

00:00:00	Jesse Thorn	Promo	Hey, gang, it's Jesse. Before we get into the show, a quick request: we'd like to hear how you listen to <i>Bullseye</i> and other NPR podcasts—what you'd like to see more of, less of, that kind of thing. So, we have a survey link that just went live. We'd love it if you could fill it out. It's at NPR.org/podcastsurvey . It's short, anonymous, and incredibly valuable to what we do here. So, again, that's NPR.org/podcastsurvey . And thanks. Okay. Let's start the show.
00:00:31	Music	Transition	Gentle, trilling music with a steady drumbeat plays under the dialogue.
00:00:33	Promo	Promo	Speaker: <i>Bullseye with Jesse Thorn</i> is a production of MaximumFun.org and is distributed by NPR.
00:00:43	Music	Transition	<i>[Music fades out.]</i> "Huddle Formation" from the album <i>Thunder, Lightning, Strike</i> by The Go! Team. A fast, upbeat, peppy song. Music plays as Jesse speaks, then fades out.
00:00:51	Jesse	Host	It's <i>Bullseye</i> . I'm Jesse Thorn. Gift of Gab died last month. He was 50. He was a rapper. Along with DJ and producer Chief Xcel, he fronted the duo Blackalicious. They were fixtures in the Northern California hip-hop scene. The duo was a cornerstone of the legendary underground rap crew SoleSides, later known as Quannum Projects, alongside DJ Shadow, Lyrics Born, and Lateef the Truthspeaker, among others. Those acts helped put the Sacramento area on the hip-hop map in the mid-1990s and they remained fixtures of the underground hip-hop scene in California and beyond to this day.
			I'll talk more about Gift of Gab's life and what he meant to me later on in this episode, but first I wanna replay my 2005 interview with Blackalicious. Back then, this show was called <i>The Sound of Young America</i> . I was still recording it at my college radio station in Santa Cruz, California. And Gab and Xcel were nice enough to join me by phone. Let's listen.
00:01:53	Sound Effect	Transition	Music swells and fades.
00:01:54	Jesse	Host	I wanna know about—I wanna know about how you guys met, because I am—I was reading, and I saw something about you guys becoming friends in a home economics class?
00:02:05	Chief Xcel	Guest	Yeah, we met in 1987. I had moved up to Sacramento from the Bay Area that year and Gab had moved up there a year prior. And he sat in the row behind me, and it was Mr. Hightower's Home Ec. 101. And we'd sit in the class all day and talk about hip-hop.
00:02:26	Jesse	Host	I think that's probably a pretty good class to talk about hip-hop in, because home ec.—if there's one class that you get the chance to chat, it's home economics.
			<i>[Xcel agrees.]</i>
00:02:37	Gift of Gab	Guest	<i>[Chuckles.]</i> What were you cooking in that class?
00:02:39	Jesse	Host	It wasn't really a cooking class.
00:02:41	Gab	Guest	What were you doing?
			It was more about economics. I don't—honestly, I don't even remember. I don't even remember the subject.
00:02:47	Jesse	Host	<i>[Laughs.]</i> Tell me about how you guys came—went from being friends to being musical partners?

