

Conversation Transcript

Harrison Wayne · Isaac · Kole Nichols · Dustin Emory

Source audio: **Harrison, Isaac, Kole, Dustin.m4a** | Duration ≈ 29 minutes

Recorded in Atlanta, GA | Transcribed August 7, 2026

Participants

Harrison Wayne — Artist (the one seeking return of his work)

Isaac — Gallerist (leaving Atlanta; had paid Harrison \$400 for labor)

Kole Nichols — Mediator / voice of reason

Dustin Emory — Participant / friend of the group

Harrison Wayne

The directive that I continue to repeat is that I'm here to collect my work. Yep. And that I am more than happy to put this behind me by saying any sales that we've accomplished so far, please look at the condition that every single person that is buying a piece sends me my money independently, sends you your money independently, so that I know I'm getting it. And then, right now, the show is dissolved. I get my work, I take it. That is what I want from you. And you have been unwilling to meet me on there. I've been unwilling to meet you where you wanna go. Yeah. Yeah. And so that's where we're left. I wanna get my work out of that gallery.

Isaac

Gotcha. Yeah. Just gonna add a few more points. Harrison has messaged collectors not with me completely, and I'm happy...

Harrison Wayne

...to read one of those messages right now.

Isaac

Yeah. Letting them know that he wants them to...

Harrison Wayne

...hold off on payment until you and I figure out the most agreeable way to figure out the international wire transfer so that we are both comfortable with it.

Isaac

And he wants to accomplish this by the collector paying me half and paying them half. Yes. I'm gonna, I'm gonna...

Harrison Wayne

...read one of those texts just for example.

Isaac

Yeah, yeah, yeah.

Harrison Wayne

This is good, this is good, this is good. This is a bit atypical, but I wanted to ask that if you—this is after another conversation, it was like, “Hey, thanks for coming on and rocking with us.” This is a bit atypical, but I wanted to ask if, if you haven't already paid for the piece... and I'm a bit apprehensive about being implicated in money... but we don't approach the situation intentionally. If you know which piece it was that you wanted, I'll make sure it stays held for you and we'll follow up with you shortly by email. I agreed to...

Kole Nichols

...before. That's how I approach collectors. Yep. Okay. Yeah, I feel...

Isaac

...like that was a pretty good text. Yeah, I have no desire to... do we have to record us talking or do you just want to— Yeah, there's a lot that's been said earlier. Any of this, but I think it's important to lose a record here at this point. Okay, so I'll start. I don't think it's a good thing to return work to you right now. I've got a lot of work that I'm in the process of selling, and I would like to make myself, yourself, and the collectors all whole on these sales before the work is returned. Also, you know, the situation I'm in isn't great, period, kind of across the board with everything considered right now, and I have to leave Atlanta. I will be leaving Atlanta Saturday. So I propose that we run the rest of the exhibition through Friday, and on Saturday he can come pick up the work, because that will give me time to tie up all my loose ends. And as part of our initial agreement, which we made—I think it was either Tuesday or Wednesday morning—I gave Harrison four hundred dollars. I gave him a hundred dollars in cash the day of and three hundred dollars earlier today. The contingency was that he had to take time off work this week to really pull the show together. Yeah. And while the show was in Atlanta, I would get fifty percent of the sale, the normal gallery cut. And when I leave, he would get seventy percent, because he'd be the one having to come to the gallery, show people around, and kind of do my job. So he'd be facilitating. We agree on that, but we...

Harrison Wayne

...don't agree...

Isaac

...on it. We don't agree on it because Harrison refuses to acknowledge our verbal contract that we made, 'cause it's not in writing, which now gives him precedent he believes to go into the gallery and take all of his work. I mean, it is true, though. It is...

Kole Nichols

...true. And what I wanna say is that I will say is like a totally like neutral... with no signed agreement, there's nothing there.

Isaac

Yeah, there is a nice little kind of tidbit in the email over here where you actually do a good job outlining the terms, and it does pass as a contract, is what we just found out.

Harrison Wayne

What I wanna tell you is that I want four hundred dollars for the labor that I'm gonna miss to go forward. Yeah. Nowhere in there is there anything mentioned about a consignment period, and what I'm telling you is that for the sales we've already done, I'm maintaining the verbal conversation we had... but I'm dissolving our agreement right now and taking my work home right now. That's simple.

