

Transcription completed for: 63. LIFERS - Daniel Knox  
Service: assemblyai

Transcript:

Where's the glasses? That beer's gonna get warm. One thing I can't fucking stand is warm beer makes me fucking puke. All right, darling, where's the glasses? Here, Frank. Here come the glasses. See, here are the glasses. Raymond, where's the fucking beer, man? It's right here, Frank. You want me to pour it? No, I want you to fuck it. Shit, yes. Pour the fucking be. Thank you. Thank you, Strico. Here's to your health. Ah, shit. Let's drink to something else. Let's drink to fucking. Yeah, say, here's to your fuck, Frank. If you like, Frank. Here's to your fuck. Cheers. Cheers. Ah, suave. You are so fucking suave. Hey, we love Ben. We love Ben. Here's to Ben. Here's to Ben. Hey, neighbor. Here's to Ben. Here's to Ben. Be polite. Here's to Ben. It's the Lifers podcast with Scott Lucas, Gabe Rodriguez, and Ben Reiser. And now here's Scott, Gabe, and Ben. You're in Florida right now. I'm in Florida. Florida. Florida. We had a. We're just starting to relax because we had a van breakdown a few days ago, and it just completely knocked us out. We were kind of stranded in some town I can't even remember already. It feels like it was a month ago, but it was just. We were just losing our minds there for a couple of days. Was it on a Saturday or a Sunday? It was. We were driving from Denver to Nashville. We had two days to get to Nashville, and we stopped in some place. God damn it. I can't remember where it was, but we start driving the next day. Oh, it's somewhere in Kansas. We start driving the next day. It's windier than I've ever. Windy as fuck. And we get about a mile down the highway, not even. And Ryan's like, it just feels weird. I'm like, oh, it must be the wind. And he's like, no, something feels weird. I'm like, pull over. Pull off. Let's find out. We pull over, and the tire is about to come off, and it's smoking, and, like, smoke is just coming out of the wheel. And I'm like, oh, God. So. So this and that and another and make a long story short, we. We had to move the Nashville show back a day because we happened to have a day off. So that worked out. But it was a fun bummer to have to cancel a rescheduled show again. It was the last thing we wanted to do. That's what this whole tour has been about like, nothing's going to stop us except for World War Three. And then this happens, you know? Yeah, but was it hard to find somebody to. To fix the van for you on the weekend? No, we had somebody come. It wasn't. I don't know if it was a. We've got man. Was it. I thought your show was supposed to be. Oh, okay. It was Friday that. That happened. And then the show was supposed to be Saturday and we still had 10 hours to drive. And so it was one of those things where like, this guy was like, well, I can't get the part until Tuesday. So it became like, u turn, you know, we were stuck in this town. And then we talked to our buddy Mike Grogan, who works out of a place in the Chicago suburbs, and he was able to get a part overnighted to the Ford dealer, and the Ford dealer was able to get it to us the next day. So if we had been able to do that at 8am and gotten out of there by 9 or 10, we would have made this show. But we weren't able to get out of there until noon and at least we didn't have to wait until Tuesday. Yeah, but. But yeah, there's no way we could have made this show in time. And some people were upset. I understand. But I hope they know that we didn't do it on purpose to fuck them over. You know what I'm talking about? It's not as bad as the time we got pulled over on the way to Texas when Metallica was playing the Metallica tour. You want to talk about that? Yes. Tell us what happened. What did. We had a diesel. We had a diesel van for those five Metallica dates that we had rented. And we pulled over to gas it up, and I put in

regular gas. I didn't know. I mean, it didn't even occur to me. And then we start driving and Ryan's like, something's going on. This thing's fucked up. And he's like. He goes, you put diesel in, right? And I go, no, no, I didn't. And, you know, after all the shit we'd gone through to get those Metallica dates. Cause I thought I fucked it up for us. I thought it was over. I was like, oh, no. You know, we're just gonna have to turn around and go home and I've completely ruined this. And so, you know, we had to pull over, pull off, and they were able to fix it, but God damn, that was. That was one of the worst moments of my life. Thanks for bringing it up. Gabe, did they have to drain the tank and then put diesel in and. Okay, they had to do all that. They had to wash out the. Oh, God, the. I don't remember. Do we have to pay for a new motor or something? It wasn't cheap, whatever it was. There's a couple. Couple grand. I don't even think the place that we rented from knew that happened. You never told them? I don't think so. I didn't tell them. What was the name of that place you ever knew? I know, but we had an extra day, though, which was good because we would. We wouldn't have made the first show. Right. And that's kind of the situation that almost happened here. We had a day afterwards. That was a day off, so we decided to play the show on the day off. The problem was there was a lot of people that came from out of town to Nashville and they couldn't stay an extra day. So that really, really sucked because it was gonna be a really fun show. Yeah, Gabe. And we did bring that up. We did bring that Metallica thing up, because it did feel like that. What else do you remember from that? All the Mexican food. We had Mexican food every day, I think, in Texas. Yeah. All those shows. But. Yeah, that's the only time I can remember where the band was silent. I've ever seen. You get really angry when that guy forgot to bring out your food because, yeah, everybody ordered food, and I ordered mine, and I was the last one, and you guys were almost done with your food. I was like, come on, let's go. And everybody's laughing at me like, hey, are they gonna just treat you like this? What, are you gonna let them just forget you? I'm like, well, it was funny. It was funny. I was hungry. Yeah. So, Ben, you back from New York? Yeah. Have you gotten Covid at all during the last two years? No. No. Okay. What about you, Gabe? Have you gotten it? I've never had it. And I just got my. My booster two weeks ago. I waited for a while for some. You're kind of like, got it. So you two, like. You're not really, like, Frontline soldiers in this battle. I got no respect for either of you, actually. Yeah, no, we're the. We're the ones. I don't know. This is going to be good, though. Come on, just. What's that thing where he's the only one who survives and everyone 24. No, not that one. Lost loans? What's the lone survivor? No, it's not that. He, like. Soul survivor. Soul survivor. Like everyone in the White House dies and Kiefer Sutherland becomes president or some. Oh, because he's like the, like the secretary or something like that. Yeah, it must be like. Yeah. Am I hallucinating that show? I think. No, I think, I think that actually essential. We're the essential worker. Essential worker, yeah. Okay, I see. Speaking of hallucinating, Gabe, you know, we got on the show today Daniel Knox. That's all I know, Mr. Daniel Knox. He's a musician that used to be based in Chicago, but he's based in Portugal now. So we're going to be having. He's six hours ahead of us, actually five hours ahead of me, six hours ahead of Ben and fuck like eight hours ahead of you, Gabe. So luckily he's a night owl, so it shouldn't be too bad for him. But he's important. He's one of those, he hits all the right spots because he's not only a musician, but he's also a longtime projectionist at the Music Box. Right. He covers both music and movies for us. He's responsible for the David Lynch retrospective week long film festival that, that I saw about, I don't know, six movies from. And it was great. It was honestly one of the best festivals I've ever attended. I mean they do a lot of

