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[Intro]

Joe-Hi there. Welcome to another episode of Thinking Sideways. I'm Joe, your host, joined as always by...

D-Devin.

J-And...

Steve-Steve.

J-And we're here this week to talk about another cool mystery.

D-Yeah!

J-Yeah. This week we're going to talk about Louis Le Prince, who mysteriously vanished. Let me start off with a few biographical details about Louis Le Prince. He was born in France in 1841, moved to Leeds, England in 1866, taking a job working for a college friend in a brass foundry. I think he was an engineer.

D-Hm.

J-He eventually married and moved to the US for a while and began experimenting with motion pictures. He was trying to build himself a movie camera. He produced a 16 lens camera, which was kind of so so. Essentially what it did is it took 16 sequential photographs.

S-Yeah.

D-Hmm.

J-Yeah. But it didn't quite work out so great because every photograph was taken from a slightly different vantage point so it gave kind of a jerky result.

S-If you're trying to picture it, it almost looked like, to figure out how the lens configuration is, it's almost like the buttons on a double breasted suit in the front.

D-A really long one.

S-Yes.

J-Yeah.

S-That's exactly, I mean, or you can go and look up pictures of it on the internet, cause we have pictures of the machine.

J-Yeah.

D-Whaaaat?

S-It wasn't a real accurate machine.

J-No, it didn't. But yeah, so he began, because he didn't like the results on that, but he got a patent on it anyway.

D-Smart.

J-Yeah. Started working on a single lens camera, and eventually produced a prototype, and also a prototype projector. And he is actually credited with making the world's first moving pictures.

D-Hmm.

J-Yeah. That was in Leeds where he made those films.

S-England.

J-Yeah, Leeds, England, yeah. He tested his prototypes...

D-Before moving to the US?

J-Yeah.

D-Ok.

J-Well, no, I think this was after he came back from the US.

D-Oh, he came back?

J-And back to Leeds, and that's where he made his first films, which was in 1888. And by the way, those films can be found online. They're incredibly short.

D-Is it...

S-2.2 seconds.

J-Yeah (laughing).

D-Is one of them, like, the running...what's the running horse one?

S-That's Muybridge.

J-Yeah.

D-Oh yeah.

S-That's not this guy.

D-You're right.

J-Yeah yeah. So do you want to talk about that stuff, about that stuff before we talk about his mysterious disappearance?

S-Uh, you know, let's talk about, let's just go through the story and then we'll talk about the technology and then we can go from there. That's probably the better way so we don't break it up too much.

J-Ok. All right. Generally Thomas Edison and the Lumiere brothers, who are French guys, they get all the credit for the invention of movies, but Louis Le Prince was actually the first out of the gate. He produced his prototype several years, I think, before Edison produced his. After he had a good functioning single lens prototype and projector, he made plans to go to New York to put on a public demonstration.

D-Uh huh.

J-And so that would have been 1890 when that happened, so that was a year ahead of when Thomas Edison applied for his patent.

D-Wasn't that kind of a trend in Thomas Edison's career?

J-What's that?

S-A little bit.

J-Yeah. A little.

D-Are we going to talk about that? Ok.

S-We are.

J-Yeah. Oh yeah, oh yeah, oh yeah.

D-Ok. Good.

S-How can we not? (laughing).

J-Yeah. Yeah.

D-Ok. Fair. Yeah.

J-So, ok. Now we get to talk about his disappearance.

S-Woo hoo!

J-Yeah, ok. In September 1890, Louis Le Prince went to Dijon to visit his brother, Albert.

D-Grey Poupon?

J-Yeah (S and J laughing). It used to be Grey Poupon. They changed it to Dijon.

D-Ah.

J-Yeah. Yeah, Dijon actually in French means Dijon. I don't know if you knew that.

D-Hm.

S-Can we stop the mustard jokes?

J-Yeah. Ok, all right (S and J laughing). On September 16, 1890, his brother Albert took him to the Dijon railway station and put him on a train to Paris, where Louis was supposed to meet up with friends to continue his journey to the UK and then on to America for the demonstration. Louis Le Prince had his prototypes with him, as well as his luggage. Long story short, when the train arrived in Paris, Louis Le Prince was not on the train. And a mystery was born. Also, his luggage and his prototypes were gone too.

D-Huh.

J-None of the passengers reported seeing anything strange happening. Nobody saw anybody getting beaten, or somebody getting drug off, or, you know...

D-Did they say they noticed a dude with, like, really big bags?

S-Everybody had really big luggage in those days (laughing).

D-Yeah, that's true.

J-Yeah, it appears that nobody really noticed him, which actually in and of itself is a little strange because he was actually a big guy.

D-He was kind of, yeah.

J-He was 6' 3" or 4". You know? He was a pretty big guy.

D-Uh huh.

J-French police searched the train. Then they searched the train line all the way back from Paris to Dijon, which is, by the way, quite a trip. That's quite a long, a big swath of territory to search.

D-Uh huh.

J-They found no sign of Louis Le Prince, and his disappearance is a mystery to this day.

S-Can I ask a quick question?

J-Yeah, what's that?

S-How soon did they search the train? I've never been able to find details.

J-I have not either. Yeah, you know, this happened like, you know, obviously more than a hundred years ago, so details are a little sketchy.

S-Well, it depends on the telling, though. Sometimes it almost makes it sound as if the train arrived and police immediately swarmed over the train looking for him.

D-That can't possibly be true.

S-It's, no, there's no way, but that's, when you do the reading, some of the stuff you come across gives that impression.

D-Uh huh.

S-But I, I don't...trains don't normally stay at the station for extended periods of time.

D-Well, if it was...Paris is the end of the line, though.

J-Maybe. Maybe it would have stayed there for a little bit, but the thing about it is, is I'm not sure exactly when anybody raised the alarm about him. It might have been one of these things, maybe it's even, there's been some distortion introduced into the whole thing and maybe railroad employees eventually searched the train.

D-Uh huh.

J-Maybe the police did it. It might have been days afterward even.

S-Ok.

J-It could have been one of those things where it's like, maybe somebody murdered him and stuffed his body in some little nook.

D-Yeah, but alternately, it could have been one of those things where, you know, his friends were waiting to pick him up, they didn't see him, the conductor said, you know, "Ok, we're all aboard." And somebody said "Oh no, wait, wait, wait! My friend was supposed to get off here. Can you just go check and make sure he's not asleep?"

J-Uh huh.

D-You know? They said "Yeah, sure."

S-And then that's...

D-They discovered that he was not there and they said, and they thought, oh, foul play or something.

J-Yeah, and they went through the train and all that stuff, and so I don't know how thorough the search was, but...