Isaac

I mean, you'll get your fifty percent, yeah? Yeah, but I... So here's where I work, because when I, when Harrison approached me and asked for the four hundred dollars, you know... Money isn't tight right now, I just don't know how much I'm gonna spend in the next month. Like, there's a lot going on. So I don't want to—

Kole Nichols

That's part of the reason why I don't want you to hold my— Just, just send him, send, give him the four hundred dollars, and I will then notify you. That's what I already... I already have people that are gonna make the call. That would be me. I will send you a thousand. I already...

Dustin Emory

...have that. Yeah, I...

Isaac

...appreciate that. I appreciate that. That's all of these fucking— Oh, oh, oh, oh, oh, yeah, let's hear this. Yeah. Yeah. And I've put, you know, Harrison disagrees, he doesn't think I put a lot of work into the show, but as someone who's only here for two weeks, you know, I put twenty-four and a half hours into the show this week alone. So it's like, I have... I wanna see the show whole, I like the show, it's my last show, it's the last show I'm probably gonna ever do here, and I want the ability to see, have people come and see it and also say goodbye to me this week. And that's kind of what I paid for. And I'm kinda getting screwed on the technicality of like not putting it in writing. Harrison, you're being paid as the four hundred.

Dustin Emory

Yeah, so give it back to me.

Harrison Wayne

I will. Right now. Give it, give it back to me. But at this point...

Isaac

...I've worked the sale. Yeah, at this point, I've worked the sale. And I'm like, okay. And you got the invoice. I've been sending them out today. And like, there's ones where I'm like, what does him taking... So when I said I'd give him the four hundred dollars, I was like, "Oh, I'd love if I could, like, essentially just buy a work. That way, like, I'm getting something out of it." Like, one of the... So he has these music note pieces I really like. They're five hundred bucks or five fifty? Or six hundred. Six hundred bucks. So it's like, "Okay, like, if I'm giving you four hundred, like, dealer split, you're getting half, I'm getting half, you're getting more than your half."

Harrison Wayne

I did, because I told you that that money we had agreed upon was my labor, and I need to now change that agreement and give you a piece, means that I'm giving you a piece of my labor.

Isaac

So I am now scared that if I let him in there to get all the work, and I've invoiced all these people, and I'm out here, you know, making sales and moving work, that when it comes time to like get it to the collector, Harrison's gonna pull something fun, or 'cause he could leave here and point at me.

Kole Nichols

Can I interject really quick? This isn't neutral again. Well, how about we just do a, how about we just...

Isaac

...do a contract right now...

Dustin Emory

...though? I'm not...

Isaac

...signing anything with you, and that's the thing, is like that's kind of what makes it. No one's ever signed...

Harrison Wayne

...a contract. Yeah, and I think— Yeah, and I think— No, that's...

Kole Nichols

...not screwing me again. So now I'm in the position where I've been screwed once already, so why not just do a contract? 'Cause I'm at work again. One of the few motherfuckers besides you with a job, I'm serious, like this is... I woke up at six AM today, so I'm kind of pissed. But I feel like we have every reason to believe he's not gonna withhold work from people. Collectors, because all that would do is implode his entire, his entire reputation in the

city. And like, this is my thing, me coming, me agreeing to come here to facilitate this, is because I love and respect you. Look at me. You hear that? And I love and respect you. And this shit is some fucking bullshit. In all seriousness, and I think Harrison has a lot of reasons to like feel how he feels. Like, I do think like you are going through a really unfortunate circumstance that like has you feeling like very, like, confused, I assume, and frustrated and angry, right? Like, I have no doubt of that. And I think that, like, sometimes that overflows into the way that we interact with other people. And I think that right now that is what's happening. And I think, you know, there needs to just be an agreement. It doesn't have to be a legal written agreement. I think you're feeling worried and scared that the work is gonna be harmed, damaged, or continued, you know, something will happen, and you feel like there will be some sort of deceit that's happening. And I think you have to agree as men that that won't happen, right? And we need to move past this shit because I would hate for Harrison to have his career impacted any more than it has been, because if I'm being honest, I've already had to talk to Mike Gerber today and Benjamin Deaton, so I've had to answer in front of them about all this bullshit, and I— That's not my job. No. And...

Isaac

...could be my job.