great festivals at Music Box and I go to almost all of them. And this was definitely, it was right up there. And let's not forget right up there with the Dolly Parton Music Festival. Yeah, let's not forget to mention you haven't been to the Wisconsin Film Festival. So you, you don't know. You're not, you know, you haven't. Apples to apples, it yet. It was, I could, it was the week before I left. I could not get away. I did recording, I had some. I did some recording of a new track and we were rehearsing for this tour which completely paid off. We're playing pretty good shows and you know, the David Lynch Film Festival was my consolation prize for not being able to come up and see go or get Covid from you fucking right scary ass people. Well, there's always next year. And next year you're gonna premiere the local H movie at Wisconsin. Yes. There you go. See the way it's going now? I don't know. We ran across some footage that's pretty good and I'm trying to get that before I turn in another edit. What's it gonna take for Gabe to see this movie? Do we. Do you have to get Molly Ringwald into some post production Footage. Gabe's not watching this movie. Which movie? The one that you're in. I'll watch it. He won't be able to stay awake. I'm barely able to stay awake right now. No, I'll watch the movie. What are you talking about? I gotta see what happens. See how my. I. I just be. Before Daniel Knox shows up, I just want to say I'm not buying this thing about you. Sh. On the weekends. I don't think you've shaved in like three weeks now. It's Wednesday. You got out the real day today. You look like. You look like Doc. Or is it Sneezzy? Doc. You look like one of the Seven Dwarfs. I'm short, but not a dwarf. Is that kosher to say anymore? I don't know, midget. Is it? I don't know. I don't fucking know anymore. Is it kosher to say kosher when you're not really talking about kosher? Oh, God. Can we not say kosher anymore? I don't know. I have a kosher pickle every day for lunch. Okay. So I feel like I can say it because I'm eating pickles that are kosher. Kosher, whatever it is. I just came up with that. I don't know. I've never heard that from anyone. That that's a problem. Midget or. I have a feeling that the people who have a problem with it would probably have a problem with the name that I really want to call them Shrimp. Does that make sense? What? Maybe short people. One of the things I watched Ain't Got Nobody in my solitude here in the TV room was I watched the extended edition of all of the Lord of the Rings movies. Why? I don't know. I don't know what I was thinking. I don't know. Because I started watching really long movies on Criterion. I watched Happy Hour, which is five and a half hours. Okay. I like his long movies. Doesn't he? Yeah, he sure does. Yeah. And I just got it. I got into the idea of watching the longest movies I could watch because I had a lot of time to myself. And these were on HBO Max and their new 4K things. And they look beautiful, you know. And I think there's this. For me, those Lord. The movies have a bunch of really stupid shit in them. But every once in a while. And there's something impressive about the whole fucking, you know, just the whole scope of it. But what I. What it occurred to me watching them this time was like, there's a lot of dwarf tossing jokes like this fucking Gimli the Dwarf. Every other line out of his mouth is, don't toss me, don't. And it's like, wow, what the fuck? So you found Lord of the Rings offensive now? I just thought it was a strange. That what they. What they do for humor in that movie is strangely. What do you call it when it's like, not of that time. Yeah. Different Zealand, you know? Right. There's that Peter Jackson, sort of meet the Feebles, dead alive aspect of him that shows up making gay cowboy movies over there. They're, you know, puppets are fucking. Yeah, it's just. It's a mess over there. Yeah. Right. Gabe, I've never seen any of these movies, so I don't know what you're talking. I don't know why. I don't know why I throw to you anymore. I can't help you. When you asked me to do the podcast a year and a half ago, you said, hey, let's.

They have a show about lifers. And here we are that much time later, and everything's about movies. Well, you're gonna love what I want to talk to Daniel about. In a hypothetical situation, if there are weeks that Gabe can't actually appear, we can cut a whole bunch of Gabe drops. There's like, I haven't seen that movie. I haven't heard that song just playing. People will never know the difference. You could throw to Gabe all show long. He's got like, you stay awake. Yeah. Do you like Iron Maiden? We didn't get to ask. We gotta ask every guest. And if we forget, we'll have to remember to ask him next time. Oh, you know what you should watch is the Human Condition. Have you ever seen that? A movie? Yeah. I'm talking to Ben, not you. No. Is that long? Yeah. There's like. It's in three parts, but all together it's nine hours. It's a Japanese movie about World War II. Yeah. Brutal. Well, I. I've never sat through the sorrow Sorrow and the pity There's a lot of. I need to. What about Showa. Yeah. Showa. Oh, boy. Yeah. One of these days, me and. Me and my. My friend Jason Bachko, we're gonna. We keep talking about having to show a slumber party, and it never happens. I did finally catch up to the season finale, and I was sad that it wasn't the series finale of Severance, which I loved, but I'm like, I just wanted this thing to be one and done. There's a lot of questions I have. I don't want it to be done? No, but I wanted. I wanted those questions to be answered by the end of this season. I thought it was one of those. One thing. I'm cool with it. I'm actually. I've come around. I mean, it was a great cliffhanger. I mean, they brought it up. Yeah. There's so many things I want to see right now. There's Breaking Bad. Well, I better call Saul. There's Barry. Just started. Is that a documentary? Fucking Dave Simon has a new show. What? Yeah. What's Barry about? Is that about Obama? No, it's. It's with Bill Hader and he. He's a hitman who wants to be an actor. It's really good. You should watch it. Henry Winkler's in it. Okay. Do you need a reference for Henry Winkler? I was going to make some MacGyver joke because wasn't he somewhere in MacGyver, all you had to go was a. No, no, that's a little deeper. Wasn't he a producer on MacGyver was Henry Winkler. So you're a MacGyver fan. You just outed yourself as a Maverick. Oh, MacGyver was great in the. Was it 80s or 90s? I think it was the 90s. It might have been Henry Winkler. MacGyver? Yeah. He was a producer. Wasn't he a writer? What about MacGruber? You like MacGruber? I don't know what you're talking. Come on. You are. You were depriving yourself of something good. So you backed me up. Ben, he's. He's. He was on MacGyver. Part of the. Henry Winkler and John Rich were the executive producers of MacGyver. I wonder if they brought it to Henry Winkler. And he was like, I'm too old to play MacGyver. And then, you know, they kept him on as a producer. I mean, that makes sense, right? It's not out of the realm of possibility. What happened to Richard Dean Anderson? Did he accidentally kill himself or something in real life? You mean from night court? No, MacGyver himself. Is he still around? What am I thinking of, Gabe? I don't know. I thought you're talking about the Superman from Dean Cain. I think his wife pushed him down the stairs. He got Gary Coleman. That's right. Allegedly. So we're back to talking about short people again? He might be a midget. Hey, everybody, it's Daniel Knox. How you doing? You're in Portugal. I am in Portugal, yeah. How long have you been living there? Well, two months, but I just got back from a trip to Chicago. That was about three weeks long, sort of a marathon of tasks. And now I've been back here about two days. Right, so you were, you were there for three months before the Lynch Festival? Two and a half, yeah. Okay, and what's going on? Why are you living in Portugal? Well, I mean, it sounds like it's a wonderful place, but tell us why. Why Portugal? Why Portugal? Well, I've toured here a few times and every time I come back, the audience gets

