

Los junk dealers

03: CHAT PILE



Junk Dealers: *Thanks for being here. It really is an honor to have you. I really just wanted to start asking... we're from México. So, we aren't like—we know some stuff about the USA, uh, America, right? But how would you describe Oklahoma to someone who hasn't been there?*

Stin: Uh, well, Oklahoma is smack dab in the middle of the country, so it's incredibly flat, especially in the central part of Oklahoma. In fact, what's interesting about the state of Oklahoma is that since it's so central, it's kind of where every single ecological zone in America emerges.

So in a lot of ways, we have one of the most diverse states, ecologically speaking, but it's sort of like the worst version of everything, because that's where it all ends. So Oklahoma City in particular is very flat, very brown. We have really extreme weather here. For whatever reason, we're considered tornado alley.

Um, and then the other part of it is that it's a very conservative place; very religious place, in all the worst ways, you know? And on top of that, we're a fairly new state, so there's not a lot of great history or architecture to be found here. It's mostly strip malls and highways and stuff like that.

So, I know it doesn't sound really great, but it's where we call home.

JD: *The band itself, I guess, tackles a lot of regional themes but I think it really manages to break those barriers because of it. Especially here in México it's very easy to understand all those christianity themes and these miserably surreal landscapes that you paint on those songs.*

Have you had any experiences outside of Oklahoma now that you are touring that make you realize, like: "yeah, this is more of the same" or have you found an actual difference?

S: Yeah, so even before touring and stuff like that, I've always liked to travel. I've been all up and down. At least within America, I've traveled all over and there's a lot of really beautiful parts of the country, and there's a lot of just homogenized shitty parts of the country. It just kind of depends. Everything is really weird about it.

In America specifically, what you're seeing is a lot of the personality and community and cultural things that make different regions of the country feel different or have like their own identity, all that stuff is kind of going away right now and a lot of it has to do with this corporatization of every aspect of life, where everything is becoming either a chain restaurant, or it's built as cheaply as possible or things are built to accommodate having a car... all this kind of stuff is kind of making everything in America look the same.

When we travel overseas— I mean, we don't have a ton of overseas experience, but we've been to Europe a couple times. It's always depressing coming back to the States because, at least for the time being in Europe, things really seem to have their own personality and there's kind of a sense of community and it just doesn't have that same kind of homogenized feel that the States have.

JD: It always pops out to me the fact that all churches just look the same, like they're like— of course, look, we have pretty much the same problems with christianity here in México...

but at least we make it look pretty, not to throw shade at, America or the USA but it's just—that's kind of weird. I always found that very interesting. If you're going to have churches everywhere, at least make them a bit pretty.

S: The move in America is just to make them look like a *Walmart* or something, you know?

JD: Yeah. I don't know, that's weird to me.

S: It's just like either cinder blocks or like in some cases it's literally like a *prefab*, like metal building or something. And out here the megachurches are like a big deal. They literally, I mean truly, look like a *Target* or something.

JD: I also wanted to ask... *Chat Pile's Twitter account recently tweeted that you guys went to see the Gummo restoration, the 35mm film, and I feel like that one movie really screams Chat Pile, right?*

S: I mean that, that movie in particular, but really the works of Harmony, they are a huge artistic inspiration for us. *Gummo* obviously shares some aesthetic stuff that we do, but I would say Korine in particular... he has such an incredible sense of humor that's like almost impossible to put your finger on but everything he does is funny, while also at the same time being sort of dark and disturbing and there's something about that very specific sense of humor that strikes such a major chord with us and I think in a lot of ways that's what we're trying to do. Kind of present that feeling in the music that we make and in the visual elements of the band and everything like that, you know, like Harmony's work... it's impossible to overstate how big of a role it has played in the way we approach art.

JD: *Have you seen any of his new stuff?*

S: The newest one I've seen is *Beach Bum*. So I haven't seen... Is it what? *Aggro Drift?*

JD: *Aggro Drift*, yeah.

S: I haven't had a chance to see it. That one, I have to admit, it sounds almost too challenging to be enjoying, but, but we'll see, you know, I'll end up watching it eventually.

JD: It's a hard watch— it's an interesting watch, honestly, but it's a hard watch.

S: Oh yeah, I mean, it would be impossible for him to not make something that's at least interesting, you know?

JD: True. And I also wanted to ask— I'm actually really surprised you haven't been asked more about this. How is it doing a band and going on the road with your brother?