Kole Nichols

Well, and I'm just saying, like, I think that we need to handle things as chill as possible and make this without any bullshit, because I would love for you to be able to go with no drama, right? Or limited drama. Yeah. You know? And I think, because like that would suck for you to have to go and like this be like the way that people remember things, is like this kind of scenario that happened on the very last show. You know what I'm talking about? Like, I don't want that to be the case for you. And then, you know, with rebuttal to like the twenty hours thing, like, that one's like hard. I've seen a lot of this. I've heard bits and pieces from lots of people, not even just Harrison. And objectively, like, you know, like, I know, you know, you were saying goodbye to people coming out to the shows, going to after parties with us, like, and then I know he was working. I came to the gallery and finished this fucking show at two, from two thirty to four thirty. It wouldn't have happened without Sergio and Jimmy and I. I agree. And, I'm, yeah, no, and like I'm happy to help because like, I love this motherfucker right here. And, you know, and, and like the other part is like I wanna help you as well, like, you know? I'm not like an antagonist in this situation, I'm not against you. And I think it's a matter of like, I just want y'all to be able to come to an agreement. I think that this scenario, like, you could have handled things a lot better. I think that, like, this is his very first show, like, solo exhibition, and, like, it's hard and getting the bomb dropped on you and, like, "Oh, my gallerist is like having to self-deport in the midst of all this," it's like hard. It's hard for you, it's hard for him, right? It's hard for me. I'm in the middle of all this shit. You know, we were gonna go to NADA, we were fundraising money, we were doing all this shit, and it's hard, you know, and I'm kinda left in a clueless position. And I don't think I really verbalized a lot of that. I was just like, when we talked, I was like, "Damn." Yeah, I mean, I was a little, you know, lost for words, and that was my response really was just like, "Well, damn." And so I also, I understand some of what's going on here, and I think there's reasonable, like, fear, like your work is fragile in the gallery, and like anyone, you know, who has any form of anxiety, it's like, I'm arguing with my gallerist, and he has the total capacity to just go in there and kick everything over, and I'm not saying you're gonna do that, but—

Isaac

But also, I haven't, I haven't, I haven't—

Kole Nichols

Done that in the past.

Isaac

Done that in the past. No, no, I haven't, I haven't broken a verbal contract. But that's a reasonable, it's a reasonable...

Kole Nichols

...anxiety. If I can interject for a second, you...

Harrison Wayne

...should. If I can interject for a second, yeah, my desire to get that work out of the gallery isn't necessarily born on a, on a bedrock fear that you were gonna break the work. And he didn't tell me this. This is all assumption. Yeah, I've never said that before. My, my, my, my desire to get... That is just my belief, and so as my part of this contract, I mean, and I...

Kole Nichols

...I think that's a fair, that's a fair way to like pull out of a contract. Like, I know it sucks and it's messy. Yeah, who's gonna bud, are you not...

Dustin Emory

...budging?

Isaac

Well, neither are us. I mean, I've made, I've made, I've made concessions. I made concessions. I made, but like, I need, I need, I need, I need like, I need to figure out how I can move sales on this scale. Like that's kind of the point of that, and I'd like it to be, you're letting, in a contract form, that way I don't get screwed. Yeah. Any sales...

Harrison Wayne

...you started, could you have a list of those? Yeah.

Isaac

I got, so I've got a list of my people here.

Harrison Wayne

I would be happy to let that list be a list of people who you make sales to, and we go forward the agreement that I've offered you to still split that money. Anything else is off...

Isaac

...the table. Can I have another quick, quick, quick, sorry, but, yeah. In fact, you know, I did front Harrison four hundred dollars, and my assumption was I was getting a show that I would have more than just really the opening day to sell. You know, I've got a week here, and my entire, you know, tomorrow I've got five days left, and I'm gonna be here the whole five days anyway packing up, so why not kind of do both at the same time? I'm not. Yeah...

Dustin Emory

I, I, and he was, he'll give you the four hundred back. So that's all. This isn't—

Kole Nichols

I have a question, just a question. Well, would, would you, in a scenario, be comfortable with pausing all sales that haven't been started and just leaving the show for people to see?

Isaac

Well, I need to make some money. No, I'm not comfortable.

Harrison Wayne

I want, I want...

Kole Nichols

...to...

Harrison Wayne

...work my position.

Kole Nichols

Yeah, I've been told to go with my gut on this, but I trust you. Yeah, this... But, and I think, you know, I think we need to...

Dustin Emory

I mean, part of it is like we have to, working with artists is like, we have to honor what he wants, which is if he's gotten to the point, where he seems pretty fucking level to me, he's gotten to the point, I got an artist...

