT TO
USE IT FOR COMPUTING CAUSE IT'S
NOT GONNA BE GOOD ENOUGH TO YOU
KNOW TO DO WORD PROCESSING OR SURFING.
AH YOU PROBABLY WANT TO SET IT
TO 800 BY 600 BEFORE YOU USE IT.
BUT THEN HEY IT'S 19 BUCKS.
APPLE SELLS IT.
IT'S THE DVI TO VIDEO ADAPTOR
AND IT'S EXACTLY TO DO WHAT YOU

WANT TO DO, OKAY?

Tyler: OKAY.

Leo: HEY THANKS FOR THE CALL.

I APPRECIATE IT.

Tyler: NO PROBLEM.

Leo: TAKE CARE.

I LIKE SIMPLE, INEXPENSIVE
SOLUTIONS TO PROBLEMS LIKE THIS.
RAY MAXWELL'S COMING UP WITH A
GREAT, INEXPENSIVE AND BETTER
YET FAST WAY TO CONVERT THOSE
OLD SLIDES INTO DIGITAL IMAGES.
I CAN'T WAIT TO FIND OUT CAUSE
I'VE GOT A TON OF EM I'VE GOT
TO CONVERT, COMING UP AS "THE
LAB" CONTINUES.

YOU STAY RIGHT HERE.

[MUSIC]

[Commercial break]

[MUSIC]

Leo: WELCOME BACK TO "THE LAB".
DO YOU REMEMBER THESE SLIDES?
I'VE GOT A LOT OF THESE.
YOU KNOW MOSTLY GREAT FAMILY
PICTURES I DON'T WANT TO LOSE.
I'D LOVE TO GET EM ON THE COMPUTER.
BUT THE WAY I'VE BEEN DOING IT
IS PAINFULLY SLOW.
I BOUGHT A, A SCANNER.
THEY'RE NOT VERY EXPENSIVE.
I THINK IT WAS AN EPSON
PERFECTION 1670.
IT'S A COUPLE HUNDRED BUCKS OR

EVEN LESS.

Ray Maxwell: RIGHT.

Leo: IT HAS A LITTLE SLIDE HOLDER.

YOU CAN DO FIVE AT A TIME.

IT TAKES ABOUT TWO MINUTES TO

DO FIVE SLIDES.

Ray Maxwell: MMM-HMM.

Leo: WELL RAY HAS A MUCH

BETTER SOLUTION CAUSE THIS IS

GONNA TAKE ME THE REST OF MY

LIFE TO CONVERT MY THOUSANDS OF SLIDES.

Ray Maxwell: THAT'S RIGHT.

Leo: THIS IS USING YOUR,

YOUR DIGITAL CAMERA TO DO THIS.

Ray Maxwell: THAT'S RIGHT.

Leo: OKAY.

Ray Maxwell: I NOW THIS

HAPPENS TO BE A CANON 5D BUT IT

COULD BE ANY DIGITAL CAMERA.

Leo: OKAY.

Ray Maxwell: OKAY?

Leo: THE, THE BETTER THE

CAMERA THE BETTER THE IMAGE.

Ray Maxwell: WELL I'M GONNA

TALK ABOUT THAT.

Leo: OH OKAY.

Ray Maxwell: I'M GONNA CAUSE

PEOPLE KIND OF GO OVERBOARD ON

THAT PART.

Leo: YOU DON'T NEED TO, OKAY.

Ray Maxwell: YOU DON'T NEED

TO AND I'LL EXPLAIN WHY.

THEN YOU NEED EITHER A BELLOWS

OR AN EXTENSION TUBE OR A
MACROLENS THAT CAN GO DOWN TO
COVER THE AREA OF A SLIDE.

I STARTED TO SAY ONE TO ONE.

BUT THAT ASSUMES THAT THE
FORMAT OF THE DIGITAL CAMERA IS
FULL 35-MILLIMETRE.

Leo: WHICH IT IS ON THIS 5D.

Ray Maxwell: ON THIS ONE.

Leo: BUT MOST CAMERAS IT IS NOT.

Ray Maxwell: THAT'S RIGHT.

SO YOU NEED TO BE ABLE TO USE
EXTENSION TUBES OR
MAGNIFICATION TO THE POINT THAT
YOU CAN COVER THE ENTIRE SLIDE.

Leo: OKAY.

SO THE, THE IDEA IS THAT WHEN I
TAKE A PICTURE OF THIS IT
SHOULD BE EXACTLY THE TO FILL
THE FRAME.

Ray Maxwell: EXACTLY.

Leo: OKAY.

Ray Maxwell: RIGHT.

SO THEN THE, THE NEXT THING IS
YOU NEED A SLIDE HOLDER.

Leo: ALL RIGHT.

Ray Maxwell: AND I HAVE ONE
THAT'S AN OLD NIKON THAT I HAD
WITH MY NIKON F AND I'VE PUT IN
A NOVAFLEX ADAPTOR HERE AND
THIS IS A NIKON MACROLENS AND
CONNECTED IT TO MY 5D.

SO IT'S, IT'S A CLUGE ALL RIGHT?

Leo: YEAH BUT YOU KNOW
YOU'VE GOT TO DO IT, YOU'VE GOT
TO DO IT ONCE.

Ray Maxwell: YEAH.

Leo: AND YOU'RE GONNA GO
THROUGH A LOT OF PICTURES.

Ray Maxwell: RIGHT.
BUT YOU CAN GET A NIKON 990.

Leo: YEAH.

Ray Maxwell: AND IT'LL DO A
MACRO AND ALL YOU NEED IS A
SLIDE HOLDER.

Leo: SO IF YOU HAD THE RIGHT LENS.

Ray Maxwell: YEAH.

Leo: YOU COULD DO THE, THE MACRO.

[Pop captions up]

Leo: NOW THE OTHER PROBLEM
WITH THIS AND THIS IS WHY YOU
CAN'T JUST USE A PLAIN, OLD
SCANNER IS THAT YOU DON'T
BOUNCE LIGHT OFF THIS.
YOU HAVE TO SHINE LIGHT THROUGH IT.
SO HOW ARE WE GONNA GET A LIGHT
SOURCE ON THE OTHER END OF THE
LENS HERE?

[Pop captions down]

Ray Maxwell: TWO WAYS TO DO THAT.
HERE I HAVE THIS REMOTE CABLE
THAT LETS ME PUT MY FLASH DOWN HERE.

Leo: OH ALL RIGHT.

Ray Maxwell: AND THERE IS A,
A WHITE SCREEN HERE BEHIND THE --

Leo: THE SLIDE HOLDER HAS AN

OPAQUE STRAIN, SCREEN.

Ray Maxwell: IT'S TO FUSE THE THAT.

Leo: YEAH.

Ray Maxwell: AND, AND THIS
WITH THIS CABLE THIS IS TTL SO
THIS, THIS THING WILL TURN THE
FLASH OFF ALMOST INSTANTLY.
IT USES VERY LITTLE POWER CAUSE
I'M SHOOTING RIGHT INTO IT.

Leo: OH OKAY.

Ray Maxwell: SO YOU CAN GET
THOUSANDS OF SLIDES ON ONE
CHARGE OF YOUR FLASH.

Leo: THAT'S EXCELLENT.

Ray Maxwell: OKAY.
NOW IF YOU DON'T HAVE THIS
CABLE THE OTHER WAY TO DO IT IS
MOUNT THE CABLE THE FLASH ON
THE CAMERA AND PUT A WHITE CARD
OUT HERE.

Leo: OH YEAH, FLASH AND
BOUNCE IT OFF.

Ray Maxwell: BOUNCE IT OFF.

Leo: OKAY, OKAY.

Ray Maxwell: AND AGAIN TTL.

Leo: ALL RIGHT.

Ray Maxwell: NOW IT'LL,
IT'LL RUN YOUR BATTERY DOWN QUICKER.

Leo: RIGHT THAT'S FINE, THAT'S FINE.

Ray Maxwell: BIG DEAL YOU KNOW.

Leo: ALL RIGHT SO I'VE GOT
THIS KIND OF CRAZY RUBE
GOLDBERG SETUP HERE.

Ray Maxwell: YEAH.

Leo: NOW WHAT?

Ray Maxwell: NOW THEN ALL
YOU HAVE TO DO IS THIS HOLDS
THE SLIDE SO I PUT IN THE SLIDE.

Leo: OKAY.

Ray Maxwell: AND I CAN
ACTUALLY FIRE IT FROM THE CAMERA.

Leo: NOW I SEE YOU HAVE YOUR
USB CONNECTION GOING INTO THE COMPUTER.

Ray Maxwell: YEAH AND I'M
GOING DIRECTLY INTO THE
COMPUTER AND NOW HERE'S THE
SLIDE UP ON THE COMPUTER.

Leo: NOW THIS IS CANON
SOFTWARE THAT LETS YOU DO THIS.

Ray Maxwell: YES.

Leo: BUT MANY CAMERAS CAN DO THIS.

Ray Maxwell: CAN AND AS FAR
AS I KNOW ALL OF EM.

Leo: YEAH.

Ray Maxwell: SO YOU HAVE A
STACK OF SLIDES NOW.

Leo: NOW HOW GOOD IS THE
IMAGE QUALITY GONNA BE HERE?

Ray Maxwell: OKAY LET'S TALK
ABOUT THAT.

Leo: OKAY.

Ray Maxwell: A LOT OF PEOPLE
SAY WELL RAY WHAT RESOLUTION
SHOULD I SCAN AT?

Leo: RIGHT.

Ray Maxwell: NOW IF I WAS

SCANNING AT THE FULL 12-
MEGAPIXELS OF THIS OR BY THE
WAY I'M SHOOTING RAW.

Leo: YEAH.

Ray Maxwell: AND I'VE GOT IT
SET TO PRODUCE A 6-MEGA PIXEL IMAGE.

Leo: SO YOU'RE NOT USING THE
HIGHEST QUALITY.

Ray Maxwell: NO.

Leo: WHY NOT?

Ray Maxwell: BECAUSE AT 6-
MEGASIDE, MEGA-MEGAPIXELS --

Leo: MMM-HMM.

Ray Maxwell: I CAN SEE THE GRAIN.

Leo: OH YOU'RE ALREADY
HIGHER RESOLUTION IN OTHER
WORDS IN THE IMAGE ITSELF.

Ray Maxwell: RIGHT.

Leo: SO YOU DON'T NEED MORE THAN --

Ray Maxwell: I'VE HEARD
PEOPLE SAY OH I SCAN ALL MY
SLIDES AT 4,000 DPI.

AND I SAID YOU IMAGE THE GRAIN
VERY WELL.

[Leo laughing]

Leo: YOU GET A LOT OF GRAIN.

Ray Maxwell: YEAH.

Leo: SO ALL RIGHT.

SO THAT'S INTERESTING.
SO THIS IS ABOUT A 6-MEGAPIXEL
IMAGE IN OTHER WORDS.

Ray Maxwell: THAT'S, THAT'S
RAY MAXWELL'S PERSONAL OPINION.

Leo: YEAH, YEAH.

NO I'VE HEARD THAT SAID, 6 OR
7-MEGAPIXELS FOR --

Ray Maxwell: RIGHT.

Leo: FOR A STANDARD 35-MILLIMETRE NEGATIVE.

Ray Maxwell: RIGHT.

BUT I'VE SEEN PEOPLE YOU KNOW
22-MEGAPIXELS OR YOU KNOW.

Leo: RIGHT.

WELL AND THAT'S TRUE.

ON A SCANNER YOU'RE TEMPTED TO
USE MUCH HIGHER RESOLUTIONS
WHEN YOU SCAN IT.

Ray Maxwell: RIGHT.

Leo: SO WE DON'T WANT TO SEE
THE GRAIN, I MEAN.

Ray Maxwell: WELL CERTAINLY
WHEN YOU SEE THE GRAIN GOING FURTHER --

Leo: THERE'S NO POINT IN
GOING ANY FURTHER.

Ray Maxwell: THERE'S NO POINT IN IT.

Leo: GOT IT.

Ray Maxwell: YOU'VE, YOU'VE YOU KNOW.

Leo: IT'S NOT TO HIDE THE GRAIN.
IT'S JUST THAT YOU'RE NOT GONNA
GET ANY MORE QUALITY THEN
YOU'RE GETTING AT THAT POINT.

Ray Maxwell: RIGHT, RIGHT.

Leo: SO HERE'S SOME OF THE
IMAGES YOU'VE, YOU'VE TAKEN.

Ray Maxwell: YEAH.

Leo: THE NICE ADVANTAGE OF
SHOOTING IT RAW IS NOT ONLY

COLOUR AND WHITE BALANCE AND
STUFF LIKE THAT --

[Both talking at once]

Ray Maxwell: NOW LOOK HOW
QUICKLY I CAN DO THIS.

Leo: THAT'S THE, THAT'S THE
REAL ADVANTAGE OF THIS IS THIS IS FAST.

Ray Maxwell: CLICK.

Leo: AS LONG AS QUICKLY AS IT TAKES.
I MEAN YOU KNOW IT CLICK IS
MUCH FASTER THEN TRYING TO SCAN THESE.

Ray Maxwell: YEAH.