bigger and my music is just doing really, really well here for some reason. And, you know, it does okay in the UK as well. Pretty good there, but I just. Portugal has kind of welcomed me and I have a friend who is letting me stay in his place, and it's just kind of seemed like the right time to take a big leap. Wow. So it seems like you never really stay in one place for very long. The stuff that I've read about you, you're like living out of closets, living out of office spaces. Yeah, I mean, you know, I've planted some temporary roots, but I usually end up kind of cutting them off and. Yeah. Replanting them somewhere else. I see. So you were in Chicago for the second David Lynch Festival you've done? Yes. And the Last one was five years ago. Last one was in 2017. Yeah. And I had been a projectionist at the Music Box Theater until. And right. Until I left in December and so about 20 years. And this second Lynch retrospective was kind of my, you know, my farewell and my swan song, I guess, at the theater. Why Lynch? I mean, what was the first Lynch movie you saw? What was your introduction to him? My introduction, oddly enough, was *Twin Peaks: Fire Walk With Me* before having even seen the show or anything by him at all. And I just really fell in love. Yeah, I fell in love with that. And I think I saw that when I was about 13 or 14, which was like right after it came out and had flopped and was like this nothing movie, you know, But I was in love with it and the music from it, and I just have been ever since. And so, you know, that's the one thing that I sort of get to be kind of a geek about and obsess over, and I've just loved it ever since. Yeah. So you. If you can sort of fix a tie, a three way tie between us, I'm a *Fire Walk With Me* guy. Gabe's an original *Twin Peaks* guy, and Ben is a return guy, so. But if you had to pick one of those three, which one would it be? Okay, Ben, come on. You're a Return guy. It's okay. I love them all. I'm just saying, if I had to say, I would say the Return. That's what I'm saying. And I'm sure Daniel will feel the same way. Oh, okay, good. I actually feel like *Firewalk with Me* is the thing that I would save. If we were talking about some world where the other media, all other media died, and that was the only thing that could exist. Because to me, *Fire Walk With Me* is the nucleus of everything. It is the genesis of everything. The end and the beginning and every other part of, you know, is sort of dependent upon it. I love that. Even though it's a sequel and a prequel to the show, the original series, it kind of bookends it in a way as well. And especially if you count the missing pieces, which I think you have to. Right, Yeah. I mean, those missing pieces that you showed, I mean, I think those were, like, the best outtakes I've ever seen, and they were really, really good. And am I wrong? Is some of those outtakes, were they in the Return as well? There was a. There was a couple little bits that they used, like alternate takes and things that were in the Return. Yeah. But mostly not. Okay, I'm still confused, but I'm confused when you said it's a sequel and a prequel at the same time. Now you're blowing my mind. Well, it. I mean, you know, all prequels are sequels in the sense that they, you know, are coming out after the thing that they're meant to sort of proceed. But it's the Red Room, you know, the. The whole I'll see you in 25 years thing. Like that happens sort of out of time. And so it's going. That moment is also going back to a point in the original. In the original series, but also in the. In the past. But isn't. Oh, but isn't the first sequence in *Fire Walk With Me* also. Doesn't that take place earlier than the events of *Twin Peaks*. The original. All of *Fire Walk With Me* takes place before the events of *Twin Peaks*. The original. Oh, right, right. It's about this. But yes. So the first segment, initially, it was supposed to. I'm reading this really great book right now by Scott Ryan about the making of it. And the original script didn't have the Chris Isaac character and the Kiefer Sutherland character. It was Cooper. And Cooper was supposed to be a much bigger part of it, but because Kyle MacLachlan didn't

want to be typecast, the. They reduced his role and they created the new sort of alternate. But I think that I love that whole sequence in the opening with Chris Isaac and the sort of, like, evil Twin Peaks where there's, like, a shitty diner and, like, you know, a mean sheriff and, you know, all these other sort of opposite doppelganger sort of counterparts. But, yeah, that takes place much earlier. That's like a. That's like a. That's like a year earlier. A year earlier. And then the rest. The rest of it is seven. The seven last seven days of Laura Palmer's life. Which. The fascinating thing about it to me is, you know, for such a crazy movie that is all over the place and abstract, it really is canonically accurate. When you watch the pilot right after it, all the things that they referenced just through that and through season one, all these little things that you feel like, how could all of that have happened in such a short amount of time? It makes it work, and it makes it work really well. The thing I love about Fire Walk With Me is almost like that's the movie where lynch started to shift. And, like. I guess it's the same with Eraserhead, but, like, they're, like, really personal stories. And this is. When you boil it down, you're just talking about. This is the story of a girl who's being sexually abused by her father and she can't take it, so she invents Bob. You know, I mean, it's kind of almost the same thing that happens in Lost Highway. Like something so horrible happens, he can't handle it, and so he morphs into somebody else. I wouldn't say necessarily that. That she invented Bob, but I take your point. And. And the, you know, the kind of fragmented identity. I mean, I would say almost that. That, you know, some people might say that Leland invented Bob or. Or there's a lot of different ways you can take it. And, I mean, that's the thing about Lynch's films and all of his work is that there are no real answers. And that frustrates a lot of people. But to me, it's really not frustrating. It's really beautiful because he kind of knows how to live in that moment of suspense where you are forced to use your intuition. And. Yeah, so I do see that similarity, though, the identity and the. You know, The. The different roles and doppelgangers and all that stuff. Right. And, you know, it goes into Mulholland Drive. And I'm still trying to unpack Inland Empire after all these years. But, you know, it just seems like that's something I remember reading somewhere where he was talking about the O.J. case and how much that fascinated him. And, like, you know, that was in reference to Lost highway, actually. Right, the O.J. right. And I. I love that about. About him, and I think. I think people might. Might hear that or read that and take that the wrong way. But he kind of, like, he was also fascinated by 9 11. And he, like, he. He was interested in the conspiracy theories about it, not because he had conspiracies about it, but because the notion of things not being what they are just fascinated him. So it's easy to take those things out of context with him, but he doesn't really think outside of that sort of, you know, space in a public way. He just thinks about the mystery of it and why it's interesting. Hmm. What do you mean? Okay, so he. He actually got kind of in trouble for this because he went on like, Alex Jones before Alex Jones was like, you know, full on. Yeah. And he did, like, this interview with him where he talked about that stuff. And. And it really was like, just him interested in the conspiracy that. That people were alleging about it, not saying that the conspiracy was true, not believing in it, just what if these things, you know, just the same way that sort of the JFK conspiracy is fascinating, even though, like, nobody can, you know, prove anything. The notions all behind it, the sort of, like, paranoid energy of that whole event is fascinating. And that kind of fascination can really hold you because. And I see why it fascinates him, because there is no answer, because all the possible answers are just sort of in the air and you can't nail any of it down. And it's like that moment in any episode of Unsolved Mysteries when Robert Stack, at the end, he's