Isaac

...reporting tomorrow...

Dustin Emory

...I raised my voice, I raised my voice, and I raised my voice in a reasonable way, and I raised my voice in a reasonable way, yeah, sure.

Isaac

Like it didn't mean I was aggressive and it was a safe, unsafe...

Dustin Emory

I wouldn't say that.

Isaac

I've got the recording, and I'll listen to it back. I don't, I don't agree with that. Let's, let's— What I'm telling you is...

Dustin Emory

...that you have my private property. But when, when, when someone becomes so frustrated, like I became very frustrated with you, but I wouldn't blame myself for that. I think when you, when, when— When you create a situation where someone becomes so flustered, where they lash out like that, it's somewhat more of a reflection of like maybe how you're treating... Work in there, I feel like when you're conscious, just giving the work back and then continue the sales that you've already started, like, is allowing you to do, and fifty percent of what you're allowing me to do.

Isaac

Well, the, the allowing me to continue my sales is actually what would be considered a new part, because the old part was that I just got to finish the ones I'd invoice. I, well, that's what you're saying, continue the sales, the ones you already started. Yeah. The ones that started on the open end. Like you just said, like continue... I would feel a lot more comfortable if we just vaguely put them in writing. What...

Dustin Emory

...SO...

Kole Nichols

...how would you feel if Harrison wrote it all?

Dustin Emory

You don't think you have a formal contract for writing?

Isaac

Sure, I got a piece of paper.

Kole Nichols

Do you wanna write the terms so that you're writing the terms? If the, if the...

Harrison Wayne

...if the terms allow me to take the work out tonight, and I'm in agreement with the terms, there's a chance that I sign this...

Kole Nichols

...and I will take a photo of the terms. Yeah, yeah, yeah.

Isaac

I mean, nobody completely knew. I departed our initial conversation with Isaac here because when it came up to a term sheet sign, Harrison said there was no way he was signing anything. And that is, that...

Harrison Wayne

...is really spiritually how I feel grounded in this. I would like to just get my work out of the ground. Yeah, I would say, so I would say really quickly, I would encourage...

Isaac

...you to not and wait till tomorrow and get your work out tomorrow when you get photos of it, like get photos, like I have...

Harrison Wayne

...a talker on standby, I can make sure I put it in the...

Kole Nichols

...right place. Okay, okay, okay. This, yeah, I mean, if you can draft up like something you agree to, I think that's what should happen. I do see the point in like it could be perceived in a way that like feels like somehow like weird and like, you know, like 'cause here, Dustin said like there's never been any contracts for anything. It's all been word of mouth agreements. Like, you know, we're all in a scene together, we know each other, we all, you know, we're friends, whether close or not, you know, we're all friends, and things have run on a word of mouth contract thing. And so, like, in a, in a scenario where there's like a disagreement happening, and all of a sudden there's like a, "You have to sign this or this doesn't happen." If the, if I was in this situation, I would be totally blustered and be like, "Yo, this isn't crazy. Like, no one's ever signed anything. It feels like I'm— someone's trying to pull something over." So, so...

Isaac

...in that, in that, and that's...

Kole Nichols

...just my thought. In...

Isaac

...that kind of hypothetical where no one signed anything, why aren't we not just deferring to the normal contract we...

Dustin Emory

...already signed? Because he's, he's gotten to the point where he's no longer comfortable he agreed to it, and I can understand being in that position. I felt widely disrespected by them, which is how he feels. Like, I feel like you, you, you as an artist first would probably also understand being in that position. I know you don't think you disrespected him, but if you were in a position where you felt widely disrespected, maybe you'd be like, "Yeah, I don't, this was just verbal. Like, I shouldn't be able to change this because I don't, I don't feel good with my—" And I think...

Kole Nichols

...that's, that's the thing of like, I think there has to... at the end of the day, like, you know, it's just a matter of like, something has to happen, like, you have to worry about you and your life, and he has to worry about him and his life and paying rent. You all made money together. And you have to pay, you have to pay bills, and you have to get—

Dustin Emory

Oh, I'd like to make money together. You have invoices that are being fulfilled.

Isaac

As long as they're fulfilled, I just want to be in a position contractually right now where it's like, I feel good letting you go. And I know I'm not gonna get screwed again. When I think, well, let's do it together, like I was asking earlier. But please, please, I mean, just, I, I would. No, you go ahead, you just keep going. Okay, so I put, so where I started last time was fifty percent of sale while in Atlanta also, also started sale. So that's for the work in the gallery?