Leo: YEAH.

Ray Maxwell: SO I'M, I'M
JUST YOU KNOW AND THEY'RE GOING
RIGHT INTO MY THING.

I YOU CAN SET WITH THE UTILITY
WHETHER YOU PUT IT IN THE FLASH
CARD OR NOT.

Leo: MMM-HMM.

Ray Maxwell: I'M JUST GOING
RIGHT INTO THE COMPUTER.

Leo: WHY NOT?

Ray Maxwell: YEAH.

Leo: YEAH.

SO LET'S TAKE A LOOK AT SOME OF
THE IMAGES.

I JUST WANT TO SEE HOW HIGH
QUALITY THIS THESE ARE.

Ray Maxwell: OKAY.

ALL RIGHT HERE'S NOW THIS WAS
ON A NOW BY THE WAY I DIDN'T
CLEAN ALL MY SLIDES.

THIS IS --

Leo: THAT'S THE OTHER THING
YOU'D WANT TO DO.

Ray Maxwell: YEAH.

Leo: IS CLEAN EM ALL.

Ray Maxwell: YOU'D CLEAN ALL
YOUR SLIDES.

Leo: WITH A BRUSH, WHAT DO
YOU USE A --

Ray Maxwell: JUST WITH THE YEAH.

Leo: YEAH.

Ray Maxwell: THIS IS THE
LAUTERBRUNNEN VALLEY IN --

Leo: LOOK AT THAT.

Ray Maxwell: IN SWITZERLAND
FROM A HELICOPTER.

Leo: WOW.

Ray Maxwell: AND A NUMBER OF YEARS BACK.

Leo: THAT LOOKS GREAT.

Ray Maxwell: YEAH.

Leo: I MEAN IT DOESN'T LOOK
LIKE IT NEEDS MUCH PROCESSING.

Ray Maxwell: NO IT CAN USE A
LITTLE, YOU KNOW BUT YEAH.

Leo: BUT YOU'VE GOT IT IN THERE.
YOU'VE ALREADY GOT IT IN PHOTOSHOP.
YOU'VE GOT IT IN BRIDGE SO IT'S
VERY EASY FOR YOU TO DO ANY
CORRECTION YOU NEED TO DO.

Ray Maxwell: RIGHT.

Leo: A LOT OF TIMES
EKTACHROME IS A LITTLE --

Ray Maxwell: IT'LL TAKE A

SECOND TO, TO PRODUCE THE HIGH RES.

Leo: THE WHITE BALANCE IN
EKTACHROME IS A LITTLE OFF SOMETIMES.

Ray Maxwell: YEAH MMM-HMM.

Leo: SO THAT THIS IS
ACTUALLY AN OPPORTUNITY TO MAKE
THAT PICTURE LOOK BETTER RIGHT?

Ray Maxwell: YEAH.

WELL THERE IT SNAPPED IT INTO PLACE.

Leo: LOOK AT THAT, THAT IS BEAUTIFUL.

Ray Maxwell: YOU KNOW BUT --

Leo: HOW MUCH WOULD YOU SAY
IF I HAD TO START FROM SCRATCH?

LET'S SAY I ALREADY HAVE A
PRETTY GOOD SLR.

LIKE MAYBE I HAVE AN SLR LIKE
SEAN'S GOT.

THE CANON LITTLE XTI.

Ray Maxwell: WELL IF, IF YOU
HAVE THE SLR AND A MACROLENS --

Leo: MMM-HMM.

Ray Maxwell: THAT'LL COVER
THE AREA OF A SLIDE --

Leo: RIGHT.

Ray Maxwell: THEN ALL YOU
NEED IS A SLIDE HOLDER.

Leo: OKAY.

Ray Maxwell: AND I'VE SEEN
THEM AT B&H FOR LIKE \$120.

Leo: OKAY IT'S NOT BAD.

Ray Maxwell: YEAH.

Leo: SO COMP-COMPARABLY PRICED.
IF YOU DON'T HAVE A MACROLENS

YOU MIGHT HAVE TO GET ONE.
BUT THEY'RE GOOD TO HAVE FOR
PICTURES --

Ray Maxwell: YEAH.

Leo: OF BEES AND FLOWERS.

Ray Maxwell: EXACTLY.

Leo: YOU KNOW STUFF LIKE THAT.

Ray Maxwell: RIGHT.

Leo: ALL THE DETAILS ON WHAT
YOU WOULD NEED TO MAKE THIS
WORK ONLINE AT OUR WEBSITE.

[Pop captions up]

[Blank for boards]

Leo: RAY'S WEBSITE IS --

[Blank for boards]

Leo: AND HE SWEARS TO US
HE'S GONNA PUT LOTS OF STUFF UP
ON THERE.

Ray Maxwell: I'M WORKING ON IT.

Leo: NO THAT'S FINE, THAT'S FINE.

[Pop captions down]

Leo: MAYBE PUT SOME OF THESE
PICTURES THEY'RE PRETTY INCREDIBLE.

Ray Maxwell: YEAH.

[Pop captions up]

Leo: ALL RIGHT NOW SPEAKING
OF MACROS LET'S SEE WHAT SEAN
CARRUTHERS HAS DONE WITH HIS MACROLENS.
IT'S A CLOSEUP OF SOMETHING
YOU'D COMMONLY FIND AROUND "THE LAB".
WHAT COULD THAT BE?
VERY ABSTRACT, THESE ARE ALL SO
ABSTRACT I CAN'T FIGURE IT OUT.

WELL I'LL TELL YOU WHAT THINK
ABOUT IT.

WE'LL ZOOM OUT AND FIND OUT
WHEN "THE LAB" CONTINUES IN
JUST A BIT.

[MUSIC]

[Pop captions down]

[Commercial break]

[MUSIC]

[Pop captions up]

Leo: WELCOME BACK TO "THE LAB".
BEFORE THE BREAK WE TOOK A LOOK
AT THIS.

SOMETHING, SOMETHING COMMONLY
FOUND AROUND "THE LAB".

I HAVE NO IDEA WHAT THAT IS.

WHAT IS IT?

IT'S A SEAGATE FREE AGENT.

I THINK THAT'S THEIR LITTLE

HARD DRIVE RIGHT?

THEIR STAND-ALONE HARD DRIVE.

[Pop captions down]

Leo: WELL GOLLY I WOULD'VE
NEVER GOT THAT.

SEAN'S SO GOOD WITH THAT MACROLENS.

NOW THAT'S WHY YOU WANT TO GET
MACRO SO YOU CAN DO THINGS LIKE THAT.

Kate: IT'S REALLY, REALLY CLOSE.

Leo: IT'S REALLY, REALLY CLOSE.
IT'S REALLY ABSTRACT AND BEAUTIFUL.

Kate: IT'S KIND OF FREAKY AS WELL.

Leo: YEAH SPEAKING OF FREAKY
LET'S TALK TO OUR NEXT CALLER.

Kate: OKAY TO MILLERS POINT
NEW SOUTH WALES AND THIS IS STEVE.

Leo: I'M JUST TEASING.

HI STEVE, HOW ARE YOU TODAY?

[Pop captions up]

Steve: NOT BAD THANKS LEO
AND YOURSELF?

Leo: I'M GREAT!

WELCOME TO THE SHOW.

WHAT CAN I DO FOR YOU?

Steve: I'VE GOT A QUICK
QUESTION REGARDING BACKING UP.
UM I'M AT THE POINT NOW WHERE
I'D LIKE TO PUT THE RECOVERY
DISK INTO MY LAPTOP AND RESET
THAT BACK TO ORIGINAL EDITIONS --

Leo: MMM-HMM.

Steve: CONDITION WHEN IT CAME.

Leo: RIGHT.

Steve: UM SHOULD I BACK DO A
COMPLETE BACKUP TO AN EXTERNAL
HARD DRIVE OR SHOULD I JUST
BACKUP TO FOLDERS?

[Pop captions down]

Leo: AH THAT'S A GREAT QUESTION.

[Both talking at once]

Steve: BECAUSE I DON'T --

Leo: IN FACT YOU DON'T WANT
TO BACKUP THE ENTIRE DRIVE
BECAUSE THAT'S THE WHOLE POINT
OF DOING THE RECOVERY RIGHT IS
THAT YOU'RE KIND OF GONNA START
FROM SCRATCH AND, AND START OVER.

SO WHAT YOU REALLY DON'T WANT
IS WINDOWS OR ANY OF THE
APPLICATIONS BUT YOU DO WANT
YOUR DATA.

SO THE QUESTION IS IF I'M GONNA
BACKUP MY DATA WHAT AM I GONNA
BACKUP OF MY DATA?

UM ON WINDOWS MY SUGGESTION
THIS IS KIND OF THE EASIEST
THING TO DO IS DEPENDING ON HOW
MUCH STORAGE YOU HAVE JUST
BACKUP THE DOCUMENTS AND
SETTINGS FOLDER BECAUSE THAT
HAS THE ENTIRE HOME ACCOUNT OF
EVERY LOG IN.

SO THAT'S PROBABLY THE EASIEST
WAY TO GET YOU KNOW THE, THE
WHOLE POINT OF THIS BACKUP IS
TO GET ANY DATA THAT YOU
CREATED THAT YOU DON'T HAVE A
COPY OF.

[Pop captions up]

Leo: SO MOST OF THE, MOST OF
THE TIME THAT DATA GOES IN THE
SYSTEM, IN THE SYSTEM FOLDER
CALLED DOCUMENTS AND SETTINGS.
HERE I'M LOOKING AT WINDOWS,
ARE YOU WINDOWS XP?

[Pop captions down]

Steve: YES.

Leo: YEAH.

I'M LOOKING AT WINDOWS XP.
LET ME SHOW YOU HOW WE GET THERE.

SO WE GO TO THE C DRIVE AND
YOU'LL SEE RIGHT THERE IN THE
ROOT DIRECTORY DOCUMENTS AND SETTINGS.
THAT'S THE FOLDER YOU WANT.
I'LL SHOW YOU WHAT'S IN HERE,
USERS AND ME MY ACCOUNT.
AND SO THAT MEANS MY DESKTOP'S
IN THERE.
MY DOCUMENTS IS IN THERE, MY
START MENU.
NOW IF YOU'VE BEEN SAVING LET'S
SAY YOUR ITUNES MUSIC INTO A
FOLDER OTHER THAN MY MUSIC,
LET'S SAY YOU'RE SAVING IT ON A
D DRIVE OR SOMETHING THEN YOU
KNOW YOU'RE, YOU'RE GONNA HAVE
TO BACK THAT UP FROM THAT LOCATION.
BUT IF YOU'VE BEEN DOING THE
DEFAULT, WHICH IS TO PUT ALL
YOUR MUSIC IN MY MUSIC, PUT ALL
YOUR PICTURES IN MY PICTURES.
YOU KNOW PUT YOUR YOU KNOW YOUR
START MENUS HERE, YOUR
FAVOURITES ALL OF THAT STUFF IS
BEING BACKED UP.
THIS IS SHARED DOCUMENTS AND SO FORTH.
ALL THAT STUFF IS, IS GONNA BE
BACKED UP IF YOU BACKUP THE
DOCUMENTS AND SETTINGS.
THERE ARE SOME PROGRAMS GAMES
OFTEN DO THAT, THAT MIGHT STORE
STUFF IN THE PROGRAM FILES
FOLDER AND SO A HIDDEN FOLDER ALSO.

SO IF YOU HAVE YOU KNOW YOU
MIGHT WANT TO LOOK THROUGH THE PROGRAMS.

FOR INSTANCE QUICKEN USED TO
SOMETIMES BACKUP ITS DATA
INSIDE THE QUICKEN FOLDER.

YOUR EMAIL MAY BE BACKED UP
INSIDE A FOLDER INSIDE OF THE
MICROSOFT FOLDER.

SO YOU, YOU KNOW THERE'S SOME
THINGS YOU MIGHT WANT TO LOOK
AROUND FOR.

BUT GENERALLY DOCUMENTS AND
SETTINGS IS ALL, IS ALL I EVER
BACKUP CAUSE THAT'S GONNA GIVE
ME EVERYTHING I NEED.

YOU'RE DOING THE SYSTEM
RECOVERY BECAUSE YOU WANT TO
GET EVERYTHING BACK TO THE WAY
IT WAS.

AS SOON AS YOU DO THAT THOUGH
BEFORE YOU EVEN RESTORE THIS
DATA I WOULD MAKE SURE YOU RUN
WINDOWS UPDATE AND RUN IT UNTIL
ITS COMPLETELY DONE AND IT'S
GOT ALL THE CRITICAL UPDATES.
IT'S VERY IMPORTANT FOR YOUR
SECURITY AND THEN YOU CAN START
RESTORING YOUR OTHER DATA OKAY?

Steve: WILL DO, WILL DO.