00:02:53	Xcel	Guest	<p>Uh, one day I just got in the call from Gab. I guess he had like a talent show or something that he's doing, and he calls me and was like, "Yo, I need a DJ."</p> <p>And I was like, "For when? You know, what day?"</p> <p>And he was like, "Forever."</p> <p>And I was like, "Alright. Cool." And then it all kind of started from there. We actually had another producer in the group at the time. It was a guy named Maestro K and shortly after our endeavors, he had to stop producing, 'cause his mom was a devout Jehovah Witness and she didn't want her son doing secular music for a while. So, that kind of left all the production up to me and that's kind of where, you know, we really started making music.</p>
00:03:36	Jesse	Host	Now, Gab, why did you reach out to Xcel to be your DJ?
00:03:40	Gab	Guest	<p>You know, because—you know, we'd had our conversations in terms of—you know, hip-hop. You know, we first met. We kind of had this rivalry thing. 'Cause I was from Southern California. He was from Northern California. And we used to argue—you know—whether Ice-T and Too Short was dope or—</p> <p><i>[Jesse chuckles.]</i></p> <p>And then, you know, through the song audio too, we kind of both realized that we each kind of had the same kind of passion for hip-hop music.</p>
00:04:06	Jesse	Host	Now, you guys—after high school, you split apart. Xcel, you went to Davis for college and Gab, you went back to Southern California. What kept you—what kept you together, musically, when you were so far apart and in a—honestly, a time in people's lives when they tend to drift away from their old—their old friends?
00:04:24	Gab	Guest	I think that, you know, we used to—we used to do stuff like over the phone. Like X would play beats over the phone and then I would write to the beats over the phone. Just like that. And then, you know, I would have to fly out in order to put vocals down. You know. But I think that the passion to create, the passion to continue to create is what kept us going.
00:04:51	Jesse	Host	What kept you guys—I mean, this is—we're talking about 1988, now we're talking about maybe 1990. This is 2005. This is 15 years later. What is it that's kept you guys together for this long?
00:05:04	Xcel	Guest	Um, I just think that the challenge of continuing to grow with music—you know—and continuing to explore new things and to—you know, be dedicated to keep trying new things, to keep progressing, to keep moving forward. You know, working with Gab, he's a—he's really a style-oriented MC. So, as a result, it allowed me a lot of freedom in terms of being able to sort of create a sonic backdrop. You know, we can be pretty limitless in terms of our ideas and accepting them. You know? Because he is so open, and he is able to really sink into a track as if he's another musician.
00:05:51	Gab	Guest	Real quick, if I might—if I might add on. Vice versa, you know, I think that X—and he's said this before—hears music the same way that I hear lyrics. So, I think that—to a certain extent—we keep each other excited, because neither one of us never knows what to expect with the next song.

00:06:11	Jesse	Host	It's <i>Bullseye</i> . I'm Jesse Thorn. We're listening to my 2005 conversation with Blackalicious. The duo's MC, Gift of Gab, died last month. He was 50.
00:06:29	Xcel	Guest	Xcel, what did you mean when you said that Gab was a style-oriented MC? What does that mean to you? He's cutting the cloth of the—of the greats. You know? People like the KRS-Ones of the world, who—you know, they're not one dimensional. You know? There's no one, single Blackalicious rhyme pattern. You know what I mean? I mean, on one hand—you know, he can do something like "Alphabet Aerobics" and then he can turn right around and then do something like "Black Diamonds and Pearls" or "Attica Black". You know? He's just a... you know, he's just extremely versatile in his depth of cadences and his depth of just approach and lyrical delivery.
00:07:12	Jesse	Host	Your sound has evolved a lot and you're here to talk about your new record, which is called <i>The Craft</i> . Xcel, tell me a little bit about the ways that you've changed your approach to making beats on this—on this new album from your past 15 years of work?
00:07:28	Xcel	Guest	I haven't really changed it so much as just continued to try to build upon a certain foundation. You know, for me, everything starts at the drum machine. You know? But it's not limited to staying there. With this record—more so than any other record—you know, I was really, really blessed to have a really solid team of musicians to really help me execute a lot of ideas and also take a lot of ideas to new levels and take them further. You know? So, with the creative element, you know, that was I think one of—you know—our biggest leaps forward.
00:08:34	Jesse	Host	On the sonic element—you know, we've been working pretty diligently over the past two years to just keep upgrading and updating our studio and keep exploring the best ways to just achieve the sort of—the optimum level of I guess I would like just pure sonics. You know? This album is very dense—especially compared to some of your past work. This is—it's almost like—it's almost listening to like a—like a Bomb Squad production or something like that. And it's kind of an aural assault and it's kind of fast and loud and brash.
00:08:49	Xcel	Guest	Nah, I mean, I—but I think that's on point, and I think it's interesting that you bring them up, because—on a sonic level—one of the biggest inspirations for this album for me was Public Enemy's "Yo! Bum Rush the Show". You know? I've long been a fan—like so many other people—a fan of that whole early Def Jam era of sound. And also, the early jive era sound, when—you know—Larry Smith and whatnot used to do the songs for Whodini. What I used to really appreciate about those records and especially those 12-inches is that, you know, sonically, the drums on those records just sound bigger than any other records that were out. So, we wanted to try to capture some of that sonic progression in this album. And a lot of that can be credited, you know, to the work of mixing engineers, Rafael Lovato and Mike Cresswell.
00:09:46	Jesse	Host	Gab, I wanna ask you about this, because these are—these are records with MCs—I mean, particularly Chuck D, but—you know—guys in Whodini or whoever, who have just commanding, enormous presences that kind of cut through that huge, dense sound and land