D-Yeah.

J-But yes...

D-And again, it's a time before cell phones, so it's not exactly like you just call him.

S-Text him.

D-Yeah. Say "Hey, where are you?" And he doesn't respond and you go "Oh no!"

J-I know (Steve laughing). Yeah.

D-But also, you know, he can't just say "Aw, I missed the train. I'll be on the next one."

J-Uh huh. Which is, you know...

D-So you could just make the assumption of he missed the train, he'll be on the next one.

S-Yeah, it's true.

D-Who knows.

J-So, anyway, that's our mystery. This is a pretty short intro to this one. We're going to descend right into the theories, unless you want to talk about...

S-Well actually, we need to explain kind of what he's doing here, based on the time frame.

J-Ok.

S-This, if you haven't ever done any research into the history of photography, this makes no sense.

J-How do you mean?

S-In terms of how cameras worked. I mean, I don't know if you guys have had to do that?

D-Do what?

S-Ok, you're giving me looks like...

D-Well, I don't know what you're asking.

S-If you've had to do any research on the history of photography and stuff like that?

D-No.

S-Ok.

J-Yeah. No, I haven't.

S-I did.

D-I'm not the artist in this room (laughing).

S-I took classes in it, so...

J-I know that they invented the cell phone (Steve laughing). And then they...

S-And then they invented the camera to go in the cell phone.

D-The camera, yeah.

J-And then they invented the selfie, and then they invented the internet, ok.

D-Yeah (Steve laughing).

J-Somewhere in there, yeah. That's what I know.

S-Well, so I know that this is part of Louis' history is that he was family friends with Daguerre.

J-Yeah.

S-Cause if you've ever heard, you may have heard of the phrase "a daguerreotype."

J-Yeah.

S-And that's a type of photographic image.

D-(Whispering) I don't know what that means.

S-A daguerreotype is a very, it's a very simple way of making a photo. You basically take polished silver, a plate, and you put chemicals on it. They're light sensitive. You expose it like you would a film, you know, photographic film. It's the same principle, but it's chemicals on a plate. And then you process it and then you put a sheet of glass over it because what has been exposed, I can't remember whether it's what's been exposed stays dark, or if what hasn't been exposed washed away. One of the two. It leaves an image, and that's a daguerreotype. And you'll see them. There's all these old tin photos of, like, Confederate soldiers and stuff like that. That's their version of that. But he, Louis Le Prince, was family friends with Daguerre.

J-Yeah, apparently Daguerre was a buddy of his dad's...

S-Yeah.

J-And so he spent a lot of time hanging out with him...

S-Yeah.

J-...and learned a lot and I'm sure that got him started on this quest for motion pictures.

S-Oh yeah. So he, so he knew about photography from that.

J-Yeah.

S-And then the other guy that you brought up was Muybridge. And people will know Muybridge, though they probably won't know his work, is if you've ever seen, I think it's "A Horse Galloping" is the name of it.. But it is a series of images that they put in, is it a spirograph that they call it, not a spirograph. It's a cylinder with images on the inside and you can spin it...

J-Yeah.

S-And it makes it look like the image is moving. It's a very early, crude version of actual movies.

J-It's actually, it's the earliest GIF, if you think about it.

S-Yeah, it kind of is (laughing).

J-It really is (laughing).

S-Because it repeats.

J-It just keeps, yeah.

S-Yeah, and that's what Devin was talking about, is he took these images of a horse that was running, but he didn't actually make a movie.

D-It was like a flip book.

S-It was stop motion photography is what it was.

D-Uh huh.

S-He had, there was a bet to figure out if a horse's feet ever, all four, left the ground at once.

D-Uh huh.

S-So to be able to figure this out he needed to photograph. So he had, I think it was 16 or 28, something like that...

J-I think it was 16. Yeah.

S-16 cameras in a row. Threads run across the course that pulled the shutter so that as the horse crossed it and snapped the thread (snaps his fingers), it would take a photo. And then he assembled those, and that's how you get the actual first movie.

D-Interesting.

J-It would have been kind of amusing if the horse had gone galloping down the course and all the cameras had toppled over (all laughing).

J-Who knows, maybe that happened the first time out.

S-He's like, "Should not have used rope." (All laughing).

J-Yeah.

S-But the point is, is that Le Prince wasn't the first one to invent this kind of technology.

J-Oh yeah, yeah.

S-People had been working on this for a while.

J-Lots of people all over, yeah.

S-Muybridge is the first one who proved that you could make a moving image, and then from there everybody else...this was the age of, you know, the gentleman inventor. Everybody was making these things.

J-Uh huh.

D-The renaissance man.

S-Yes. The renaissance man. But that's, that's how this whole technology worked, and that's what his 16 lens camera was, was the equivalent, in one box, what Muybridge had done with 16 individual cameras.

J-Yeah.

S-And of course he was shooting on paper, so it wasn't as good. He's the one who figured out how to use celluloid.

J-Yeah, he did.

S-To make an image.

J-And he would take sheets of celluloid and cut in strips and stuff like that.

S-Yep. Which is why his movies are so short.

J-Well, yeah. I know. The interesting thing about this too, is that eventually Thomas Edison basically owned the movie industry, and it was all run out of Menlo Park, New Jersey.

S-Yeah.

J-And he formed a company, I can't remember what the company was called, but they essentially set the rules for film making and the theaters. They, one of the things they insisted on was that no movie be longer than 20 minutes, because they were of the opinion that the attention span of the American public was too short for anything longer than 20 minutes (Steve laughing).

D-Well...

S-I would kind of agree with that.

J-Yeah.

D-Yeah, me too.

S-It's amazing we've gotten away with the length we've gone.

J-Yeah, I know (laughing). But he had kind of a strangle hold. Everybody had to pay him royalties, because he sewed up the whole thing with his patents and everything. And so that's why Hollywood got created is because of Thomas Edison. Because all these people from the East Coast were fed up with him, you know, setting the rules, making them pay royalties whenever they wanted to show a film in a theater, and telling them how long their movies could be, etc., etc., etc. So they moved out to California, which is, in 1915, which is as far away from Edison as they could possibly get.

S-Yep.

J-And the reigning court out there was the 9th Circuit Court of Appeals. And so the 9th Circuit was not particularly sympathetic to monopolies, such as what Edison had going.

S-Oh, he was trying, he tried to set up monopolies constantly.

J-Oh yeah.

S-I mean, we're going to talk about it, but he was a complete and total a-hole.

J-Uh huh.

S-Everything that I've, I mean, he did great things, but he was also a dirty businessman.

J-Oh yeah, very much so. Yeah. And, yeah, the whole story of him and Tesla is kind of interesting in and of itself. Nikola Tesla.