Leo: YEAH CAUSE IF YOU
BACKED UP YOUR FOR INSTANCE
YOUR WINDOWS I MEAN IF YOU, IF
YOU WANTED TO BE REALLY SAFE

BACKUP PROGRAM FILES YOU'D GET
A LOT OF STORAGE JUST IN CASE
SOMETHING WAS STORED THERE.
BUT IF YOU DON'T WANT TO BACKUP
WINDOWS AND YOU DON'T AND YOU
REALLY DON'T WANT TO BACKUP
YOUR PROGRAMS THAT'S THE WHOLE
POINT OF DOING THIS RECOVERY.
GOOD LUCK, I THINK IT'S
ACTUALLY A GOOD THING TO DO.
I DO THIS ON A PERIODIC BASIS.
I ACTUALLY CREATE MY OWN
RECOVERY DISKS.
WHAT I'LL DO IS WHEN I FIRST
INSTALL WINDOWS AND GET MY
APPLICATIONS INSTALLED GET ALL
THE DRIVERS RIGHT, GET
EVERYTHING JUST THE WAY I LIKE
IT THEN I MAKE AN IMAGE BACKUP
AND THAT'S THE ONE I RESTORE.
IT'S MY PERSONAL SYSTEM
RECOVERY DISK CAUSE IT'S GOT
EVERYTHING THAT I KNOW THAT I'M
GONNA WANT ON THERE.
AND I KNOW I HAVEN'T GONE, I
HAVEN'T DONE ANYTHING THAT I
COULD HAVE INFECTED IT OR GOT
AN SPYWARE.
I APPRECIATE THE CALL, THANKS
SO MUCH.

Steve: HAVE A GREAT DAY LEO.

Leo: TAKE CARE STEVE.

LET'S TAKE A WALK OVER TO SEE

WHAT SEAN'S GOT.

HE'S ALWAYS GOT SOMETHING SHINY
AND FUN TO PLAY WITH.

I THINK I RECOGNIZE THAT.

THAT'S AN IPHONE.

Sean Carruthers: YOU SHOULD CAUSE IT'S YOURS.

Leo: IT'S MY, MY IPHONE.

Sean Carruthers: IT'S YOUR IPHONE.

Leo: BUT WAIT A MINUTE

THERE'S SOMETHING SPECIAL AND
DIFFERENT ABOUT IT.

IT'S, IT'S WRAPPED IN PLASTIC.

Sean Carruthers: YEAH THAT'S JUST A, THAT'S A NOT, NOT
SOMETHING THAT WE'RE GONNA TALK ABOUT.

Leo: THAT'S NOT WHAT WE'RE
GONNA TALK ABOUT?

Sean Carruthers: NO.

Leo: I HAVE TO SAY, I HAVE
TO SAY THOUGH YOU PUT THIS,
THAT ULTIMATE SKIN ON THERE THOUGH?

Sean Carruthers: YEAH IT WAS
ONE OF THE BODYGUARDS SO THIS
IS, THIS IS KIND OF HELPFUL.

Leo: YEAH I THINK IT'S GOOD.
I FEEL GOOD THAT YOU'RE TAKING
GOOD CARE OF MY CELL PHONE.

Sean Carruthers: MMM-HMM.

Leo: WELL WHAT IS OUR SHINY FOR TODAY?
THAT'S NOT THAT?

Sean Carruthers: WELL --

Leo: IT'S NOT THE ULTIMATE GUARD?
WHAT IS IT?

Sean Carruthers: WELL YOU

KNOW ONE OF THE BIG PROBLEMS
WITH THE IPHONE IN TERMS OF
HEADPHONES.

YOU CAN'T USE YOUR --

Leo: YES.

Sean Carruthers: GOOD QUALITY HEADPHONES.

Leo: I KNOW ITS VERY
FRUSTRATING CAUSE IT HAS THIS
EXTRA DEEP THREE-RING PLUG SOCKET.

Sean Carruthers: RIGHT NOW
IN THE PAST WE'VE SHOWN OFF AN ADAPTOR.
BUT HOW ABOUT A PROPER SET OF
HEADPHONES THAT ACTUALLY WILL
FIT INTO THAT?

Leo: OH HALLELUJAH WOULDN'T
THAT BE NICE?

Sean Carruthers: YEAH --

[Both talking at once]

Leo: LOOK AT THAT.
SO IT'S GOT THAT THREE-RING,
THREE-PRONG PLUG THAT I CAN
THEN USE.

Sean Carruthers: YEAH.
SO IT'S GOT A MICROPHONE.
IT'S GOT THE SKINNY CONNECTOR
ON THE END HERE SO THAT YOU CAN
ACTUALLY FIT IT INTO THE
RECESSED PLUG THAT ON THE IPHONE.

Leo: THERE'S THE MICROPHONE.

Sean Carruthers: THERE'S THE MICROPHONE.

Leo: IT EVEN HAS THE BUTTON
SO YOU CAN GO TO THE NEXT SONG
OR PICK UP THE PHONE.

Sean Carruthers: RIGHT SO THIS IS --

Leo: THAT'S GREAT.

Sean Carruthers: THIS IS
FROM V-MODA IT'S CALLED THE DUO.

Leo: THE V-MODA DUO.

Sean Carruthers: AND IT'S DUO BECAUSE IT'S BOTH
HEADPHONES AND MICROPHONES.

Leo: VERY COOL.

Sean Carruthers: SO YOU KNOW
THEY'RE ISOLATION HEADPHONES,
METAL DESIGN, VERY, VERY ATTRACTIVE.

Leo: THEY'RE PRETTY.

Sean Carruthers: COME IN A NUMBER OF DIFFERENT COLOURS.

[Pop captions up]

Sean Carruthers: SO YOU CAN
CUSTOMIZE THAT TO YOUR TASTE AS WELL.

Leo: AND, AND HOW MUCH ARE THESE?

Sean Carruthers: ABOUT \$100.

[Pop captions down]

Sean Carruthers: IT SAYS 101
WHICH SEEMS LIKE SOME SORT OF
WEIRD CONVERSION THING YOU KNOW.

Leo: YEAH.

IT'S NOT A BAD PRICE IF THEY'RE
GOOD HEADPHONES.
DO THEY SOUND PRETTY GOOD?

Sean Carruthers: THE SOUND IS PRETTY GOOD.

Leo: YEAH?

Sean Carruthers: WHY DON'T YOU JUST TRY IT OUT?

Leo: ALL RIGHT.

WELL I, I SHALL HERE.

I'LL I CAN'T PUT IT IN THAT EAR BUT --

Sean Carruthers: ALL RIGHT WELL WE'RE FIRE IT UP.

Leo: I USE THE SHUR ADAPTOR
THAT YOU WERE TALKING ABOUT
BEFORE AND THAT, THAT WORKS
PRETTY WELL TO USE MY EDMODIX
HEADPHONES.

Sean Carruthers: IT'S PRETTY YEAH BUT YOU KNOW WHAT?
IT'S A LITTLE BIT BULKY.

Leo: IT IS BULKY AND YOU GET
A LOT OF STRING GOING.

Sean Carruthers: MMM-HMM.

Leo: OH THIS SOUNDS VERY GOOD.
OH THESE ARE GOOD HEADPHONES.

Sean Carruthers: RIGHT AND
ON THIS MICROPHONE ADAPTOR IT'S
GOT THE LITTLE BUTTON AS WELL
SO YOU CAN SORT OF --

[Both talking at once]

Leo: IF I PRESS IT ONCE IT
PAUSES THE MUSIC.
IF I PRESS IT TWICE IT GOES TO
THE NEXT SONG.

Sean Carruthers: MMM-HMM.

Leo: AND IT WORKS, IT SURE DOES.

Sean Carruthers: THAT'S ALL YOU NEED TO DO AND AS I SAID
THE EAR OR THE AUDIO QUALITY --

Leo: EXCELLENT BASS.

Sean Carruthers: IS PRETTY GOOD.

Leo: YEAH.

Sean Carruthers: THEY'RE ISOLATION, NOT QUITE AS IN THE
AIR AS THE SHURS OR THE EMOKS
MIGHT BE BUT --

Leo: NO THESE SOUND PRETTY GOOD.

Sean Carruthers: BUT THEY ARE STILL PRETTY GOOD BUT.

Leo: I'M PRETTY HAPPY WITH THAT.

[Pop captions up]

Leo: THANKS VERY MUCH.

IT WAS NICE OF YOU TO GIVE ME
THIS FOR MY IPHONE.

Sean Carruthers: NO PROBLEM.

Leo: ARE YOU GIVING THIS BACK TO ME?

Sean Carruthers: I GUESS SO.

Leo: NO IT'S OKAY, OUR PROS AND CONS.

Sean Carruthers: WELL THERE YOU GO.

IT IS COMPATIBLE WITHOUT THE
ADAPTORS THANKFULLY AND IT'S
GOT GREAT SOUND AND THE
CONSTRUCTION IS REALLY NICE.

THE DULL, THOSE LITTLE EAR
FLANGES THEY, THEY COME OFF
FAIRLY EASILY AND THEY ARE
PRICEY COMPARED TO THE USUAL
EARBUDS THAT YOU'LL GET.

Leo: OH BUT YOU KNOW BUT
YOU'VE GOT TO PAY 100 BUCKS IF
YOU WANT DECENT HEADPHONES I THINK.
YOU CAN'T GET GOOD HEADPHONES
FOR LESS THAN THAT.

[Pop captions down]

Sean Carruthers: YEAH AND
THE ONE THING I WILL SAY THE
LAST DULL THAT I'VE GOT THERE
BECAUSE IT'S GOT THE THREE AH
THE BANDS THERE --

Leo: YEAH.

Sean Carruthers: IT AH --

Leo: YOU CAN'T USE IT IN OTHER THINGS.

Sean Carruthers: YOU, YOU CAN IN SOME BUT NOT IN EVERYTHING.

Leo: RIGHT.

Sean Carruthers: I TRIED USING THIS IN THE AIRPLANE AND ALL I HEARD WAS CRRRR.

Leo: YEAH, YEAH, YEAH.

NO IT'S REALLY DESIGNED FOR THE IPHONE OR --

[Pop captions up]

Sean Carruthers: RIGHT.

Leo: YOU CAN USE IT ON A BLACKBERRY.

THERE ARE OTHER PHONES, NOKIA

SOMETIMES HAVE THE, HAVE THE

SPECIAL THREE-RING PRONG.

HEY THAT'S NICE.

I LIKE THOSE.

THOSE ARE GOOD.

ALL RIGHT WE'RE GONNA TAKE A

BREAK, COME BACK IN JUST A

LITTLE BIT, STOP-MOTION IS OUR TOPIC.

"EDISON AND LEO" A NEW FEATURE

LENGTH STOP-MOTION FILM MADE IN

CANADA AND WE'RE GONNA SEE HOW

THEY DID IT.

Sean Carruthers: THAT'S GOOD.

Leo: BUT FIRST OUR QUICK

QUIZ QUESTION OF THE DAY.

ARE YOU READY?

[Blank for boards]

Leo: IS IT A --

[Blank for boards]

Leo: HMM I DON'T KNOW.

THINK ABOUT THAT.

WE'LL TALK ABOUT IT A LITTLE
LATER ON AS "THE LAB" CONTINUES.

[MUSIC]

[Pop captions down]

[Commercial break]

[MUSIC]

Leo: WELCOME BACK TO "THE LAB".
WE ARE HERE WITH BRIAN JOHNSON
DIRECTOR OF PHOTOGRAPHY FOR
"EDISON AND LEO".
WHICH ONE IS YOU BRIAN?

Brian Johnson: I'M BRIAN.

Leo: AND THEN WHO ARE YOU?

Marc Stephenson: I'M MARC.

Leo: HI MARC NICE TO MEET YOU.

Marc Stephenson: HI NICE TO
MEET YOU.

Leo: BUT YOU'RE NOT ON MY LIST HERE.
I DON'T, I DON'T KNOW WHO YOU ARE.

Marc Stephenson: I'M THE CO-PRODUCER.

Leo: OH THAT'S GREAT.

Marc Stephenson: YEAH.

Leo: NICE TO MEET YOU.

SO THEY'RE WITH JUMBO DYNAMO
PICTURES LIMITED.

Marc Stephenson: MMM-HMM.

Leo: WHICH PRODUCED A BRAND,
NEW MOVIE WHICH IS GONNA BE OUT
IN THE FALL CALLED "EDISON AND LEO".
AND IT'S THE FIRST I'M TOLD
STOP-MOTION FULL FEATURE LIKE
STOP-MOTION PICTURE --

Marc Stephenson: THAT'S RIGHT.

Leo: IN CANADA.

Marc Stephenson: YEAH, YEAH.

Leo: THAT'S PRETTY EXCITING.

Marc Stephenson: IT IS A FIRST.

YEAH IT'S WONDERFUL.

Leo: WHY MARC DID YOU DECIDE

TO DO STOP-MOTION?

Marc Stephenson: AH THE STORY'S VERY CREATIVE.

Leo: MMM-HMM.

Marc Stephenson: YOU KNOW

IT'S A PERIOD PIECE AND WE WERE

ABLE TO GET A, A FANTASTIC KIND

OF LOOK AND FEEL.

THERE'S A BIT OF --

Leo: IT HAS A NICE VINTAGE FEEL TO IT.

Marc Stephenson: YEAH IT'S A VINTAGE FEEL.

[Pop captions down]

Leo: YEAH.

Marc Stephenson: IT'S MAGIC REALISM.

Leo: RIGHT.