S: Well, it's great. I think every band I've ever been in my life, he's been with me, so I wouldn't even know how to play music with anybody else. To be honest, we've just been playing music our whole lives together.

Ron's a really quiet guy. He's a really, really quiet, reflective kind of guy. So he's honestly a really easy touring partner because he kind of has a tendency to sort of stay out of the way. But it's great. I love playing music with him and I'll probably, like I said, I'll probably never make music again where he's not involved in some way.

JD: Yeah, and you also said that all of you are like very big music nerds, right?



S: Mm-hmm. Yes.

JD: Do you think you can track down where that started? Was it an album? Was it a song?

S: Oh man, that's a really great question. And the answer is yes. It's a really funny one because I'm of the perfect age that I was a little kid when *Nevermind* by Nirvana came out, right? And it was a huge cultural phenomenon at the time, but I was probably— let's say I would have been like eight years old when that album came out so I was too young to kind of understand what was going on. So instead, *Smells Like Nirvana* by *Weird Al* came out, and I heard that song. It was the greatest thing I'd ever heard in my life.

And so, at 8 years old, I became obsessed with *Weird Al* and what's interesting about that is like, it teaches you— it's like a really great way to become educated on music, because he covers such a wide range of genres, and, musical history and all that stuff.

So by listening to all these *Weird Al* cassettes, I got a really intense lesson about pop music and the history of rock and all that kind of stuff.

So that kind of started this love affair and then eventually when I got a little bit older, actual Nirvana is the thing that I became obsessed with. And particularly like— so me and Ron grew up in a really small town in Oklahoma called Asher, the population's like under 500 people so we didn't have access to any punk music. We didn't even have cable TV. So we didn't even have MTV or anything like that. So literally our only access to music was just like FM radio. And, you know, that's kind of like peak Nirvana time and we were obsessed with Kurt Cobain. We would read all these interviews and articles and stuff, and he would constantly name drop all these punk bands and other bands that were not famous, as part of his scene and by kind of going down that rabbit hole of the Kurt Cobain punk recommendation definitely lit a fire in terms of the type of music that, you know, we came to fall in love with. So I would say the two biggest inspirations in a lot of ways are *Weird Al* and Nirvana.

JD: Subsequently, after getting more into music, where did you usually get the music from? Was it the internet? Was there a local record store?

S: So, this would, for the most part, be pre internet. It would be like in the infancy of the internet, so it wasn't like it is now where you could just stream whatever you want. You could maybe read about bands, but really you'd read an article and maybe you'd read a review or another artist you like would talk about another band.

You'd go to the used CD store and, and you would just spend the ten and take a chance on it. So my whole junior high school experience was just me flipping through CDs at the record store and just taking a chance on stuff. You get burned sometimes, but the beauty of that era is that if you bought a record, you are kind of stuck with it for a while. So let's say you pick up a CD or an album or whatever, and the first time you listen to it, it doesn't really make a lot of sense to you or it's not really your thing, but because you're forced to live with this thing, you listen to it a bunch and then eventually it grows on you or you start to learn what the beauty of this particular record has to offer. I would say that's like a major aspect— like the age that we live in now is amazing because obviously you have access to everything and I think that's great, but the downside is that if you are not hooked within a matter of seconds, people have a tendency to just like toss it aside and be like “oh, this sucks” or whatever.

Some of my favorite albums ever took a while to grow on me and for me to learn what makes them wonderful. That's something I still try to do to this day. I still buy physical media and the reason I do that is for no other reason than I'm just kind of forced to live with this thing for a while and actually give it a fair assessment of whether I like it or not, because sometimes that initial response isn't always the correct one.

JD: And I guess in a sense, your opinion will sometimes be influenced by the internet itself, right? So I think it's very interesting to remove all those factors and just go straight into listening to something and having to form your own opinion on it.

S: The culture around music is so different than like when I was younger I mean, like for instance, you're wearing a *Duster* shirt, right? [I was.] I mean, that's like a band that was around forever and didn't get popular until like way after the fact or even a band like *My Bloody Valentine*. It's so funny that *Loveless* was around and people liked that album when I was growing up, but it wasn't like it is now where it has like this insane cult following.

Here's like a really funny thing. Somewhere in my house, I have this book, and I think *Spin* put it out like in the mid 90s and it's *The Guide to Alternative Rock Music* and it's hilarious because what it has is like all these, quote unquote, “alternative bands” and it gives you *Spin's* opinion.