			their messages. Was it a challenge for you to get up on these kind of really thick beats?
00:10:09	Gab	Guest	The way that we worked is, as soon as I hear a track that I know I'm gonna write to—it just automatically—the lyrics automatically comes out. You know? Like I said before, X keeps on coming with so much heat. It's just—the song's just that truly evolved. It's not really difficult. There are times when songs may take a month to write and they're times when songs may just come right out. But for me, when I hear a beat, I already know where I wanna go. It just may take a second for it to come out and it's just a matter of letting—kind of letting go and surrendering and letting the creative process take over.
00:10:50	Jesse	Host	More with Blackalicious still to come. Stay with us. It's <i>Bullseye</i> , from MaximumFun.org and NPR.
00:10:57	Music	Transition	Bright, otherworldly music.
00:10:59	Jesse	Promo	Support for <i>Bullseye</i> and the following message come from Culturelle, who want you to know that an estimated 45 million Americans may have IBS, according to the International Foundation for Gastrointestinal Disorders. Culturelle IBS Complete Support is a medical food for the dietary management of IBS. It's designed to relieve symptoms like abdominal pain, bloating, diarrhea, and constipation in a safe, well-tolerated, once daily dose. Save 20% with promo code "radio" on Culturelle.com .
			<i>[Music fades out.]</i> <i>[The sound of a cassette being slotted into a cassette player.]</i>
00:11:35	Promo	Clip	Music: Police radio chatter fading into solemn music. Speaker: Investigations into police use of force and misconduct were secret in California until now. We've sifted through hours of interrogation tape to find out who does the system of police accountability really serve and who does it protect? Listen now to every episode of the new podcast <i>On Our Watch</i> , from NPR and KQED.
			<i>[Music ends.]</i>
00:11:59	Jesse	Host	Welcome back to <i>Bullseye</i> . I'm Jesse Thorn. Today, we're looking back on the life and work of rapper Gift of Gab. He died last month at just 50 years old. Gab was the cofounder and MC of the legendary Northern California hip-hop group, Blackalicious. I talked with him and DJ Chief Xcel by phone in 2005. Let's get back into it. You guys have been working primarily with the same group of people, first as SoleSides and now as Quannum, for the past—I don't know, 10+ years. A lot of them are represented on this record. Lyrics Born is on here. Latifah's on here, etc., etc. What does that kind of comfort and familiarity of working with these people who you've been touring with for so many years and recording with for so many years add to a record like this?
00:12:46	Xcel	Guest	We've all continued to just grow together. You know? So, I think the thing that makes it special and unique is that each time we record a song together, I just really feel like it's a demonstration of that growth—especially as you travel through the catalogue. You know? And you look at everything from—you know—the very first 12-inch with "Entropy" and "Synonym" to now and just look at everybody's

development and—you know—their individual bodies of work as well as our collective. You know? It's always gonna remain a special thing.

00:13:24 Jesse Host That development isn't just musical. I think there's a really clear—especially over the length of your past three LPs, there's been a really clear kind of thematic development as well. Tell me a little bit about what you were kind of shooting for with each of these records.

00:13:40 Xcel Guest I think *Nia*, the whole thing was about purpose. With *Nia*—*Nia*, we did *Nia* in a time where we felt like people were being just bombarded with just so much information and so many messages on a daily basis that it became very, very easy to lose that sense of self. You know? So, *Nia*—the theme was, you know, no matter what it is that you do, you know, make—follow your passion. Follow your dream. You know what I mean? If you're that person that is, you know, working in that job that you absolutely hate and your desire has always been to paint, paint! You know what I mean? Because, you know, life is short, and you have to make it count. Alright?