Marc Stephenson: YOU KNOW SO

IT'S, IT'S A NICE PIECE AND

STOP-MOTION LENDS ITSELF TO

THAT KIND OF --

Leo: DO YOU THINK BECAUSE

WE'RE SEEING SO MANY CGI AND

ANIMATED FILMS NOW THAT THERE'S

KIND OF A CERTAIN APPEAL TO

THINGS LIKE THIS AN OLDER FORM

OF ANIMATION?

Marc Stephenson: YEAH ABSOLUTELY.

Leo: YEAH.

Marc Stephenson: AND, AND

STOP-MOTION IS REALLY COMING UP NOW.

THERE'S, THERE'S GONNA BE
SEVERAL MOVIES COMING ON THE --

Leo: I LOVE IT.

Marc Stephenson: ON THE HORIZON.

Leo: RIGHT.

Marc Stephenson: AND THEY
ALL USE THAT REAL ANALOG FEEL.

Leo: RIGHT.

Marc Stephenson: AND PEOPLE LIKE THAT.

Leo: IT'S GREAT.

Marc Stephenson: IT, IT'S,
IT'S ART, ART, ART ARTISTRY YOU KNOW.

Leo: RIGHT.

WELL OF COURSE AND "WALLACE AND
GROMIT" HAVE BEEN VERY
SUCCESSFUL DOING --

[Pop captions up]

Marc Stephenson: YES ONE OF THE BEST, YEAH.

Leo: NOW I, I THINK THEY USE
MORE LIKE A CLAYMATION DON'T THEY?

Marc Stephenson: THEY USE CLAYMATION.
THAT'S RIGHT.

Leo: YOU'RE USING AND THIS
IS ONE OF AND THIS IS "EDISON"
YOU'RE USING SOMETHING THAT'S
MORE LIKE A PUPPET.

Marc Stephenson: THIS IS MORE OF A PUPPET.
THEY, THEY IT HAS A STAINLESS
STEEL SKELETON WITHIN IT.

Leo: RIGHT.

Marc Stephenson: AND THEN WE
USE A FOAM LATEX ON THE BODY.

AND THEN THE HEAD IS ACTUALLY
LIKE A, A HARD RESIN.

Leo: AND THE ANIMATOR CAN
EASILY MANIPULATE THIS TO GIVE
EDISON EXPRESSIONS.

Marc Stephenson: EXACTLY.

Leo: POSITIONS AND SO FORTH.

Marc Stephenson: THE MOUTHS
ACTUALLY SORT OF A FUN PART OF IT.
THE MOUTHS ACTUALLY COME RIGHT
OUT SO YOU CAN --

Leo: AHHH I JUST HAD A BAD DREAM.

[Laughs]

Leo: EW.

Marc Stephenson: YOU CAN,
YOU CAN CHANGE THE MOUTHS IN
DIFFERENT EXPRESSIONS.

Leo: OH THAT'S FUNNY.

Marc Stephenson: AND EYEBROWS, EYELIDS.

Leo: OH THAT'S REALLY GREAT.

Marc Stephenson: THAT SORT OF THING.

Leo: SO BRIAN YOU WERE
TASKED WITH TURNING THIS INTO A MOVIE.
OH-OH EDISON'S FALLING OVER.

Marc Stephenson: OH-OH HE'S FALLING OVER.

Leo: WE NEED THE ANIMATOR QUICK.
AH DID YOU EVER CONSIDER DOING
THIS WITH A FILM CAMERA OR WAS
IT ALWAYS THE IDEA OF DOING IT
WITH A STILL CAMERA?

Brian Johnson: NO IT WAS
ALWAYS THE PLAN TO GO WITH THE
DIGITAL SLRS.

Leo: IS THIS PRETTY WELL-
KNOWN I MEAN HOW TO DO THIS OR
DID YOU HAVE TO INVENT A LOT OF STUFF?

Brian Johnson: IT'S BEEN
DONE, IT'S BEEN DONE BEFORE.
SOME OF THE BURTON FILMS HAVE
BEEN SHOT IN THIS WAY.

[Pop captions up]

Leo: OH YEAH SURE.

Brian Johnson: YEAH.

Leo: "NIGHTMARE BEFORE CHRISTMAS".

Brian Johnson: YEAH.

Leo: YEAH.

Brian Johnson: YEAH BUT.

Leo: YEAH SO THEY YOU KIND
OF COULD SEE WHAT OTHERS HAVE
DONE AHEAD OF YOU.

[Pop captions down]

Brian Johnson: A LITTLE BIT.
YEAH I MEAN YOU KNOW IT'S
ALWAYS DIFFERENT RIGHT.
YOU'RE ALWAYS FACED WITH, WITH
DIFFERENT CHALLENGES ON EVERY
PROJECT SO.

Leo: HOW DID THEY DO IT
BEFORE THEY HAD DIGITAL
PHOTOGRAPHY?

Brian Johnson: WELL THEY DID IT WITH --

Leo: WITH STILL CAMERAS?

Brian Johnson: NO.

Leo: WITH FILM CAMERAS?

Brian Johnson: NO THEY USED FILM CAMERAS.

Leo: WOW.

Brian Johnson: YEAH.

Leo: WOW.

Brian Johnson: YEAH USED JUST MOTION PICTURES --

Leo: AND THEY HAVE TO
DEVELOP IT AND ALL THAT STUFF.

Brian Johnson: YEAH.

Leo: THIS IS MUCH EASIER.

Brian Johnson: YEAH.

Leo: AND IN FACT IT'S MUCH
HIGHER RESOLUTION ISN'T IT?

Brian Johnson: YEAH AH, AH IT IS.
WE ORIGINALLY WE WERE CAPTURING
THE RAW FILE FORMATS HERE, SO
THEY'RE 4K.

Leo: WITH A CANON 5D.

Brian Johnson: YEAH.

Leo: IT'S 4K IS TWICE HIGH-DEF.

Brian Johnson: YEAH.

Leo: WOW.

Brian Johnson: AND THEN WE
DOWN CONVERT TO, TO HIGH-DEF.

Leo: THAT'S VERY COOL.

Brian Johnson: YEAH.

Leo: SO THIS, THIS YOU, YOU
ACTUALLY HAD TO DO A WHOLE
WORKFLOW WITH SOFTWARE AND
EVERYTHING.

Brian Johnson: THAT'S RIGHT YEAH.

Leo: THIS IS THE, THIS IS
THE IS THIS WHAT THE ANIMATOR
WOULD SEE ON THE SCREEN THE
ANIMATOR WOULD BE LOOKING AT?

Brian Johnson: THIS IS THE,

THIS IS THE SCREEN THAT THE
ANIMATOR WOULD BE INTERACTING
WITH GENERALLY.

THEY EXPOSE THE FRAME THERE.

Leo: THAT'S IT?

Brian Johnson: THAT'S IT.

Leo: YOU JUST PRESS THAT CAPTURE BUTTON.

Brian Johnson: YEAH.

Leo: AND NOW WE'VE GOT TO
MOVE EDISON A LITTLE BIT AND
CAPTURE IT AGAIN.

Brian Johnson: THAT'S RIGHT, THAT'S RIGHT YEAH.

I USE A PROGRAM CALLED FRAMETHIEF.

THAT'S A PRETTY COMMON --

Leo: FRAMETHIEF.

Brian Johnson: YEAH.

Leo: OKAY.

Brian Johnson: WITHIN STOP-MOTION.

Leo: OKAY.

Marc Stephenson: AND THE
GREAT THING ABOUT THIS, THIS,
THIS SOFTWARE IS THEY CAN
ACTUALLY BE MUCH MORE PRECISE
IN THE, IN THE ANIMATION THEN
THEY COULD HAVE IN THE PAST
BECAUSE THEY'RE CAPTURING EACH,
EACH, EACH MOVEMENT.
SO THEY CAN ACTUALLY SCROLL
THROUGH WHAT THEY'VE DONE ALREADY --

Leo: THEY CAN KIND OF ALMOST
SEE YEAH THEY CAN SEE IT IN A WAY.

Marc Stephenson: EXACTLY.

Leo: YEAH.

Marc Stephenson: EXACTLY.

Leo: YEAH.

Marc Stephenson: AND THAT'S HOW THEY'RE ALSO BY THE SYNCHING TO THE AUDIO.

THEY'LL IMPORT THE AUDIO INTO HERE.

Leo: OH WOW.

Marc Stephenson: AND THEN EACH MOUTH REPRESENTS AN EXPRESSION THAT THEY, A VOWEL, A VOWEL, A VOWEL --

Leo: SO THEY HEAR THE VOWEL AND THEY SAY OH I NEED THE A-MOUTH RIGHT.

Marc Stephenson: THEY SCROLL TO THE POINT WHERE THE, WHERE THE AUDIO IS GOING PAH.

Leo: RIGHT.

Marc Stephenson: AND THEY PUT ON THE, THE EXPRESSION THAT'S --

Leo: WOW.

Marc Stephenson: THAT CORRESPNDS.

Leo: NOW YOU FINISHED PRINCIPAL PHOTOGRAPHY. WE HAVE SOME PICTURES FROM THE PRODUCTION THOUGH.

Marc Stephenson: YEAH.

Leo: THAT WE SEE OF THE, THE ANIMATORS AT WORK AND THE, AND THE SETTING.

[Pop captions up]

Leo: WOW IT'S SO COOL.

Marc Stephenson: RIGHT.

Leo: IT'S JUST SO COOL.

I JUST THINK THIS IS REALLY
NEAT THAT YOU COULD DO THIS.

[Pop captions down]

Leo: NOW YOU'RE NOT I NOTICE
YOU'RE NOT USING A CANON LENS.
YOU'VE GOT A NIKON LENS ON THERE.

Brian Johnson: YEAH THAT'S RIGHT.

Leo: WHAT'S THAT ALL ABOUT?

[Pop captions up]

Brian Johnson: WELL WE, WE
REALIZED THAT THE, THE ACTUAL
EOS LENSES THAT ARE MADE --

Leo: THE AUTOFOCUS STUFF YEAH?

[Pop captions down]

Brian Johnson: THE, THE AUTO
APERTURE, THE ELECTRONIC APERTURE --

Leo: MMM-HMM.

Brian Johnson: WAS ACTUALLY
GIVING US VERY MINUTE AMOUNTS
OF FLICKER.

Leo: NO YOU CAN'T HAVE THAT.

Brian Johnson: THAT'S RIGHT.

Leo: YOU'VE GOT TO HAVE IT THESE --

Brian Johnson: EXACTLY YEAH.

Leo: SO THIS IS A MANUAL LENS.

Brian Johnson: IT'S A COMPLETELY MANUAL LENS AND --

Leo: WOW.

AND SO YOU GOT AN ADAPTOR TO
FIT IT ONTO THE CANON?

Brian Johnson: YEAH EXACTLY
THE SAME ADAPTOR THAT YOUR
PREVIOUS GUEST HAD, INTERESTING.

Leo: OH ISN'T THAT --

Brian Johnson: YEAH.

Leo: THAT'S, THAT'S FUNNY.

Brian Johnson: OH YEAH.

Leo: AND HOW TELL ME ABOUT THIS LENS.
HOW LONG IS IT AND --

Brian Johnson: THAT'S A 55 MACRO.

Leo: OKAY.

THAT'S KIND OF WHAT YOU WANT RIGHT?
YOU, YOU JUST WANT IT TO LOOK
LIKE WHAT THE EYE SEES.

Brian Johnson: WE USE A LOT OF DIFFERENT LENSES.

Leo: WOULD YOU MOVE IT IN
AND OUT WITH THE CAMERA?
WOULD YOU ACTUALLY REPOSITION IT?

Brian Johnson: OH YEAH, YEAH.

WE, WE HAD, WE HAD A NUMBER OF
MOTION CONTROL SYSTEMS.
WE, WE ALSO WOULD OCCASIONALLY
DO IT THE OLD-FASHIONED WAY.

Leo: BY HAND.

Brian Johnson: LIKE PUT IT
ON, ON SOME SORT OF SLIDING SURFACE --

Leo: REALLY DOLLY IN?

Brian Johnson: AND THEN JUST
THE ANIMATOR WOULD JUST SLOWLY
PUSH THE CAMERA IN.

Leo: WOW, WOW THAT'S REALLY AMAZING.
SO NOW WHEN PEOPLE ARE DOING
THIS AT HOME THEY'RE PROBABLY
NOT GONNA BE USING A CANON 5D.
BUT YOU COULD USE AN
INEXPENSIVE DIGITAL CAMERA.
THERE'S PROGRAMS LIKE ISTOP-

MOTION THAT ALLOW YOU TO DO THIS --

Marc Stephenson: MMM-HMM.

Leo: PRETTY MUCH KIND OF THE SAME THING.

Marc Stephenson: MMM-HMM.

Leo: SOME TIPS FOR HOME

USERS ABOUT LIGHTING, THINGS LIKE THAT?

WHAT, WHAT SHOULD THEY BE AWARE OF?

Brian Johnson: WELL ONE

THING THAT WE ACTUALLY HAD TO,

TO DEAL WITH WAS, WAS, WAS

FLUCTUATION OF, OF, OF

ELECTRICITY FROM THE MAIN VOLTAGE.