But this is like the 1996 opinion. So like, you'll find a band that is hugely popular right now, like *My Bloody Valentine* or something and it'll be like “yeah, this is a noisy racket, it's not that good. People are going to forget about it”, you know, say shit like that— so, it's like, that becomes so removed from time and then goes through all these cultural, re-evaluations.

And it's something that's so different, you know, Another band like *Codeine* is huge right now—

JD: Yeah, we just saw them live too. They came to México which in and of itself felt like something that was never going to happen.

S: Yeah, dude and it was all because of this. They're such a good band, but in their day, like when they were actually a current band they were super obscure. I loved that band when I was in high school and my college years and stuff.

I was really into *Codeine*, but I didn't know anybody who listened to that band and now all of a sudden, they're one of the biggest inspirations for all these new young bands that are coming. It's really crazy. When I was growing up, *Deftones* were a nu metal band the way that like *Korn* or *Slipknot* or something would be and now people act like they're the *Beatles* or something.

It's really weird and I love it. It's interesting to see, but it's just kind of crazy how the internet has just totally turned music criticism and evaluation and value and stuff on its head.

JD: Yeah, actually the thing about the shirt is funny because one of my friends over here has an *Unwound* shirt, which is pretty much the same case.

S: Yeah, no, totally. And I guess *Número [Group]* is responsible for all these things?

JD: Yeah, exactly.

S: I mean, I feel like they're the ones who, in a way, are like putting all— like, *Número* re-released all the *Codeine* stuff, they released all the *Unwound* stuff, they're *Duster* too, right?

JD: Yeah, *Duster* too. Reissued all that stuff.

S: So it's like *Número* might be to blame for all that sort of revisionism of music history, you know, which God bless 'em. I love all those bands. It's cool that they're there to do that, you know?

JD: It's very interesting because like there's a lot of, like— specifically I think they focus on like a lot of 90s emo, post-hardcore stuff. They

also have their soul section but I guess that's what resonates a lot more with younger people, right?

S: Which is funny to me because that was never my thing, like *emo* completely blew past me when everyone I knew was into that stuff. I was still obsessed with *Tad* and the *Jesus Lizard* and like *grungy* kind of music or like *grind-core* stuff. That was what I was obsessed with when people were really into the *emo* stuff in the early 2000s.

JD: Yeah, actually I just remembered you did speak once about there being like a twenty-year nostalgia cycle.

S: Oh, yeah, it's constant.

JD: Yeah, no, I totally agree. If anything, I'd say it was like thirty, but it has become twenty lately.

S: Yeah, and some things just don't ever go away. Like once they become nostalgic, they never disappear. It's like... in the 00s, 80s nostalgia was huge and all this dance pop and synth revivalism stuff and then it just kind of never went away. To this day, you still have bands that are more or less aping this kind of 80s new wave sound, but there was there was like a ten year period where that stuff couldn't have been less cool. Kind of same thing with grunge is now. It's like—when I was going to shows as a young man in the early 2000s, *Nirvana* could not have been more uncool. People hated that shit or pretended to hate it or whatever.

And it was just not the thing to be into. And now it's just going to be eternal. People are just going to be cool with *Alice in Chains* and that kind of stuff. I feel like once it hits, that nostalgia cycle, it sort of has a tendency to just stick around. I mean, *shoegaze* is the same thing, right? It's like that shit died for a good chunk of time and now it's like you'll never get rid of it.

JD: *Do you think there's any events that possibilitated Chat Pile becoming as popular as it is right now? Like, do you think there was a wave that it was riding?*

S: I think about that a lot because, with any type of success, luck has so much to do with it. Just being in the right place, at the right time and all that sort of thing. And, I don't know, it's really hard to say, but I do think that maybe one thing happening in our favor is just kind of how we started in 2019, which is like right smack dab in the middle of the Trump administration and then you go right into COVID with a lot of like political unrest happening in America and we were trying to capture that anxiety and that dread and the kind of fear that you have, you know, with the way the world is going. I think that maybe we've managed to express those feelings in a way that people relate to.

I mean, that just seems like one factor. I don't think that that's like the entirety of that so I really don't know, but that's maybe the finest point I can put on it. It's just like we are in some way able to express the anxieties of modern time, you know, in a way that maybe some other bands aren't doing necessarily, you know?

