

1

00:00:00,000 --> 00:00:05,000

Please, don't try anything that you're about to see us do at home. Ever.

2

00:00:31,000 --> 00:00:39,000

And meanwhile, Grant, Carrie and Tori make beautiful music to find out if sound can be recorded onto pottery.

3

00:00:39,000 --> 00:00:41,000

Tori! Tori! Tori!

4

00:00:42,000 --> 00:00:44,000

I know it would be like to be married to you.

5

00:00:44,000 --> 00:00:47,000

And play back just like a record.

6

00:00:49,000 --> 00:00:50,000

That's crazy sounding.

7

00:00:51,000 --> 00:00:53,000

Who are the Mythbusters?

8

00:00:54,000 --> 00:00:55,000

Adam Savage

9

00:00:55,000 --> 00:01:01,000

And Jamie Heinemann. Aren't Tracerounds illegal?

10

00:01:02,000 --> 00:01:06,000

Between them more than 30 years of special effects experience.

11

00:01:06,000 --> 00:01:08,000

That's what I'm talking about!

12

00:01:08,000 --> 00:01:10,000

Joining them, Tori Bellachy.

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00:01:10,000 --> 00:01:11,000

What could go wrong?

14

00:01:11,000 --> 00:01:12,000

Carrie Byron.

15

00:01:12,000 --> 00:01:14,000

Going for total annihilation.

16

00:01:14,000 --> 00:01:15,000

And Grant Imahara.

17

00:01:15,000 --> 00:01:17,000

I'm pooping as fast as I can!

18

00:01:17,000 --> 00:01:19,000

They don't just tell the Myths.

19

00:01:20,000 --> 00:01:22,000

They put them to the test.

20

00:01:25,000 --> 00:01:27,000

The Mythbusters

21

00:01:35,000 --> 00:01:38,000

Alright, I'm going to perform this next myth in pantomime.

22

00:01:52,000 --> 00:01:53,000

What do you think?

23

00:01:54,000 --> 00:01:57,000

Okay. We're talking about killer cable slice, I believe.

24

00:01:57,000 --> 00:01:58,000

Exactly.

25

00:01:58,000 --> 00:02:02,000

And this is when a cable under tension snaps and it cuts you in half.

26

00:02:02,000 --> 00:02:03,000

Allegedly.

27

00:02:03,000 --> 00:02:04,000

Allegedly.

28

00:02:04,000 --> 00:02:05,000

Allegedly.

29

00:02:05,000 --> 00:02:14,000

The theory is that if a cable is stretched taut, the tension can become so great that if it were to snap, it could cut a person in two.

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00:02:15,000 --> 00:02:17,000

Not a pretty picture.

31

00:02:18,000 --> 00:02:24,000

Not pretty at all, as this footage filmed on the USS George Washington shows.

32

00:02:24,000 --> 00:02:30,000

A cable that was supposed to stop a jet broke and whipped across the deck.

33

00:02:30,000 --> 00:02:37,000

Luckily, one crew member had lightning fast reflexes, but five others had no time to run.

34

00:02:37,000 --> 00:02:40,000

Dramatic proof of this real life peril.

35

00:02:40,000 --> 00:02:43,000

You know, I'm a little worried about this one.

36

00:02:43,000 --> 00:02:49,000

I'm not sure how easy it will be to get the cable to behave in a predictable fashion, like where it's going to go and you snap it.

37

00:02:49,000 --> 00:02:52,000

Well, that sounds like a perfect opportunity for a bench test.

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00:02:52,000 --> 00:02:57,000

We should do a scale model and see how we can make the cable snap predictably.

39

00:02:57,000 --> 00:03:03,000

Well, also, actually, with that, we can figure out where the most dangerous place to be in there, like the kill zone.

40

00:03:03,000 --> 00:03:04,000

Sure.

41

00:03:04,000 --> 00:03:09,000

To set up the bench test, Jamie screws on clamps at either end of a table.

42

00:03:09,000 --> 00:03:15,000

Then he secures parachute cord from one end to the other and tightens it until it's stretch-taught.

43

00:03:15,000 --> 00:03:20,000

Adam measures and marks out a scale model floor plan.

44

00:03:20,000 --> 00:03:28,000

It's about 50 by 30, and it's gridded out in one foot marks so that I should be able to see where the cable is going for each of these tests.

45

00:03:28,000 --> 00:03:30,000

Razor at the ready.

46

00:03:30,000 --> 00:03:32,000

Yeah, that's sharp enough.

47

00:03:32,000 --> 00:03:33,000

All right.

48

00:03:33,000 --> 00:03:34,000

Hi, Suits, ready?

49

00:03:34,000 --> 00:03:35,000

Ready.

50

00:03:35,000 --> 00:03:36,000

Okay.

51

00:03:36,000 --> 00:03:37,000

There we go.

52

00:03:37,000 --> 00:03:39,000

No obstructions.

53

00:03:39,000 --> 00:03:43,000

The cord soars straight down the center line.

54

00:03:43,000 --> 00:03:45,000

It makes all the sense in the world.

55

00:03:45,000 --> 00:03:47,000

You're tensioning it, and you release tension on one side.

56

00:03:47,000 --> 00:03:51,000

All the force in that cable wants to head towards the other anchor point.

57

00:03:51,000 --> 00:04:04,000

He sounds like an expert now, but in a previous myth, they almost got a moving violation trying to bring a police car to a screeching halt by tying an anchored cable to its rear axle.

58

00:04:04,000 --> 00:04:12,000

Driving the car in a straight line broke the cable with ease, but this myth needs a little more direction.

59

00:04:12,000 --> 00:04:14,000

So we need to deflect it.

60

00:04:14,000 --> 00:04:15,000

We absolutely need to deflect it.

61

00:04:15,000 --> 00:04:17,000

Otherwise, there is no whip at all.

62

00:04:17,000 --> 00:04:18,000

It's just going to suck.

63

00:04:18,000 --> 00:04:19,000

Yeah, if it's going to re-sink, all the energy is going that way.

64

00:04:19,000 --> 00:04:20,000

Why would it?

65

00:04:20,000 --> 00:04:21,000

Precisely.

66

00:04:21,000 --> 00:04:23,000

Extension moves closer to the cut point.

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00:04:23,000 --> 00:04:24,000

Here we go.

68

00:04:24,000 --> 00:04:26,000

Three, two, one.

69

00:04:26,000 --> 00:04:29,000

It's so fast.

70

00:04:29,000 --> 00:04:30,000

That's just beautiful.

71

00:04:30,000 --> 00:04:32,000

Slap you in the face kind of thing.

72

00:04:32,000 --> 00:04:37,000

The cable is just moving right towards this area, just like you'd imagine your worst case scenario would be.

73

00:04:37,000 --> 00:04:38,000

Yeah.

74

00:04:38,000 --> 00:04:46,000

So if they can get the cable to move like the cord is doing, what would happen to a person who is unlucky enough to get in the way?

75

00:04:46,000 --> 00:04:51,000

They place a bolt on the grid that will play the unfortunate human.

76

00:04:51,000 --> 00:04:53,000

Okay, here we go.

77

00:04:53,000 --> 00:04:57,000

The cord completely lassoes the bolt.

78

00:04:57,000 --> 00:04:58,000

Dude.

79

00:04:58,000 --> 00:05:00,000

It went all the way around.

80

00:05:00,000 --> 00:05:01,000

That's beautiful.

81

00:05:01,000 --> 00:05:04,000

That's like Indiana Jones with a whip.

82

00:05:04,000 --> 00:05:06,000

Forget wimpy little string.

83

00:05:06,000 --> 00:05:10,000

The boys are rated a lash out with a might of steel.

84

00:05:18,000 --> 00:05:21,000

So this myth first came to our attention on the internet.

85

00:05:21,000 --> 00:05:26,000

Scientists were playing back sounds, inadvertently recorded onto ancient pottery.

86

00:05:26,000 --> 00:05:39,000

So somehow in the midst of time, there was the perfect scenario in which a pot was turning on a wheel and something like straw or anything brushing up against that pot acted as a stylus.

87

00:05:39,000 --> 00:05:46,000

And their voice, their laughter, the vibrations from sound actually recorded inadvertently into the clay.

88

00:05:46,000 --> 00:05:48,000

Sounds pretty crazy, doesn't it?

89

00:05:48,000 --> 00:05:49,000

Sure does.

90

00:05:49,000 --> 00:05:55,000

The theory is in ancient times a potter was working away when there was a noise close by.

91

00:05:55,000 --> 00:06:00,000

The force of the sound waves made an imprint like record grooves in the fresh clay.