just like. And then he was never heard from again. That was the last time anyone saw him. And then your mind just starts racing to all these different places of what could have happened. And that, I think, is where Lynch and his work kind of lives. I see. So when did you start working at the Music Box? When did you become a projectionist in. Well, I started working there in 2002 as a concessionaire, and I was terrible at that. And a guy named Seabass, who was the head projectionist at the time, and he was getting ready to leave and asked if I wanted to learn. So I just sort of picked it up. And I picked it up from him and, like, five other people. So I was pretty bad at that when I started, but I wanted to be good at it, and I kept at it and I really enjoyed it. They didn't have a union or anything like that. Oh, unions. I mean, I think in. Maybe in California there's a union. But no, the union used to be very powerful and now it is. Right. I tried to get a projectionist job at the Three Penny and there was thing about the union going on and that was like in the 90s. Right. Three penny. That was Jim and his wife, I can't remember her name, but they were very nice. We used to share reels with them. They would bring movies over to us on big 5,000 foot reels already, you know, spliced together and built up. Yeah. Or they would come get them from us and we would, you know, and they would let all our people in for free and give us, you know, popcorn and everything. They were really nice. Yeah. Well, I saw Lost highway at the Three Penny and their screen wasn't big enough for, you know, the entire frame. So at the Music Box was the first time I was actually able to see it on a screen that had enough room for it. The Three Penny was one of those, you know, full screen houses that they sort of put a wall between the middle to make divided. And a really funny version of that is I haven't been there since they remodeled it, but the. What's the one? The Davis in Lincoln Square. So like for a long time, half, you know, there was a screening room where all the seats just like tilted very directly to one to the right and the other and the other one. It's all very directly to the left. Right. Because they just never bothered to change the seating plan after dividing it into different rooms. No, they completely just put like a divider in there. They didn't change anything. And it was like, this is weird. I like seeing some crappy movies at the Davis though. It's a good. It's a good like place to see like Planet of the Apes or you know, just whatever is coming out. Yeah, I don't go there a lot, but I used to go there when it was one theater and they'd have like dollar Tuesday nights and stuff and do a couple. They do a double feature like. Like Vampires Kiss and I'm Madman and there's rats running around along the bottom of the screen. Every theater has rats. Every theater has rats. Except the Music box, of course. Except the Music Box. There's no problem there. So I missed the first retrospective. But one of the things I read about it and I don't know exactly what you said, but I kind of knew you were my hero when I read this was that you kind of introduced the. One of the movies and you told people to shut the fuck up and respect the movie and watch the movie and not laugh like, you know, an asshole. As I said, I think people have gotten used to sort of being in their own self catered Netflix comfort bubble and are used to having their phone. So I feel like it's important to address etiquette. I also feel like, you know, it really annoys me that like, you can't watch a movie with Nicholas Cage in it without people trying to just laugh at every fucking thing that he says. Says when, like he's, you know, clearly he's funny, but he's giving face to performance that you should just let occur and have a reaction to it that is natural. That is, you know, that is just. That is really happening. Not one that is like for the benefit of your friends and the people around you. Exactly. To show everybody that you get the joke right. Yeah, but they do it now with all of his movies. So you watch Red Rock west and people are laughing at everything he says. And you watch Valley Girl and people are laughing just at the

sight of him. And it's like, dude, shut the fuck up. Jeff Goldblum too. You can't watch the Fly, which is a serious movie. And it's like, yeah, his performance in that is intense and he's still Jeff Goldblum. But like, people are just kind of like carrying their own shit and bringing it into the, into the, the room and it's inappropriate and it's annoying. And the thing that I tried to. I guess I was a little harsher about it, you know, at the one in 2017 this time I just kind of tried to appeal to everyone's better nature and say, there's a lot of people that are here, like, seeing these things for the first time. And, and some of. Sometimes for some people, it'll be the only chance you ever get to see it, as was the case with a lot of really rare prints that we showed. And it's like just to. Just to not fuck it up for everybody. And I also said that, like, if you think you're being annoying, if you think you might be bothering, you definitely are. You're definitely somebody. Like, people should be more self conscious about experiences like that that they can just, they can ruin for somebody, you know? Yeah, I do. I cannot go see a Nicolas Cage movie at the Music Box anymore. Ever since Mandy came out, it's over. You know, it's just. I know, but you know, I mean, in a way. In a way that's kind of every movie now. Like, it's really hard. I go to. I go to movies and I have such a bad time, like, going to the multiplex because people just don't give a shit. And, like, the atmosphere doesn't give a shit. And that's why. That's why. I mean, I think you're better off seeing. Seeing something at Music Box than you are. You're better off seeing Mandy, for instance, at Music Box than you are at, like, amc. But I'll say this. Don't go to the late show. Go to the early show. Go to the 2:00 show and you'll get a crowd of the people who want to see it. If you go to the midnight show and people are, like, horsing around, I mean, yeah, that sucks. But that's kind of on you. You know what I mean? Well, I was really worried about Twin Peaks Day, you know, because I knew it was going to be sold out and people, you know, people were dressing up and. But it was perfect. And the way you handled it was absolutely perfect. And I don't think the screening could have been more respectful. Thank you. I really tried to cultivate that. That was important to me. And for it, you know, I had a lot of thoughts about that night. So one of the things about the Twin Peaks night was I wanted it to be special. I didn't want. We had the option to have certain guests, like important guests. I decided not to. I decided that. And I just, you know, a convention atmosphere is not what I wanted. I did not want a long line of autographs while people just, you know, wait through the movie for it to be over, they run out to get their thing signed or whatever. I wanted it to be about a community of people who love the same thing. Getting to know each other, having conversations in between, seeing things, you know, that they've never seen before that have to do with it. And, and, you know, the. Having the cherry pie there from Bang Bang Pie Shop, and we had coffee from Glassworks Coffee, and I had an owl, which was like. Yeah, I was really proud of that. Yeah, I know. You were so excited. Well, everybody was. It was. It was. To me, that was the guest of honor, and it was from the Stillman Wildlife Cent. We got actual great horned owl, which is the, The. The. The one from the show Inside. Yeah, it was inside. Yeah, in the, in the theater. And, and it was. Was it trained owl? No, it wasn't trained. I mean, Gabe. Holy mackerel. He, you know, he looked, he just was kind of chilled out and, and sat on the owner's shoulder and got. People got to take pictures with him and I think he wanted to have a piece of pie, but they didn't give him one, I think. But I did take a picture of the owl with a piece of pie just to. Just to kind of like document that that did happen. Yeah, you were really excited. You were, you were talking the day before. You're like, and there's going to be something in the lobby. And I'm very excited about it and maybe you're not, but I think it's going to be cool. I was like, what's it going to be? I thought