JD: *Yeah. And well, that's a great way to start talking about the new album because it's*



named Cool World. And I think it couldn't have been a better time for it. It seems like everything is happening right now, right? I mean, it always is, of course, but this year in specific, definitely a lot of stuff has been happening everywhere. Like absolutely everywhere.

S: Yeah. Well, that's the thing. Sometimes like we even—literally the band was talking about this at practice the other night, which is that sometimes it's really easy to get swept up in like the anxiety of the way things are going, but it's like things have, throughout human history, always been tense and tragic and unfair and all that kind of stuff, right? But it feels particularly scary right now because you have the internet and so you're just constantly tapped into this literal cultural consciousness of anxiety and fear. So that's part of it. But then like, just realistically, the world seems to be really leaning into like fascism and like this hard, right-leaning mindset.

And that should be terrifying to people and it is scary, you know? So yeah, I mean, that's kind of like where the new album was trying to latch onto a little bit. The last one had more of a regional feel and we're still inspired by that kind of thing, but our singer Raygun in particular just kind of found himself thinking about the world at large and just sort of how much dread there is, whether it's ecological or political or whatever, you know, it just seems like all is hurtling towards disaster right now.

JD: You've also made a lot of emphasis as a band that this new album is more in the vein of the first EPs.

S: it's a little more—yeah, for whatever reason, in *God's Country*, the songs are a little more sprawling, and I don't know how that happened, but it's just kind of the mindset we were in at the time. But this time around we really wanted to make it a little more focused in the way that the first two EPs are just in terms of the songs being kind of short to the point of not having like a whole ton of parts, all that. We just kind of wanted to get back to kind of more of a punk approach to the way we write.

And what's funny is we're continuing to write and now we're going in the opposite direction where we're starting to make things more complicated again so we'll probably always swing back and forth over time. But yeah, we definitely just wanted to kind of get in and get out with this one in terms of the songwriting.

JD: Do you think you had a very clear vision of what you wanted to do before going into recording?

S: No, we never do, that's kind of the problem, I mean literally we did state at one point like "hey, let's try to just make these songs simpler", but beyond that, we never know what it's gonna be.

The way we write, it's either myself or Luther Manhole comes in with a couple of riffs and then we take those and we jam on them over and over and over until it's a song and sometimes the initial idea for the riff or whatever changes completely compared to what the final song ends up being. So there's a lot of chance that happens in terms of the way these albums and these songs turn out. So, yeah, we're not the most visionary in that way.

JD: *In-between God's Country and Cool World, there has been a two year gap, has something happened in those years that influenced the next album?*

S: Um, no, not really. I mean, other than just all of us playing way more and touring. Way more. I think it's kind of helped get our chops up as musicians a little bit. Keep in mind, it's so funny, I can barely play my instrument. I'm not in any way virtuoso, so usually what you hear on any given thing *Chat Pile* releases is us playing like 10 to 15 percent out of our ability. So, if anything, that's really the only thing I can think of that maybe kind of influenced the sound, it's just that we're getting tighter as a unit. I mean, we're still just in the mindset, we are the same dudes in everything that we do, we even record and write the same way that we always have so there's not really a whole lot that's changed the trajectory on that.

JD: And you are very used to recording the stuff yourselves, right?



S: Yeah, yeah, we still do, all of it, even the new record is completely self-recorded. We did hire Ben Greenberg from *Uniform* to mix it, though, so that's a first for us, having like somebody outside do the mixing like that and he did an awesome job, it was really fun working with him, and we've kind of thrown around the idea of actually going to a studio for the third album but we haven't really made any decisions on that because just the way that we work and the way that we write isn't like we're super conducive to going to a studio and trying to crank an album out in two weeks, but if we got our shit together enough we might be able to do it.

JD: I also noticed that on the tracklist there's a third song named *Masc*. Is that an inside joke?

S: Oh yeah. And we will continue to have "mask" songs until the end of time. It's just to confuse people. And it's really funny because that actually is going to be the next single [*I'm that late.*] And it's like, "why would we try to confuse people about a single?" but here we are, that's what we're doing.

JD: I respect that. I really respect that. On a different theme, most of the time, the videos that you have done for the band have been someone approaching the band, right? Like, there hasn't been a moment where you said "I want to make this video". It's mostly, like, people with ideas come to you, right?