92

00:06:00,000 --> 00:06:07,000

Fast forward to today and we can play back these sounds from the past using modern technology.

93

00:06:07,000 --> 00:06:14,000

First stop is the layer of mega sound system creator Alexander Ewell Thornton II.

94

00:06:14,000 --> 00:06:17,000

But you can call him Thorny for short.

95

00:06:17,000 --> 00:06:20,000

It was given to me in my teens and I kind of liked it so I kept it.

96

00:06:20,000 --> 00:06:29,000

Every conceivable kind of recording device, spare part and cool little toy imaginable is hidden somewhere on Thorny's shelves.

97

00:06:29,000 --> 00:06:30,000

Barbie steam engine.

98

00:06:30,000 --> 00:06:33,000

No, it's a G.I. Joe steam engine.

99

00:06:33,000 --> 00:06:38,000

So what's this expert audio files opinion about pottery recordings?

100

00:06:38,000 --> 00:06:40,000

I think there's no question that you could do it.

101

00:06:40,000 --> 00:06:46,000

So recording an audio signal in a piece of pottery and playing it back.

102

00:06:46,000 --> 00:06:47,000

Yes.

103

00:06:47,000 --> 00:06:49,000

We just have to prove that it's remotely possible.

104

00:06:49,000 --> 00:06:51,000

I don't think it's going to be that difficult.

105

00:06:51,000 --> 00:06:55,000

Thorny just happens to have a device on hand that will prove his point.

106

00:06:55,000 --> 00:07:01,000

A phonographic dictation machine from the 1930s that was invented by Thomas Edison.

107

00:07:01,000 --> 00:07:04,000

Warning, warning, dive, dive, dive.

108

00:07:04,000 --> 00:07:14,000

The way the dictation machine worked could be very similar to how it might be possible to record and play back sound from a clay pot.

109

00:07:14,000 --> 00:07:20,000

Coming up next on MythBusters, can you get audio off of an old pot?

110

00:07:20,000 --> 00:07:28,000

The vibrations from Grant's voice travel down the horn and cause a cutting stylist to make a series of grooves in the wax.

111

00:07:28,000 --> 00:07:31,000

You can see the little sort of ruffles in the surface.

112

00:07:31,000 --> 00:07:33,000

That is the information has cut.

113

00:07:33,000 --> 00:07:36,000

So back in the day this would be like high tech.

114

00:07:36,000 --> 00:07:37,000

Oh yeah.

115

00:07:37,000 --> 00:07:42,000

To play it back they simply run a non-cutting stylist back over the grooves.

116

00:07:42,000 --> 00:07:48,000

Coming up next on MythBusters, can you get audio off of an old pot?

117

00:07:48,000 --> 00:07:49,000

Alright.

118

00:07:49,000 --> 00:07:50,000

It's a voice writer.

119

00:07:50,000 --> 00:07:52,000

That is great.

120

00:07:52,000 --> 00:07:58,000

With all of Thorny's knowledge at their disposal, the most burning question Grant has is...

121

00:07:58,000 --> 00:07:59,000

Does my voice really sound like that?

122

00:07:59,000 --> 00:08:00,000

Yeah.

123

00:08:00,000 --> 00:08:03,000

Well, Grant, it does.

124

00:08:03,000 --> 00:08:05,000

You guys saw that.

125

00:08:05,000 --> 00:08:07,000

He's all, does he record all of the low pitches?

126

00:08:07,000 --> 00:08:09,000

Maybe we should try that recording again.

127

00:08:09,000 --> 00:08:13,000

The team thanks Thorny for his sound insight.

128

00:08:13,000 --> 00:08:18,000

With a shop like this, I have a feeling we might be contacting you again for something else buried in here.

129

00:08:18,000 --> 00:08:19,000

Feel free.

130

00:08:19,000 --> 00:08:20,000

Later.

131

00:08:20,000 --> 00:08:23,000

With a snapping cable slice you can write in half.

132

00:08:23,000 --> 00:08:25,000

These pigs are going to help us figure it out.

133

00:08:25,000 --> 00:08:28,000

But next, Tari peels out behind the wheel.

134

00:08:28,000 --> 00:08:30,000

They're a faster speed on this thing.

135

00:08:39,000 --> 00:08:42,000

There's high tension all around us.

136

00:08:42,000 --> 00:08:45,000

Cables are mighty useful, so there's no escaping them.

137

00:08:45,000 --> 00:08:48,000

But if they snap, can they cut you in two?

138

00:08:48,000 --> 00:08:52,000

Sounds like just the job for the MythBusters.

139

00:08:52,000 --> 00:08:58,000

Well, we've got some safety concerns first off before we start actually, you know, snapping cables.

140

00:08:58,000 --> 00:09:04,000

And I figure that means that we should get some kind of interior space inside of the building so we can control it.

141

00:09:04,000 --> 00:09:05,000

Maybe we can be outside.

142

00:09:05,000 --> 00:09:06,000

Very separated.

143

00:09:06,000 --> 00:09:08,000

Yeah, this thing is going to be dangerous as hell.

144

00:09:08,000 --> 00:09:14,000

The plan is to rig a series of chains and pulleys around a support column, attach a cable to it,

145

00:09:14,000 --> 00:09:20,000

and stretch it all the way over to another support column, and position an obstruction between them.

146

00:09:20,000 --> 00:09:30,000

Then using a hydraulic pump, pull the cables so tight, it snaps, and see if it slices their human stand in in half.

147

00:09:30,000 --> 00:09:33,000

Jamie goes shopping to get some heaving hardware.

148

00:09:33,000 --> 00:09:34,000

Hey, Andy.

149

00:09:34,000 --> 00:09:35,000

Hi, Jamie.

150

00:09:35,000 --> 00:09:36,000

Glad to meet you.

151

00:09:36,000 --> 00:09:37,000

Welcome.

152

00:09:37,000 --> 00:09:38,000

Welcome to CH Bull.

153

00:09:38,000 --> 00:09:39,000

Well, thank you.

154

00:09:39,000 --> 00:09:42,000

So I've got a project that I need your help on.

155

00:09:42,000 --> 00:09:43,000

Okay.

156

00:09:43,000 --> 00:09:50,000

Have you ever heard of a situation where a cable is under tension and it snaps and it cuts somebody in half?

157

00:09:50,000 --> 00:09:54,000

I've heard it more with nylon rope, but I've heard it with cable as well.

158

00:09:54,000 --> 00:09:56,000

There's a lot more elasticity in a nylon rope.

159

00:09:56,000 --> 00:09:59,000

There could be a lot more stretch, which would be a lot more recoil.

160

00:09:59,000 --> 00:10:00,000

Well, that's what I figured too.

161

00:10:00,000 --> 00:10:05,000

We'll have to test a variety of thicknesses of cable as well as some different types of rope even.

162

00:10:05,000 --> 00:10:11,000

To pull the cable or rope taut, Andy shows Jamie a hydraulic cylinder that can pull cables.

163

00:10:11,000 --> 00:10:15,000

It's the kind of gadget that gets Jamie all animated.

164

00:10:15,000 --> 00:10:16,000

Oh, yeah.

165

00:10:16,000 --> 00:10:19,000

30 tons.

166

00:10:19,000 --> 00:10:23,000

30 tons, and I think we're a little over five inches of stroke.

167

00:10:23,000 --> 00:10:29,000

As for a device that will actually slice through the cable, Andy has a safety-minded suggestion.

168

00:10:29,000 --> 00:10:35,000

What's nice about this is it's easy to have a remote setting, set this right in the middle of the cable.

169

00:10:35,000 --> 00:10:41,000

And so as you start to cut from a safe distance away, as the cable breaks, this would be the ideal way to go.

170

00:10:41,000 --> 00:10:42,000

Well, that's perfect.

171

00:10:42,000 --> 00:10:45,000

Jamie leaves with his slice and dice goodies.

172

00:10:45,000 --> 00:10:48,000

Meanwhile, Adam goes to market to get their target.

173

00:10:48,000 --> 00:10:52,000

The killer cable stab is not at all a story we can test with Buster.

174

00:10:52,000 --> 00:10:54,000

He is good for the falling...

175

00:10:56,000 --> 00:10:58,000

banging...

176

00:10:59,000 --> 00:11:02,000

The kind of rough, damage assessment.

177

00:11:04,000 --> 00:11:09,000

This is a case where we want to find out if a cable can slice a human being in half.

178

00:11:09,000 --> 00:11:11,000

We need a much better human analogue.

179

00:11:11,000 --> 00:11:13,000

Can you tell you what you're doing?

180

00:11:13,000 --> 00:11:15,000

It's a meet and greet with manager Keith.