you're going to have a poster or like the old firewalk with me display. Yeah, I didn't want to like undersell it. I probably shouldn't have said anything, but I wanted that night to be fun. And did you stay for the whole thing or. Stayed for the whole thing, yeah. Nice. Yeah. I mean, and that's. People probably don't know, but like before every movie you would put together about a 20 minute pre show. Yeah, but this one was a little longer. Right. This one was about 40 minutes and had some extra things because I just have so much of that stuff and it's like, you know, clips, interviews, trailers, you know, contextual material. And the idea behind the pre shows is not to like get everybody going and have it like be a pre game thing like some pre shows are. The idea of it is to create something immersive so that when you're watching the, the feature, you've just watched something that puts you in the seat of someone who is, is watching it in the time that it was released. So you know, for instance, when you're watching Blue Velvet and you are about to watch, you know, you watch Siskel and Ebert's bad review of it, for instance, like David Lynch on some morning show arguing with some lady about violence or whatever. And these things bring you into the headspace of someone who was about to go to the theater and watch it, I think. And so then for the Twin Peaks night, yeah, we did, we had a 40 minute pre show of all that, that extra stuff. And then we did Fire Walk With Me and then we did the Missing Pieces and then we did episode eight of the Return. And on the final night, on the final night, we, we did it a different way. I showed laserdisc stuff that I had related to Twin Peaks that some of my favorite stuff, the Twin Peaks visual Soundtrack, which is amazing. And then we showed Fire Walk with Me straight into the pilot, which is one of my favorite ways to watch it because it recontextualizes the pilot as an indictment of all of these people. It doesn't play as funny to watch it that way because you've just watched Laura go through all of this stuff leading right up to her death, and then hours later, there's Pete finding the body floating down the river. And it's just such an interesting way to travel through that material. You're making me wish I would have gone to that night. You should have. It was great. I know. We showed. We showed the Twin Peaks visual soundtrack laserdisc and we showed a little bit of a Drone Chen karaoke laserdisc that I had. That's oddly very Lynchian. What is that, Joan Chen Singh? No, she's not singing. It's meant for you, the karaoke singer, to sing over in Chinese. And. And. And she is just sort of, like, walking around looking at things longingly and, like, looking at a phone off the hook and, like, a discarded love letter and a flower, and then she's walking by a river. And it's all. You know, it's good. It's good. We showed, like, you know, about. About five or six minutes of that, which is fun. I mean, there's a lot of value. Like, you know, I got there at, like, seven for. Yeah, Firewalk with Me on Tuesday. And I was there until 1 or 2am that's there. Just one ticket. I. I wanted there to be stuff on screen all the time. I wanted there to be, and I knew that people would miss stuff, but it's not about that. It's about, like, people will choose what they want to see. And if there's something always going, then everybody has this. It creates the sense of urgency that starts conversations. And people talk about what they missed, and people talk about what they're there to see and what, you know, what's the most exciting. And. And I wanted to kind of cultivate that. That sense of camaraderie about it where people are talking about things in the lobby right before. And then. And then everybody's rushing to their seat to make sure they see everything. And I love that about a marathon. I love a good marathon. I saw the Star wars movie marathon with my daughter, and we saw the Lord of the Rings movie marathon together. And I ran the horror marathon at Music Box for many years. And although, like, that crowd's not really my scene, I kind of like the energy that comes from that of everybody there, for one thing. And

they're just like really excited to be there. And they're like waiting till the end. And, you know, some people don't make it and some people are just like the last, you know, the weirdos that, the stragglers that have seen everything, you know. Yeah, me. Yeah, that's me. Yeah, I've been to a few of those. There was that one year you guys were showing Possession. I was so excited to see Possession finally on a big screen. And this guy, as soon as the movie starts, this guy sitting next to me in a front row takes out a 12 inch Subway sandwich and starts eating it. When this movie starts and I fucking lost it, I was like, are you serious? Put that thing away. He's like, fuck you. Yeah, the horror movies kind of bring out the Cheetos crowd. It's sort of. It's sort of rough and they're not my crowd. But I, I do like those movies. I think I like them for a different reason sometimes. And I think a lot of the horror movie audience tends to sort of just. The criteria is, is it a horror movie? Yes, I like it and I don't really feel that way. I, I think, you know, I'm more interested in them for the, the time capsule that they are. And. And you know, there aren't a whole lot of them that I adore the way I do other movies, like, except for maybe Texas Chainsaw Massacre, which I think is like a masterpiece. But yeah, it's brilliant. It's more than a horror movie. It's a lot of other things. Yeah, Yeah. I think Ben and I, we've had that conversation many times. Does Lynch know that you, you've been doing these things? I don't know. You know, I, I mean, I know he knows that we showed certain things because we had to ask permission, but, you know, I don't know. I don't think so. I don't think so. What did you have to ask permission to show? Oh, Industrial Symphony Number one and a few other titles. I can't remember specifically what they were, but it was different things this time than it was last time because of the, you know, the distribution rights and the things, how they change. So it's, you know, depends. Right? I mean, did you have to get. I don't even know if you want to talk about this. Did you have to get like permission to show your laserdisc stuff or anything like that? No. Okay, we don't have to talk about that. I saw Inland Empire last week at the IFC center in New York City and David Lynch had recorded a little video introduction specifically for the IFC Center Center. I heard about that intro video and I was sort of bummed out that we didn't get it for ours. We were showing it as a premiere. They just sent us the DCP of it. But something interesting that I did after the screening of Inland Empire was I own, I own a 35 millimeter print of Inland Empire and it's missing, it's missing real five, unfortunately. But I own a print of it minus real five. And so one of the things that I had the projectionist do who was on duty that night is show two minutes of, of it on film and then the same two minutes on DCP so people could compare. Okay. And my preference is the, the film just because light passing through celluloid, even if the origin image, and in my personal opinion, especially when the origin image is, is digital, it's just unbeatable. It just looks better, it's brighter, it's, it's got more humanity. It's still 24 frames a second. So it has that just, you know, something kind of real and tangible about it. But I will say that the margin is, is slim and the 4K looks pretty good. Looks really good. Just thinking about it, what I. Hey, Daniel. What I saw, when I saw it last week, some of it seemed is the is. Was the whole thing shot on that SD video. Because some of it seemed better. Some of it seemed like, oh, maybe there is some, some film ST stuff. Well, he, I mean, I know that when they cleaned it up. So it's I, I there. It's complicated how they did it because he shot it in 720p mini DV tapes. And then those were blown up to film. And then instead of using, instead of. So instead of restoring the blown the film image, the blown up to film image, they restored the, the source tape, right? By converting it and then up reszing it and using machine learning to. Which is, which is a normal thing people do now, like an AI to kind of clean things up. And then they go