Harrison Wayne

That is, that is not the term that I'm discussing. What I'm saying is that the list of names you provided to paper are the only sales that... Those are the start of the sales.

Isaac

Do you see like where I'm trying to find middle ground? And I keep like, I give the situation where I'm just like, can I have this opportunity to get fifty percent for the rest of my time here? Work the book a little...

Harrison Wayne

...and I'm telling you I'm not willing to do that.

Isaac

I know.

Harrison Wayne

I feel— I'm not gonna debate this anymore. The experience that I've had with you has led me to a point where I wanna terminate any kind of involvement with you. I wanna get my work back to my safety, let you take fifty...

Kole Nichols

...Property in that gallery, if I want it back, I want to take it. And I think that's where, at the end of the day, like when we get to it, it's like, that's the concession. There's no verbal, there's no binding contract to that. So just let it roll and, like, that's the thing. So eventually it makes it so, so Harrison can go in there...

Isaac

...get all his work, and leave, and I, I can't do anything...

Dustin Emory

...about it if he chooses not to let me sell. That's the point of that. He's gonna... Yeah, so the work of the, of the, of the collectors that you've already started sales with. Yeah, yeah, that's what you're saying. 50% sales...

Harrison Wayne

...in Atlanta. So start a new page with that as not done. Hey Louie.

Dustin Emory

Sorry...

Harrison Wayne

...Louie.

Kole Nichols

Who has the best handwriting? Probably you. Not I, brother. Yeah, let me. Do you have a bigger pencil than that? That's fucking crazy.

Harrison Wayne

I'm just gonna reiterate right now, because it sounds like you didn't hear me, that first line that you wrote there is not relevant. And I, I feel like, I feel like, wait, what's the first line? It says fifty percent of...

Isaac

...sales while in Atlanta...

Harrison Wayne

...which is not what we're hearing. It should say fifty percent of...

Kole Nichols

...sales again on the night of the...

Harrison Wayne

...opening. No, no, it's gonna be fifty percent of sales for these names that you've listed that you sold to already. Maybe list out the names in a better sense. Well, the, the word sales...

Isaac

...implies that the sale is done, which it's not if the, like, it's like just give me— Any...

Harrison Wayne

...prospective sales with...

Isaac

...these names that you...

Kole Nichols

Hey, Louis, it's okay, bud. Sorry, he's freaking out. And again, I wanna reiterate, when, when Mr. Nichols talks, everyone listen, 'cause I have limited time and I have to wake the fuck up tomorrow. So, again, I'm just putting that out there, 'cause Travis gonna be at home chilling. I respect you, buddy. And I'm here, baby. Hey. And I'm here, baby. Hey. Look at me. Hey, hey. I love you. I'm okay.

Isaac

Don't, please don't leave. There's— No, no, no, I'm standing up.

Kole Nichols

It's my, I've been sitting. I've been in an office, taking meetings all fucking day. Yeah. And, Can you pause that for one second? Yeah. Because this is like not business talk. Like I just wanna say, like, throughout this whole thing, I think like one thing that has stood out to me is like— There is like this building frustration that I think a lot of people have shared, and it's not related to business or anything. It's like, you know, it started off when you and Dustin had a conversation, and y'all were arguing about like moments of like miscommunication and like moments that people felt like there was like a component of dishonesty. And I'm not accusing you of anything, this is his perception, right? And the involve, and the way that things occurred, right? And then I think like the compounding of that with like what happened with, with the Manual at the border, like, I mean, that shit, like, I know that was hard for you, and I know that shit was hard for Bird, and I feel like that, like, also, like, kind of is a wild fucking thing. Like, I know Bird's spoken his piece with you, and like, I know that shit's hard, like, and I think that, like, that compounding with like Dustin's thing and then compounding with this, it's like, it's just built like a level of like a little bit of like anxiety and like lack of like, people's ability to like give you the benefit of the doubt in this scenario, 'cause people feel like confused by a lot going on and not knowing the full perspective of anything, you know? And I think like everybody in the scenario just like deserves the chance to like— Hear the full side of things and like talk it out, and I think that a