S: Some of them we've had a little more involvement with than others. So the *Slaughterhouse* video and *Wicked Puppet Dance*, we sat down with the directors beforehand and kind of talked out some ideas. But those are probably the two that we've had the most input on.

Most of the time, and this is true of any artist we work with, whether it's t-shirts or all that stuff, we really want to highlight the artists and just try to let them kind of do their own thing so we don't really give a lot of input. Sometimes if someone comes up to us with an idea that just totally doesn't work or that we know isn't going to be our style, we'll be like "nah, but try something else", but for the most part, you know, especially since we're not in any of our videos, we just say "hey make this" and then two months go by and then they just give us a video and we're like, "yeah, that's the video for this song". So those are really more the vision of the directors who made them and don't have a whole lot to do with us other than just a little bit of input here and there.

JD: Yet I feel like we like the aesthetics of those videos do kind of share some similarities, right?

S: Absolutely. I think part of that is that the people that want to do videos for us just kind of understand what our whole deal is and they tend to tap into it.

Some of them are a little closer to the mark than others, but they get close enough to where we're happy with them, you know?

JD: *I think in some previous interview you don't really have the illusion that Chat Pile is going to change the world. But what place do you think Chat Pile has in the world? What do you think is its role?*

S: So that was actually me that said that because I've thought that a lot, that even though we may be kind of like politically minded or have a message and stuff, I truly don't have any delusion that we're gonna change things for the better. I don't know, maybe we introduce ideas to young people who otherwise would never think about that kind of stuff before, which is always a positive thing, I think. I get really shocked at how meaningful the song *Why is to people* and how it has really affected them, which is wonderful and maybe it's not my place to downplay or denigrate what that means to people, but at the end of the day, we're just entertainment for most people. So I don't, I just don't see it affecting any noticeable change.

Beyond political stuff, I am starting to notice a lot of younger bands like referencing us as inspiration and to me that's amazing. That's like one of the most flattering— I mean I can't believe I live a life where there are young people inspired to make art because of the art I'm making. That's like a very palatable real world effect that the band is having right now and I love it, truly. It's maybe the best part of being in *Chat Pile*.

JD: *In Oklahoma too, have you seen any noticeable change in its scene, have any new communities formed?*

S: Yes and no, it's weird because we're all a little bit older and most of the people making music in Oklahoma are way younger than us. There's not really like a direct influence because most of the young kids making music in the scene right now, it's all hardcore music and it's like its own thing, it's just very separate from us.

What we have noticed is that even those kids, I think what they do is they look at *Chat Pile* and they realize that even though you may be from like middle America, Oklahoma, there's still a chance that you can make a band and make art and actually have it be seen by people, and that just because you're from the middle of nowhere doesn't mean that you don't have the capability within yourself to do something to rise above that and maybe do something that matters to people. I think that's really valuable.

When we were growing up, it seemed like an impossibility. If you were in a band in Oklahoma, nobody was ever going to hear your music. The only successful bands really that aren't like a big *country* artist or something are *The Flaming Lips*, you know? And even that band seems so far removed from us generationally. It didn't really have that much of an effect artistically.

I don't know if we're seeing bands try to sound like us locally at all. In fact, I have not seen that but I do think people feel maybe some inspiration that they can kind of transcend just being a local band, you know?

JD: I'm guessing because *Chat Pile* is a band openly disrespectful to people, we have really very open with its politic, you really don't get polite, cool audiences and fans. this a lot but has there ever been a moment where you feel like you reached the wrong audience lately?

S: Only to a really small degree, cause you know, if you look online, there's definitely haters out there, there's not many of them, but it's just people who are really obnoxious. They're either some type of right-wing troll and they want to give a shit about our lyrics or it's some like *black metal* dude who thinks that we're cringe or whatever, so there's a little bit of that.

The only other example is we played a couple opening slots for *Baroness* not too long ago and we only did two shows with them. The first one we did was in Minneapolis, and it was fantastic. People were going nuts. People were so excited, giving us the royal treatment and stuff. It was wonderful. And then the very next night we played in Chicago, which is weird because Chicago is normally a very welcoming city for us, but for whatever reason the crowd just was kind of stone faced the whole time. It was like one of those things where you're on stage and you're trying to give it your all and you just look out and all you see are people with their arms crossed not necessarily having the best time. So, you know, that was maybe a situation where we were barking up the wrong tree a little bit.

