

00:00:00	Music	Transition	Gentle, trilling music with a steady drumbeat plays under the dialogue.
00:00:01	Promo	Promo	<b>Speaker:</b> <i>Bullseye with Jesse Thorn</i> is a production of <a href="http://MaximumFun.org">MaximumFun.org</a> and is distributed by NPR.
00:00:13	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.
00:00:16	Jesse Thorn	Host	It’s <i>Bullseye</i> . I’m Jesse Thorn. It’s time now for The Song That Changed My Life. It’s a chance to talk to artists who make great music about the music that made them them. This week, singer-songwriter Dougie Poole.
00:00:30	Music	Music	“Vaping on the Job” from the album by Dougie Poole.  <i>They say Michelle turned in her BFA for a CDL And now she drives that box truck 50 hours a week She don’t paint anymore She misses it for sure but who’s got the time? And that taste she got of money sure was sweet</i>
00:01:02	Jesse	Host	<i>[Volume decreases and continues under the dialogue then fades out.]</i> Dougie Poole is based in Maine, and he makes country music. But it’s experimental country music. I mean, there’s a lot of pop rock country on the radio, a lot of singer-songwriter-y country on your local public radio music station. There’s hip-hoppy country. There’s throwback country. But Poole isn’t really any of those things. His records are contemporary and kind of psychedelic, weird, and beautiful. And also, like I said, definitely country.  So, I guess it isn’t that much of a surprise that when we asked him to pick the song that changed his life, it wasn’t Dolly Parton or Garth Brooks or even The Drive-By Truckers. It was a track from the psychedelic noise rock duo, Tonstartssbandht. The song is called “Black Country”, and it inspired Dougie Poole to make his own records.
00:01:59	Dougie Poole	Guest	I am Dougie Poole, and this is the song that changed my life.
00:02:03	Music	Music	“Black Country” from the album <i>An When</i> by Tonstartssbandht.  <i>I called my dealer, but he ain’t dealing A solid soul can be revealing</i>
00:02:34	Dougie	Guest	<i>[Volume decreases and continues under the dialogue.]</i> The first time I heard this song, I must have been 18 or 19. I was in college. I was at a basement show in Providence and—let’s see. Tonstartssbandht is Andy and Edwin White. They are the childhood friends of one of my closest college friends. You know, they started touring really young. You know? They were touring probably when—at least, Andy was like 18/19 or something like that. Edwin’s a little older. This was probably around 2008, in the winter. I remember it was very cold. I remember we drank Sparks that night. I think it was—I think it was maybe before the Four Loko craze. I remember thinking that these guys were so confident and so self-assured in how they performed and knew what they were doing.

And they knew why they were in the basement performing. And they had been in basements before, performing, and it was not their first time, you know, plugging their SP-404 into the PA and, you know, wailing on their mics.

00:03:48 Music Music

*[Volume increases.]*

*I'm losing sleep for being slow  
Inside the city inseams  
Republic of the Lachine don't matter  
Course you don't matter*

00:04:12 Dougie Guest

*[Volume decreases and continues under the dialogue.]*

So, yeah. At this first basement show and then I think for many shows after and then not again until fairly recently, Tonstartssbandht were playing their SP-404. And that's a Roland SP-404, and what that is is a sampler that, you know, I think is widely commercially available, cheaper than the Akai like MPC ones that like real professional like hip-hop producers and stuff use. I think it's known—the sampler itself is known for the sound that you hear in the song, which is blown out, dirty, digital.

00:04:57 Music Music

*[Volume increases.]*

*This city needs us, we need them*

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

00:05:21 Dougie Guest

Well, I think up until that point—right?—I had been—I was like kind of a little deadhead. You know, so I was not like altogether unfamiliar with like what charms can be held by what is, I think, by audiophile standards like a pretty poor-quality recording. Yeah. It just—the song made me realize that like you didn't need to have a band to start a band. You didn't need to have a record deal or a recording studio even to record a song or make a recording that meant something to somebody. And that's terrifying and also freeing. You know? It sort of like started me thinking that maybe this is something that I could do too. And I think it was really important for me to see that, because it made—suddenly made making music that people responded to seem immediately possible. You know? In a way that—I don't know what I thought you did before I heard that if you wanted to be a musician. You know?

Like, maybe I thought—yeah, I don't know how I thought you could be a musician. Like, maybe you needed to have like stage parents or like—or I don't—yeah. I genuinely don't know. Or like you play enough open mics and then like somebody gives you a record deal or something crazy like that. Yeah. I don't know how I thought it worked. I probably didn't even really think about it, because it wasn't even something that I thought was possible.