back and they look at the things the AI cleaned up to make sure there's no mistakes. And so, you know, my guess is that during a lot of the darker scenes it probably was missing some of that visual hiss and that kind of like, you know, digital artifacting dynamic that when blown up to film has a different look than when erased and made into pure dark or whatever it is by an AI. I'm not speaking as an authority on that. That's my educated guess. Slightly educated guess. But, you know, I didn't sit and watch the whole 4k thing of Inland Empire because I was still unfortunately, like cutting pre show stuff and like doing other running around and organizing things. But I am gonna. I am gonna watch it when it, when it. If it plays here in Porto. I hope it does. How did the print of Shit of Wild at Heart look? Really good. Really good. It was the X rated, which had the. The little extra thing and I forgot what the extra scene is. But yeah, that. That looked and sounded amazing and was played really loud, which I love. That's the one that at Siskel looked like shit. Yeah. You know, and I wish we'd run it more than once because that, that screening sold out. A lot of them sold out. But the thing, the thing about it was that because it had run at Cisco a month before, I decided, let's just do one screening of it. And I did three screenings of Straight Story because I think that the chance to see that on film again is going to be pretty slim. Yeah, we're running Wild Heart on 35 millimeter in a week or so over at Cinematech. Part of your age. A cage. Yes. So maybe it's the same print. Did I do a pre show for you guys? I thought I did one once. You did. We had Peter Deming 3 years ago Come and do a weekend with us and we showed episode eight with him in attendance. And you did a pre show for us for that. It was great. Nice. I was hoping to get him this time. He was only available through Skype and we couldn't work it out, but maybe next time. Hopefully there's a next time. Yeah. What about Mulholland Drive? Did you show that full frame? Did that come to you full frame? So the. It was shot for television, so the print is full frame. But Lynch has very specific instructions on how to crop it for projection. And he sends a note included with each print, which I actually showed on screen before we ran it, you know, ran the film. But he. I think he just asks that the projectionist leave, you know, extra headroom or, you know, frame it, you know, to the bottom of the frame or the top of the frame, I forget which it is. And that. And then, of course, that you play it very loud. When he was at the theater, he asked us to play Inland Empire. He said. He asked us whatever the top volume is that we play things that play play at 3 decibels above top volume. Wow. Wow, that must have been intense. It was, yeah. And he Actually, my. My girlfriend at the time was looking for me and was sort of like, you know, while the movie is playing, like, calling my name out a little bit. And Lynch emerged from the curtains and shushed her like an inch from her face. And she was mortified. It was a beautiful thing. I'll tell you an embarrassing story. When I first started working at UW Cinema Tech about 13 years ago, the first screening I was assigned to be front of house for was a screening of Eraserhead. And I was like, brand new at the job and had just met our union projectionist who usually does an amazing job. But for some reason he'd got it in his head that Eraserhead was shot and meant to be shown, like, academy ratio, like a 4, 3, which it's not, but the print has all that information. And so. But he hadn't put the right plate in for it, and he wasn't masking for that. And so you got to see all of this amazing stuff at the top and the bottom of the screen. Like the. The tripod track for the camera you could see in a lot of shots and, like, lightning and stuff. And about halfway through the screening, some film student started banging on the projection booth door to say, like, hey, you're showing this thing in the wrong aspect ratio and we're seeing stuff we're not supposed to see. But the projectionist wouldn't hear, you know, was like, I don't believe you.

Just kept running it as is. So we showed what was probably one of the only times I would assume that that film has been shown. I would. I would love to see it that way just. Just to see all that extra stuff. Yeah, it's pretty cool. Pretty cool. Like, I wasn't even convinced that it was wrong because in my head I also was like, yeah, I think this might be Academy. Like, maybe was shot in 16. Like, I hadn't done any research or whatever and. Right. And I was like, I don't know what this weird stuff is at the top of the bottom of the screen, but pretty cool. And yeah, it was. It was kind of a once in a lifetime experience. Once that came out on DVD, I was actually always surprised that it was 185. Yeah. Yeah, me too. So was our projectionist, apparently. Yeah. What about 70 millimeter? Is that, like. Is that that much harder than projecting 35 or is it. It's not that it's harder, it's just that it's. It's. It's temperamental. It's really, really loud. So, like, when you Turn it on. It feels like, you know something's wrong because it's like it's just ripping through the machine. You know, at Music Box, like our machines convert to 70, so it's not like we have to do a whole lot, but there are adjustments that have to be made to make sure that, you know, the light is. There's enough light getting on the screen and that there's, you know, all the parts are swapped out. And it can be really hectic having like gigantic, you know, if you're showing Lawrence of Arabia, for instance, which has like, you know, 12 reels or something like that, but they're all huge and the whole, you can barely walk and it's easy to get them wrong. And they, you know, they don't. They go faster, not faster through the machine. But like that they hold less film because there's more of it, you know, mass wise. So it, you're doing changeovers and setting up and lifting heavy things like really quickly. But it's kind of exhilarating, like if it's going really well. And my favorite thing to show in 70 is 2001 because I have this like light sequence for the, for the overture that I like to do and the curtain. The exact time that it takes the curtain to go up is 27 seconds at Music Box and 27 seconds. I timed it so that there's this, this part in the, you know, the pender music that, that just sounds like these strings kind of doing this dissonant chord. And if you hit the light so the lights are just dimming right at that moment. And then you, you, you open the curtain, that, that sound lasts for about 27 seconds. And it just sounds like the, the curtain is playing the strings as the lights disappear. And then you're in the dark and then that big blue MGM comes up and it's so beautiful. It just feels like the screen is breaking apart, opening up and then you're going inside the movie when it all lines up just right. And, and you know, it's fulfilling to, to show something like that. And, and it just looks so good. It does. It looks great. And you got your own print over there at the Music Box. We do. We have what I think, you know, Christopher Nolan did that, that supposed like remaster or whatever of it after we had struck our print, like right after. But I prefer the digital remaster to Nolan's restriking of the original like, you know, 60s print. I think it was like 68 when it came out. I don't remember. But his has all the errors and the, you know, the fuzz and things that were just on that original negative. And I like the way that it looks kind of cleaned up. I like the way that it sounds with like a, you know, better DTS soundtrack. And that's my favorite way to watch it. So let's talk about your music. Now, am I wrong or was like, your first public performance before Inland Empire? Well, let's see. I. My first concerts, I mean, were sort of crummy affairs that, like, were before 2007, but that you're talking about, like, when I played the organ. Well, Lynch was there. Yeah, that. I wouldn't say that that was my first performance, but I would say that it was probably like, it got a lot of attention. I mean, and I didn't play any songs. I just played a piece that I wrote to kind of segue into the film. But he, he said my name on stage. And then we had had dinner between, between showtimes, which was pretty incredible, but, you know, where'd you go? It's