181

00:11:15,000 --> 00:11:16,000

You got some pigs for us?

182

00:11:16,000 --> 00:11:17,000

Oh, yeah. Some big ones.

183

00:11:17,000 --> 00:11:18,000

Really?

184

00:11:18,000 --> 00:11:19,000

Yes.

185

00:11:19,000 --> 00:11:20,000

How much do they weigh?

186

00:11:20,000 --> 00:11:21,000

150 pounds, average.

187

00:11:21,000 --> 00:11:22,000

That's actually perfect.

188

00:11:22,000 --> 00:11:24,000

So let's go see them.

189

00:11:24,000 --> 00:11:25,000

You need those first.

190

00:11:25,000 --> 00:11:27,000

Oh, great. The fashion statement.

191

00:11:27,000 --> 00:11:29,000

Excellent.

192

00:11:29,000 --> 00:11:31,000

There we go.

193

00:11:33,000 --> 00:11:34,000

Oh, my God.

194

00:11:34,000 --> 00:11:39,000

Even though they're not alive, seeing the dead pigs hanging from horror movie-sized hooks

195

00:11:39,000 --> 00:11:42,000

makes this bacon lover almost lose his breakfast.

196

00:11:42,000 --> 00:11:45,000

This is going to be hard even for me.

197

00:11:45,000 --> 00:11:48,000

I'm not going to have a ham sandwich for lunch today.

198

00:11:48,000 --> 00:11:50,000

I probably won't do that.

199

00:11:50,000 --> 00:11:55,000

But Adam manages not to hurl and takes the pigs back to M5.

200

00:11:58,000 --> 00:12:02,000

Do you stop some traffic with this lot?

201

00:12:02,000 --> 00:12:04,000

No, I got a couple of looks, but I got looks like this.

202

00:12:04,000 --> 00:12:07,000

People driving by, they saw the pigs and they looked in the cabin like,

203

00:12:07,000 --> 00:12:09,000

oh, it's the mid-buster guy.

204

00:12:09,000 --> 00:12:14,000

While they wait to be whooped, the pigs chill out.

205

00:12:27,000 --> 00:12:30,000

The exact moment it was being made could be out there.

206

00:12:30,000 --> 00:12:33,000

Christ's words, the actual incantation to raise the dead,

207

00:12:33,000 --> 00:12:36,000

were recorded in the clay grooves of the pottery,

208

00:12:36,000 --> 00:12:38,000

just like the way music is recorded in to vinyl.

209

00:12:38,000 --> 00:12:41,000

I'll have Chuck Birx meet you over at my office,

210

00:12:41,000 --> 00:12:43,000

see if this clay has Christ's greatest hits on it.

211

00:12:43,000 --> 00:12:47,000

To recreate a likely ancient scenario, they'll make a drum,

212

00:12:47,000 --> 00:12:53,000

then rest a stylus on top of it that's touching a wet clay pot spinning on a wheel.

213

00:12:53,000 --> 00:12:59,000

Next, they'll make some noise and see if the straw stylus etches the sound into the clay.

214

00:12:59,000 --> 00:13:02,000

Following in the footsteps of ancient man,

215

00:13:02,000 --> 00:13:07,000

Tori and Carrier are going to get primal and make some pots from scratch.

216

00:13:07,000 --> 00:13:11,000

Is it that messy that we need to lay down plastic?

217

00:13:11,000 --> 00:13:12,000

Yes.

218

00:13:12,000 --> 00:13:17,000

The raw smell of the wet earth combined with the romance of the creative process

219

00:13:17,000 --> 00:13:20,000

seems to be having a strange effect on Tori.

220

00:13:20,000 --> 00:13:22,000

You saw that movie, Ghost?

221

00:13:22,000 --> 00:13:23,000

I did.

222

00:13:23,000 --> 00:13:24,000

Remember that scene?

223

00:13:24,000 --> 00:13:27,000

Patrick Swayze, Damien Moore.

224

00:13:27,000 --> 00:13:28,000

Yep.

225

00:13:28,000 --> 00:13:30,000

Good scene.

226

00:13:30,000 --> 00:13:35,000

Luckily, Carrier has met her share of artistic types with unoriginal designs.

227

00:13:35,000 --> 00:13:37,000

Need some help?

228

00:13:37,000 --> 00:13:39,000

Back off, Belay T.

229

00:13:42,000 --> 00:13:44,000

It's off-center, it makes it lopsided.

230

00:13:44,000 --> 00:13:48,000

Carrier soon learns that shaping a simple pot isn't easy.

231

00:13:48,000 --> 00:13:51,000

This is going to be the worst pot ever.

232

00:13:51,000 --> 00:13:52,000

Looks great.

233

00:13:52,000 --> 00:13:53,000

Yeah.

234

00:13:53,000 --> 00:13:59,000

But eventually, she sets herself and the clay, molding and shaping it.

235

00:13:59,000 --> 00:14:02,000

She makes a love to the clay with the heart.

236

00:14:03,000 --> 00:14:06,000

And the result is a shining example of symmetry.

237

00:14:06,000 --> 00:14:08,000

Nice job, Carrier.

238

00:14:08,000 --> 00:14:09,000

Yeah.

239

00:14:09,000 --> 00:14:10,000

Nice.

240

00:14:10,000 --> 00:14:11,000

It's pretty fun.

241

00:14:11,000 --> 00:14:13,000

Yeah, looks fun.

242

00:14:13,000 --> 00:14:17,000

Now it's Tori's turn to take a seat behind the pottery wheel.

243

00:14:17,000 --> 00:14:20,000

He slams it into high gear straight away.

244

00:14:20,000 --> 00:14:22,000

Talk about a lead foot.

245

00:14:22,000 --> 00:14:25,000

Isn't there a faster speed on this thing?

246

00:14:25,000 --> 00:14:27,000

You might be going a little fast, Tori.

247

00:14:27,000 --> 00:14:29,000

Nah, it's not going fast enough.

248

00:14:29,000 --> 00:14:32,000

I think I need to hook this up to an engine.

249

00:14:32,000 --> 00:14:34,000

Pretty sure the keys go slow.

250

00:14:34,000 --> 00:14:35,000

Really?

251

00:14:35,000 --> 00:14:37,000

It's more fun to go fast.

252

00:14:37,000 --> 00:14:41,000

Tori, it might be a good idea to ease off of the gas a little.

253

00:14:41,000 --> 00:14:43,000

But you're the boss, the clay is not the boss.

254

00:14:43,000 --> 00:14:46,000

Well, apparently the clay is making all the decisions right now.

255

00:14:46,000 --> 00:14:51,000

The result of Tori's passionate artistic expression is less than impressive.

256

00:14:51,000 --> 00:14:53,000

Oh, it looks good.

257

00:14:53,000 --> 00:14:54,000

It's so cute.

258

00:14:54,000 --> 00:14:56,000

It's a little tiny thing.

259

00:14:56,000 --> 00:15:01,000

Not something a guy ever wants to hear, but Tori seems proud nevertheless.

260

00:15:01,000 --> 00:15:02,000

It looks great.

261

00:15:02,000 --> 00:15:04,000

My first one ever.

262

00:15:04,000 --> 00:15:08,000

Later, things heat up when Jamie and Adam fling cable.

263

00:15:08,000 --> 00:15:10,000

Did you see the sparks off the barrel?

264

00:15:10,000 --> 00:15:14,000

But next, the team has a scream.

265

00:15:14,000 --> 00:15:16,000

You crazy killer!

266

00:15:44,000 --> 00:15:51,000

Yes, this myth, Jamie and Adam need to move somewhere nice and quiet where they can really stretch out.

267

00:15:51,000 --> 00:15:54,000

Oh, hurry up.

268

00:15:54,000 --> 00:15:56,000

This should do nicely.

269

00:15:56,000 --> 00:15:59,000

The perfect little hideaway in the middle of nowhere.

270

00:15:59,000 --> 00:16:02,000

A former workshop on an abandoned military base.

271

00:16:02,000 --> 00:16:04,000

So the metal grid there is what you're thinking, right?

272

00:16:04,000 --> 00:16:05,000

Yeah.

273

00:16:05,000 --> 00:16:09,000

They can't wait to move in and are full of decorating ideas.

274

00:16:09,000 --> 00:16:12,000

That's a fine hook to have a big on right there.

275

00:16:12,000 --> 00:16:16,000

We've got big steel beams to anchor our cables and cable pullers to.

276

00:16:16,000 --> 00:16:21,000

We've got a welding grid to put down our bollards and hang our pigs over and lots of beams in the ceiling.

277

00:16:21,000 --> 00:16:22,000

It is ideal.