*[Music fades in.]*

I'd been playing music for a long time, but I'd never made my own recordings. I'd never really had a band. It wasn't really something that people that I knew when I was kid did with like the real seriousness of like, "This is my work. This is what a do." It was the

00:07:35	Music	Music	<p>first time that people that I had met and known sat down and made their own record.</p> <p>“Black Country” from the album <i>An When</i> by Tonstartssbandht.</p> <p><i>Once more for reverb received in gold What kind of song could be in my head? To sell us, we burn this icon It's on fire</i></p> <p><i>And we can't see where it came from</i></p>
00:07:58	Dougie	Guest	<p><i>[Volume decreases and continues under the dialogue.]</i></p> <p>You know, these guys have I think what is commonly referred to as blood harmony. I think it's a phenomenon that people use to describe when siblings or family members sing together—all the car rides and chorus trips and whatever they did together, they just know how the other one sings. And their voices are related, and they go together.</p> <p>There's something about it, too. It's like a really—it's like a nicely constructed pop song—you know?—over a nice riff. But it feels totally within the realm of possibility. It made me feel like I could make something like that and share it back. And it's like—it's a really special kind of beauty, too. It's like it's scuzzy and it's like—it's homemade. And that just adds to it. It feels accessible. It opened up a whole world of possibility for me.</p>
00:09:24	Music	Music	<p><i>[Volume increases.]</i></p> <p><i>When they wrote "Minute By Minute" Zwy-on zwy-on be dibbie dee ah Dip, dip, dip, dip, dip, dip, zwy-on</i></p> <p><i>So don't you worry bout a thing</i></p>
00:09:39	Dougie	Guest	<p><i>[Volume decreases and continues under the dialogue.]</i></p> <p>My relationship with it I think has changed over time. You know, there's times—there's long periods of time where I don't listen to it. But whenever I hear it, you know, this is kind of like a classic old guy thing now. It reminds me of the basement and being young and not knowing what I was doing, not having a sense of where I was going. But I will say, I like knew basically immediately when you asked me like what's the song that—I mean, there's a million songs that have changed my life, obviously. I mean—and a million in so many different ways, but this one feels relevant to my own practice as a musician. And people have been making home recordings for decades. You know, Tonstartssbandht's not the—they're not the first kids with a tape machine to, you know, make their own tapes and sell it to their friends or tour on it in basements or whatever.</p>
00:11:09	Jesse	Host	<p>But it was just the first one that I saw and the first people that I knew who did it. It's like, you know, there are many like it, but this one was mine for me.</p> <p>Singer-songwriter Dougie Poole. He says the song that changed his life is “Black Country” by Tonstartssbandht. Dougie's got a new record out. It is called <i>The Rainbow Wheel of Death</i>. Let's go out on a song from it, “High School Gym”.</p>

00:11:25	Music	Music	<p>“High School Gym” from the album <i>The Rainbow Wheel of Death</i> by Dougie Poole.</p> <p><i>I've got a dream that repeats, oh Last night, it found me again Where everybody I know who's gone Is in the bleachers of my high school gym</i></p> <p><i>The crowd started off small Yeah, you keep your fingers crossed But it's been filling up fast And now, it's packed to the rafters There's a line around the block</i></p> <p><i>Oh, everybody wants another shot</i></p> <p><i>So, when I wake up crying I'm alright, but you know where I've been I was going somewhere but got lost on the way In my high school gym</i></p>
00:13:11	Jesse	Host	<p><i>[Volume decreases and continues under the dialogue.]</i></p> <p>That's the end of another episode of <i>Bullseye</i>. <i>Bullseye</i>, created from the homes of me and the staff of Maximum Fun, in and around greater Los Angeles, California. I haven't been in Los Angeles, California, though. I got to go to New Orleans, Louisiana, to officiate my best friend of 40 years, Pete's, wedding. Congratulations to Pete and Christine, who basically spent four straight days crying. I also visited the Ogden Museum of Southern Art, there in New Orleans. That is a cool museum. If you make it to New Orleans, man. That was a great place.</p> <p>Our show is produced by speaking into microphones. Our senior producer is Kevin Ferguson. Our producers are Jesus Ambrosio and Richard Robey. Our production fellows at Maximum Fun are Tabatha Myers and Bryanna Paz. We get help booking from Mara Davis. Our interstitial music, composed and provided to us by DJW, the legend Dan Wally. Our theme song by The Go! Team. It's called "Huddle Formation". Our thanks to The Go! Team. Thanks to Memphis Industries, their label, for sharing that music with us.</p> <p>You can find <i>Bullseye</i> on YouTube, on Twitter, and on Facebook. Follow us there. We share all our interviews. We love it when you share our interviews with your people who really appreciate it. Recommend a <i>Bullseye</i> to somebody this week. It means a lot to us. I think that's about it. Just remember: all great radio hosts have a signature signoff.</p>
00:14:36	Music	Music	<p><i>[Volume increases.]</i></p> <p><i>I'm alright, but you know where I've been I was going somewhere, but I got lost on the way In my high school gym In my high school gym</i></p> <p><i>[Volume decreases and continues under the dialogue.]</i></p>

00:14:54 Promo

Promo

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*[Music fades out.]*