an Italian restaurant that was across the street from Wrigley Field that's not there anymore, second story place. And he had ravioli and talked a lot with his hands, and it was good. So, funny enough, I, I, this guy from London, David Coulter, saw that and then looked up my music based on that and liked it enough to invite me to play this, this big concert in London, which I thought, like, I thought he was joking with me at the time, but it was because it was like Damon Albarn was on the bill. The Handsome Family, who were like, my heroes were on the bill. Rufus Wainwright and Imogen Heap and whole bunch of people. And it was, it was, it was, it was huge for me. And so I flew to London and did this show and I toured with the Handsome Family, all because he brought me over there because he saw me playing the organ with David Lynch. And it just led to a whole bunch of things and a string of other things because, you know, Rufus Wainwright and I sort of became friendly and his partner, now husband Jorn, work at the Watermill center, and they had me do a concert there with him that led to me, like, you know, getting an artist residency there, which led to me meeting this, you know, director who brought me to Moscow to do music for a play there. And just, it just splintered into all these sort of things. And it was nice that, like, it was David Lynch that was kind of the catalyst for, like, all the really wonderful things that have happened in my career unrelated to him, unrelated to that, but it's just kind of nice. Yeah, it's crazy. It all comes back to Lynch. It's kind of insane when you think about it. Yeah, it's kind of perfect. All my success kind of comes back to him. Hey, Daniel. Yeah? Have you shown the Mark Frost movie Storyville at any of these things? No, but, you know, that was on my list of things to show. That and Red Rock West I thought were two that would be really interesting to show. I love Storyville. And. Yeah, I wonder why Mark Frost never did any other films. Are he and Lynch close anymore or do they have a bit of a falling out? I don't, you know, there's a lot of rumors about that. I think it's not so much that there was a falling out. I think that like, they both have their sort of like respective real estate in Twin Peaks that, that they want ownership of. And I think the return was kind of like not, I won't say the divorce, I'll say just say, like. Because I don't think that they're, they're not friends. I think they probably are. I think that, you know, they kind of just took a look at what their relationship was to Twin Peaks. And for Lynch it's the abstraction and the, and the, you know, the beauty and the ugliness of it and all of that. And for Frost it's a lot of the conspiracy and the ideas and the government aspect of it and the, you know, UFOs and all this stuff and history and so I think, you know, when you take a look at something like episode eight, everybody thinks of that as like a Lynch masterpiece. But I think of it as the perfect meeting of these two minds because there's so much Mark Frost in that episode that people don't really see. The, the concept of the lodge and what, you know, I mean, that was Lynch's like, idea. But what it means I think, and what it could mean, I think a lot of that comes from Frost. And I think that, you know, the history aspect of that episode, it taking place in the, in the 40s and then the 50s and you know, government aspects of it and radio and, and all of those things are very much Mark Frost to me. And so I see that as their perfect meeting of the minds. What about the final episode of the Return, which also feels to me like got a lot of incomprehensible but plot going on? Well, that's another one where I feel like episode 17 is very much a Frost oriented thing and episode 18 is very much a Lynch oriented thing and they both got to do kind of their own respective endings that, that, that are, that both also matter. I won't say that it's, you know, one is strictly one and one is strictly the other, but one certainly veers more towards, towards, you know, one of them. And, and then, you know, you have the, the finale which, which breaks everything. And now that it's broken,

that means that whatever lynch wants to do with Carrie Page and all of that aspect of things, that's his, that's his thing. He can do whatever he wants with that. And then Mark Frost has the books and I hope he does more books. But even if he doesn't, Secret History and Final Dossier are such, you know, mammoth works, especially Secret History and dig so deep into things that lynch doesn't really care about. And it's not that he doesn't care, it's just he's not, I don't even think he read it. You know what I mean? I don't think he, they just like had to make certain agreements that were like. No, I mean, I think he actually said like that he hadn't read it. That doesn't mean he hasn't at this point. He may have, but I think Frost likes to map out all those details and, and, and create the sort of fine points and, and lynch is more concerned with the broad strokes of, of that. It's the second time I've said that. You think, you think there actually is going to be something that can, from Lynch. Do you buy it when he says there's nothing coming? So here's my, my theory on that. I think that lynch shot a pilot for Netflix. This is just a guess. He shot a pilot for Netflix, they turned it down and he went and made a Mulholland Drive award winning masterpiece out of it. And Netflix didn't want to be like, oh, we, you know, said no to a masterpiece. So they just said, okay, we'll go ahead and turn it into a series, we're sorry, or a different distributor picked it up and decided to do that. So at the last minute, lynch opted to make a series out of it and, and cancel the screening. And that's how that started. That's a good theory. It's pretty good. It's crazy when you think about how much he's gotten out of the medium of television. Like, you know, even with canceled stuff like with Mulholland Drive and that was kind of like his comeback and it's all from tv. You know. I think that just speaks to his resourcefulness with things I think, you know, I can't cite a perfect example here, but I think, you know, when something's not working, I mean, just take a look at Fire Walk With Me, for instance. Like, Fire Walk With Me was supposed to be a very different movie. It was supposed to have the whole cast. It was supposed to have Con McLaughlin playing a much more significant role. It was supposed to have Laura Flynn Boyle. But he. He just sort of worked with what he had and. And was good at adapting to those changes. And I think he is just kind of able to do that on the fly and. And make things work. And I think that's why he does work so well in television. Even when things don't get picked up, he finds a way to, you know, because Mulholland Drive, like, if you've ever seen the. The pilot episode, it's very, very different. How so. What. What it. What goes on there. I'm. And how someone see it. It's on YouTube somewhere and really, really bad quality. It's. It's. It's basically. It has a few extra scenes and is missing the whole, you know, third act, essentially. More. More than that, even. So. And it starts a little differently. It kind of leads into being something more, but it's. It's just a wildly different thing. And what he imagined it to be after it had been canceled is. Is, you know, just speaks to that. That resourcefulness that he has. What about the opening dance number? Is that. Is that in the pilot? No, no, no. It's very. I don't remember how it starts, but it doesn't start with that. That was added, I believe. I love that sequence. Yeah, it's pretty cool. So what's next for you, music wise? What are you doing? You gonna go on tour? I just finished tracking a record that I'm getting in the process of mixing. I hope that that will come out in December. I have a tour planned with the handsome family in the UK for August through September and then another one with them in Europe in, I think, April and April and May of next year or perhaps March and April of next year. So that's the big thing coming up. I'm working on a record of this woman is doing my songs in French. I'm producing that. I have a noise record coming out. A lot of stuff. A lot of Irons in the Fire. And I'm trying to get some more shows here in Portugal. I haven't had a lot of time to. I've been focusing on all

