

Ronnie (Red Jumpsuit Apparatus):

Hi, this is Ronnie with the Red Jumpsuit Apparatus answering some questions.

Q: X's for Eyes feels emotionally intense and socially bold. What inspired the themes and tone of this record?

A: Well, I thank you very much. We've actually always been activists. In 2006, we put a song out called *Face Down*, which was an anti-domestic violence song, which we then toured the country doing everything we could to raise awareness against domestic violence. So that was with song one.

And then in 2025, we're just still continuing that narrative of social justice: doing the right thing, treating women properly, as well as men. Just the mistreatment of others. We've broadened that. We've broadened that scope. Racism, homophobia—we try to touch on everything that we wanted to make sure our fans who are coming to our show know that we stand behind. And I think we did that. I really do.

Q: The title track explores societal unrest and personal awakening. What message do you hope listeners take away from it?

A: What a great question. You know, slipping through our hands, right? That is the question lyrically, directly. So you don't have to ask, what am I asking?

What I'm hoping is for people to understand that it's not too late. There will come a time—you can look in history in almost every society—where it will be too late. It's not too late. It's slipping through our hands because we're letting it.

What I'm doing about it is what I can. I'm in a band, I wrote a song, I put out a video, and I'm on tour talking about it. Those are all the things that I can do. I'm doing what I can do. What are you doing? That's what we're asking.

Q: You worked with your dream producer on this one. Can you talk about that?

A: Well, he's like my dream producer and always has been. He's like the godfather of emo, which is what we are. So he's influenced me my whole career. This is the first time we just got to give it a swing.

Q: The album includes songs from your early demo days. What made now the right time to finally release those tracks?

A: I'm getting old, right? I'm 42. I still want to be able to sing them really good, and I wrote those vocals when I was young. So it's now or never. I realized that it's now or never. So actually, that's an age thing. Now or never, guys.

Q: *There's a strong visual narrative in your recent videos. How does the concept of X-Boy and X-Girl reflect the album's broader themes?*

A: Thank you. Great question. X-Boy and X-Girl are essentially how we look at society, before *Slipping Through* hopefully opens their eyes. And that will make more sense to you as the album comes out.

Q: *You've been making music for two decades. How has your songwriting evolved over time?*

A: I'd say it's not too evolved. If anything, I try to just always go back. We experiment a little bit on every record, so every album has some total oddball songs. That's fun—and that's when I'm trying new writing methods or letting another member step in a lot heavier on the writing of the music than I would normally do.

So they're all over the discography, but mostly when I'm writing for Jumpsuit, specifically for that singular actual purpose, I just do it the same way I've always done it from the very beginning.

Q: *Reuniting with the original creative team sounds like a full-circle moment. What was it like revisiting that dynamic?*

A: It's been great, man. *Don't You Fake It* is still a precious album to me, and it always will be. It hasn't diminished in meaning or value to me in any way. It's only grown. So to bring back the team feels right, natural, and great.

Q: *With multiple vocalists now in the lineup, how do you approach vocal arrangements and harmonies differently than before?*

A: Holy crap, I'm so glad you asked that question, because we've been blowing everybody's mind. We didn't tell anybody what we were doing.

From the beginning, I've always wrote the songs a little bit more screamo-heavy, and if you comb the internet, you'll find a bunch of random versions where it's essentially the same song, but there's way more screams on it. There's not one or two of those, but quite a few of those on each record.

And then usually what happens is by the time we're recording, for whatever reason, the screams get watered down and taken out. That's just what happens a lot of times when you're working with producers.

So now, live, we're going to be performing the songs the way I actually wrote them—essentially unedited. Same song, but the way I originally intended it to sound before we recorded it.

Q: *Lines like "Do you want to be right, or do you want to be happy?" are striking. How do you balance vulnerability with intensity in your lyrics?*

A: I don't know if I always get it right, you know, is the answer. I strive for balance, but I just go where the source takes me.

Q: *Your music often touches on mental health and resilience. How do you see your role in connecting with fans who are struggling?*

A: I see my role as a brother or a sister—an equal. My struggles have been very open because my life has been online since I was 22 and I'm 42.

So for 20 years, people have been posting videos about me, commenting about me, analyzing me, reviewing me. So I've been judged for everything. I've made every mistake you can make. I've gone through every different form of depression there is. And I'm alive and I'm happy. So whatever I can do now...

Q: *"Face Down" became a generational anthem. How do you reflect on its impact today?*

A: I mean, it's still impacting today. I haven't had time to reflect—it's still impacting today. It's as influential today as it was in 2006. I can't answer that in any other way. It's still impactful now, today.

Q: *Fans have been asking for the Lost Songs for years. What kind of response are you anticipating from long-time listeners?*

A: I mean, they're pumped. They're pumped. A lot of the listeners don't know about the Lost Songs, so they have no idea. They're not necessarily pumped about that, but they love the fact that we're putting out a new record, and to them, they're all going to sound like new songs.

But the old-school fans, like, you know, they've been rocking the secret garage demos that have been online forever. So finally they get to listen to something that's had a little bit of time spent on it. Same song, same guy singing it.

Q: *What excites you most about this new chapter with Better Noise?*

A: Man, it's a lot of things that excite me about it. But the most would just be having a team. It's awesome to do our job as the artist and have somebody that has a job, A, and B, knows what to do. And C, how to do it. They're great. Look at their track record. So we're happy to be part of the roster. And I hope it's a long-lasting relationship.

Q: *How do you stay connected with your fan base, especially as your sound continues to evolve?*

A: I just talk to them. I stream online—I used to stream on Twitch. And now I'm on TikTok. And I just talk to them like a regular person.

Q: *Can European fans expect a tour or live performances to accompany the album release?*

A: How countries react online now—that's wild, right? In the beginning of our career, you absolutely couldn't see that. So we'll see how they react. And I hope they react well, which would obviously give us a reason to.

Q: *After 20 years in the industry, what keeps your passion for music alive?*

A: Oh boy. Well, my brother's in the band, right? This was all his idea—Randy.

And then, you know, once you're a musician, once you become the musician, it doesn't matter what instrument you're playing—eventually you learn. You don't turn that off. So 20 years in the industry, it's been nice to get paid for it. But my passion for music can't die until I'm dead. It'll die with me, whenever that is.