S-That warrants a lot of reading. If you've never done that, you need to.

D-Do it.

J-Oh yeah, definitely. Yeah. But, there was a big war, you know, over the whole thing between direct current and alternating current, you know.

D-Uh huh.

S-Oh yeah.

J-And Tesla invented alternating current. Yeah.

D-Uh huh. Alternately, you can watch the "Bob's Burgers" episode (Steve laughing).

J-Yeah, there's that.

D-About Topsy.

S-Could you imagine how screwed up our infrastructure would be if we had direct current everywhere?

J-Oh yeah. Oh yeah.

D-It'd be different.

S-It would be terrible!

D-It'd be better.

S-No. Direct current can only (laughing)...

D-(Singing) Better...

S-You are quoting a cartoon on me, aren't you?

D-I'm not saying it'd be...No, I'm personally saying it'd be better.

S-Uh, no.

D-I'm quoting (laughing).

S-Power plants every five miles or ten miles, because that's all you can transmit electricity.

J-Yeah.

D-Uh huh.

S-Oh yeah, that'd be a great system (laughing).

D-Yeah. Just right at the arcs, right? You just have it arcing in between things? (D and S laughing).

J-Yeah, there you go.

D-Just have Tesla coils everywhere.

S-Yeah.

D-It's perfect.

J-Yeah.

S-Yeah, I like that.

J-But...

D-We can just generate power in our own homes. See, you don't need power plants (Steve laughing).
No?

J-No. Yeah.

S-I have no idea where that just went (laughing).

D-It's, I'm sorry. It's fine.

J-I'm working on a small nuclear reactor myself (Steve laughing). So, back to Louis Le Prince. We're going to talk about theories as to how and why he disappeared.

S-Yep.

J-Ok. First theory up, Thomas Edison did it.

S-I believe it.

J-Uh, yeah.

S-I don't, actually.

J-Yeah, no, actually, the, like, Le Prince's widow believed that Edison was responsible for a little foul play, and...

S-I could see why, though.

J-Yeah. Well, he did actually have an interest in this whole thing. He applied for his first moving picture patent a year later, in 1891.

S-After the disappearance.

J-After the disappearance, yeah. In France, the Lumiere brothers staged their first moving picture show in Paris in 1895. So it does appear that these people, especially Edison, really benefited from Louis Le Prince's disappearance.

D-Hm.

S-Now, let me ask about the patent thing, because I never, I could never find conclusive answers to this thing, is you read that Le Prince applied for a patent for the single lens camera in the United States...

J-Yeah, and it was denied.

S-And it was denied, and then two years later Edison applies for it and gets it without a hitch.

J-Uh huh.

S-And they denied, according to the readings that I've seen, it was denied because it infringed on another patent.

J-Yeah. But Edison's design infringed on the same patent.

S-Correct. But is there truth to that or do you know? I couldn't find out if that was true or not.

J-I have not been able to find that out for a certainty.

S-Ok.

D-Didn't Edison, didn't Edison work in the Patent Office for a while?

S-No, that's Einstein.

J-Yeah.

D-Oh, that's Einstein (Steve laughing). Yeah.

J-Yeah, but...

S-Wrong famous guy.

D-Wrong famous "E" guy.

J-You sort of wonder when it comes to Edison, though, if he maybe didn't have, like, a mole in the Patent Office.

D-Uh huh.

S-Uh, yeah.

J-You kind of wonder about that.

S-Well, he filed patents like mad, though. That's the thing.

J-Uh huh.

S-He filed so...through, what's the, what's the name of the place that he had? Edison.

J-You mean Menlo Park?

S-Menlo Park, thank you. Through Menlo Park, he filed for bunches and bunches and bunches of patents.

J-Oh yeah.

S-So I almost wonder if his patent went through because somebody went, "Another Edison patent. Stamp. Go."

J-Yeah, that could be. Or I think it could be too, because it might be one of those dealios where you kind of, like, gotta bribe somebody.

S-Yeah.

J-Yeah.

S-Yeah. I mean, this was a time where that was not uncommon in this country.

J-Yeah. Yeah. So anyway, Edison gets his patent and Louis Le Prince does not. But as I was saying, Edison really benefited from Le Prince's disappearance. And the family felt like Edison and the Lumieres were taking credit for Louis Le Prince's invention, but apparently they couldn't sue. I read in one place that only Louis Le Prince could take legal action under American law about anything regarding patent infringement, and so the family could have taken legal action if Louis was dead, but he wasn't legally considered dead.

S-That took years, as it always does.

J-It takes like seven years.

S-Yeah.

J-And then he was declared, I think he was declared legally dead in 1897.

S-By which point it's too late.

J-Yeah. It's too late. I mean, they're off and running, and so yeah. So anyway, years went by, and this is fairly recently, like, we're talking, like, you know, probably ten or so years ago. A guy named Alexis Bedford was a grad student at New York University, and he was doing research into the history of motion pictures. And he was in the archives of New York Public Library, researching Thomas Edison's work, and he found this worn, leather book, which turned out to be one of Edison's notebooks, which I assume he had lots of.

S-I would imagine.

J-Yeah. And in this book he found a note dated September 20, 1890 in Edison's handwriting which read, quote, "Eric called me today from Dijon. It has been done. Prince is no more. This is good news but I flinched when he told me. Murder is not my thing. I'm an inventor, and my inventions for moving images can now move forward." Unquote. Alexis Bedford took that journal back to New York University and gave it to an historian there named Robert E. Meyer for authentication. And this guy, Meyer, examined the journal. That included handwriting comparisons and some sort of computed tomography scan, or CAT scan. And he decided the journal was real. The note dated September 1890 was in Edison's handwriting, so it was the real deal. It was the smoking gun. Thomas A. Edison, crime kingpin (Steve laughing).

D-That sounds like him.

J-Yeah. At this point there was another, similar mysterious disappearance of another inventor who Edison happened to know.

S-Later on, not at the same time.

J-Yeah, this was a while later, yeah, in 1913. Rudolf Diesel disappeared in September 1913. He boarded the steamer Dresden in Antwerp, Belgium, bound for the UK. And that was September 29. And the day of, he disappeared. Apparently the next day he was supposed to show up to breakfast and he didn't, so they went and checked his cabin. The bunk had not been slept in, he was nowhere to be found. They searched the ship, couldn't find him. They looked in his journal, and the last entry, which was September 29, was nothing more than a cross, and the cross looked suspiciously just like one that Edison would have drawn.

S-Ugh.

D-Was Edison on the ship?

J-Edison was not on the ship, but you don't know that his agents weren't.