lot of this could have been avoided through communication. I think that's like a, you know, when y'all did this thing, I talked to him afterwards, and I, I was gonna call you that day, but I was a little pissed off, like, I think that, again, like, as somebody who has been around for this gallery since the beginning, literally since Dexter's show, like, I was in there when you installed the first show, and like, we— Been friends this whole time, like I have a level of respect for you, and we are friends, and we've been business partners, and I'm viewing this from like the most, like, neutral place of like being involved in both of your lives, and this puts me in a situation where like I've been really upset for him, and I like, you know, I'm upset for you at the same time, like two truths can exist in a reality as they run parallel, right? I think that your life scenario and what's going on right now is fucked. But I also think the way that it's overflowed into like this interaction is not appropriate. I think that, like the whole scenario with Walker, like I know that's not entirely on you, but like that was fucked, like, the whole Walker thing. Like, I feel like that adds salt to the wound of, like, he's in the dark, he doesn't know what's going on, he shows up to Walker's, Walker's passed out drunk, the circles are looking like absolute dog shit, if I'm being honest. I, I, I think, did I tell Sergio about it to fix the circle or you did? Somebody did. And he offered. And he offered to do it. And I think I have mad respect for Sergio for jumping into doing that, and I think, like, it's just been hard because, like, I think that, like, I know your life right now, you're having to solve so many things at once, but I think that, like, at the same time, there's a level of responsibility that, like, Harrison's owed from, or a level of, responsibility that you owe Harrison in the scenarios gallery and like making this shit happen, because like you both wanna succeed, we both want it to be successful, we both want everything to go well, right? And I think it's, it's hard when like there's a lot of missing pieces and info. Like I know he was in, you know, trying to figure shit out for the last few days of the show, and like Jimmy told me, and like I don't wanna get Jimmy involved in shit, and Jimmy fucking tells me when I show up, he's like, "Man, this place is..." Like that's the first thing he told me, like, and he was just like, "I don't know what's been going on, and like, the vibe's weird." Yeah. And, and I didn't fucking involve him, and I was like, "It's fine, drop it, let's get the shit done and make the show happen." And...

Isaac

...it happened, and it looks great.

Kole Nichols

And it, it did, with extreme levels of stress and anxiety. It...

Dustin Emory

...happened. It happened...

Isaac

...kind of like, not due to your help, from what I'm, from what I'm hearing. I was here eight hours every day, truly. And as someone who is on two weeks of time to be here eight hours Wednesday, Thursday, Friday, and ten on Saturday, it's a lot of time that I don't have. So this idea that I wasn't working or wasn't participating is quite ludicrous to me.

Harrison Wayne

I, I, I'm gonna respond to that and say that our perceptions of that are, are on different planets. And that I am no longer interested in debating that with you. I am here tonight to tell you that any, any work in there belongs to me. We have no written agreement, and I want that work back. Our opinions of your participation in the show are wildly different. And I'm not gonna, we can, in the future, we can talk about that. Not...

Isaac

...really, not right now, still, sorry. Okay...

Harrison Wayne

...no...

Isaac

...no, no. No, I didn't. Okay, well then, really, dude, not right now. We're like, we're in the middle of something... Yeah, yeah, go. I was just making sure you're not...

Dustin Emory

...here. What's—

Harrison Wayne

...huh?

Isaac

Just go, wild man. Sorry, dude, not right now. I really, really— There's no, there's...

Harrison Wayne

...no police coming, there's...

Dustin Emory

...nothing like...

Kole Nichols

...that. It's, it's— I don't think people are taking my phone seriously. Yes. Yeah, but there's no— We're good, we're good. There's...

Harrison Wayne

...nobody...

Kole Nichols

...on the phone. I promise. I promise, not at all. That's the last...

Harrison Wayne

...fucking people we wanna see. I know. Yeah. It's all... Like the ins and outs of the experience in the past week, I, as we are in the situation, I am communicating to you directly that I'm no longer interested in talking about our conduct. We're clearly not gonna get anywhere on that right now, and in the future we can revisit that. I am telling you the...

Kole Nichols

...expectation for the return of my work today. And I think as the mediator, Mr. Nichols is speaking and has the floor. I think that is a request that, like, should be— I think at the, at the end of the day, then let's get this contract, yeah, let's get, let's get this contract out. Because I think at the end of the day, you can be writing and listening to one. No...

Isaac

...no, I'm, I'm not. Someone else can. I don't wanna be the one.

End of transcript. This document is a cleaned and speaker-labeled version of the original audio recording for reference purposes only.