Leo: IT HAS TO BE EXACTLY THE SAME DOESN'T IT?

Marc Stephenson: THAT'S RIGHT YEAH.

Leo: SO IF THE LIGHTS GO I

MEAN YOU WOULDN'T NOTICE IT ON

THIS SET IF, IF THE POWER WENT

DOWN A LITTLE BIT.

BUT YOU WOULD NOTICE IT IN A FILM --

[Both talking at once]

Brian Johnson: YEAH.

Marc Stephenson: OVER AN EIGHT-HOUR DAY.

Brian Johnson: OVER EIGHT HOURS RIGHT.

Leo: YEAH RIGHT.

Brian Johnson: SO AT THE, AT

THE TIME WHEN PEOPLE GET HOME

FROM WORK AND THEY START THEIR

OVENS AND THEIR --

Leo: EVERYTHING GOES DOWN YEAH.

Brian Johnson: AND THEIR,

THE, THE YEAH THE VOLTAGE DROPS.

Leo: WOW THAT'S SOMETHING TO BE AWARE.

Brian Johnson: SO IT'S YOU KNOW IMPORTANT TO JUST TRY AND

KEEP THE ISOLATE --

Leo: THE SYSTEM.

Brian Johnson: YOUR ELECTRICITY.

Leo: YEAH.

Brian Johnson: YOU COULD USE
A UPS OR SOMETHING.

Leo: WE HAVE SOME VIDEO.
CAN WE JUST SEE A LITTLE BIT OF
JUST WHAT IT'S GONNA LOOK LIKE?

Brian Johnson: YEAH.

Leo: CAUSE THIS IS, THIS IS,
THIS IS PRETTY SLICK.
I CAN'T WAIT TO SEE THIS MOVIE
AND I DO LIKE THE RETRO FEEL OF
IT MARC.

I MEAN I THINK THAT'S WHAT'S
REALLY FUN ABOUT IT.

Marc Stephenson: I THINK
IT'S IMPORTANT AND YOU KNOW
ALMOST EVERYTHING IS HAND-BUILT
SO IT'S A LOT OF PAINSTAKING WORK.

Leo: LOOK AT THIS.

[Pop captions up]

Leo: SO THESE ARE ALL HAND BUILT MODELS?

Brian Johnson: YEAH.

Marc Stephenson: EVERYTHING'S HAND-BUILT.

Leo: 1/6TH SCALE IS THAT
WHAT YOU WERE USING?

Marc Stephenson: THAT'S RIGHT YEAH.

Brian Johnson: YEAH.

WHO TOLD YOU TO STOP?

[Pop captions down]

Brian Johnson: AND THIS IS

OF COURSE USING OUR, OUR MOTION
CONTROL SYSTEM.

Leo: YEAH THE, THE CAMERA'S
ALMOST LIKE IT'S ON A CRANE.
BUT OF COURSE IT CAN'T BE
BECAUSE THIS, THIS PROBABLY
TOOK EIGHT HOURS TO SHOOT.

Marc Stephenson: THIS TOOK TWO WEEKS TO SHOOT.

Leo: OKAY.

[Both laughing]

Leo: ALL RIGHT TWO WEEKS,
TWO WEEKS.
AND YOU REMEMBER EVERY DAY OF
THOSE TWO WEEKS MARC.

Marc Stephenson: OH I SURE DO YEAH.

Brian Johnson: YEAH.

Leo: LOOK AT HOW IT'S
WRAPPING THE FOCUS AND EVERYTHING.
THAT IS A NEAT EFFECT.

Edison: THAT'S ENOUGH!

MARK IT!

MARK IT!

EDISON'S STOLEN FORK OF
LIGHT.

MY SISTERS AFTER HIM.

[Horse neighs]

Leo: YOU RECORD I IMAGINE
LIKE MOST ANIMATION THE, THE
VOICES BEFOREHAND.

Marc Stephenson: RIGHT.

Leo: THAT'S THE FIRST THING YOU DO.

Marc Stephenson: YEAH.

>> HE'S GOT HIM HERE NOW.

Leo: IT IS A NEAT EFFECT
ESPECIALLY AFTER WE'VE SEEN
"TOY STORY" AND ALL OF THESE
COMPUTER GENERATED, TO SEE
SOMETHING THAT'S CLEARLY REAL WORLD.
BUT LET ME ASK YOU A QUESTION
MARC AND BRIAN.
NOW THAT YOU'VE FINISHED THIS
MOVIE ARE YOU EVER GONNA DO
STOP-MOTION AGAIN?

Brian Johnson: WE BETTER.

Marc Stephenson: YEAH,
WE'VE, WE'VE LEARNED A LOT --

Leo: YEAH.

Marc Stephenson: AND I MEAN
IT'S BEEN QUITE A PROCESS IN
YOU KNOW TRYING TO START AN
INDUSTRY YOU KNOW WITHIN
BRITISH COLUMBIA.

Leo: OH THAT'S NEAT.

Marc Stephenson: AND, AND
YOU KNOW IN DIFFERENT PARTS OF
CANADA SO --

Leo: SO YOU WILL.

Marc Stephenson: SO YEAH.

Brian Johnson: IT'D BE A SHAME NOT TO.

Leo: YEAH.

YOUR ANIMATOR SURVIVED AND
SHE'S, SHE'S --

Marc Stephenson: SHE DID
SURVIVE YEAH, YEAH, YEAH.

Leo: SHE'S NOT IN THE CRAZY
HOUSE GOING AHH!

IT'S, IT'S REALLY AMAZING.
THE EFFORT AND THE AMOUNT OF
WORK AND LABOUR THAT GOES INTO
THIS BUT THE RESULT IS SO GOOD.
AND I THINK IT'S JUST SO COOL
THAT YOU'RE USING BASICALLY
CONSUMER CAMERAS AND LENSES TO,
TO MAKE THIS WORK --

Marc Stephenson: INDEED.

Leo: WITH A LOT OF EXTRA
PROFESSIONAL SOFTWARE HELP.
BRIAN AND MARC ARE WITH JUMBO
DYNAMO PICTURES LIMITED, WATCH
FOR "EDISON AND LEO".
IT'LL BE WHAT DO YOU THINK THE FALL?

Marc Stephenson: IT'LL BE THE FALL.

Leo: GREAT.

[Pop captions up]

Marc Stephenson: YEAH
SOMETIMES YOU KNOW IT FEELS
LIKE A CHRISTMAS MOVIE SO.

Leo: IT DOES.

Marc Stephenson: YEAH, YEAH.

Leo: YEAH AND I CAN'T WAIT TO SEE IT.
I'M GONNA BRING EVERYBODY I
KNOW TO "EDISON AND LEO".
THANKS FOR JOINING US.
WE REALLY APPRECIATE IT.

Brian Johnson: THANKS.

Marc Stephenson: THANKS LEO.

Leo: MORE OF YOUR CALLS COMING UP.
YOU STAY RIGHT HERE.

5, 4, 3, 2, 1.

[Pop captions down]

[MUSIC]

[Commercial break]

[MUSIC]

Kate: HEY AND WELCOME BACK
TO "THE LAB WITH LEO".
I'M KATE ABRAHAM AND NOW ITS
TIME FOR MY TIP OF THE DAY.
AND THIS IS A GREAT TIP FOR
ANYBODY THAT EVER TRIES TO
COLLABORATE A DOCUMENT WITH
OTHER PEOPLE AND GET THEIR
FEEDBACK WITHOUT HAVING TO
PHONE THEM AND PESTER THEM,
IT'S CALLED APPROVER.COM.
IT'S A COMPLETELY SECURE SITE
THAT ALLOWS YOU TO SHARE
DOCUMENTS ONLINE.
IT'S A GREAT LITTLE SITE TO USE.
IT'S BRAND NEW.

[Pop captions up]

Kate: AND WHAT YOU CAN DO IS
YOU CAN SHARE DOCUMENTS WITHOUT
HAVING TO WORRY ABOUT SECURITY.
AND THE GREAT THING IS ONCE
YOU'VE LOGGED IN YOU HAVE THE
OPTION OF CREATING A DOCUMENT,
UPLOADING THE ORIGINAL ALREADY
ON YOUR COMPUTER.

[Pop captions down]

Kate: AND WHAT YOU CAN DO
FROM HERE IS OBVIOUSLY THEN
TRACK THIS DOCUMENT.

SO FOR INSTANCE I HAVE I'VE,
I'VE ACTUALLY UPLOADED A
DOCUMENT AND SENT IT ONTO MATT HARRIS.
AND WHAT HE HAS DONE AND I CAN
SEE FROM HERE IS THAT HE'S
ACTUALLY SAID YES.
HE'S APPROVED THIS DOCUMENT.
NOW THE COOL THING IS ONCE
YOU'VE UPLOADED IT THE, THE
SITE ROUTES IT TO EVERYBODY WHO NEEDS IT.
YOU CAN SET DEADLINES AS WELL
USING THIS, THIS LITTLE
CALENDAR FEATURE HERE AND YOU
CAN KEEP TRACK OF APPROVALS AND COMMENTS.
AND THE GOOD THING IS IT WORKS
WITH OFFICE, ADOBE PDF AND OPEN
OFFICE AS WELL.

Leo: THAT'S A KIND OF NEAT SYSTEM.

Kate: THERE YOU GO.

Leo: WHAT'S THAT CALLED AGAIN?

Kate: ITS APPROVER.COM.

Leo: APPROVER --

Both: .COM.

Kate: YEAH AND THE GOOD
THING IS THAT LIKE PEOPLE
OBVIOUSLY LOSE TRACK WHETHER
PEOPLE HAVE LOOKED AT IT OR NOT.

Leo: RIGHT.

Kate: SO --

Leo: SO THEY CAN'T MODIFY
THE DOCUMENT.
BUT THEY CAN APPROVE IT --

Kate: THEY CAN.

Leo: OH THEY CAN?

Kate: YOU GO, THEY CAN USE
OPTIONS AND THEY CAN EITHER
APPROVE IT OR THEY CAN ACTUALLY
MODIFY IT.

Leo: OH THAT'S REALLY NEAT.

Kate: YEAH.

Leo: A GREAT WAY TO KIND OF
COLLABORATE ON DOCUMENTS.
THAT'S REALLY VERY COOL.

Kate: AND KEEP TRACK OF
THOSE PEOPLE AS WELL.

Leo: OH I LIKE IT.

Kate: YOU CAN WAG THE FINGER
IF THEY HAVEN'T BEEN LOOKING.

Leo: YEAH YOU DIDN'T READ MY
DOCUMENT.

Kate: EXACTLY.

Leo: WHAT'S THE STORY HERE?

Kate: WAG THE FINGER.

Leo: SO LET'S GET ANOTHER
PERSON ON THE SHOW.

Kate: OKEY-DOKEY.

Leo: WHO DO YOU HAVE FOR ME?

Kate: WE HAVE JONATHAN FROM
BURLINGTON, ONTARIO.

Leo: THANKS KATE.
HELLO JONATHAN.

[Pop captions up]

Jonathan: HI.

Leo: HOW ARE YOU TODAY?

Jonathan: OH I'M GOOD.

Leo: WOW YOU'RE TALL.

I'M LOOKING UP AT YOU, YOU KNOW.

Jonathan: HMM.

Leo: WHAT CAN I DO FOR YOU?

Jonathan: I, I, I KIND OF

GOT A NEW COMPUTER, I KIND OF
GOT A NEW COMPUTER RECENTLY.

Leo: CONGRATULATIONS.

Jonathan: YEAH.

UM WELL I BUILT IT MYSELF AND
EVERYTHING AND I WAS JUST
WONDERING UM I, I JUST WANTED
TO KNOW WHAT'S THE SAFEST WAY
TO OVERCLOCK IT AND THE MOST EFFICIENT?

[Pop captions down]

Leo: YOU KNOW NOWADAYS YOU
DON'T HEAR ABOUT PEOPLE
OVERCLOCKING AS MUCH AS THEY
USED TO BECAUSE PROCESSORS
FRANKLY ARE SO FAST THAT THERE
SEEMS TO BE LESS NEED.

AND YOU, YOU KNOW IT'S A THING
A HOBBYIST WOULD DO AND ALSO
THE TRUTH IS THAT THE GREAT
CHIPS OF YESTERYEAR THAT WERE
SO OVERCLOCKABLE HAVE KIND OF DISAPPEARED.
SO LET ME TELL YOU EVERYBODY
WHAT OVERCLOCKING IS.

IT'S RUNNING A COMPUTER FASTER
THAN IT'S SUPPOSED TO BE.

SO IF YOU HAVE A, A CHIP THAT'S
SUPPOSED TO RUN AT 2.6
GIGAHERTZ AND YOU RUN IT AT 2.8
OR 3 GIGAHERTZ IT'S RUNNING IT FASTER.

THERE ARE PROS AND CONS TO THIS.

THE PRO OF COURSE IS YOU GET MORE POWER, MORE SPEED OUT OF YOUR COMPUTER.

[Pop captions up]

Leo: THE CONS ARE IT CAN BE LESS RELIABLE.