So, with *Blazing Arrow*, you know, that had developed to the point of where it was like, "Okay, well, you found the purpose and that's cool, but walking the path of your purpose is an entirely different thing. It can be entirely challenging. You know? It can be discouraging at times. But it's really about having the faith to just walk that path. You know? To walk through the fire and to achieve whatever it is that you're meant to achieve.

Whereas, with *The Craft*—*The Craft* is really meant to be almost the summation of all of these years of accumulated musical and life experiences. You know? And with an overall focus on, you know, Gab and myself doing what we do in our element and stepping out of the way and just really just becoming creative vessels and letting it come. You know, I think the song "Automatique" really sums it up. You know? You just free your mind, allow yourself to be open. You know. Lose control, just let it happen. You know? That sums it up.

00:15:43 Jesse Host What about for you, Gab? What were you trying—what were you trying to achieve with this—with this new record, *The Craft*?

00:15:44 Gab Guest *The Craft*, for me, was about growth. It was about artistic growth, about—I think that with every record we've done, we've always tried to do thing that we haven't done, like *Blazing Arrow* was way different from *Nia*. I think that *The Craft* is way different from *Blazing Arrow*. It's definitely a lot more—there's a lot more storytelling on *The Craft*. And I think that the songs are a lot more conceptual. You know? I think that at one point, I got stuck into a pattern—not stuck into a pattern, but—you know, I like—I like lyricism. I'm into lyricism. The whole bragging and the whole—you know, just playing with syllables and playing with words. And sometimes, you know, in the past, I think I emphasize that more than I actually emphasize the concepts. You know what I mean? Or the—or trying to paint a picture with the song.

And I think that with *The Craft*, it was more about that. It was more about painting the picture. It was more about storytelling.

00:16:58 Jesse Host My guests are Blackalicious. Their new album, which is in stores now, is *The Craft*. Thank you so much for doing this, guys.

00:17:05 Xcel Guest Yo, thank you.

00:17:06	Gab	Guest	It was a pleasure.
00:17:07	Jesse	Host	Gift of Gab and Chief Xcel. Blackalicious from my—well, my college radio show.
			<i>[Music fades in.]</i>
00:17:26	Music	Music	I think I was a year or two out of college, but <i>[chuckling]</i> still on a college radio station, in 2005. Let's hear another song from them. This is called "The Fall & Rise of Elliot Brown (Parts 1 & 2)". "The Fall & Rise of Elliot Brown (Parts 1 & 2)" from the album <i>The Craft</i> by Blackalicious.
			<i>He was a young lad Off of happiness and smiles, he was sprung bad Wanted all the trendy classy number one fads In a very short time, learned the rules of combat Learned who was a punk, and who would have swung back How to take from the weak, especially when hung-ray While mama's working two jobs, and daddy's gone away And police be throwing you vibes, even at a young age And it was like he was living in a cage From the outside world, cause he just couldn't relate And then life really began And trifeness was a given when he graduated</i>
			<i>[Volume decreases and continues under the dialogue then fades out.]</i>
00:18:00	Jesse	Host	Even more <i>Bullseye</i> still to come after a break. Stay with us. It's <i>Bullseye</i> , from MaximumFun.org and NPR.
00:18:09	Music	Transition	Bright, cheerful music.
00:18:10	Jesse	Promo	This message comes from NPR sponsor Discover. Discover matches all the cashback you've earned on your credit card at the end of your first year, automatically. With no limit on how much you can earn. It's amazing because of all the places where Discover is accepted. 99% of places in the US that take credit cards. So, when it comes to Discover, get used to hearing "yes" more often. Learn more at Discover.com/match . 2021 Nielsen Report. Limitations apply.
			<i>[Music fades out.]</i>
00:18:43	Promo	Clip	Music: Light, chiming music.
			James Arthur M.: Hey, folks! It's me, James Arthur M., host of <i>Minority Korner</i> —your home through these bewild times for weekly doses of pop culture, history, news, nerdy stuff, and more through a BIPOC, queer, and allied lens.
			<i>[Scene change.]</i>
			James: Sexyass from <i>Moonlight</i> —who was in the third act of <i>Moonlight</i> , Trevante Rhodes—who was like— <i>[inaudible]</i> .
			Speaker 1: Yes, yes, yes, yes. "I cook now. You want something to eat?"

