

OK, so what do a bunch of hosers know about being digitally content?

(Koo-ookookookoo-ookookoo)

Okay, hi...I'm Dan MacHeadsky and this is my brother Bill (say hello, Bill) and our topic today is about being digitally content, okay? So Bill goes down and picks up a two-four, 'cause he's a thirsty guy, and he brings it home and he cracks open the case and pulls out a brew, and like, there's a mouse in it, see...can you believe it? Only it's not the little furry kind, it's, like, a *real* mouse...the optical kind, y'know?...so Bill, he's happy about finding the mouse and all, but he can't get it out unless he breaks the bottle, and that means he'd have to waste the beer, right? But he's a smart guy, eh, so *first* he chugs the beer, *then* he smashes off the top of the bottle, and he pulls out the mouse and he dries it off, and plugs it into his Mac...and it works!

So, like, that makes Bill *really* content, 'cause he gets his beer *and* he gets a free mouse. And Bill's a digital guy, just like all of us up here in the Great White North, so when Bill's content, it means he's digitally content...

What's that, Bill?

The topic this time isn't about being digitally content?...it's supposed to be digital content? Oh...okay.

So, like, you know why Apple wants to make sure we all call it OS *ten*, eh? 'Cause if we call it OS *Ex*, and we have a few beers, it'll start sounding like we're saying *Oh-sex*, and then before you know it, all our Windows buddies will think all we do



is, like, spend all our time online with our cheap high speed connections looking for dirty movies like the ones that tuquehead Bob Connolly talks about on page 20 in *Multitasking 24/7 in OS X*, and then we'd be wasting all kinds of perfectly good beer-drinking time explaining that X was just short for Molson...

What'd you say, Bill?

Oh, yeah...Nick Shinn—now there's a real pucateer for you, describing OS X...*Deeper into the Paradigm?* Like, what's that mean, eh? For about two weeks Bill kept asking me why there always had to be two digims, until I finally explained the silent "g" to him. But I'm not gonna even try to explain what Nick's talking about. You'll just have to find page 28 and figure it out for yourself.

So, yeah...I guess you all know we Canadians are, like, the most digitally advanced country in the world, eh? But of course that's 'cause between August and June when the tundra sets in and there's twelve feet of snow on the ground, there's not much else to do except sit in front of our computers. Bill here taught our pet beaver, Moose, how to bang the mouse with his tail and download Bill's e-mail while he's taking a nap...

Oh, yeah...Bill's reminding me to mention that Moose has also gotten pretty good at using his tail to clean his screen...

But we're getting off our topic...

So, okay...what kind of digital content do Bill and I like to play with when we're not chipping ice off the roof or out drain-

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PUBLISHER'S NOTES

ing sap from the maple trees out back?

Well, Bill likes to get out his digital camera and take videos of himself arm-and-tailwrestling with Moose (Moose almost always wins—those beavers sure have a heck of a lot of power in those tails). Bill's no professional videographer, but if he was, I bet he'd go for one of those high end Sony or Canon models like what Peter Dudar talks about on page 42.

Me, I'm more into, like, pure art. I like sketching portraits in Adobe Illustrator. I've done eleven of them just in the last month, and every one of them is of my hero, Pat Quinn. Well, almost all of them. One was a picture that I did of Bill when he was passed out in his chair in front of his monitor. Bill didn't really like it, and he made me add Moose into the picture, curled up on top of his head. It kinda looks like he's wearing one of those Bolshevik numbers.

Anyway, I'm still not all that great a digital artist. Maybe if I'd been at it as long as Louis Fishauf I'd be better. Louis is really talented, and as soon as I finish here I'm going to read *Illustrated Versions* on page 12 so I can pick up some tips on using Illustrator 10. Then I'm gonna try drawing Moose on the mouse.

Then I'm gonna, like, print it—on our inkjet printer. They're so cool, eh—all those tiny little droplets, just like the FM screening stuff that Shane Steinman writes about on page 32 in *How Many Colors Are Enough?*

How many *do* you need, anyway? Oh, yeah...almost forgot—thanks, Bill—this is a very cool issue, eh...if you read *1-to-me, 1-to-you* on page 52, you'll find out why.

Okay, Bill says I should just tell you. We did a little trick with these Astley-Gilbert people up here and made three different versions of the magazine. But you have to check that story and the Astley-Gilbert ad on the inside back cover and our Digital Art Awards promotion on page 18 to see what we're talking about.

So, okay—what did I forget, Bill? Oh, yeah.

More digital content. Things you can do with Adobe InDesign that you can't do with Quark—that's what Lidka Schuch is writing about in *Can you really do it all in InDesign?* on page 24. And then there's that other hoser, Lerrick Starr. He's like so blitzed on PDF workflows, and this time he's gone off on Enfocus Pitstop Server—but that's on page 48.

So, okay...we're Canadian, eh, and like, we're just digitally content all the time.

Shaddup, Bill. Go feed Moose. My topic is about being happy with my digital toys. I got this great idea—I'm gonna wire up my Mac to the giant TV screen with our home entertainment system so I can sit on the couch all day long and drink beer and cruise the Internet and watch video clips that are six feet wide. And I'm not coming out until the snow melts.

Uh, oh. Looks like we're just about out of time again. So, okay...next time our topic will be how to order pizza online.

This is Dan and Bill MacHeadsky saying, be content, eh?

(Koo-oookookoo-oookoo) 