AND IN FACT YOU CAN ONLY PUSH IT SO FAR BEFORE THE COMPUTER JUST GETS ALL SORTS OF WEIRD CRASHES AND, AND ODDBALL BEHAVIOUR.

[Pop captions down]

Leo: IT JUST ISN'T RELIABLE.

UM COOLING IS VERY IMPORTANT.

IF YOU'RE GONNA OVERCLOCK YOU'VE GOT TO MAKE SURE YOU'VE GOT EXCELLENT COOLING CAUSE IT WILL RUN MUCH HOTTER.

AND THE COOLING SYSTEM THAT YOUR COMPUTER IS SET UP FOR MAY NOT BE ABLE TO HANDLE THAT EXTRA HEAT.

MY STRONG SUGGESTION IF YOU WANT TO DO THIS, ITS FUNNY I MEAN IT'S, IT'S BRINGING ME BACK CAUSE WE HAVEN'T TALKED ABOUT THIS IN AGES.

WE USED TO TALK ABOUT THIS ALL THE TIME ON THE SHOW YEAH IS OVERCLOCKERS.COM.

[Pop captions up]

Leo: REVIEWS, TIPS,

TECHNIQUES AND THIS IS REALLY ONE OF MOST VALUABLE PARTS OF

OVERCLOCKERS.COM IS THE CPU DATABASE.

[Pop captions down]

Leo: IT LOOKS LIKE IT HASN'T
BEEN UPDATED SINCE 2005.
BUT AT LEAST IT'LL GIVE YOU
MAYBE, MAYBE THIS ISN'T THE
PLACE TO GO ANYMORE.
MAYBE THIS IS A, A DEAD SITE.
NOW THAT CRACKS, CRACKS ME UP.
BUT IT, IT KIND OF SAYS TELLS
YOU WHAT I'VE BEEN SAYING WHICH
IS PEOPLE HAVE KIND OF STOPPED DOING THIS.
HERE IT IS.

SO YOU CAN LOOK AT WHOA, YOU
CAN LOOK AT DIFFERENT
PROCESSORS AND SEE WHICH ONES
ARE THE MOST OVERCLOCKABLE AND
WHICH SPEEDS THEY'RE ABLE TO GET TO.

YOU KNOW WHAT?

THIS SITE IS GONE.

THIS SITE IS NO LONGER ALIVE.

NOW I'M SAD.

NOW I'M SAD.

I WONDER IF THERE IS A DATABASE
ANYMORE?

LET ME, LET ME, LET ME SEARCH
FOR AN OVERCLOCK DATABASE CAUSE
THAT'S WHAT YOU WANT TO FIND
OUT IS, IS, IS WHAT CHIP YOU'VE
GOT AND HOW FAST IT CAN GO
RELIABLY AND WHAT OTHER
PEOPLE'S EXPERIENCE HAVE BEEN.

SO I, I DID DO A LITTLE SEARCH

AND I SEE THAT SYSOPT, S-Y-S-O-
P-T.COM HAS SOMETHING LIKE
THAT, A DATABASE OF
OVERCLOCKING STATS.

UM IT CURRENTLY LOOKS LIKE THE
OLDER PENTIUM 4S ARE THE MOST
OVERCLOCKABLE.

NOW I DON'T THINK YOU COULD
REALLY GET IT TO 32.6 GIGAHERTZ.

IT DOESN'T, THAT DOESN'T SOUND RIGHT.

I MAY NOT TRUST THAT PARTICULAR PERSON.

THEY TALK ABOUT WHICH DATA
WHICH, WHICH MOTHERBOARDS AND
SO FORTH.

HERE'S A CONRO OVERCLOCKING
DATABASE, CONRO IS A MORE
RECENT PROCESSOR A CORE 2
PROCESSOR I BELIEVE.

SO THAT'S PROBABLY WHAT I WOULD DO.

WHAT KIND OF PROCESSOR DO YOU
HAVE THERE IN THERE?

Jonathan: UM IT'S AN AMD X24800.

Leo: OKAY.

SO THE OTHER THING YOU COULD DO
IS DO AS I'M DOING WHICH IS
GOOGLE OVERCLOCK AND THE X24800
AND YOU COULD SEE YOU KNOW WHAT
PEOPLE ARE GETTING OUT OF THIS
WHEN THEY OVERCLOCK IT.

HERE'S AN ARTICLE ON PC STATS
THAT TALK ABOUT IT AND WHAT TO DO.

I'D SAY COOLING IS THE NUMBER ONE THING.
YOU WANT TO MAKE SURE YOU HAVE

A REALLY BIG HEAT SYNC,
PROBABLY AN ACTIVE HEAT SYNC.
OVERCLOCKERS WERE THE FIRST TO
DO WATERCOOLING FOR THIS VERY REASON.
THEY KIND OF WERE THE PIONEERS
IN WATERCOOLING.

HERE'S A GOOD SITE I WOULD
RECOMMEND ANANDTECH.
ANANDTECH HAS AN ENTIRE ARTICLE
ON OVERCLOCKING THE 4200.
SO DID YOU SAY 42 OR 48?

Jonathan: AH IT'S, IT'S A 4800.

Leo: YEAH OKAY.

SO HERE, HERE'S, HERE'S
INFORMATION ON HOW TO OVERCLOCK IT.
WHAT YOU KNOW THEN THEY
PROBABLY HAVE SOME
RECOMMENDATIONS ON HOW FAST YOU
CAN GET IT.

YOU'RE NOT GONNA GET I'LL BE
HONEST WITH YOU.

YOU'RE NOT GONNA GET MORE THAN
10 OR 20% NOWADAYS.

[Pop captions up]

Leo: YEAH SEE THEY'RE USING
A THERMAL TAKE CPU COOLER, WHI
IS A REALLY GOOD CPU COOLER.
YOU ALSO WANT TO REMEMBER WHEN
YOU'RE OVERCLOCKING YOU'RE
RUNNING YOUR MOTHERBOARD AT A
FASTER SPEED.

[Pop captions down]

Leo: SO YOU HAVE TO UPGRADE YOUR RAM.

SOME OF YOUR CARDS MAY NOT WORK
AS WELL.
THAT'S HOW YOU OVERCLOCK IS BY
RUNNING EVERYTHING THE
MOTHERBOARD AT A FASTER CLOCK SPEED.
SO ALL OF THIS CAN, CAN CAUSE PROBLEMS.
IT'S INTERESTING THAT YOU CAN
ACTUALLY IT LOOKS LIKE YOU CAN
ACTUALLY DO THIS IN SOFTWARE ON
SOME OF THE MACHINES.

YOU DON'T HAVE TO MODIFY THE BIOS.
HAVE YOU OVERCLOCKED LATELY SEAN?

Sean Carruthers: NO, I, I
TEND NOT TO DO IT BECAUSE THE
NEWER COMPUTERS TEND TO BE FAST ENOUGH.

Leo: THEY'RE SO FAST.

Sean Carruthers: AND YOU KNOW WE'VE, WE'VE ACTUALLY
TALKED TO SOME PEOPLE WHO HAVE
OVERCLOCKED THEM AND THEY'VE
ACTUALLY FRIED MACHINES.

Leo: RIGHT.

Sean Carruthers: AND IT'S
JUST NOT SOMETHING YOU WANT TO
DO LIGHTLY.

Leo: IT'S A, IT'S A YOU KNOW
IT'S A HOBBYIST THING.
IT'S LIKE TAKING A CAR AND
SOUPING IT UP.

Sean Carruthers: HMM.

Leo: UM BUT NOWADAYS YOU
JUST DON'T SEE PEOPLE DOING IT
AS MUCH.
IT USED TO BE VERY POPULAR BACK

IN THE CELARON DAYS.
YOU COULD BUY A REALLY CHEAP
CHIP AND GET IT TO PERFORM AS
FAST AS A MUCH FASTER CHIP.
THAT'S COOL BUT I, I DON'T
RECOMMEND THAT.

Sean Carruthers: THAT MIGHT
BE THE WAY TO GO THESE DAYS IS
IF YOU HAVE AN OLDER CHIP THAT
YOU WANT --

Leo: RIGHT.

Sean Carruthers: TO MAKE
INTO A FASTER CHIP WITHOUT
SPENDING THE MONEY BUT THEN
YOU'RE --

Leo: YEAH BUT THESE WERE,
THESE WERE, THESE WERE 900
MEGAHERTZ CHIPS THEY WERE
GETTING TO RUN AT 1.2 GIGAHERTZ.
NOW WHEN YOU HAVE 2.-SOME
GIGAHERTZ CHIPS YOU CAN'T
REALLY EXPECT TO GET MUCH MORE
SPEED OUT OF THAT.
THEY'RE JUST GONNA GET WAY TOO,
THEY'RE ALREADY VERY HOT AND
THEY'RE GONNA GET WAY TOO MUCH HOTTER.
SO THAT'S, THAT'S MY BEST
ADVICE TO YOU JONATHAN IS
THAT'S WHAT, THAT'S WHAT THE
INTERNET'S FOR.
THERE IS GONNA BE SOMEBODY OUT
THERE, BUT THIS IS A GOOD
ARTICLE ON ANANDTECH THAT'LL

HELP YOU AT LEAST GET STARTED
WITH SOME TIPS ON, ON
OVERCLOCKING.

ITS FUN, IT'S KIND OF A TRIP
BACK IN TIME THAT YOU WOULD
TALK ABOUT THAT.

HEY LET'S TAKE A WALK OVER
SPEAKING OF TRIPS BACK IN TIME
TO RYAN YEWELL WHO LIVES IN THE PAST.

Ryan Yewell: I DO.

Leo: BUT ALWAYS HAS HIS EYES
POINTED TO THE FUTURE.

Ryan Yewell: CAUSE BACK IN
THE PAST THINGS WERE FREE.
NOW YOU'VE GOT TO PAY FOR EVERYTHING.

Leo: THIS IS VERY TINY TYPE
YOU'VE GOT HERE.
WHAT IS THIS?

Ryan Yewell: THIS IS, THIS
IS TEXTWRANGLERS FOR MAC SO IT'S --

Leo: OH THIS IS GREAT.
I KNOW THE GUY WHO WROTE THIS YEAH.

Ryan Yewell: YOU DON'T NEED,
YOU DON'T NEED TO KNOW WHAT'S
GOING ON, ON THE SCREEN.
I'LL TRY TO EXPLAIN IT CAUSE
IT'S JUST GONNA BE TEXT BUT --

[Pop captions up]

Leo: IT'S A FREE TEXT EDITOR.

Ryan Yewell: RIGHT IT'S A TEXT EDITOR.
NOW YOU'RE NOT TALKING ABOUT
BOLD OR ARIAL FONTS THIS IS
STRICTLY TEXT.

Leo: NO FORMATTING AT ALL, AT ALL.

Ryan Yewell: BUT WHAT YOU
CAN DO IS YOU KNOW I'VE HAD
PROBLEMS WHERE LET'S SAY YOU
KNOW YOU GET AN EMAIL AND ITS
REPLIED SO IT'S GOT ALL THESE
LINE BREAKS.

[Pop captions down]

Leo: RIGHT.

Ryan Yewell: AND THEY'RE NOT
SUPPOSED TO BE THERE RIGHT.

Leo: RIGHT YOU CAN TAKE EM OUT.

Ryan Yewell: YOU CAN DO THINGS LIKE THAT.
YOU CAN GO INTO THE TEXT HERE
AND WE CAN GO REROUTE QUOTA
TEXT AND I CAN JUST MAKE THE
LINE BREAKS REALLY LONG, REWRAP
IT AND NOW --

Leo: BOOM.

Ryan Yewell: I CAN PUT THAT
IN A, IN A, IN A FILE THAT WILL
WRAP NORMALLY.

Leo: AND THAT WILL WRAP
PROPERLY RIGHT.

Ryan Yewell: YOU CAN DO
THINGS LIKE SEARCH FOR
DUPLICATES SO I CAN GO IN HERE
AND I CAN GO LET'S PROCESS
DUPLICATE LINES AND IT'S GONNA
TELL ME OKAY LET'S PROCESS THAT.

Leo: THIS HAS A LOT OF, A
LOT OF FEATURES.

Ryan Yewell: AND IT'S GONNA

TAKE OUT ALL THE DUPLICATE LINES.
SO JUST A, A LOT OF DIFFERENT
THINGS THAT YOUR NORMAL TEXT
EDITOR WOULD NOT DO.

Leo: RIGHT.

THIS IS A BABY BROTHER TO
BBEDIT, WHICH IS KIND OF THE
DEFINITIVE TEXT EDITOR FOR THE MAC.
WEB DESIGNERS USE IT AND IT'S
ACTUALLY REALLY GOOD I MEAN FOR FREE.

Ryan Yewell: YOU KNOW AND
THERE'S LOTS OF STUFF GOING ON HERE.
I PROBABLY DIDN'T DO IT HALF,
ONE QUARTER 1/10TH JUSTICE.

Leo: OH YOU, YOU DON'T, YOU DON'T.

Ryan Yewell: 100.

Leo: NO YOU'RE NOT DOING
YOURSELF JUSTICE.

Ryan Yewell: I DON'T, I DON'T --

Leo: YOU DID A GREAT JOB.