S-So, for anybody who hasn't picked up on it yet though, Joe, why is this guy important?

J-Diesel? Rudolf Diesel?

S-Yeah.

J-He invented the Diesel engine.

S-There we go.

J-Yeah. And obviously, as you know, the diesel engine is a real big deal (S and J laughing).

D-It's an ok deal. I don't know about big deal.

J-It's kind of a big deal, yeah.

S-It only drives, like, half the world.

J-Yeah. It's, it's, yeah, ships and trucks and trains and oh my God. Yeah, there's diesels all over the place. Yeah, um, 11 days after Rudolf Diesel disappeared, a ship ran across a body in the general area. And they didn't really actually feel like dragging the body on board their ship, I don't know why. But they did get to it. They essentially lowered a boat, went over, rifled the pockets, took some personal effects, and in the end it turned out the personal effects were Diesel's.

D-I bet there's some superstition that goes on there.

J-There might be, yeah.

D-You don't really want to bring a dead body on to a ship.

J-Well, yeah. And this is 11 days later, so the body was probably kind of ripe.

D-Yeah.

J-Yeah.

D-And also it's totally possible that they didn't know by then, right? Where was he going, on the ship?

J-He was going from Antwerp to the UK.

D-Oh, so they knew. Never mind.

J-Yeah, yeah.

D-After a visit to the US, right. Got it.

J-Yeah. So there we go.

D-I was like, he was going to the US, it's possible they would not have known yet that somebody was missing.

S-But the, well...

J-Yeah, they just saw a body. They went to get some identifying things off of it, you know, and then they just let it go.

D-Yeah. So Diesel died in the water.

J-So Diesel died. Yeah. So yet another guy with a connection to Thomas Edison, you know?

S-Mysteriously.

J-Mysteriously dies.

D-Uh huh.

J-Yeah, so Thomas Edison. Well anyway, the whole story about the journal from the New York Public Library kind of has the stink of BS all over it, I think. I don't know, what do you guys think?

S-Well, based on the leg work you did, I'm going to agree.

D-Yeah, I agree too.

J-Yeah, I called New York University. They'd never heard of this historian named Robert E. Meyer, and I asked them, I said, well, what if he used to work for you but doesn't any more? And they said, "Well, you know, if he worked for us, if he was on our faculty, he would have published stuff. And so if you do an internet search, that stuff will turn up." And it didn't. And I had done those searches, and none of that stuff turned up.

D-Hm.

J-This guy, as far as I can tell, never existed.

S-Which means, likely, this journal never existed.

J-Yeah, exactly. Well, and frankly, it doesn't really pass the smell test.

D-Yeah, I mean, even if it did, like, who does that?

J-Yeah. "Oh yeah, I'm going to murder somebody" (laughing).

D-Write it in their journal.

J-I know, like, really? And as for Rudolf Diesel, I don't think Edison actually had any interest in developing a diesel engine. Apparently, that was one of Diesel's disappointments, is he tried to spark some interest for that in America, and apparently, because a diesel engine is more efficient, he thought "Well, who could not want this, right?"

D-But also, didn't, I mean, the diesel engine was already a thing, right?

J-No.

S-No.

D-When Diesel died.

S-No. Gasoline powered engines were a thing, but not diesel.

J-Yeah.

S-Cause Diesel invented the diesel engine.

D-That's what I mean. By the time Diesel died...

J-Yeah.

D-...he had invented it.

S-But it hadn't been widespread.

J-Yeah.

D-But he'd invented it already.

S-Yes.

D-And he probably already had the patent for it. I presume, since it's called a diesel engine.

J-Yeah.

S-So here's the weird thing about patents is they're not international.

D-Uh huh.

S-They're by country, typically. Which is the screwiest system in the world.

D-Well it seems it was enough that he, I mean, it's named after Diesel, right?

J-Yeah.

D-I mean, so it seems like even if Edison had been interested in it before, Diesel had already made a name for himself. Everybody already knew, "Hey, this guy is the one who did this."

S-Yeah, but that never stopped, I mean Edison, if Edison was truly interested in the engine, he could have patented it in the United States.

D-Yeah, all right. That's fair, yeah.

S-Because he did things like that, where he would get the patent, somebody else would fight him and say they owned the patent. He would then say "Oh, let's be business partners." He'd bring them in as a business partner, then buy them out.

D-Hm.

S-And then that person disappeared from history, and Edison was the guy who made the invention.

J-Yeah.

D-All right. Yeah.

J-Yep.

S-So he did a lot of hinky things. But I want, I actually want to say that even though I don't think that this journal existed, I think that the way that you read it and you interpret it may be incorrect, and it may have just been, if it really existed, an innocent note.

J-It could have been.

S-Because if you read, ok, so this is four days after Le Prince disappeared, right?

J-Yeah.

S-Ok, so it says, and I went back to it, and it says "Eric called me today from Dijon. It has been done. Prince is no more." So "it has been done" could mean something about the fight is done.

J-Yeah, maybe he got bought, he bought him out or something like that.

S-Yeah. And you know, the good news is, "this is good news, but I flinch. Murder is not my thing." Like he's "God, he died." Like, "killing a man is not my thing." Like, it's crazy that he died, you can read into it a completely different way.

J-I don't know.

D-It's still implicates him because Le Prince was never seen or heard from again, nor was his stuff, so at the very least that implies that Edison knew that Le Prince is dead.

S-No, it doesn't.

D-Yeah, it does. "Murder's not my thing."

J-It kind of looks to me that way.

S-The guy said he was murdered. I mean the guy doesn't know squat. The guy that calls him four days later, it's probably in the local papers. "Local inventor" or you know, "French inventor disappears. Man hunt under way."

D-I don't think it sounds...

J-I see what you're saying. So this guy calls and says "Hey, Le Prince disappeared and he's probably dead."

S-"Somebody killed him. He's gone!"

J-Yeah, yeah.

S-Yeah.

D-I don't know. It's still...

J-Yeah, I could see that. But here's the deal, is Louis Le Prince at this point has been missing a grand total of four days, and so there's no reason to assume he's been murdered.

D-Uh huh.

J-Yeah. I mean, Agatha Christie disappeared for how many days?

D-Eleven.

S-And people said she'd been murdered right away.

J-Yeah.

D-Well.

J-Yeah. Well anyway.

S-(Makes buzzing noise.)

J-I think that whole thing was just made up.

D-I agree.

S-Oh, I completely agree, but I also see how it wouldn't be as...

J-Necessarily. I see what you're saying.

S-Yeah.

J-It's like he didn't have a part in the murder, he just heard he was murdered, and he was like “Yeah, cool!”

S-Yeah.

J-That frees up, yeah. I get that.