278

00:16:22,000 --> 00:16:26,000

To start with, they're going to build their cable rig.

279

00:16:26,000 --> 00:16:30,000

So you're the ghost of Christmas past, is that it?

280

00:16:30,000 --> 00:16:33,000

Our two anchor points are going to be these big pillars.

281

00:16:33,000 --> 00:16:36,000

And we'll put big chains around these things.

282

00:16:36,000 --> 00:16:41,000

Shackles, all this hardware and stuff to make a nice solid attachment point.

283

00:16:41,000 --> 00:16:44,000

Everything that we do will be based on those two pull points.

284

00:16:44,000 --> 00:16:50,000

From their bench tests, they learned that placing an object in the path of the cord as it snapped back

285

00:16:50,000 --> 00:16:54,000

caused it to curve around in a nice slicing arc.

286

00:16:54,000 --> 00:16:57,000

So they welded a large metal tank to the floor.

287

00:16:57,000 --> 00:17:03,000

We need something to anchor to the ground to make the cable snap to one side and do what we want.

288

00:17:03,000 --> 00:17:05,000

Well, that's a cigar cutter from hell.

289

00:17:05,000 --> 00:17:08,000

Now to check the bite power of their cutter.

290

00:17:08,000 --> 00:17:09,000

It's nail clippings.

291

00:17:09,000 --> 00:17:16,000

They power it up.

292

00:17:16,000 --> 00:17:22,000

And it cuts the steel like it's a piece of string.

293

00:17:22,000 --> 00:17:23,000

Damn, brother.

294

00:17:23,000 --> 00:17:25,000

Their first test is going to be with rope.

295

00:17:25,000 --> 00:17:29,000

Ow, ow, ow, ow, ow, ow, ow, ow, ow.

296

00:17:29,000 --> 00:17:32,000

Jamie ties the rope to the rigging.

297

00:17:32,000 --> 00:17:34,000

Then they crank it until it's nice and tight.

298

00:17:34,000 --> 00:17:36,000

Add position it over the bollard.

299

00:17:36,000 --> 00:17:40,000

I hope we didn't waken it right there.

300

00:17:40,000 --> 00:17:43,000

Time to attract in their victim.

301

00:17:43,000 --> 00:17:46,000

This is our first test subject.

302

00:17:46,000 --> 00:17:50,000

This is horrible.

303

00:17:50,000 --> 00:17:52,000

They raise Piggy up on a hook.

304

00:17:52,000 --> 00:17:55,000

They don't smell as pristine as they did the other day.

305

00:17:55,000 --> 00:17:58,000

And Adam gives him a reassuring pep talk.

306

00:17:58,000 --> 00:18:00,000

The rope breaks.

307

00:18:00,000 --> 00:18:03,000

I want it to come whipping around here.

308

00:18:03,000 --> 00:18:08,000

And truthfully, I want it to slice right through your hide.

309

00:18:08,000 --> 00:18:10,000

Due to the danger factor,

310

00:18:10,000 --> 00:18:13,000

our Mythbusters Insurance Company insisted

311

00:18:13,000 --> 00:18:15,000

the entire test has to be executed

312

00:18:15,000 --> 00:18:18,000

and filmed using remote equipment.

313

00:18:18,000 --> 00:18:21,000

When we snap these cables, they are going to be, you know,

314

00:18:21,000 --> 00:18:25,000

50-foot cables going to swing possibly in a 50-foot arc

315

00:18:25,000 --> 00:18:28,000

and slice not only our pigs, but potentially Jamie or I

316

00:18:28,000 --> 00:18:29,000

or a crew member in half.

317

00:18:29,000 --> 00:18:31,000

So in order to do this experiment,

318

00:18:31,000 --> 00:18:34,000

we need to be completely separated from it.

319

00:18:34,000 --> 00:18:37,000

The rope is too elastic for the hydraulic tensioner

320

00:18:37,000 --> 00:18:38,000

to pull tight enough,

321

00:18:38,000 --> 00:18:42,000

so they're going to heave it with a little something else.

322

00:18:42,000 --> 00:18:46,000

Adam's so excited to be driving one of his favorite forms

323

00:18:46,000 --> 00:18:51,000

of transportation, he does 360s of joy in the parking lot.

324

00:18:51,000 --> 00:18:55,000

It's like a lovely ballet, isn't it?

325

00:18:55,000 --> 00:18:57,000

The forklift is attached to the rope

326

00:18:57,000 --> 00:19:02,000

and a long pulley system of lines that stretch all the way outside.

327

00:19:02,000 --> 00:19:05,000

The last touch is to place the cutter on the rope

328

00:19:05,000 --> 00:19:08,000

and they're ready to slice them out.

329

00:19:08,000 --> 00:19:10,000

Cool, let's roll.

330

00:19:13,000 --> 00:19:16,000

The team has been stepping back in time to dig up

331

00:19:16,000 --> 00:19:20,000

and dust off the myth of Archeo Acoustics,

332

00:19:20,000 --> 00:19:23,000

that ancient pottery contains sounds from the past

333

00:19:23,000 --> 00:19:25,000

that can be tapped into

334

00:19:25,000 --> 00:19:29,000

and recreate a very possible Archeo Acoustics scenario

335

00:19:29,000 --> 00:19:32,000

straight out of a Pompeian Potter studio.

336

00:19:32,000 --> 00:19:34,000

They put their freshly made,

337

00:19:34,000 --> 00:19:37,000

unfired pot on the wheel and stand the drum next to it.

338

00:19:37,000 --> 00:19:42,000

On top of the drum, they place the stylus, a piece of straw.

339

00:19:42,000 --> 00:19:43,000

Alright, ready?

340

00:19:43,000 --> 00:19:46,000

In three, two, one.

341

00:19:46,000 --> 00:19:49,000

Pottery record!

342

00:19:49,000 --> 00:19:52,000

I see little frequencies.

343

00:19:52,000 --> 00:19:54,000

They look for a sign in the line that

344

00:19:54,000 --> 00:19:58,000

Tori's magnificent tenor-like tone has left an imprint.

345

00:19:58,000 --> 00:19:59,000

Definitely, look at this.

346

00:19:59,000 --> 00:20:00,000

Yeah, I can see it.

347

00:20:00,000 --> 00:20:01,000

It's actually all through here.

348

00:20:01,000 --> 00:20:03,000

It looks almost like a braid.

349

00:20:03,000 --> 00:20:06,000

Has Tori's voice been stamped into the surface?

350

00:20:08,000 --> 00:20:11,000

Then Carrie steps up to the mic.

351

00:20:11,000 --> 00:20:13,000

Pottery record!

352

00:20:13,000 --> 00:20:15,000

The girl's got some pipes.

353

00:20:15,000 --> 00:20:17,000

Oh, I can see little zig-ziggies.

354

00:20:17,000 --> 00:20:18,000

I can see it.

355

00:20:18,000 --> 00:20:20,000

It's really, really fine, but it's there.

356

00:20:20,000 --> 00:20:24,000

The zig-zag patterns on the clay could be sound imprints,

357

00:20:24,000 --> 00:20:26,000

but they won't be able to test their pots

358

00:20:26,000 --> 00:20:29,000

until they're completely dry.

359

00:20:29,000 --> 00:20:31,000

If we tried to extract anything off of them right now,

360

00:20:31,000 --> 00:20:33,000

we'd probably end up destroying the groove

361

00:20:33,000 --> 00:20:35,000

because it's just, it's too soft.

362

00:20:35,000 --> 00:20:38,000

So the Pompei scenario pottery recording

363

00:20:38,000 --> 00:20:39,000

seems to be going pretty well.

364

00:20:39,000 --> 00:20:40,000

What's next?

365

00:20:40,000 --> 00:20:42,000

Well, there was another version of this myth

366

00:20:42,000 --> 00:20:45,000

that appeared on one of those forensic TV shows recently.

367

00:20:45,000 --> 00:20:49,000

And, you know, same idea with the pottery on the pottery wheel,

368

00:20:49,000 --> 00:20:53,000

but instead of the drum, they just had kind of a brush going along.

369

00:20:53,000 --> 00:20:56,000

But they were able to extract audio off of it

370

00:20:56,000 --> 00:20:58,000

and get some clue that helped them solve the case.

371

00:20:58,000 --> 00:21:01,000

To test the freaky forensic show scenario,

372

00:21:01,000 --> 00:21:05,000

the team will spin an unfired clay pot on a wheel,

373

00:21:05,000 --> 00:21:10,000

and as it turns, they'll hold a brush against it and make a noise.

374

00:21:10,000 --> 00:21:12,000

This time, the drum won't be there to help.