Ryan Yewell: I DON'T CODE
WEB STUFF SO I'M SURE THERE'S
STUFF IN HERE LIKE LITTLE GREMLINS.

Leo: OH THERE'S SOME OH
REMOVE GREMLINS VERY USEFUL.

Ryan Yewell: I DON'T WANT TO
REMOVE GREMLINS IF I DON'T KNOW
WHAT A GREMLIN IS.

Leo: A GREMLIN IS A, A NON-
PRINTING TYPE CHARACTER IN THERE.

Ryan Yewell: OKAY.

Leo: THAT CAN CAUSE HAVOC.

Ryan Yewell: OKAY.

Leo: CAN WREAK HAVOC.

YOU CAN'T SEE IT.

IT DOESN'T PRINT.

BUT IT CAN BE IN THERE.

IT'S NOT A BAD THING TO HAVE.

Ryan Yewell: THERE YOU GO.

Leo: I USE REMOVE GREMLINS

ALL THE TIME.

Ryan Yewell: THIS REMOVES GREMLINS.

Leo: IT'S GOOD TO REMOVE GREMLINS.

Ryan Yewell: THERE YOU GO.

Leo: TEXTWRANGLER.

Ryan Yewell: YES

TEXTWRANGLER FOR THE MAC.

THIS IS A MAC --

Leo: FOR THE MAC ONLY.

AND WHERE WOULD, WHERE WOULD WE
FIND THAT?

[Pop captions up]

[Blank for boards]

Ryan Yewell: GO THERE, FREE

FILES, YEWELL'S JEWELS,

TEXTWARNGLER AND THERE'S A LOT

OF OTHER STUFF THERE.

Leo: THAT'S THE PLACE.

Ryan Yewell: SOME FUN STUFF,

SOME SERIOUS STUFF.

THIS IS A MORE SERIOUS ONE.

Leo: OKAY.

Ryan Yewell: WE'VE GOT SOME

FUN STUFF.

Leo: OKAY RIGHT THERE.

Ryan Yewell: YEAH.

Leo: HEY THANK YOU RYAN.

Ryan Yewell: YOU'RE WELCOME.

Leo: COMING UP IN JUST A BIT
WE'RE GONNA TEAR APART A WEBSITE.
SOME VIEWER SENT IN A WEBSITE --

Ryan Yewell: YEAH.

Leo: THINKING WE WERE GONNA
BE KIND AND GENTLE.
BUT NO, NO SUSIE GARDNER'S HERE.
SHE'S OUR, IT'S OUR WEB WORKSHOP.
SHE'S GONNA TEAR IT APART, JUST
DECIMATE IT, MURDERALIZE IT!
BELIEVE WE DO THAT THOUGH ONE
MORE CHANCE TO TAKE OUR QUICK
QUIZ QUESTION OF THE DAY.

[Blank for boards]

Leo: IS IT A --

[Blank for boards]

Leo: AH I DON'T KNOW DO YOU?
I'LL TELL YOU WHAT WE'LL COME
BACK AND TELL YOU WHEN "THE
LAB" CONTINUES RIGHT AFTER THIS.

[MUSIC]

[Pop captions down]

[Commercial break]

[MUSIC]

[Pop captions up]

Leo: WELCOME BACK.
BEFORE THE BREAK WE ASKED YOU --

[Blank for boards]

Leo: IS THAT A TRANDCUER?
I THOUGHT IT WAS.
THAT WAS A GOOD GUESS,

TRANSDUCER.

HOPE YOU GOT THAT RIGHT.

[Pop captions down]

Leo: FLUX INHIBITOR IS HOW
YOU GO "BACK TO THE FUTURE" I BELIEVE.

SUSIE GARDNER'S HERE.

HER NEW BOOK'S HERE TOO,
"BLOGGING FOR DUMMIES 2.0".

A REFERENCE FOR THE REST OF US
IF YOU ARE A BLOGGER OR WANT TO
BE ONE THIS IS A GREAT BOOK TO
GET YOU STARTED.

HI SUSIE.

Susie Gardner: WELL YOU CAN
KEEP THAT ONE.

THAT'S ONE FOR YOU LEO.

Leo: OH THAT'S VERY NICE OF YOU.
EVERYTHING I EVER WANTED TO KNOW.
WE'LL KEEP IT HERE.

WE'LL KEEP IT ON OUR, SEE WE
HAVE A LITTLE BOOKSHELF THAT WE CAN --

Susie Gardner: OH IT'S TOO TALL.

Leo: YOU KNOW WHAT?
EITHER THE BOOKSHELF'S TOO
SHORT OR YOUR BOOK IS TOO BIG,
TOO BIG.

Susie Gardner: I'LL WRITE THE PUBLISHER.

Leo: AH SUE, SUSIE IS A
CREATIVE DIRECTOR AT HOP
STUDIOS AT HOPSTUDIOS.COM AND
WE BRING HER IN TO SAVAGE OUR VIEWERS.
AND I THINK THAT'S SO NICE OF
HER TO DO THAT.

NO, NO WE'RE NOT GONNA SAVAGE ANYTHING.

Susie Gardner: MY FAVOURITE
PART OF THE WEEK.

Leo: SO YOU'VE, YOU'VE GOT
SOMEBODY SENT IN THE, IT'S THE
MIRAMICHI AGRICULTURAL EXHIBIT,
WHAT IS IT?

Susie Gardner: IT'S A LONG NAME.

Leo: MIRAMICHI.

Susie Gardner: IT'S THE MIRAMICHI AGRICULTURAL
EXHIBITION ASSOCIATION.

[Leo whistles]

Leo: WOW.

Susie Gardner: YEAH.

Leo: OKAY THE FIRST THING
I'D DO, CHANGE THE NAME.
JUST AH, JUST MY TIP.
IT'S THE MAEAW.

Susie Gardner: SURE.

Leo: WHATEVER.

SO THIS IS THEIR SITE.
IT'S AN, IT'S AN ASSOCIATION SITE.

Susie Gardner: IT IS.

Leo: EX-1.COM.

Susie Gardner: WELL THEY,
THEY DO EXHIBITIONS.
SO IF YOU WERE PLANNING A BIG
EVENT, A BIG TECH EVENT.

[Pop captions up]

Leo: OH.

Susie Gardner: YOU COULD HOLD IT HERE --

Leo: OH I SEE.

Susie Gardner: AT THE MIRAMICHI AGRICULTURAL

EXHIBITION ASSOCIATION.

[Pop captions down]

Leo: WHERE IS IT?

Susie Gardner: AH YOU KNOW WHAT?

I KNEW THAT.

IT'S IN CANADA.

Leo: EAST COAST, OKAY.

Susie Gardner: BUT --

Leo: LOOK AT THAT BIG TURKEY.

Susie Gardner: BUT I DON'T KNOW.

Leo: OH IT'S AN EX.

IT'S KIND OF LIKE THE, THE BIG
EX IN TORONTO.

ONLY IT'S THE, THE NEW
BRUNSWICK RIGHT?

Susie Gardner: IT'S A YEAH.

Leo: YEAH.

SO LET'S SEE MORE ABOUT THIS HERE.

Susie Gardner: WELL --

Leo: WHAT'S WRONG WITH THIS SITE?

IT LOOKS BEAUTIFUL TO ME.

I ESPECIALLY LIKE THE GIANT CHICKEN.

Susie Gardner: THE GIANT
CHICKEN'S COOL AND I LIKE THE
GIANT TEXT.

Leo: YEAH.

Susie Gardner: YOU KNOW YOU
REALLY CAN'T MISS WHAT'S
IMPORTANT HERE.

Leo: IT'S BIG, IT'S BIG TEXT.

Susie Gardner: YEAH.

Leo: BIG TEXT.

Susie Gardner: WELL YOU KNOW

THIS ISN'T EVEN SO MUCH A
DESIGN THING ALTHOUGH IT'S
RELATED TO THE PROBLEM OF THE
LONG NAME.

THE, THE URL FOR THIS WEBSITE
IS EX-ONE.COM.

Leo: HMM.

Susie Gardner: WHICH IS
DOESN'T HAVE A WHOLE LOT OF
RELATIONSHIP TO THE NAME --

Leo: RIGHT.

Susie Gardner: OF THE ASSOCIATION.

[Pop captions up]

Susie Gardner: AND IN FACT I
DON'T KNOW IF IT'S JUST ME AND
I HAVE A DIRTY MIND OR
SOMETHING BUT IT SEEMS A LITTLE
MAYBE POSSIBLY X-RATED TO ME.

Leo: EX-ONE.

Susie Gardner: EX-ONE I DON'T KNOW.

Leo: YEAH ALSO WHEN YOU PUT
A NUMBER IN THE NAME YOU HAVE
TO SAY SPELL IT OUT OR YOU HAVE
TO THE NUMBER ONE.

Susie Gardner: WELL THE SAME
WITH HYPHENS YOU KNOW.

Leo: AND HYPHENS CONFUSE PEOPLE.

Susie Gardner: AND THAT'S AN EASY THING TO LOSE.

Leo: YEAH.

[Pop captions down]

Susie Gardner: SO I WOULD, I
WOULD SUGGEST RIGHT AWAY THAT
THEY GO LOOKING FOR A DOMAIN

NAME THAT INCLUDES AT LEAST
SOME OF THE FOUR WORDS --

Leo: RIGHT.

Susie Gardner: THAT ARE PART
OF THE NAME OF THE WEBSITE.

Leo: RIGHT.

Susie Gardner: RIGHT AWAY.

[Pop captions up]

Leo: RIGHT.

Susie Gardner: AND THAT'S
ALSO GONNA ACTUALLY HELP WITH
SEARCH AND NEW BRINGINS CAUSE
THAT'S AN, THAT'S AN
OPPORTUNITY TO GET LISTED --

Leo: RIGHT.

Susie Gardner: AND, AND TO
HAVE AN ASSOCIATION.
SO I ACTUALLY LOOKED AND
MIRAMICHIAGRICULTURAL.COM IS
AVAILABLE.

[Pop captions down]

Susie Gardner: AND
MIRAMICHIEXHIBITION.COM AND
MIRAMICHIASSOCIATION.COM.
SO ALL OF THEM ARE OUT THERE
AND AVAILABLE AND THEY COULD
CERTAINLY LOOK FOR THOSE.

NOW MAEA I DIDN'T CHECK.

I DIDN'T BOTHER.

Leo: YEAH, YEAH.

Susie Gardner: CAUSE THOSE
SHORT ONES ARE ALL TAKEN.

Leo: NO.

Susie Gardner: BUT UM --

Leo: AND I HAVE TO SAY IT'S
REALLY IMPORTANT A GOOD NAME
DOES A LOT FOR YOU.

Susie Gardner: IT DOES.

Leo: AND IT'S A GOOD, A GOOD
URL DOES A LOT TO HELP PEOPLE
FIND YOU.

Susie Gardner: THAT JUST
MAKES YOU EASIER TO FIND.

Leo: YEAH.

Susie Gardner: SO --

Leo: ALL RIGHT I THINK SO.

Susie Gardner: NUMBER ONE I
WOULD DO THAT.

NUMBER TWO THERE'S NO PAGE
TITLES ON THIS SITE.

LET ME JUST SHOW YOU IF I GO TO
THIS IS THE ABOUT US PAGE.
USUALLY WHEN YOU GO TO A
WEBPAGE YOU'LL SEE A TITLE UP
HERE AND THAT TELLS YOU THAT
YOU KNOW THE TITLE OF THE PAGE
THAT YOU'RE ON.

Leo: THIS, THIS IS SOMETHING
THE BROWSER TAKES FROM THE HTML--

Susie Gardner: YEAH.

Leo: AND WILL, AND WILL PUT
UP THERE AND BY THE THAT'S
IMPORTANT CAUSE SEARCH ENGINES
LOOK AT THAT TOO AND THEY GIVE
IT A VERY HIGH RANKING.

Susie Gardner: THEY DO.

TITLES ARE A REALLY GREAT OPPORTUNITY --

Leo: YEAH.

Susie Gardner: TO GET LISTED
WITH WORDS THAT ARE INDICATIVE
OF WHAT'S ON THE PAGE.

Leo: RIGHT.

Susie Gardner: SO YOU ALWAYS
WANT TO HAVE PAGE TITLES AND
THEY SHOULD BE CUSTOMIZED TO
THE PAGE.

SO IT SHOULD SAY MIRAMICHI
AGRICULTURAL EXHIBITION
ASSOCIATION ABOUT US.

Leo: YOU KNOW ABOUT US, YEAH.

Susie Gardner: IN THE TITLE.

Leo: YOU CAN SEE THE PROBLEM
ON THE TABS TOO CAUSE THE TABS
ARE ALL URLS NOT TITLES.

Susie Gardner: RIGHT.

Leo: AND THAT'S AN EASY THING TO DO.
IT'S JUST BRACKET, TITLE --

Susie Gardner: MMM-HMM.

Leo: BRACKET THE TITLE,
SLASH BRACKET.

I MEAN IT'S AN EASY THING TO DO.

Susie Gardner: IT'S PRETTY SIMPLE.

Leo: YEAH.