S-He wasn't being the evil monster that we've called him this whole time.

J-Uh huh.

D-I mean, a little bit though, cause he said it was good news.

S-Yeah (laughing).

J-Yeah, I know (laughing).

D-I mean, a little. At the very least.

S-Yeah. He wasn't a nice guy, though.

D-It doesn't matter, I don't think he wrote it anyways.

J-Yeah, no.

S-Let's continue with...

J-No, I don't think he did.

S-What else do you got? (laughing).

J-Oh, back to Diesel. I was just going to say, interest in the diesel engine at that time was just kind of minimal because we were Americans so we weren't really interested in a more efficient engine.

S-No.

D-We still aren't.

S-We, thank you (laughing).

J-Yeah (laughing).

D-Still not interested.

J-Yeah. Also, Rudolf Diesel was having financial and health problems, and it's kind of assumed at this point in time that he committed suicide. But of course, at that time there were some conspiracy theories about the whole thing. One of which involved the German Secret Service, who rubbed him out supposedly because they were developing their U-boats using diesel engines, and they didn't want Rudolf Diesel sharing his secrets with the British and the Americans.

D-Hm.

S-And that is a year before the outbreak before World War I, is that correct?

J-Yeah.

S-It was 1914, is when World War I started.

J-Yeah.

S-Yeah. Ok, I can see why that theory would be out there for him.

J-Yeah. And another theory was that business rivals did him in. And there was yet another theory that was in the papers about, less than a year after his death, said he had faked his death and was living in Canada under a new name.

D-Did you add this part?

J-Yeah. I made up the new name (Steve laughing). Yeah. But his new name was Friedrich Gasoline. Yeah (all laughing). So yeah.

D-I was, I was kind of hoping that that was what was in the newspapers at the time (Steve laughing).

J-Wouldn't that be great? (All laughing).

D-Yeah.

J-Yeah, so Friedrich Gasoline is living in Canada. Anyway, so whether Edison actually stole Louis Le Prince's ideas, I can't really say. It might be a case of parallel developments. They just both kind of had the same idea, which is entirely possible. Or maybe Edison had a source down at the Patent Office who gave him information and drawings on patent applications. And so Louis Le Prince applies, gets turned down, and then that stuff winds up in Edison's mail box days later.

D-Hm.

J-And so he can get to work on his single lens camera.

D-Yeah.

S-Yeah. I think that for Edison, it was just lucky timing.

J-Yeah, it probably was.

D-Well, I mean, it's not as though it happened in a vacuum either, right? I mean, you can see the very clear progression from each step to each step, so it makes sense that they would have come to the same similar conclusions.

S-Right, but what I mean, is that if Le Prince hadn't disappeared, he probably would have been able to show it worked, and get his patents, and then Edison wouldn't have had the strangle hold on the whole thing.

J-Yeah, and then...

S-But it was just...

D-But he might have been in America still.

S-It was, you know, it was perfect timing for him. It's like, "Hey, well I kind of had some stuff going on. Oh, well let's just see what I can make out of, based on what we know about this guys stuff." And bang.

D and J-Yeah.

S-Reverse engineering it.

D-Yeah.

J-Yeah, it could have been. Ok, enough of Edison. I'm thinking Edison probably didn't do it.

S-I'm going to agree with that.

D-Uh huh.

J-Yeah. Next theory, this is a popular one too. Suicide. It's claimed, according to Louis Le Prince's great -nephew, whose name I don't know, but he said that apparently he was on the verge of bankruptcy, and that so he decided to commit suicide and decided to do it in one of those wonderful, perfect ways that creates a mystery, arranging for his body and luggage never to be found.

D-That's weird.

J-Well, I don't find it convincing, no.

D-No. Cause really, that doesn't happen.

J-Uh huh. Never.

D-I mean, it doesn't.

J-It can happen. If I was going to commit suicide, I'd probably do it that way, but...

D-In some perfect, mysterious way?

J-Yeah. But the thing about it is, is he had this cool prototype that he was going to take to New York to show off, and he had a lot to live for, I think. Cause it could have turned out that that thing could have taken the world by fire, and he could have gotten very rich.

S-Probably would have.

J-Probably would have. And if you take it to New York and it turns out it's a flop, well then you kill yourself, sure.

D-What if it, I mean, ok, so just to play, you know, the flip side of the coin here for a second, what if it turns out that his cool new prototype didn't actually work?

J-Uh huh.

D-As, right? I mean, it worked for a little bit and then he found some fatal flaw in it or it broke.

J-Oh yeah.

D-And so he was on his way, but he was thinking, "There's literally no way I can fix this. I don't know what's wrong with it."

J-Uh huh.

S-The cabin boy dropped it and broke the lens or something.

D-Or, you know, there's literally no way to..."I can't figure out a way to make it more than two seconds." You know?

J-Yeah.

D-People are obviously going to want to record more than just two seconds. "I can't figure out how to make it more than two seconds. I'm a failure. Oh God. How am I going to debut this in New York? I have to kill myself before anybody finds out about my failure, and take my stuff with me."

J-Uh huh. Yeah, I get a feeling, cause if you're a guy like him, you've got to go through a lot of iterations and failures and modifications, you know? I think he was probably, if that had happened, he probably would have postponed the showing and tinkered.

D-Probably.

S-And he had done showings of his work before.

D-I'm just saying, I'm just playing devil's advocate.

S-Not with this particular camera, but he had done showings of his work.

J-Yeah, I get that, yeah.

S-So, it wasn't like this was his first rodeo.

D-Yeah.

J-Yeah. And the other reason I don't like the suicide theory because he was almost bankrupt is because his mom had died recently, and he was actually going to inherit some money.

D-Well maybe he killed himself because his mom died.

J-Maybe that's it. He was depressed.

D-He was really depressed about his mom dying.

J-Yeah.

S-Hey.

J-Well, so much for that theory. How do you guys feel about suicide?

D-Uh, no.

S-I don't like it in general.

J-I don't think so.

D-Yeah.

J-Our next theory is that he was murdered for money. Did I happen to mention that Louis Le Prince was getting an inheritance?

D-You did!

S-You did (laughing).

J-Yeah, I think I did. Yeah, yeah. I, the number that I've heard is that his mother left about \$140,000 to her children.

D-Hm.

J-Yeah. Which in today's dollars is about 3.7 million dollars.

D-That's not nothing.

J-Yeah, so the theory, the theory on this one is that Louis' brother decided to increase his own share by killing him. And after all, Louis Le Prince's brother was actually the only person who saw Louis Le Prince get on that train.

D-Get on the train. That's true.

J-So maybe he never got on the train to begin with.

S-How many children were there?