James: “I work—and I work—I work out.” Yeah, I do! Yeah, I do want a piece! *[Groans.]*

Speaker 1: Let me have a taste! *[Laughs.]* Ew, gross!

James: *[Laughing.]* This is just—you know what, it’s been a long pandemic, girl!

[Scene change.]

James: What are you doing now to deconstruct this system?

[Scene change.]

Speaker 2: He basically did a covert genocide of Black people.

[Scene change.]

James: So, join me and some of your new BFFs every Friday, here on Maximum Fun, to stay informed, empowered, and have some fun. *Minority Korner*. because together, we’re the majority.

[Music fades out.]

00:19:33 Jesse Host

Every once in a while, on *Bullseye*, we like to leave you with a parting thought from me. It’s the Outshot.

I guess you know you’re getting old when your heroes start to die. Tim Parker died last month, at 50. He was a rapper, Gift of Gab—half of the group Blackalicious—and he was a hero of mine. And I don’t mean to say that he pulled any babies out of burning buildings. He wasn’t that kind of hero. He was a hero in the way that a great artist that you figure out about when you’re 17 is a hero.

[Music fades in.]

00:20:11 Music Music

And Gift of Gab was a truly great artist.
“Alphabet Aerobics” from the album *A2G EP* by Blackalicious.

*Artificial amateurs aren't at all amazing.
Analytically I assault animate things.
Broken barriers bounded by the bomb beat.
Buildings are broken basically I'm bombarding.
Casually create catastrophes casualties
Canceling cats got the canopies collapsing
Detonated dime a dank...*

00:20:28 Jesse Host

[Volume decreases and continues under the dialogue.]
If you’re a serious hip-hop head, you know Gab and his group, Blackalicious. If you’re not, you might recognize him for this track we’re hearing, “Alphabet Aerobics”.

00:20:38 Music Music

[Volume increases.]

*Furious, phat, fabulous, fantastic,
Flurries of funk felt feeding the fanatics.
Gift got great global goods gone glorious.
Getting godly in this game with the goriest.*

*Hit 'em high hella heights historical, hey,
Holocaust hints hear 'em, holla at your homeboy*

[Volume decreases and continues under the dialogue then fades out.]

00:20:51 Jesse Host Look, it's a great song. As far as super technical, maybe borderline novelty raps go, it is absolutely one of the greatest. Gab was unquestionably a virtuosic rapper. He could do anything. But that is not why he was my hero. There were a lot of virtuosic rappers back then. The underground was full of tongue twisters and clever, jokey similes. That was something that Gift of Gab could do, but he chose to do more.

[Music fades in.]

00:21:42 Music Music This is a track from Blackalicious's first EP. The song is called "Swan Lake". It was their first single. Listen, as the verse changes from battle raps to philosophy, as it slides from the outside in. "Swan Lake" by Blackalicious.

*Sitting on top of the bay, watching the tide
It's time to break the tension away, come take a ride
As you enter the dimension of the crew SoleSides
it ain't nothing going on but a party
Now brothers want to flex but I'm over they heads
I got the funky type of style to rip your vocals to shreds
I'm never running from the Feds wearing red Pro Keds
'Cause -- I ain't did nothing to no-BODY!
I dedicate that line to Shack from South Central
Not saying I'm the baddest but I know I got potential
For every black man hung lyrically I lynch you
Your style is kinda dry hope my melody can quench you
My soul is one with all although my ego is against you
See rap is a raw meat, so now I got to mince you
I'm playing rappers out like an old pair of gym shoes
I can do anything, I can do anything*

[Volume decreases and continues under the dialogue.]

00:22:22 Jesse Host Gift of Gab stepped to the mic on his first 12-inch, his introduction to the world, and he told us, "A human ain't a human if he don't make mistakes." Like he knew that he could outrap anybody—or at least go bar-for-bar.

And even at 23 or so years old, he just thought he'd rather be your friend.