Susie Gardner: SO I WOULD
SAY THAT'S GONNA BOOST THEIR,
THEIR ABILITY TO BE FOUND IN
THE SEARCH ENGINES RIGHT AWAY.
IF THEY JUST GO IN AND ADD
TITLE TAGS.

AND IT'S YOU KNOW IT'S NICE FOR
THE USER AS WELL.

Leo: RIGHT.

Susie Gardner: AH THE OTHER
THING I WAS INTERESTED BY ON
THIS WEBSITE AND THE, THE
PERSON WHO WROTE IN WAS KIND OF
CONCERNED AND, AND ACTUALLY
WROTE OFF THEIR EFFORTS HERE AS
MAYBE BEING SLIGHTLY AMATEUR.

Leo: THEY, THEY FELT JUST
GOING IN THAT IT WAS.

Susie Gardner: THEY FELT
MAYBE IT WAS A LITTLE AMATEURISH.

Leo: OKAY.

Susie Gardner: AND YOU KNOW WHAT?
I THINK MAYBE THAT'S TRUE AND
MAYBE THAT'S FINE.

YOU KNOW THIS ISN'T A BIG
POLISH OR AT LEAST THIS IS THE
IMPRESSION I GET FROM READING
OVER THEIR MATERIALS, THIS
ISN'T A BIG POLISHED AFFAIR.

Leo: RIGHT.

THEY'RE NOT SELLING WEB DESIGN
SERVICES AFTER ALL.

Susie Gardner: YEAH THIS IS
IN NEW BRUNSWICK AS YOU, AS YOU SAID.

Leo: RIGHT.

Susie Gardner: AND SO
THEY'RE NOT TRYING TO ATTRACT
THE BIG CITY SLICKERS.

Leo: RIGHT.

Susie Gardner: THEY'RE,
THEY'RE TRYING TO ATTRACT
PEOPLE WHO FIT IN THIS VENUE.
SO AMATEURISH MAYBE BUT THAT'S FINE.
WHAT I WOULD CHANGE THOUGH IS
THE BIG GRAPHIC RIGHT HERE AT
THE TOP.
UM IT'S REALLY BIG AND THERE'S
A LOT OF SPACE AROUND IT.

Leo: MMM-HMM.

Susie Gardner: MAYBE ON THE HOMEPAGE THAT'S FINE.
BUT ON THESE INSIDE PAGES I
MEAN THAT'S A HUGE AMOUNT OF
REAL ESTATE --

Leo: IT'S A THIRD OF THE PAGE, YEAH.

Susie Gardner: BEFORE YOU
GET DOWN TO ANY CONTENT.

Leo: YEAH, YEAH.

Susie Gardner: AND SO I
WOULD SAY MAKE A SMALLER
VERSION OF THAT OR GET RID OF
SOME OF THIS WHITE SPACE.

Leo: YOU COULD PUT IT IN THE
RED MENUS THING IF YOU MADE
THAT A LITTLE TALLER YOU COULD
PUT JUST PUT A LITTLE LOGO THERE.

Susie Gardner: YEAH, YEAH.

Leo: AND THEN YOU'D HAVE SO
MUCH ROOM ON THE SPACE --

Susie Gardner: DEFINITELY.

Leo: YEAH.

Susie Gardner: AND MAYBE
EVEN TRY TO, TO ADJUST FOR THIS.

SOME OF THESE NAVIGATION ITEMS
WHEN YOU PUT YOUR MOUSE OVER
THERE YOU CAN SEE THAT IT'S
LINKING TO A FILE NAME AND THEN
A, A NUMBER SIGN --

Leo: RIGHT.

Susie Gardner: IN THIS CASE
NUMBER SIGN BINGO AND I'VE GOT
THAT PAGE OPEN HERE.
AND THAT JUMPS YOU DOWN PAST
THE BIG GRAPHIC TO --

Leo: THEY DID THAT ON PURPOSE.

Susie Gardner: YEAH THEY DID
IT ON THE PURPOSE.

Leo: THEY KNEW THERE WAS A PROBLEM.

[Laughs]

Susie Gardner: SO THEY OBVIOUSLY REALIZED.

Leo: YEAH.

Susie Gardner: YEAH THAT
PEOPLE WANT TO GET TO THE
CONTENT A LITTLE FASTER.

Leo: RIGHT, RIGHT.

Susie Gardner: SO I WOULD
SAY YOU KNOW DON'T WORRY TOO
MUCH ABOUT THE AMATEURISH FEEL.
BUT DEFINITELY THAT'S GONNA
IMPACT THE FEASIBILITY OF YOUR
SITE FOR USERS RIGHT AWAY.

Leo: I LIKE THE BIG CHICKEN.
I'M TELLING YOU THERE'S NOTHING
WRONG WITH THAT.

Susie Gardner: NO, I LIKE THE BIG CHICKEN.

Leo: YOU KNOW IT'S AN

AGRICULTURAL EXHIBITION.

Susie Gardner: MMM-HMM.

Leo: IT SHOULD LOOK FOLKSY
SHOULDN'T IT I THINK?

YEAH.

Susie Gardner: IT DOES.

Leo: YEAH.

Susie Gardner: YEAH AND SO --

Leo: AND IT'S JUST SIMPLE
THINGS ABOUT LOOKING BEING
BETTER, EASIER TO FIND IN
GOOGLE AND MAKING IT EASIER FOR
NAVIGATION.

Susie Gardner: MMM-HMM.

Leo: THAT'S NOT ABOUT PRO OR
AM THAT'S OR DESIGN THAT'S
REALLY JUST SIMPLE
STRAIGHTFORWARD STUFF.

Susie Gardner: YEAH AND I
LOOKED OVER THE SITE.
THEY'VE GOT ALL THE INFORMATION
THEY NEED.

Leo: GOOD.

Susie Gardner: THEY'VE GOT GREAT FEATURES.

Leo: GOOD.

Susie Gardner: LIKE PHOTOS --

Leo: I LIKE THE BIG PHOTO.

Susie Gardner: AND OLD PHOTO
ALBUMS AND ALL THE
INFORMATION'S HERE.

Leo: YEAH.

Susie Gardner: THEY JUST
NEED A FEW TWEAKS I THINK.

Leo: OH I LOVE THE REALLY BIG TEXT.

[Both laughing]

Leo: WHOA, EXCLAMATION MARKS.

HOW DO YOU FEEL ABOUT

EXCLAMATION MARKS?

I COUNT 1, 2, 3, 4, 5, 6, 7 ON THAT PAGE.

Susie Gardner: THERE'S A FEW HERE YEAH.

Leo: MAYBE CUT SOME OF THOSE.

[Laughs]

Susie Gardner: BUT YOU KNOW

THAT CONTRIBUTES TO THAT FOLKSY

FEEL THAT WE WERE TALKING ABOUT.

Leo: YEAH ALL RIGHT SO WE

WON'T SAY ANYTHING ABOUT THAT.

SUSIE GARDNER IS THANK YOU BY

THE WAY.

Susie Gardner: YOU'RE VERY WELCOME.

Leo: TO THE MIRAMICHI WELL I

MIGHT AS WELL THANK THE

MIRAMICI AGRICULTURAL

EXHIBITION ASSOCIATION FOR

LETTING US USE YOU AS A GUINEA

PIG, IT'S AT EX-ONE, O-N-E.COM.

DO YOU SEE THE PROBLEM RIGHT THERE?

Susie Gardner: YEAH.

[Laughs]

Leo: AND I DO THANK YOU

SUSIE GARDNER.

HER NOW BOOK "BLOGGING FOR

DUMMIES" SECOND EDITION JUST

CAME OUT.

LOOK FOR IT EVERYWHERE.

IT IS PUBLISHED OF COURSE THE

IVG PRESS.

THE 4W SERIES IS ARE EVERYWHERE
AND YOU CAN FIND HER AT --

[Pop captions up]

Leo: THANK YOU SUSIE, SUSIE
IT'S GREAT TO TALK TO YOU.

Susie Gardner: YOU TOO.

[Pop captions down]

Leo: ALL RIGHT A FINAL WORD
COMING UP IN JUST A BIT.
YOU STAY RIGHT HERE.

[MUSIC]

[Commercial break]

[MUSIC]

Leo: OKAY NOW IF WE DO A
PRONOUNCIATION WORKSHOP THEY'RE
GONNA SAVAGE ME.

Kate: I GET A LOT OF
PROBLEMS AS WELL.

Leo: YEAH IT'S MIRAMICHI I'M TOLD.

Kate: MIRAMICHI.

Leo: MIRA-MIRA --

Both: MIRAMICHI.

Leo: MIRAMICHI.

ARE YOU FROM NEW BRUNSWICK SEAN
OR YOU JUST KNOW THAT?

Sean Carruthers: I JUST KNOW THAT.

Leo: HE'S SO SMART.

Kate: I HAD A FRIEND FROM MIRAMICHI.

Leo: WELL WHY DIDN'T YOU CORRECT ME?

Kate: I'M NOT GONNA SHOUT AT YOU.

Leo: IT'S MIRAMICHI!

MIRAMICHI?

Kate: MIRAMICHI.

Leo: MIRAMICHI.

Kate: MIRAMICHI.

Leo: OKAY WE'VE SAID IT NOW
800 TIMES, THAT'S PROBABLY
ENOUGH.

Kate: YOU TRUST IN THE ENGLISH GIRL.

[Laughs]

Leo: I APOLOGIZE.

I TRUST YOU IMPLICITLY.

Kate: I CAN'T PRONOUNCE ANYTHING.

Leo: I TRUST YOU IMPLICITLY.
SO ANYWAY I APOLOGIZE TO THE
MIRAMICHI AGRICULTURAL EXHIBITION.

Kate: YES.

Leo: FOR MISPRONOUNCING YOUR
NAME AND I HOPE YOU TAKE THIS
IN, IN GOOD FUN.

[Pop captions up]

Leo: PLEASE OR WE'RE GONNA
HAVE A DEAD CHICKEN IN THE, IN
THE, IT'S NOT GONNA BE PRETTY.

Kate: AND IT'LL BE TORN.

Leo: AND IT'S GONNA BE
TERRIBLE, TERRIBLE.
HEY WE WANT TO REMIND YOU WE'D
LOVE TO HAVE YOU ON THE SHOW.
I MEAN THIS SHOW REALLY EXISTS
BECAUSE OF YOU.
YOU KNOW NOT JUST YOUR CALLS,
BUT YOUR SUBMISSIONS,
PARTICIPATING IN THE WEB
WORKSHOP, THINGS LIKE THAT.

HOW CAN THEY GET INVOLVED, DO
THEY GO TO THE WEBSITE?

Kate: THE WEBSITE IS --

[Blank for boards]

Kate: FORWARD SLASH TECH
QUESTIONS.

[Pop captions down]

Kate: THERE'S A FORM THERE
FILL THAT OUT.

WE'LL THEN PHONE YOU AND GET
YOU ON THE SHOW AND WE WILL
SOLVE THAT PROBLEM.

Leo: WELL WE'LL DO OUR BEST.

Kate: WE ALWAYS DO OUR BEST.

Leo: PLEASE DON'T MAKE
PROMISES I CAN'T KEEP.

Kate: AND YOU CAN KEEP THESE.
AND ALSO ON THE WEBSITE ALL THE
SHOWNOTES AS WELL.

SO IF YOU MISS ANYTHING WITH
THE CONTENT THAT HAPPENS DURING
THE SHOW JUST CHECK OUT THERE --

Leo: YEAH.

Kate: AND YOU'LL SEE
EVERYTHING THERE AS WELL.

Leo: KATE'S BLOG.

Kate: KATE'S BLOG.

Leo: WE HAVE BLOGS OF MANY,
MANY OF THE PEOPLE ON THE SHOW.

[Pop captions up]

Kate: INDEED.

YOU ALSO HAVE THE, THE VARIOUS
SEGMENTS ON VIDEO.

Leo: VIDEO YEAH.

Kate: YEAH.

Leo: SO YOU CAN GO BACK AND
WATCH US MISPRONOUNCE MIRAMICHI--

Kate: EXACTLY.

Leo: OVER AND OVER, MIRACHI.

Kate: MIRAMICHI.

Leo: OVER, OVER AND OVER AGAIN.

I APOLOGIZE.

I REALLY --

Kate: IT'S GONNA COME BACK

AND HAUNT YOU.

YOU KNOW THAT?

Leo: IT IS I CAN TELL.

Kate: I MEAN --

Leo: I'M GONNA END UP SOME

DAY IN MIRAMICHI AND THEY'RE

GONNA GO YOU, YOU WERE THE ONE.

I KNEW YOU WERE THE ONE.

Kate: I MISPRONOUNCED WAGGA

WAGGA WOGGO WOGGO ONE TIME.

ITS SPELLED WAGGA WAGGA --

Leo: IT LOOKS LIKE WOGGO, WOGGO.

[Pop captions down]

Kate: IT'S WAGGA WAGGA WOGGO WOGGO.

Leo: RIGHT.

THANKS FOR BEING HERE.

WE'LL SEE YOU NEXT TIME.

Kate: BYE-BYE.

[MUSIC]

[Coins bouncing]

[MUSIC]

[Pop captions up quickly]

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[Pop captions down]