J-You know, I've not been able to find that out. I don't know.

S-Not, I mean, is it like three? Or seventeen? Do you have a general...

J-Yeah, in those days, I think it's a smaller number. In those days people had, like, 20 children...

S-Lots of kids, yeah.

D-But not that many survived.

J-But three of them left, yeah.

S-So it was probably four, five, something like that.

J-At the most, yeah.

S-I mean, that's still a sizable sum of money.

J-Yeah.

S-And you can see why his brother would knock him off for that.

J-Yeah. Yeah, no, that was real money back in those days.

D-It's still real money (S and J laughing). I don't know about you. I was laboring under, you know, I was thinking we were all kind of in the same boat about 3.7 million dollars being a lot of money.

S-No...

J-Oh yeah, no, I'm saying \$140,000 is not real money these days.

D-Oh. That's still real money to me.

J-Yeah.

D-Sorry.

J-Yeah, no it is (laughing).

D-Sorry if that's news to you guys.

S-Devin the proletariat over there (Devin laughing).

J-Yeah. That 1.6 billion dollar payout in Powerball kind of spoiled me (Steve laughing). I can't get interested in a jackpot that less than a billion dollars now.

D-Yeah, I know, I know.

J-Yeah. And so I don't know about this theory that his brother murdered him, you know. If Louis Le Prince hadn't disappeared, no doubt he was down there in Dijon talking to his brother and showing him his cool prototype and displaying this amazing thing that's going to take the world by storm. If I were his brother, I would be thinking, "Wow, holy crap, my brother might get stinking rich off of this. Maybe he's going to spread the wealth around a little bit."

D-Uh huh.

S-Yeah.

J-So, you know, there's that. That kind, so that kind of contradicts the suicide thing for me. Plus, I've heard that this family was actually close, and they weren't the kind to go around stabbing each other in the back and stuff like that.

D-Yeah.

S-But you know, it's also a situation where an accident could have happened.

J-Uh huh.

S-I mean, if the brother is the only one that is the link to him getting on the train, then that's the link that I would question the most.

J-Uh huh.

S-He was out at his property, he falls down and hits his head on a rock, his brother is covered in blood from it and...

J-It looks bad.

S-Looks bad, so he just buries him and his camera in a shallow grave.

J-No, actually in a deep grave.

S-Well...

J-Shallow graves get dug up by animals (Steve laughing). He would have been found.

S-Well, he would have put the camera on top.

J-Oh, I see.

S-So the animals would have, you know, taken pictures of themselves and that was it (S and D laughing).

J-Yeah, selfies. The first animal selfie ever. Yeah, I know.

S-But, you know, it's quite possible that it wasn't an intentional thing. That it was just an accident, and so Louis went swimming in the lake and he sort of didn't come back, kind of.

J-Or maybe...

D-He was, but he was big, wasn't he? I mean...

S-He was a tall guy.

J-Yeah, he was a big guy.

D-Not an easy feat to, you know.

J-Or it could have been that he died, like, not accident...died in an embarrassing way, like, you know, auto-erotic asphyxiation (Steve laughing).

D-Yeah.

J-Or maybe he, you know, shot up with smack and overdosed, you know. Something like that that's embarrassing, you know. So...

S-While I get that you're making jokes about it, but there could be things that were considered an embarrassment to the family in the way that he died.

J-Sure.

S-And they decided to hide that. That's, so far, the most plausible of all of the things that we've talked about.

J-But here's why I don't think that happened, is because he had a couple of really valuable prototypes right there. So when your brother dies and you decide to cover it up, you could just say something like, "Well he left, but he left these with us. He wanted us to ship them on to him in New York, cause he didn't want to be weighed down with them." Cause you're not going to throw those things away. Those things are valuable.

S-Joe, you're the evil genius. That's why you think of these things (laughing).

J-Uh, could be.

S-The people who club their family member with a brick never think about that stuff.

J-Hm.

D-That's not an accident.

S-It is when you "wink wink" clubbed him with...it's totally an accident.

J-Well, I mean, there's times when you've got a sock, and you've got a brick in it, and you're just sort of swinging it around, and sometimes you accidentally connect with somebody (Steve laughing).

D-So I'm going to start just Skyping in to these recording sessions (all laughing). Cause that makes me very uncomfortable.

J-I mean, I mean, come on you guys. Accidents happen, right? Yeah. All right. So yeah, so murder. I'm not really keen on that theory. What do you guys, do you guys like that or not?

D-No. I don't think, I don't think his family had anything to do with it.

S-I've already expressed my thoughts on this.

J-Yeah, ok. Our next theory...

D-Same with this one, I don't think his family had anything to do with it.

J-No, I don't think so. But his family, this one says he disappeared voluntarily because his family, well not really voluntarily, but his family basically told him to get lost and disappear because he was gay. There is somebody out there who puts out this theory, says he disappeared, lived out the rest of his life in Chicago.

S-Why Chicago?

J-I don't know why Chicago. I guess cause there's a thriving gay, gay community there?

S-In the 1800s? (Joe laughing).

D-I mean, I would guess it was one of the places that he probably didn't know anyone.

S-Ok.

J-That would be a good reason.

D-You know?

J-But yeah, so he had financial difficulties...

D-But probably, like, he didn't know anyone in Japan, either. So like (laughs).

J-That would have made sense, yeah.

D-Right?

J-Yeah. Anyway, so financial problems and also he was gay, and so the family wanted him gone because he was an embarrassment. And there was a reporter who put this story out called Leo Sauvage, who I assume is French. He says that Le Prince died in Chicago in 1898, which tells me that somebody should check the death records in Chicago for 1898. Be on the look out for French sounding names, like Louis Le King, Louis Le Queen (Steve laughing). But I got to say that evidence that Louis Le Prince was gay is really kind of thin.

D-Yeah, I don't, there is no evidence.

S-There is no evidence.

J-There is, I shouldn't say thin, it's nonexistent.

S and D-Yeah.

J-Yeah.

D-So that's silly.

J-Yeah, I know. Ok, so much for that theory. Another theory, he got off the train somewhere else. It's actually quite a way from Paris to Dijon...

S-How long of a ride was that, do you know? Ballpark.

J-God, I can't remember.

S-Couple days?

J-No, it wasn't a day. It was not a couple of days. No, it was hours.

S-Was it...oh, hours. Ok.

J-Yeah. So presumably that train stopped in other cities between, cause there's plenty of towns in between, right?

S-Uh huh.

J-So, hard to imagine it wouldn't. So, he could have gotten off the train somewhere else, and maybe he just went off to start a new life. He might have shacked up with Dorothy Arnold (Steve laughing). Or maybe he stepped out onto the platform just to get a breath of fresh air and then the Lumiere brothers jumped him. I mean that's always possible.