375

00:21:12,000 --> 00:21:15,000

So to get the sound to stamp onto the clay,

376

00:21:15,000 --> 00:21:17,000

it's all down to the stylus.

377

00:21:17,000 --> 00:21:20,000

Potters often use straw as a finishing tool,

378

00:21:20,000 --> 00:21:23,000

so Grant cuts up long pieces from a broom.

379

00:21:23,000 --> 00:21:27,000

The longer the straw is, the better chance it'll have of vibrating

380

00:21:27,000 --> 00:21:30,000

and then maybe making an impression on the pot.

381

00:21:30,000 --> 00:21:35,000

Grant secures his straw brush to a metal stand next to the pottery wheel.

382

00:21:35,000 --> 00:21:36,000

Oh, no, you'll put that on.

383

00:21:36,000 --> 00:21:38,000

First place in the fair.

384

00:21:38,000 --> 00:21:39,000

Maybe second place.

385

00:21:39,000 --> 00:21:44,000

And Carrie says what all forensic investigators wish they could.

386

00:21:44,000 --> 00:21:46,000

You crazy killer!

387

00:21:47,000 --> 00:21:50,000

I didn't realize you were going to do it that loud.

388

00:21:50,000 --> 00:21:54,000

I'm trying to get a good chance to make my left ear go deaf.

389

00:21:54,000 --> 00:21:56,000

Okay. I think you got it.

390

00:21:56,000 --> 00:21:58,000

Carrie releases her inner pain.

391

00:21:58,000 --> 00:21:59,000

What?

392

00:21:59,000 --> 00:22:00,000

TORRY!

393

00:22:03,000 --> 00:22:04,000

You got some grooves.

394

00:22:04,000 --> 00:22:06,000

Is it deep enough?

395

00:22:06,000 --> 00:22:10,000

Any one of those grooves could capture that information.

396

00:22:10,000 --> 00:22:14,000

There are definitely some mystery cuts in Nix on the clay,

397

00:22:14,000 --> 00:22:17,000

but were they caused from sound vibrations,

398

00:22:17,000 --> 00:22:21,000

or was it just the force of Carrie's breath that moved the straw?

399

00:22:21,000 --> 00:22:25,000

Torry has an idea to reduce the chance of any falsetto markings.

400

00:22:25,000 --> 00:22:29,000

When they record music, they have the little windscreen.

401

00:22:29,000 --> 00:22:32,000

It's like a piece of pantyhose that just goes over

402

00:22:32,000 --> 00:22:36,000

and that keeps it from the wind hitting the element.

403

00:22:36,000 --> 00:22:37,000

You want to make one?

404

00:22:37,000 --> 00:22:38,000

Do you have your pantyhose here?

405

00:22:38,000 --> 00:22:39,000

I'm wearing them.

406

00:22:39,000 --> 00:22:41,000

I can take them off.

407

00:22:41,000 --> 00:22:44,000

Get the spare pair in your toolbox.

408

00:22:44,000 --> 00:22:47,000

A windscreen should help block Carrie's breath.

409

00:22:47,000 --> 00:22:49,000

Got your pop screen already?

410

00:22:49,000 --> 00:22:50,000

Yup.

411

00:22:50,000 --> 00:22:52,000

A quick vocal warm-up,

412

00:22:52,000 --> 00:22:55,000

and the voice of an angel rings out.

413

00:22:55,000 --> 00:22:57,000

TORRY!

414

00:22:57,000 --> 00:22:59,000

Or maybe make that the devil.

415

00:22:59,000 --> 00:23:00,000

That was a good one, Carrie.

416

00:23:00,000 --> 00:23:03,000

I know it would be like to be married to you.

417

00:23:05,000 --> 00:23:08,000

But they got their best clear marking on the clay yet.

418

00:23:08,000 --> 00:23:10,000

It's perfect.

419

00:23:10,000 --> 00:23:13,000

The forensic pottery sessions were a hit.

420

00:23:13,000 --> 00:23:16,000

They go double-porsally.

421

00:23:16,000 --> 00:23:21,000

Still to come, the team hears strange voices.

422

00:23:21,000 --> 00:23:24,000

That's creepy sounding.

423

00:23:24,000 --> 00:23:28,000

But next, Jamie and Adam finally get to lash out.

424

00:23:29,000 --> 00:23:32,000

That sounded more like it.

425

00:23:35,000 --> 00:23:39,000

Please, don't try anything that you're about to see us do at home.

426

00:23:39,000 --> 00:23:41,000

Ever.

427

00:24:09,000 --> 00:24:11,000

Jamie's got a few thousand.

428

00:24:11,000 --> 00:24:13,000

And Jamie activates the cutter.

429

00:24:15,000 --> 00:24:16,000

How did that work?

430

00:24:16,000 --> 00:24:17,000

It seemed good.

431

00:24:17,000 --> 00:24:21,000

I just let this thing all the valves open and hit the, turned on the pump.

432

00:24:21,000 --> 00:24:22,000

Okay.

433

00:24:22,000 --> 00:24:23,000

And it just immediately went.

434

00:24:23,000 --> 00:24:24,000

Excellent.

435

00:24:24,000 --> 00:24:26,000

So it was right at 3500.

436

00:24:26,000 --> 00:24:28,000

So are we going to take a look?

437

00:24:28,000 --> 00:24:29,000

I think so.

438

00:24:29,000 --> 00:24:32,000

Well, it kind of looks like it made contact with the pig.

439

00:24:32,000 --> 00:24:34,000

From examining the pig's hide,

440

00:24:34,000 --> 00:24:37,000

it looks like the first cut isn't always the deepest.

441

00:24:37,000 --> 00:24:40,000

Sometimes all you get is rope burn.

442

00:24:40,000 --> 00:24:43,000

It doesn't look like it did any real damage.

443

00:24:45,000 --> 00:24:47,000

Damage is stained by pig.

444

00:24:47,000 --> 00:24:48,000

Nothing.

445

00:24:48,000 --> 00:24:49,000

Don't get me wrong.

446

00:24:49,000 --> 00:24:51,000

If you were standing here,

447

00:24:51,000 --> 00:24:53,000

you might be in a lot of pain at this point,

448

00:24:53,000 --> 00:24:56,000

but you would not be in two halves.

449

00:24:56,000 --> 00:24:58,000

They check the high-speed camera footage

450

00:24:58,000 --> 00:25:01,000

to see how the rope flew when it snapped.

451

00:25:01,000 --> 00:25:03,000

Yeah, it just wrapped around it.

452

00:25:03,000 --> 00:25:05,000

And again, looking at that shot,

453

00:25:05,000 --> 00:25:08,000

I'm thinking the pig wants to be close to the real ripping point.

454

00:25:08,000 --> 00:25:12,000

The guys move the pig closer to where the point of impact should be.

455

00:25:12,000 --> 00:25:17,000

What we want to get is the pig right at the end point of the three-quarter point

456

00:25:17,000 --> 00:25:19,000

where the centrifugal force is the greatest

457

00:25:19,000 --> 00:25:21,000

and where presumably the speed would be the highest.

458

00:25:21,000 --> 00:25:26,000

They get a new section of rope, stretch it out, and try again.

459

00:25:28,000 --> 00:25:30,000

Jamie does the count.

460

00:25:30,000 --> 00:25:31,000

2000.

461

00:25:31,000 --> 00:25:33,000

And Adam pulls the rope.

462

00:25:33,000 --> 00:25:36,000

Three, two, one.

463

00:25:39,000 --> 00:25:41,000

And that sounded more like it.

464

00:25:41,000 --> 00:25:43,000

That sounded like a gunshot.

465

00:25:43,000 --> 00:25:45,000

3,000 pounds on the nose.

466

00:25:45,000 --> 00:25:46,000

And you pulled the trigger.

467

00:25:46,000 --> 00:25:48,000

Yep, I got it right.

468

00:25:48,000 --> 00:25:49,000

It sounded like a whip crack.

469

00:25:49,000 --> 00:25:51,000

So how's the hog looking?

470

00:25:51,000 --> 00:25:55,000

Always like Christmas, finding out if actual signs occurred.

471

00:25:55,000 --> 00:25:57,000

Hey!

472

00:25:57,000 --> 00:26:00,000

Dude, there's some visible damage here.

473

00:26:00,000 --> 00:26:03,000

Does the mark go all the way around or just right there?

474

00:26:03,000 --> 00:26:06,000

Nope, there's a little bit of a mark over here.

475

00:26:09,000 --> 00:26:13,000

Even though the rope was traveling at 227 miles per hour

476

00:26:13,000 --> 00:26:16,000

and they got their first real solid whipping action,

477

00:26:16,000 --> 00:26:20,000

again, it didn't even cut through the pig's skin.