the lynch stuff and other things, so I'm getting Ready to try to book some shows in Portugal and get settled in here and. Yeah, so that's what's going on with me. Well, thanks for talking to us about lynch stuff. I know you're probably super sick of it. Oh, yeah. Well, never, because I never. I can talk about it forever. I never get bored of it. That's why I love doing it. Well, I had a wonderful time at it, and I thought it was just perfect the way you put it together. And it was also really nice to be up late in a movie theater because, you know, it's been. It feels like it's been a while. And, like, it seems like since the pandemic, they don't play late shows anymore. So it was really nice to be in there. Well, you know, the Music Box is known for the midnight movie and the midnight movie culture, and that's been my gig there, is running those midnight shows for the last 20 years. And so, you know, having those shows run late is one of my favorite things. And one of the benefits and perks as a projectionist is that I get to run things for myself. And I used to run episodes of Doctor who for my daughter. And we would just sit there after the midnight show until 3 or 4 in the morning, watching movies, watching TV on the big screen, and to be able to have something like that, you know, run late and just go on into the night, it feels like a slumber party, like a marathon. And it was a lot of fun. Right, right. And it's like you're. You're showing us all the stuff in your collection. Like, look what I got to watch this. Yeah, yeah. Like. Like, like I'm bringing, you know, a stack of tapes over to show my friends. I think that's what it felt like. I hope that's what it felt like. It did feel like that. It was great. It was really good. I'm glad. I got to go. Thank you for. For scheduling it before I left town. Oh, yeah, well, I looked into that, so. Yeah. Good. That's what I thought. That's what I thought. All right, man. What time is it out there? Four in the morning. It's now 1:45am But I won't go to sleep for another two hours, so. No. Oh, wow. Yeah. That's good. I'm impressed. That's just how I am. I'm still fascinated by. Every prequel is a sequel. Is there never been a movie that was made first and they put it on the shelf and made the second one and then showed the prequel that would be that's a good. I'll have to think about that and get back to you. But interesting. That's an interesting question. Have they ever made a movie specifically to come out later, even though it takes place beforehand? Establishment. So it's hurting my brain. Whatever. He's trying, but. All right, here's a question. Do you honestly believe that George Lucas, when he did the first Star Wars? I don't either. That. That he knew it was going to be 12 episodes and, you know, he had it all in his head because I don't buy it one bit. No, I don't think so. I think. I think he probably, at some point after, you know, making the first one, thought it would be cool to make. Make the ones that came before, but. No. Yeah. I mean, I think he probably always was into those old 1930s serials and was probably thinking, do you think? Yeah, but I mean. And was. Was certainly trying to replicate that whole style, but I don't think he was seriously thinking, I'm gonna do all of these. Well, all the more. Because he started with Episode four. Although I don't think the original Prince said Episode four. I think they added that during. You know, I don't think that. Was that added for the special edition, or did that come before the special. I think it came before the special edition. Anyway. So you're saying the original beginning did not say Episode four as if we were, like, coming in the middle of this thing. That's right. Yeah. But I think it did. I think he did change that before the special Editions. I think on home video, he changed it to Episode four. And I think the idea of that was not because he had prequels in mind, but because it was like. Like the. Like the old serials. It was the idea of that's just the episode that you caught and so that you were kind of coming in, like you said, coming into the middle of things. Right here. I got. I have it for you, dude. In the original May 1977 release of Star wars, the opening crawl did

not feature an episode number or the subtitle A New Hope. Those would be added with the film's April 10, 1981, theatrical re release. Wow. So. So be before or with the release of Empire. Right. That's interesting. That's interesting. So, yeah, probably after he made the first one, he. That is interesting. I was watching Buck Rogers the other day for the. With a. The Buster Krab one. Oh, wow. I love those. The movie that I'm most bummed that I didn't see is Dune. Oh, that was a Fun. Yeah, yeah. And the print was good too. I don't really give a shit about the new Dune or, you know, any other Dune, but I walked out. It was horrible. But David Lynch's Dune is a lot of fun. I like, there's a, there's a fan edit of, of Lynch's Dune because, as you know, there was a TV cut that he had his name removed from and replaced with Alan Smithee, which is the student, you know, the name that they use for. Right. So, but somebody took. They. So when the, when the Blu ray came out, they released the high res, you know, Alan Smithy version which has all the extended scenes. And so this guy made a fan edit where he fixed the broken effects in that footage and like cut it back. And it's called the Spice Diver edit. And it's not superior to Lynch's film, but it is superior to the other extended cut. And it's a very interesting way to watch it. It's structured a little more like the book. You can find it, you know, on torrent sites and things like that. But it's, it's definitely an interesting way to watch Lynch's Dune. It's not, to me a better film than what lynch made, but it is like, you know, interesting to watch that way. I mean, do you like Dune? Do you like Lynch's original Dune or you just take it? I love Lynch's. I love Lynch's original Dune. I don't, I don't, I don't know if I'll ever get around to reading the books. I'd like to. I've tried. It's very, it's very hard for me. But. Yeah, no, I love, I love the film a lot. Well, here's a question that Gabe wants to ask. Do you like the Iron Maiden song To Tame a Land? I don't think I know it. They couldn't name the song Dune because David lynch wouldn't let him. They had to change the name to David. You mean Frank Herbert, Whoever was in charge. Herbert Walker Bush or whoever he was. Oh, they could have just spelled it D O O N or. Well, you know, check it out. It's called the Tame of Land and it's, it's the only time you're going to hear somebody rhyme the. A land of rich and spice with the time riders and the mice. Is that the line? Oh, there's a lot of stuff in there. I don't even know what they're talking about. I just sing it. Yeah, check it out. It's pretty good. Quizzet's had a rack he was born of Caladan Will take the Dom Cigar or whatever. I don't know. I don't know what any of this stuff is. I never saw that movie. Keep going. Great. I wish I'd known. I would have played that before the film. That would have been great. Have Dennis Scott play it on the organ. Yeah, he'd probably learn it, you know, he can play anything. Yeah. Yeah, he sure can. All right, man. Thanks for doing this. Thanks for staying up late. Yeah, no problem. I'm always up late. Yeah. How'd that Hungry Brain show go? It was great. It was sold out, and everybody was really kind and enthusiastic. I didn't have a whole lot of time to rehearse, but the songs I remembered went pretty well. Well, you know Brandon. Brandon Weatherby? Oh, yeah. Yeah. So was he there that night? He wasn't, because he lives in D.C. now. Right. But he was there in spirit. But he still does those shows every once in a while at the Brain. Yeah, he still has the show, and it's really good. I listen to it every once in a while, too. Yeah, well, I'm sure he doesn't have the connectivity problems that we have. Oh, we all have connectivity problems. That's the big. Isn't that really the big problem in life? Our connectivity? Wow, you're just blowing my mind. I think you just came up with the perfect last word. There is a love meant for me the nightingale it flew to me and told me that it found my love he said one day I'll need you Our hearts will fly with the the nightingale the nightingale it took me One day you will be with me the night in here said he knew that your love



would find my love one day My heart flies with the night Engagement through the night all  
across the world I long to see you, to touch you to love you forever Sa.

Original Audio:

<https://feeds.soundcloud.com/stream/1258997242-robotlaunch-63-lifers-daniel-knox.mp3>Transc

ribing: 63. LIFERS - Daniel Knox

Status: Starting transcription process with assemblyai...