D-Possible.

S-Those guys are vicious.

J-Yeah. Damn them. So, you're not liking that theory either?

D and S-No.

J-All right, fine. Let's move on to our last theory, which is that he was the victim of a random mugging in Paris.

D-Ugh, I mean, possible.

J-Yeah. Well, in...

S-Ostensibly.

J-Yeah. In 2015, Louis Le Prince's great-great-granddaughter, who's named Laurie Snyder, wrote a

little thing revealing that the friends who were supposed to meet him at the train station in Paris didn't actually meet him at the station. Apparently they were supposed to meet up elsewhere. So the train arrived around eleven pm. And I looked at an almanac, and it was dark at that time at that date (all laughing).

D-Ohh God.

S-Well, at least there's Joe.

D-Good, I'm glad. Thank you for looking that up, because you know, really, it's a question.

J-I know.

D-It's a really good question.

J-I cross all my Ts and dot all my Is.

D-I would really hate somebody, you know, to say "Well, did you check to see if it was dark?"

J-Damn right. I called somebody in Paris (all laughing).

D-At eleven pm, and they said "What are you doing? Why are you calling me?"

S-"It's eleven o'clock at night and it's dark out!"

D-"Do you know what time it is?"

J-I, they just babbled a bunch of nonsense. So I don't know...(Steve laughing).

D-Joe...

J-Anyway, yeah. Back to the, so it was dark...his granddaughter Laurie thinks he was probably robbed and killed and his body thrown in the river. And according to her, she found two news articles from around that period of time that said that thieves in Paris were targeting lone travelers, which Louis Le Prince was.

D-It's another, but I had just, I guess for me, again, the two things are he was a pretty big guy, so again, you don't necessarily target...if a train got in at eleven in Paris...

J-Yeah.

D-There were probably a lot of other, probably a lot of better, smaller, easier targets that were getting off at the same time. They were alone.

J-This is true.

S-I would agree with that.

D-On top of that, his stuff never showed up.

J-Yeah, I know. Well, it wouldn't necessarily.

D-Well, some of it would have.

S-It was thrown into, is it the Seine?

D-Either I mean...

J-The what?

S-Is it the Seine?

J-The Seine, yeah.

S-Yeah, they'd have thrown it in the Seine.

D-Not all of it, though. I'm not even just talking about the camera and the projector. I mean, he had other stuff with him.

J-He had luggage too, yeah.

D-Yeah. One would assume that at some point something would have shown up, right?

J-Not necessarily. There's this thing called a dumpster.

S-Think about it. Ok, so he shows up at eleven...

D-But they mugged him.

S-At eleven o'clock at night he shows up, and he's got this big camera and projector set up that he's got to carry and he's got a bag, so it's eleven o'clock, he's tired, he's walking down the street, and it's not like people just, like, run up to their mark and hit them. They follow him briefly and, he's tall, he's tired...or, he's tall, yeah, but he's tired, he's kind of sluggish, and thieves run up behind him and club him in the back of the head, and then...

D-With a brick in a sock.

J-With a baseball bat.

S-Yeah. You know.

J-Yeah, brick in a sock. That works.

D-Uh huh.

S-Swinging a brick, and he connects, and he goes down and you beat the crap out of him. Throw him in the Seine, take everything home, realize that this box that he had, there's nothing valuable in it, but hey, it's cold. I need to light a fire, so I throw the box in the fireplace.

J-Yeah.

S-To heat my house, and then you go through his stuff, and you get rid of it, like, you know, you fence everything you can.

J-Yeah, and you get rid of the rest of it.

S-It's very plausible.

J-Yeah.

S-I think more so than, you know, other than the swing a brick in a sock part, I think it's totally plausible.

J-Yeah, but I think most likely what happened is he, this is what Laurie says in her article, Laurie Snyder, is that he probably caught a cab, which in those days, of course, would have been a horse drawn carriage.

D-Uh huh.

J-A hanson [sic]. Is it a...hansom, not a hanson.

S-Hansom.

J-Yeah. Probably caught a hansom and maybe the driver was less than scrupulous and just took him down somewhere by the Seine and said "Hey, by the way." Thump. And then tossed the body, you know...

S-Uh huh.

J-Took the wallet and all that, threw the body in the river, and then just went on his way, and went through the stuff later on.

D-It's possible.

J-So that's, that's plausible. She also said a few other things in her article. She said that Louis Le Prince loved his family. He would never leave them, by suicide or by disappearing himself and starting...

D-Uh huh.

J-And she knows all this apparently from...

S-Family records.

D-Uh huh.

J-Family records, and apparently her great-great grandma, what's her name, Lizzie, Louis' wife, wrote some sort of memoirs. She also believes the theory that his brother murdered him for money is ridiculous for the same reason. And as for the gay thing and the family forcing him to leave, she says

the family actually spent a lot of time and money trying to find him after he disappeared.

D-Uh huh.

J-So, you know, that doesn't make any sense at all.

S-Yeah. If it was “we're only going to use volunteers,” I could see how people could say, “Well, they didn't really out of pocket,” but they did spend money.

J-They did, yeah, they did. So obviously if they knew he disappeared because he was gay and yada yada, then why would they bother?

S-Or if because his brother had killed him...

J-Yeah yeah.

S-Then they wouldn't have spent the money.

J-Uh huh.

S-Because they know they're wasting money.

J-Absolutely.

D-Unless the brother accidentally killed him and didn't say anything.

J-Well, that could be. Yeah.

S-This is why you don't swing socks with bricks in them in the house.

D-I am seriously Skyping in next week.

J-Yeah, I'm trying not to. Yeah (all laughing).

D-Not ok.

S-Hey Joe, will you hold this sock? I've got to get a brick.

J-Yeah, yeah. No, I'm all out of bricks. Yeah. The last one I had I had to go throw in the river. I'm not going to tell you why (Steve laughing).

D-Uh huh.

J-Yeah. Uh, ok, where we at here? Oh, so just a little, a few afterthoughts here. In 1898, Thomas Edison brought a lawsuit against the American Mutoscope Company. Edison claimed that he was the sole inventor of cinematography, and so he was demanding royalties from Mutoscope. I don't know what they were doing, making movies or what.

S-Yeah.

J-Yeah, and...

S-They were infringing according to him.

J-Yeah, I know. He owed them money. So Louis Le Prince's son, Adolph, testified for the defense. He was not allowed to show the court his father's cameras, unfortunately. Edison won the lawsuit.

S-Adolph was the, the family was actually really, really upset about that whole thing.

J-Yeah.