478

00:26:20,000 --> 00:26:23,000

We got a real strike from the rope test.

479

00:26:23,000 --> 00:26:29,000

And it seems to have left one heck of a nasty rope burn on our test subject here.

480

00:26:29,000 --> 00:26:31,000

It would not be pleasant.

481

00:26:31,000 --> 00:26:34,000

However, I don't think that it would have killed a person.

482

00:26:34,000 --> 00:26:38,000

Time to move on to something with teeth.

483

00:26:38,000 --> 00:26:42,000

It's not got enough beef to it.

484

00:26:42,000 --> 00:26:45,000

Or should I say pork?

485

00:26:45,000 --> 00:26:48,000

Ah, it's time to fire your writer.

486

00:26:59,000 --> 00:27:04,000

I've teased out something very fabulous from your pottery there.

487

00:27:04,000 --> 00:27:06,000

In the lab over at X-Files,

488

00:27:06,000 --> 00:27:10,000

they used an extraordinary sound extraction laser device

489

00:27:10,000 --> 00:27:12,000

to pull out an ancient insult.

490

00:27:12,000 --> 00:27:13,000

What is it?

491

00:27:13,000 --> 00:27:14,000

It's Aramaic.

492

00:27:14,000 --> 00:27:16,000

It's a language of principle.

493

00:27:16,000 --> 00:27:20,000

It literally says, I am the bearded cow-like sea beast.

494

00:27:20,000 --> 00:27:22,000

In the real world,

495

00:27:22,000 --> 00:27:26,000

a laser would pick up every speck of dust from your pottery.

496

00:27:26,000 --> 00:27:30,000

So Grant is designing a playback system using old turntables.

497

00:27:30,000 --> 00:27:33,000

That's more retro, but also more reliable.

498

00:27:33,000 --> 00:27:36,000

This is a technique that was pioneered in the late 60s.

499

00:27:36,000 --> 00:27:40,000

Basically what it consists of is the tone arm from a record player,

500

00:27:40,000 --> 00:27:43,000

and you connect that to an amplifier.

501

00:27:43,000 --> 00:27:48,000

It's better to use some type of physical stylus that contacts the medium

502

00:27:48,000 --> 00:27:50,000

to get the best audio quality.

503

00:27:50,000 --> 00:27:53,000

First, you remind yourself of the sound you're making.

504

00:27:53,000 --> 00:27:56,000

You need to get the best audio quality.

505

00:27:56,000 --> 00:27:59,000

First, he removes the arm off one of the turntables.

506

00:27:59,000 --> 00:28:02,000

Then he needs to make a new stylus,

507

00:28:02,000 --> 00:28:07,000

because the one that came with the record player is too sharp to put onto clay.

508

00:28:07,000 --> 00:28:12,000

The cartridge that I've taken off of the record player has a little needle on it.

509

00:28:12,000 --> 00:28:15,000

But if we drag that needle across any pottery,

510

00:28:15,000 --> 00:28:17,000

it's probably going to destroy them.

511

00:28:17,000 --> 00:28:20,000

There's a way around that, and that is to make a glass stylus.

512

00:28:23,000 --> 00:28:26,000

Must be the reinforced glasses.

513

00:28:26,000 --> 00:28:27,000

Yeah, whatever.

514

00:28:27,000 --> 00:28:28,000

Muscles.

515

00:28:28,000 --> 00:28:32,000

Finally, Grant manages to break the reinforced glass

516

00:28:32,000 --> 00:28:35,000

and melts a broken piece with a blowtorch.

517

00:28:35,000 --> 00:28:37,000

We make it a little swan.

518

00:28:37,000 --> 00:28:39,000

You're like a little glass sculptor.

519

00:28:39,000 --> 00:28:43,000

Do you want me to add to your collection a poodle this time?

520

00:28:43,000 --> 00:28:48,000

All you really have to do is heat the glass until it's slyable,

521

00:28:48,000 --> 00:28:50,000

and you pull it out in a very thin string.

522

00:28:50,000 --> 00:28:54,000

Once that cools, you can break it off and you have a perfect thread of glass.

523

00:28:54,000 --> 00:28:57,000

Heat it up and make a little ball in the end,

524

00:28:57,000 --> 00:29:00,000

and you glue it right onto your record player stylus.

525

00:29:00,000 --> 00:29:05,000

By attaching the glass stylus to the arm and hooking up an amplifier,

526

00:29:05,000 --> 00:29:07,000

that's the sound of my fingerprint.

527

00:29:07,000 --> 00:29:13,000

DJ BC is into house and ready to rock some pots.

528

00:29:13,000 --> 00:29:14,000

All right.

529

00:29:14,000 --> 00:29:18,000

Now we need her some pots with some sounds on them.

530

00:29:18,000 --> 00:29:22,000

After the break, the team spins right around like a record.

531

00:29:22,000 --> 00:29:26,000

I think it said Armageddon is in three days.

532

00:29:26,000 --> 00:29:30,000

And coming right up, Jamie and Adam make some noise.

533

00:29:30,000 --> 00:29:34,000

I love hearing big sounds in the next room.

534

00:29:41,000 --> 00:29:45,000

Well, the myths we're testing in case you haven't been paying attention

535

00:29:45,000 --> 00:29:50,000

is whether or not a cable under an extreme amount of tension

536

00:29:50,000 --> 00:29:56,000

can break, and when it snaps after it breaks,

537

00:29:56,000 --> 00:30:00,000

that whipping cable can slice you in half.

538

00:30:00,000 --> 00:30:03,000

Cable comes in different sizes and strengths.

539

00:30:03,000 --> 00:30:06,000

So for their first test, they're starting on the thin side.

540

00:30:06,000 --> 00:30:11,000

The less the surface area, maybe the greater the cutting action.

541

00:30:11,000 --> 00:30:13,000

This time we're using 3-8s cable.

542

00:30:13,000 --> 00:30:16,000

Having something like this would be something like a guy wire

543

00:30:16,000 --> 00:30:21,000

for a radio tower or possibly even some kind of hoisting operation.

544

00:30:21,000 --> 00:30:24,000

Everyone except Adam exits the building.

545

00:30:24,000 --> 00:30:28,000

Slowly and very carefully, he pulls out the slack in the line.

546

00:30:28,000 --> 00:30:31,000

Then high tails it outside.

547

00:30:31,000 --> 00:30:34,000

I pulled the limit of what the fork can pull.

548

00:30:34,000 --> 00:30:38,000

That's nine inches, so let's go for broke.

549

00:30:38,000 --> 00:30:41,000

They put the hydraulic pump into gear.

550

00:30:41,000 --> 00:30:42,000

There you go.

551

00:30:42,000 --> 00:30:46,000

Alright, cutting 3-8s cable in 3, 2, 1.

552

00:30:49,000 --> 00:30:53,000

I love hearing big sounds in the next room.

553

00:30:53,000 --> 00:30:57,000

Wow, I mean, it looks like it couldn't have been more successful.

554

00:30:57,000 --> 00:30:59,000

He took quite a hit.

555

00:30:59,000 --> 00:31:02,000

Did you see the sparks off the barrel?

556

00:31:02,000 --> 00:31:04,000

That ought to tell you something.

557

00:31:04,000 --> 00:31:08,000

No one can fault us for not giving it the right amount of force,

558

00:31:08,000 --> 00:31:10,000

tension and smacking.

559

00:31:10,000 --> 00:31:13,000

That ought to be brutal.

560

00:31:13,000 --> 00:31:15,000

Make your heart stop.

561

00:31:15,000 --> 00:31:18,000

But the 3-8s cable still didn't cut it.

562

00:31:18,000 --> 00:31:22,000

This was perfect for cutting in half if it was gonna, and it didn't.

563

00:31:22,000 --> 00:31:24,000

3-8s cable is done as far as I'm concerned.

564

00:31:24,000 --> 00:31:27,000

It's probably time to bump up to a bigger gauge.

565

00:31:27,000 --> 00:31:28,000

Okay.

566

00:31:28,000 --> 00:31:32,000

Bigger is sometimes better, so the guys reel out 5-8s cable

567

00:31:32,000 --> 00:31:37,000

that has a mighty breaking strength of 40,000 pounds.

568

00:31:37,000 --> 00:31:39,000

I wouldn't be wanting to be anywhere near this stuff when it snapped.

569

00:31:39,000 --> 00:31:42,000

No, this is going to be a bit of a different beast.