But, for the most part, it kind of seems like we get left alone aside from like the people who we strike a chord with. In no way have I ever noticed some garbage person repping *Chat Pile*, if that makes sense. Never once at a *Chat Pile* show have we had someone who has been

It's really been a blessing so far. You know, if things keep growing, we'll see what happens, but it just seems the people that our message is for, are the people that are coming out.

JD: Do you think you could describe the average *Chat Pile* fan?

S: That's what's funny and interesting about our band, is that we seem to appeal to a cool and diverse range of people. You know, for one, since we're kind of like *noise rock* adjacent, there definitely is like an older *noise rock* kind of guy that comes out all the time. Then you have people who are way younger that are more into, like, art metal type music, like say like, *Lingua Ignota* or I don't know... just bands like that, right? Like that kind of stuff.

We have kind of like a big trans following, which is really cool. I've definitely noticed a lot of trans and queer people coming out to shows.



And then another weird thing that's happening is people that are into *nu metal* and stuff, we're striking a chord with those people too. So it's really interesting to see such a wide swath of people coming out and it means a lot to us.

And to me, it makes me feel like we're doing something right. We're kind of bridging all these very different groups of people together and they seem to come out and enjoy us.

JD: *And now that you're actually going to tour again with the new record, do you think you'll have time to watch movies?*

S: Oh yeah, we always find time. It's really funny because like, we'll fly clear across the ocean into Europe and the first thing that Raygun and Luther want to do is go to a movie theater after having watched nine hours worth of movies on the plane already. Somehow we always find a way to keep up on movies.

JD: *Is there anything that lately got your attention? Good or bad movie?*

S: On the bad side of things we went and saw *Trap*, the new M. Night Shyamalan movie. We had a lot of fun, but it was absolutely terrible. Like, mind-blowing how bad of a movie it was, but we had a good time. I personally have been trying to watch all the Jack Nicholson movies I've never seen, which means it's mostly stuff from the 2000s. So like I, I just shotgunned five of his movies that were made between 1997 and 2010, I believe, and honestly, most of them were pretty good. The only one that is like a huge thumbs down from me is *Anger Management* with Adam Sandler.

JD: Yeah, yeah, I think I know I think I know which one you're talking about.

S: Dude, it's like, okay, for one, the movie is just incredibly mean-spirited but there's an entire like scene that's full trans panic, which sucks. Then there's product placement for military recruiting in the movie. Throughout the entire movie I was just like "what kind of evil fucking movie is this? This sucks". So yeah, that's the only bad one. The rest of them I've had a good time with.

JD: *Well, to finish off, is there anything else that is coming aside from your upcoming tour? I'm pretty sure that I read about you guys planning a band movie. Do you think that's going to materialize soon? Or is it still in the planning stage?*

S: It's in the hands of Raygun right now. He's got the script written for it. But now he's gotta organize to like actually get the thing made. So we'll see what happens with that. I'm sure he'll take his time. We don't really have— I mean, other than just what you mentioned. Like, just having the album come out and touring a bunch. That's just kind of what's on the slate for now. We're trying to, in what little free time we have, we're trying to record an experimental album. Kind of similar in the vein to *Tenkiller*, but it's gonna be way different than that.

We've made just like the slightest amount of progress on that but otherwise, just playing tons of shows for the next year is kind of the plan, but we've got way more on the way like we're gonna do the full West Coast in February, we're gonna go to Europe in April and then beyond that, who knows, but we're going to try to keep playing shows.

JD: Any talks, plans or thoughts of coming over to México?

S: I would love to but we just kind of have to take the right set of circumstances, like booking shows, something that we're kind of learning as we go, like having an agent and who does what in the chain of command, it's very different than our DIY background. But yeah, I mean, if the right opportunity came up, man, I would absolutely love to. I think that'd be so fun. I hear nothing but great things about México City. I really want to go there.

JD: You'll find an interesting place, you'll probably find material for maybe like two or three albums out of. It's a very weird place, honestly.

S: Haha, see, that's why we need to go, just for that world experience.

JD: Yeah, you'll notice that things aren't very different around here.

S: I've heard good things about the food.

JD: Oh, the food is amazing. I cannot say anything bad about our food. It really is super good. Yeah. Yeah, we'll be waiting here.

S: Hey, well, if any promoters are reading or seeing this interview, get us up. We're interested. We just need the invite, really.