S-Cause they expected to be able to make a case, cause their idea was this will get recognition to dad for what dad invented.

J-Yeah.

S-And instead, the defense put him up on the stand, let him do a little bit, and then took him away.

J-Yeah, yeah.

S-And they both just badgered, both the defense and the prosecution just badgered the crap out of him.

J-Yeah, and so, yeah, the poor guy. He was pretty young at that time too. I think he was only around 20 or so.

S-I think he was a little bit older than that. But yeah, he was a young guy.

J-Yeah. Two years later Adolph was found shot to death on Fire Island in New York. Another victim of Thomas Edison, one man crime wave (D and S laughing). On the other hand, Adolph was bird hunting, so it could have possibly been a hunting accident, I'm not sure.

S-That's why they have those safety vests today.

J-Yeah.

D-They didn't then?

S-No, they had bird vests then.

J-Yeah. So.

D-And dogs.

J-Yeah. In 2003, I don't know how this happened, Paris police found a photo in their archives of a drowned man who'd been dragged from the Seine, and apparently he resembled Louis Le Prince.

D-Oh, he was a John Doe that they'd found?

J-Yeah, he was some John Doe. I don't know why they were going through their archives, but they

found it.

D-I'm sure they do sometimes.

J-Yeah. So I think that lends a little bit of credence to the mugging theory. I don't know what you guys think.

S-Uh huh.

D-Yeah.

S-I would, yeah, I would give it credence based on that. Plus what we've talked about before.

J-Yeah. So yeah.

D-I just still don't like, I don't know why. I guess it's that thing where he was such a prominent figure and it doesn't sit well to me to have him meet such a, kind of...

S-Simple.

D-Yeah. Simple end.

J-Yeah, I know.

D-You know?

J-I know, that...

D-That you've lost this beautiful piece of technology that was really the first of its kind.

J-Uh huh.

D-Just because somebody hit him over the head (laughing). For kind of like a couple pence or whatever, you know? That's the thing that gets me about that.

J-I know. That's another reason to hate criminals, really.

D-Well, it's, yeah. I think it's why I have such a hard time, even though I think my logical brain says yeah, he was probably just mugged. The rest of me is like, no no, it had to have been Edison, because it's the only thing that makes sense because...

J-Uh huh, yeah.

D-It's the only thing that gives any validity to his inventorship.

J-It's not quite so random and absurd, you know?

D-Yeah.

J-Yeah, I know. I know what you're saying, but.

D-But I agree, I think it's probably just a robbery.

J-Yeah. I don't think that was really Edison's m.o. I think Edison's way was to just buy people out.

S-Steal a lot.

D-Steal and buy.

J-Yeah. He'd steal their stuff or buy them out.

S-Well, and he'd...I think that the pinnacle of Edison's dirty tactics were with Tesla, and that's only cause Tesla, I think in Edison's mind, betrayed him because he left.

D and J-Yeah.

S-And pursued what he wanted, and I think that's why he went to the extent of all the things he did to show AC was such a bad thing. But I don't think Edison did it, but I still, I'm inclined to say that he was mugged and killed, or possibly something happened at his brothers.

J-Uh huh, yeah.

S-I still waiver between those two.

J-Yeah. Again, I'm not liking the brother, the dying at the brother's thing just because, you know, those prototypes were potentially valuable. So anyway, that's why I'm thinking just a random mugging.

D-Yeah.

J-Or Thomas Edison. He was a jerk, you know. Just to prove AC was bad, he electrocuted dogs and stuff like that.

D-And an elephant!

J-And an elephant, yeah.

S-And an elephant.

J-Yeah, I know. I know.

D-(singing) Topsy...

S-And though he didn't initially come up with the idea, because of his stuff at Menlo Park, the first electric chair was created.

D and J-Yeah.

S-And it was in that same time period, so he did all kinds of not good things.

D-Uh huh.

J-And I've got to tell you, I don't believe direct current is all that safe either, really.

S-Oh no!

D-Electricity at large is not safe.

S-No!

J-It can do things to you.

D-It's just what it is. Yeah.

J-Yeah, I know. It can, really.

S-I mean, think about the stories I told you guys when I tried to replace the outlet in my house.

J-Yeah.

D-Yeah, but that was dumb of you though.

S-Yeah!

D-You can't use a fork instead of a screwdriver.

S-No, I used a screwdriver! (Devin laughing). Properly. And I still shocked myself (laughing).

D-Yeah. Yeah.

J-I know. You got to be careful with that stuff. I know, I tell you kids, this is my thing. Don't just go shut off the circuit breaker. Go shut off the power main to the house when you start to do that stuff (Steve laughing).

D-Just go detach the transformer for the whole block.

S-Cause that's safe.

J-Actually no, don't detach it, cause you have to climb up and then you might fall and hurt yourself. Just shoot it a couple of times with a rifle.

D-Yeah. Use your arrows from your bow and just shoot it a couple of times. You'll be fine.

J-Ok, well, I guess that's it for this week and another compelling mystery. I hope you liked it. You probably want to know how you can get a hold of us and send us emails telling us how awesome we are. So that email address is thinking sideways podcast at gmail dot com. You can find us on Facebook. Like us, follow us, join the group. Find us on Twitter. We are thinkin sideways, without the "g". Streaming, you can stream us just about anywhere. And of course, iTunes. You can find us on iTunes all the time. You can subscribe, leave us a review. Hopefully a nice one, we'd appreciate that. And last

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D-Yeah.

J-How could I leave that out?

D-Uh, it's pretty easy.

J-Yeah. Ok. And of course, you can find us on Patreon, patreon dot com slash thinking sideways. That's if you feel like pledging money to help support the podcast. It's always appreciated. Lots of you have, and we really do appreciate that.

D-We really do.

J-It's voluntary.

S-And Patreon's a recurring basis thing. If it's easier for you to do a one time thing, we've got the Paypal, and then we've got the merchandise available.

D-Merch!

J-We've got merch, yeah.

S-And we've added new merch, so there's new merch on there that people can get.

J-Oh cool. New merch. Yeah, you can buy a Thinking Sideways AR-15.

D-No, you can't.

S-No, you can't.

J-Damn it (laughing).

D-False advertising.

S and D-No.

J-That will happen one of these days (laughing).

S and D-No!

J-All right.

D-Well, having (stumbles over words). Are we done now? (Steve laughing).

J-Yeah, yeah, I think so.

D-My words stopped working. I was so nervous about it (laughing).

J-All right. So I guess that's it for this week. Any further thoughts?

S-That's it.

D-No, I'm good.

J-All right. Well, ta-ta everybody. Till next week.

S-Bye guys.

D-Bye guys.