570

00:31:42,000 --> 00:31:47,000

The hydraulic puller puts 30,000 pounds of pressure on the cable,

571

00:31:47,000 --> 00:31:50,000

and it's time to unleash this monster.

572

00:31:50,000 --> 00:31:52,000

Okay, ready?

573

00:31:52,000 --> 00:31:54,000

Cutting 5-8s cable.

574

00:31:54,000 --> 00:31:58,000

In 3, 2, 1.

575

00:32:02,000 --> 00:32:04,000

Oh.

576

00:32:10,000 --> 00:32:15,000

That kind of wound you up, didn't it?

577

00:32:15,000 --> 00:32:16,000

Wow.

578

00:32:16,000 --> 00:32:19,000

They go inside to inspect the whack factor.

579

00:32:19,000 --> 00:32:22,000

Pig's still in one piece, but it went a little further, didn't it?

580

00:32:22,000 --> 00:32:24,000

He went a lot further.

581

00:32:24,000 --> 00:32:28,000

The pig took a massive hit, but he's still not cut in half.

582

00:32:28,000 --> 00:32:31,000

Dude, that is so...

583

00:32:31,000 --> 00:32:32,000

That was a good hit.

584

00:32:32,000 --> 00:32:34,000

...cruel.

585

00:32:35,000 --> 00:32:38,000

I don't reckon that there's any other hit we could have gone for

586

00:32:38,000 --> 00:32:40,000

to do any better than that.

587

00:32:40,000 --> 00:32:45,000

We were pulling 30,000 pounds or more on it when we cut it.

588

00:32:45,000 --> 00:32:52,000

And 30,000 pounds, I mean, that's like 10 cars or so of energy

589

00:32:52,000 --> 00:32:55,000

that's getting let go, bang, like a shot of a gun.

590

00:32:58,000 --> 00:33:03,000

Looks like the killer cable myth isn't such a snap after all.

591

00:33:08,000 --> 00:33:14,000

Back at Base BC, the team have dug up a theory that's been buried in the sands of time

592

00:33:14,000 --> 00:33:18,000

that ancient pottery can contain sounds from the past.

593

00:33:18,000 --> 00:33:20,000

You crazy killer!

594

00:33:20,000 --> 00:33:26,000

Attempting to record onto clay, they think they might have got some sound to embed onto pottery.

595

00:33:26,000 --> 00:33:29,000

Now, to try and play it back.

596

00:33:29,000 --> 00:33:33,000

There's one primary piece of scientific evidence that does support this myth.

597

00:33:33,000 --> 00:33:39,000

Yeah, in 1969, there was a letter published in the proceedings of the Institute of Electrical and Electronics Engineers,

598

00:33:39,000 --> 00:33:48,000

of which I am a member, where they claim to be able to record and play back the sounds of a potter's wheel in a piece of pottery.

599

00:33:48,000 --> 00:33:55,000

To listen, they place the now-fired Pompey pot onto the pottery wheel and spin it like a record on a turntable.

600

00:33:55,000 --> 00:34:00,000

Then they put Grant's glass stylus in a groove and are all ears.

601

00:34:01,000 --> 00:34:09,000

As the pot rotates, they can clearly hear the stylus scraping as it moves over the surface of the clay, but nothing else.

602

00:34:09,000 --> 00:34:13,000

Go to this one, because this is a good groove here.

603

00:34:13,000 --> 00:34:16,000

Grant finds another groove to trace further down the pot.

604

00:34:20,000 --> 00:34:21,000

What?

605

00:34:24,000 --> 00:34:28,000

That's creepy sounding. What is that voice?

606

00:34:29,000 --> 00:34:36,000

As Grant puts the glass stylus onto this pottery, he can hear almost a ghostly voice.

607

00:34:37,000 --> 00:34:38,000

I'm here.

608

00:34:43,000 --> 00:34:47,000

That was like some crazy voice from beyond.

609

00:34:47,000 --> 00:34:52,000

They slow down the speed of the wheel. They might hear the whoop whoop more clearly.

610

00:34:58,000 --> 00:35:02,000

It sounds like some demon possessed tea.

611

00:35:02,000 --> 00:35:03,000

Hey, this stuff, okay.

612

00:35:03,000 --> 00:35:04,000

It's giving me chills.

613

00:35:04,000 --> 00:35:13,000

Putting their Pompey pot aside for now, they're ready to test their forensic TV show pot, where they used a brush stylus and no drum.

614

00:35:15,000 --> 00:35:24,000

Again, the team places the stylus on a groove in the pot and listens closely, but it's hard to make out if it's anything more than just static.

615

00:35:25,000 --> 00:35:31,000

There's one area right here, sort of a, but it's really faint and I don't know if I'm making enough in my head.

616

00:35:32,000 --> 00:35:37,000

Huh, probably won't ever be a hit carry, but it's given our trio hope.

617

00:35:37,000 --> 00:35:40,000

Coming right up, the team may have spun a hit.

618

00:35:40,000 --> 00:35:42,000

This is phenomenal, phenomenal.

619

00:35:42,000 --> 00:35:45,000

And Piggy goes all the way home.

620

00:35:48,000 --> 00:35:49,000

Pork salad.

621

00:35:49,000 --> 00:35:50,000

Wow.

622

00:35:54,000 --> 00:35:59,000

Go to this one.

623

00:35:59,000 --> 00:36:04,000

Listening to their pottery records, the team heard some mysterious sounds.

624

00:36:04,000 --> 00:36:08,000

But it was hard to tell if it was a human voice.

625

00:36:08,000 --> 00:36:09,000

What?

626

00:36:09,000 --> 00:36:14,000

So they're off to a professional sound studio to get this myth cleared up.

627

00:36:14,000 --> 00:36:16,000

It's like we're doing a drop off.

628

00:36:16,000 --> 00:36:17,000

Yeah.

629

00:36:17,000 --> 00:36:23,000

So now that we've gotten all of our ghost sounds off of our pots and recorded them onto tapes, we've come down to a little place called Denouc.

630

00:36:24,000 --> 00:36:31,000

They're hopefully going to do that forensic show thing where they clear up all the background and you get some sort of discernible words off of this audio track.

631

00:36:31,000 --> 00:36:32,000

Hello.

632

00:36:32,000 --> 00:36:34,000

Meet Super Sound Guy Albert.

633

00:36:35,000 --> 00:36:43,000

Do you have any sort of laser system that, you know, we could bounce a Doppler laser off our pottery and capture audio off of that?

634

00:36:43,000 --> 00:36:47,000

I don't have a laser system, but I have very good restoration tools.

635

00:36:47,000 --> 00:36:51,000

So what we have on this tape, I will be able to hear.

636

00:36:51,000 --> 00:36:58,000

Albert cues up a track from their Pompeii pot where the team thought they got their best possible sound imprint.

637

00:36:58,000 --> 00:37:02,000

I will try to use different tools to increase the sound, to reduce the noise.

638

00:37:02,000 --> 00:37:05,000

He filters out the snap crackling pot.

639

00:37:05,000 --> 00:37:06,000

Oh my God.

640

00:37:06,000 --> 00:37:07,000

I'm getting excited.

641

00:37:07,000 --> 00:37:08,000

Our good pot might actually have something.

642

00:37:08,000 --> 00:37:09,000

Yeah.

643

00:37:10,000 --> 00:37:12,000

Our trio is full of anticipation.

644

00:37:12,000 --> 00:37:18,000

Will Albert be able to lift off any comprehensible words so we can share their excitement?

645

00:37:19,000 --> 00:37:26,000

I had some fairly high hopes because we did have something that sounds like an audio signal on our pot.

646

00:37:26,000 --> 00:37:28,000

Everyone is all ears.

647

00:37:30,000 --> 00:37:34,000

I hear something, but there is so much noise in the middle.

648

00:37:35,000 --> 00:37:37,000

No. No pottery record.

649

00:37:37,000 --> 00:37:38,000

Oh.

650

00:37:38,000 --> 00:37:39,000

Okay.

651

00:37:39,000 --> 00:37:41,000

An unexplained squeak?

652

00:37:41,000 --> 00:37:42,000

Yes.

653

00:37:42,000 --> 00:37:45,000

But an easily distinguishable human voice?

654

00:37:45,000 --> 00:37:46,000

No.

655

00:37:46,000 --> 00:37:49,000

The best we got today was a squeak.

656

00:37:49,000 --> 00:37:55,000

And at most it's not like you get pottery record.

657

00:37:55,000 --> 00:37:56,000

All we heard was,

658

00:37:56,000 --> 00:37:57,000

No.

659

00:37:57,000 --> 00:38:02,000

Looks like their pottery record won't ever make the Archeoacoustic Hot 100.