00:22:47 Music Music *[Volume increases.]*

*All I want to do is run my own universe
Grab the mic and let my spirit just flock when I croon a verse
Mind over matter, spirit over mind
A doobie and a skin funky breakbeats and rhymes
A true-blue homie to the end reminiscing with your
Sister in the living room gin
A life with a plan nine acres on a land
Building self by yourself helping out a fellow man
Prepare for the essence...*

[Volume decreases and continues under the dialogue then fades out.]

00:23:07 Jesse Host

Blackalicious were actually the first interview I ever did in my entire life. My college radio friend, Abel Arias, had them coming through our station, KZSC—the heavyweight ‘88. And Abel knew I was a fan of theirs, so he invited me to tag team. Abel went to look for the tape at his mom’s house and he couldn’t find it. That’s probably for the best, because I’m *[chuckles]*—I’m sure that we embarrassed ourselves. Gab and his producer/DJ partner, Chief Xcel, were patient, though. At least, as I remember it. They answered our dumb questions. They taped for us some station IDs. They even recorded a shoutout for my mom’s community college class.

Actually, there is only one question that I remember specifically from that interview. Their single at the time was called “Deception”, from their first LP, *Nia*. It’s a story song about a guy who has a hit record, gets rich, and then ruins it all for himself. And Abel and I, I think, just—just assumed that it was an underground versus mainstream thing. That was going around at the time. You know, like it was about Puff Daddy or whatever.

[Music fades in.]

00:24:32 Music Music

But Gab put the kibosh on that real quick. “Nah, man,” he said, “It isn’t about any particular person. It’s not about Puffy or whatever. It’s just about knowing who you are.”
“Deception” from the album *Nia* by Blackalicious.

*Now he's dropped from his label, and he's going broke (going broke)
Tried the underground return, ghetto pass revoked (pass revoked)
And the same faces that he dissed, on his way, to the top
laughed as they watched him do the downstroke (downstroke)
Now the moral of the story is that some go (some go)
Why would money make the inner vision crumble? (crumble)
So, if you're blessed with the talent, utilize it to the fullest
be true to yourself and stay humble
Don't let money change ya!*

[Volume decreases and continues under the dialogue then fades out.]

00:24:58 Jesse Host

I mean, seriously, how many rap verses end with “stay humble”? Gab and Xcel kept their noses to the grindstone. In those days, Blackalicious and their crew—Quannum Projects—toured hard. They go up and down the west coast two or three times a year. They tour around the country. They play Europe, Japan, different combinations. Blackalicious, Latyrx, DJ Shadow, Joyo Velarde, the Lifesavas. And believe me when I tell you that no one could put on a show like them. Truly, no one.

Because Gab and his colleagues had tricks. He could do crazy stuff on the mic. He could go off the dome. He could freestyle with the absolute best of them. He could shift the mood from warmth to joy to sadness, but maybe the most important thing?

[Music fades in.]

00:25:56 Music Music You know, they say MC stands for “move the crowd” and Blackalicious could straight-up rock a party. “Rock the Spot (Live)” from the album *A2G* by Blackalicious.

*...hear my reflections
On a little life I'm living in a universe with no beginning to it
So, it ain't an ending and at times I get to digging into infinite
subliminally spirited
A nigga with a gift and send it riveted from any
An indigenous spark has just touched ground
Rappers' organizations get shut down
Not that I don't wanna see my brothers succeed
But rap is like a sport, I dominate, so follow my lead
I be the G-I-F-T, test me hefty, lefts be getting swung
Cruise like a jet ski
Up in yo apartment and plop on your couch y'all
Undisputed heavyweight lyrical southpaw*

Homeboys it's time to elevate your mind...

[Volume decreases and continues under the dialogue then fades out.]

00:26:24 Jesse Host Honestly, my warmest memories of Blackalicious aren't even the records—though I listen to them over and over—or the times that I got to talk to Gab and Xcel for the radio—though that was a real thrill. My warmest memories are of sweating and jumping in the front row with Matt Dobbs and Kalyan Domingo and Maria Calpito, my buddies from college, rapping along with every word and just getting the *[censored]* down. Waiting outside the club, after the show, to try and meet Gab and Xcel and dap them up and thank them for an amazing night. And then they were back in the van, headed off to San Luis Obispo or whatever.