660

00:38:02,000 --> 00:38:04,000

Sorry kids, limbs the brakes.

661

00:38:05,000 --> 00:38:08,000

So you mean everything we see on TV isn't real?

662

00:38:08,000 --> 00:38:10,000

I'm afraid so, Tori.

663

00:38:10,000 --> 00:38:12,000

So what's Albert's take on the myth?

664

00:38:13,000 --> 00:38:18,000

You can imagine that you can record almost anything on the media that's hard enough to keep the groove.

665

00:38:18,000 --> 00:38:21,000

Okay, not on butter, but on anything like plastic or wax.

666

00:38:21,000 --> 00:38:25,000

But if you do it intentionally, it would be only noise.

667

00:38:25,000 --> 00:38:29,000

Seems as a recording medium, Clay just doesn't cut it.

668

00:38:30,000 --> 00:38:32,000

What's your gut feeling?

669

00:38:32,000 --> 00:38:33,000

No.

670

00:38:33,000 --> 00:38:34,000

No recording.

671

00:38:34,000 --> 00:38:37,000

As a Frenchman and a sound engineer?

672

00:38:37,000 --> 00:38:38,000

No, pas possible.

673

00:38:38,000 --> 00:38:39,000

PAPOSIBLE.

674

00:38:39,000 --> 00:38:40,000

PAPOSIBLE.

675

00:38:43,000 --> 00:38:44,000

PAPOSIBLE.

676

00:38:47,000 --> 00:38:51,000

Playing piggy in the middle hasn't been a whole lot of fun for Adam and Jamie.

677

00:38:51,000 --> 00:38:55,000

It took quite a hit, but you know what? It doesn't look like it cut him.

678

00:38:55,000 --> 00:38:59,000

So far, trying to snap that dead pig in too with a whipping cable,

679

00:38:59,000 --> 00:39:03,000

Porky has emerged victorious and still intact every time.

680

00:39:03,000 --> 00:39:04,000

I can help.

681

00:39:05,000 --> 00:39:07,000

This is one way to cut a pig in half.

682

00:39:12,000 --> 00:39:16,000

These results, they're not only counterintuitive to what I thought was possible,

683

00:39:16,000 --> 00:39:17,000

but they're really frustrating.

684

00:39:17,000 --> 00:39:24,000

So I had a research team called pretty much every national, federal, military safety organization

685

00:39:24,000 --> 00:39:27,000

that they could get on the phone to ask for evidence of this myth.

686

00:39:27,000 --> 00:39:33,000

And while there's tons of anecdotal evidence and there's not a fisherman alive who doesn't think this myth is true,

687

00:39:33,000 --> 00:39:40,000

we could not locate a single definitive confirmed case of someone being sliced in half by a cable.

688

00:39:40,000 --> 00:39:45,000

Well, the myth says that the cable will slice you in half like a hot knife through butter.

689

00:39:45,000 --> 00:39:50,000

There are plenty of recorded fatalities and we showed that a snapping cable can kill you.

690

00:39:50,000 --> 00:39:52,000

Well, you know what happens now?

691

00:39:52,000 --> 00:39:53,000

Yes, I do.

692

00:39:53,000 --> 00:39:58,000

You've got to get back down there and find out what it'll take to actually cut one of those pigs in half with a cable.

693

00:39:58,000 --> 00:39:59,000

Exactly.

694

00:40:00,000 --> 00:40:04,000

For their next attempt, they hog-tie Adam's nemesis.

695

00:40:04,000 --> 00:40:09,000

This time, the idea is to combine the best of both worlds from thick and thin cable,

696

00:40:09,000 --> 00:40:16,000

mass and cutting action by attaching a piece of 3-16th cable to the end of the monster line.

697

00:40:16,000 --> 00:40:23,000

We're hoping that this little whip gets such high speed from its instantaneous yank from the big cable

698

00:40:23,000 --> 00:40:24,000

and it'll cut the pig.

699

00:40:24,000 --> 00:40:29,000

Pressurizing the cable, 5-8th cable with the 3-16th's whip.

700

00:40:29,000 --> 00:40:33,000

The tension builds, but will they get their release?

701

00:40:33,000 --> 00:40:37,000

Okay, cutting the cable in 3, 2, 1.

702

00:40:41,000 --> 00:40:42,000

Made a good loud sound.

703

00:40:42,000 --> 00:40:48,000

Damn, it sounded satisfying, but the pig was faking.

704

00:40:48,000 --> 00:40:49,000

No dice, no slice.

705

00:40:49,000 --> 00:40:51,000

The myth's not looking good at this point.

706

00:40:51,000 --> 00:40:55,000

No, we're not getting anywhere near the carnage we thought we'd be able to get.

707

00:40:55,000 --> 00:40:59,000

The stress of no success is making Adam a little loopy.

708

00:40:59,000 --> 00:41:07,000

This time, we're actually going to attach a loop of 3-16th's cable to the 5-8th's around the pig, anchored to the grid.

709

00:41:08,000 --> 00:41:10,000

You see what I'm talking about?

710

00:41:10,000 --> 00:41:12,000

You see what we're doing?

711

00:41:12,000 --> 00:41:14,000

I think we're good to go, man.

712

00:41:14,000 --> 00:41:16,000

We've got the loop as everything's tied down.

713

00:41:16,000 --> 00:41:22,000

If he doesn't get a result this time, please don't hold me responsible for his actions.

714

00:41:22,000 --> 00:41:24,000

Final death loop.

715

00:41:24,000 --> 00:41:33,000

Oh, please, please, let there be a big cut in half in there.

716

00:41:35,000 --> 00:41:36,000

That's it?

717

00:41:36,000 --> 00:41:38,000

He's not cutting half at all.

718

00:41:38,000 --> 00:41:41,000

Sorry, Adam, the hog is still whole.

719

00:41:41,000 --> 00:41:43,000

Let's go get a sword.

720

00:41:45,000 --> 00:41:46,000

A meat cleaver.

721

00:41:46,000 --> 00:41:49,000

If anything is about to snap, it's Adam.

722

00:41:49,000 --> 00:41:51,000

That's all we can do, right?

723

00:41:51,000 --> 00:41:56,000

Jamie never say that to a man whose eyes are glazed over.

724

00:41:56,000 --> 00:42:02,000

Look, I'm just going to go back to the forklift and pull back the forks until that cable goes through his midsection.

725

00:42:02,000 --> 00:42:04,000

Okay.

726

00:42:04,000 --> 00:42:09,000

Warning, if you're a sensitive soul, now is the time to avert your eyes.

727

00:42:09,000 --> 00:42:13,000

Things are about to get a little disturbing.

728

00:42:13,000 --> 00:42:15,000

All right.

729

00:42:15,000 --> 00:42:17,000

All right, I'm good to go.

730

00:42:17,000 --> 00:42:25,000

Like a man possessed, Adam floors the forklift and prudes pigs really can fly.

731

00:42:28,000 --> 00:42:30,000

There we go.

732

00:42:30,000 --> 00:42:32,000

Hey!

733

00:42:32,000 --> 00:42:37,000

Woo!

734

00:42:37,000 --> 00:42:39,000

Oh, man.

735

00:42:39,000 --> 00:42:41,000

It smells even worse now.

736

00:42:41,000 --> 00:42:43,000

Pork salad.

737

00:42:43,000 --> 00:42:47,000

Let's get her into the truck.

738

00:42:47,000 --> 00:42:49,000

I'll take the top half.

739

00:42:49,000 --> 00:42:51,000

I'll split the duty.

740

00:42:55,000 --> 00:42:59,000

I have to say, we're asked a lot if we were surprised by the results.

741

00:42:59,000 --> 00:43:03,000

This one was perhaps the most surprising thing we've ever done to me.

742

00:43:03,000 --> 00:43:10,000

I was completely convinced at the beginning of this testing that we would be able to slice up one of those pigs with one of those cables under tension.

743

00:43:10,000 --> 00:43:13,000

20,000, 30,000 pounds of pressure.

744

00:43:13,000 --> 00:43:15,000

I just thought it was completely going to happen.

745

00:43:15,000 --> 00:43:19,000

And halfway through, when I saw what was happening, I was like, you know what?

746

00:43:19,000 --> 00:43:21,000

I don't think this is possible.

747

00:43:21,000 --> 00:43:23,000

And it was absolutely right.

748

00:43:23,000 --> 00:43:26,000

Nope, it'll kill you, but it won't slice you in half.

749

00:43:26,000 --> 00:43:27,000

Amazing.

750

00:43:27,000 --> 00:43:28,000

Busted.

751

00:43:28,000 --> 00:43:30,000

Totally busted.