Gab worked hard and he suffered, too. He was diabetic, overweight. He dealt with the consequences of alcoholism. His health was rough for maybe 20 years before he passed. Things were tough for Gift of Gab. But my guess is that he'd like to be remembered not as a guy who suffered, but as a guy who celebrated the beauty of the world in his art. A guy who appreciated what he had and stayed true to himself, who was grateful for what he got.

00:27:45 Music Music “Make You Feel That Way” from the album *Blazing Arrow* by Blackalicious.

*Christmas Day when your mama got your first bike
Type of feeling when you went and won your first fight
How your team felt winning championship games
Celebrate in a huddle dancing in this rain
Have a thought see a shooting star cross your screen
Put in hard work finally you're living your dream
Deaf man get his hearing now in come vibes
Blind man gain his sight see his first sunrise
Young man speaking out...*

			<i>[Volume decreases and continues under the dialogue then fades out.]</i>
00:28:02	Jesse	Host	And now, Gift of Gab is gone. 50 years old. It's not fair, but it's also how it goes sometimes. I know I'm grateful for how he touched my life. I'm grateful for all he gave me. And I'm grateful I have this venue to say goodbye. So, Gift of Gab, you meant a lot.
			<i>[Music fades in.]</i>
00:28:29	Music	Music	You mean a lot. Thank you. That's my Outshot. "Lady Don't Tek No (Live)" from the album <i>The Muzappers Mixes</i> by Latyrx.
			<i>Out of sight, Out of mind with the freaky side That you can't quite see, but she can't quite hide And it lies in the gentle, come better than that</i>
			<i>Well, if you like what you're hearing in the house tonight Say it's alright (It's alright) And if you like what you're hearing on the stage of wood Say it's all good (It's all good) And if you like what you're hearing on the wheels of steel Stay it's all real (It's all real) And if you like what you're hearing in the house tonight Say it's alright (It's alright) Well, alright</i>
			<i>[Volume decreases and continues under the dialogue then fades out.]</i>
00:28:53	Music	Transition	Relaxed, bright music with light vocalizations.
00:28:56	Jesse	Host	That's the end of another episode of <i>Bullseye</i> . <i>Bullseye</i> is created from the homes of me and the staff of Maximum Fun, in and around greater Los Angeles, California—where Abel Arias sent his mom looking for that cassette tape <i>[chuckling]</i> of our interview with Blackalicious when we were 19. They couldn't quite find it, but I'm grateful to him and Mrs. Arias for looking to find it. So. Thank you very much.
			Our show is produced by speaking into microphones. Our senior producer is Kevin Ferguson. Our producer is Jesus Ambrosio. Production fellows at Maximum Fun are Richard Robey and Valerie Moffat. We have help from Casey O'Brien. Our interstitial music is by Dan Wally, also known as DJW. Our theme song is by The Go! Team. Thanks very much to them and to their label, Memphis Industries, for sharing it. Their new record, <i>Get up Sequences Part One</i> , is out now. You can buy it on a sweet colored vinyl. You can get it on your digital platforms. You definitely should go grab it, 'cause The Go! Team are just the jammingest, joyfulest thing in the world.
			Hey, if you're interested in Blackalicious while I'm recommending records, I think that their first album, <i>Nia</i> —look, they did a lot of great work, but I think their first album, <i>Nia</i> , is one of the best records of the entire underground hip-hop era. It is beautiful and moving and it jams, too. A little something for everyone on there.

And it's just a—just a great record of that time and a great record, in general.

You can keep up with our show on Twitter, Facebook, and YouTube, where we post all our interviews. And I think that's about it. Just remember: all great radio hosts have a signature signoff.

00:30:42 Promo Promo

Speaker: *Bullseye with Jesse Thorn* is a production of MaximumFun.org and is distributed by NPR.

00:30:52 Jesse Promo

[Music fades out.]

Hey, there! *[Chuckles.]* You just listened to a whole episode of *Bullseye*, credits and all! First of all, thank you for doing that. Second, we would like you, still, to take a quick survey so we can learn what you think about NPR shows like *Bullseye*. The survey link is NPR.org/podcastsurvey. It doesn't take long. Your answers are completely anonymous. That's NPR.org/podcastsurvey. And thank you.