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| 00:00:00 | Music | Transition | Gentle, trilling music with a steady drumbeat plays under the dialogue. |
| 00:00:01 | Promo | Promo | Speaker: <i>Bullseye with Jesse Thorn</i> is a production of MaximumFun.org and is distributed by NPR. |
| 00:00:14 | 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. |
| 00:00:20 | Jesse Thorn | Host | It’s <i>Bullseye</i> . I’m Jesse Thorn. John Cale’s career in music stretches back at this point more than 50 years. He grew up a promising viola player in Wales. He flew west to New York to study classical music. Instead, he fell in with an artsier crowd: John Cage, Le Monte Young, Andy Warhol and, eventually, Lou Reed. With Reed, he formed The Velvet Underground, one of the most influential acts in the history of rock music. You can hear his viola on the classic track “Venus in Furs”. |
| 00:00:58 | Music | Music | “Venus in Furs” from the album <i>The Velvet Underground & Nico</i> by The Velvet Underground. <i>Shiny, shiny, shiny boots of leather</i> <i>[Volume decreases and continues under the dialogue then fades out.]</i> |
| 00:01:17 | Jesse | Host | Although his time with the band was short—four years, two albums—John Cale was just getting started. He became a producer, responsible for shaping the debut albums of The Stooges, Jonathan Richman, Patti Smith, and Squeeze. He also worked as a composer, scoring the films <i>Basquiat</i> and <i>American Psycho</i> . It’s the kind of resume that guarantees you a place in the rock and roll history book. But even that is just one side of Cale’s work. He’s also an accomplished trailblazing solo musician. He’s recorded nearly 20 albums on his own. He’s worked in genres like folk, metal, classical, and industrial. And pretty much everything in between. <i>[Music fades in.]</i> |
| 00:02:04 | Music | Music | He’s collaborated with Lou Reed, Terry Riley, and Brian Eno. “Lay My Love” from the album <i>Wrong Way Up</i> by John Cale and Brian Eno. <i>I am the crow of desperation</i> <i>[Volume decreases and continues under the dialogue then fades out.]</i> |
| 00:02:29 | Jesse | Host | Now into his 80s, he is still releasing new music, still pushing boundaries. Earlier this year, he released his 17 th record, <i>Mercy</i> . |
| 00:02:39 | Music | Music | “Night Crawling” from the album <i>Mercy</i> by John Cale. <i>Help me to help you</i> <i>[Volume decreases and continues under the dialogue then fades out.]</i> |

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| 00:03:09 | Jesse | Host | When I talked to John Cale in 2016, he'd just rereleased a live album from his discography: <i>Fragments of a Rainy Season</i> . Here's one of his classics from that night. "Paris 1919". |
| 00:03:20 | Music | Music | "Paris 1919" from the album <i>Paris 1919</i> by John Cale. |
| | | | <i>She makes me so unsure of myself Standing there but never ever talking sense Just a visitor you see So much wanting to be seen Coming through the doorway, you carry us away</i> |
| | | | <i>It's the customary thing to say or do To a disappointed proud man in his grief And on Fridays she'd be there But on Mondays not at all Just casually appearing from the clock across the hall</i> |
| | | | <i>You're a ghost la-la-la-la-la-la-la-la-la</i> |
| | | | <i>[Volume decreases and continues under the dialogue then fades out.]</i> |
| 00:04:06 | Jesse | Host | John Cale, welcome to <i>Bullseye</i> . It's great to have you on the show. |
| 00:04:07 | John Cale | Guest | Thank you. Thank you. |
| 00:04:09 | Jesse | Host | How do you feel about revisiting your old work? And especially since this rerelease is a collection of rerecorded versions of songs. How do you feel about revisiting a revisiting? |
| 00:04:22 | John | Guest | Oh, they're important. They have their own kind of view in the world. This record was done—it was planned for a small tour of France. And we did it with—we took our own piano with us. We had a Steinway piano that we loaded in and out every day, and the pride of French aerospace. It was a little robot that lifted it up to the stage and lifted then rolled it out to the truck and— |
| 00:04:46 | Jesse | Host | Wait, did you travel with the robot? <i>[Laughs.]</i> |
| | | | <i>[John confirms.]</i> |
| 00:04:50 | John | Guest | That's great! |
| 00:04:51 | Jesse | Host | Yeah, it was. Yeah. I'd put that—if you ever do that again, I'd put the robot on the bill. John Cale and his piano robot. |
| 00:04:56 | John | Guest | That's right. I'm putting the robot out first. The opening act! |
| | | | <i>[Jesse laughs.]</i> |
| 00:05:02 | Jesse | Host | Yeah. I hate to tell you, John—the robot's closing. You're opening for the robot. <i>[Laughs.]</i> |
| 00:05:07 | John | Guest | Oh geez. I knew they'd catch up to me one day. |
| | | | <i>[Jesse laughs.]</i> |
| | | | Yeah, so we drove around France and Germany and were trying to be organized and do it—you know, the same set list every night so that we knew where everything was in the tape and all of that. But really, the best results came from mixing it up. My approach to it anyway is that if I can't figure out the better way of doing it and |

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| | | | imbuing it with some new life and another point of view maybe, or how sarcastic can I sing this song? |
| 00:05:40 | Jesse | Host | Which of these songs on this record—which was recorded in 1992 and comprised mostly of material that you had recorded previously—which of them do you feel the most differently about now? Like, what is it that—? |
| 00:05:53 | John | Guest | Most differently about? |
| 00:05:54 | Jesse | Host | Yeah. What is it that, when you sing it in concert, you want it to be sarcastic for example? |
| 00:05:59 | John | Guest | No, all of them. I mean, you can't—I can't go to a concert and do something the way that it was done before. So, every time I have to bring something. And it tells me, because I know that these songs can live under different ages. You know? It's like, this is a different person singing this song than it was four months ago! In the case of the tour, from the night before! And it really makes things interesting, because you've got to reinterpret the song. And you know, when you're doing "Heartbreak Hotel", anyway—I mean "Heartbreak Hotel" is a reinterpretation to begin with. But the way it's done brings attention to the lyrics and that bombastic sort of heavy metal arrangement. |
| 00:06:39 | Jesse | Host | I have actually a clip of you performing "Heartbreak Hotel" in I think 1980. You recorded it in the mid-70s. But this is you performing it on Spanish TV in 1980. Let's take a listen. |
| 00:06:56 | Music | Music | "Heartbreak Hotel" performed live by John Cale. |
| | | | <i>Down at the end of lonely street: Heartbreak Hotel</i> |
| | | | <i>Feeling so lonely baby (oooh, lonely) Feeling so lonely baby (oooh, lonely) Feeling so lonely baby, I could die</i> |
| | | | <i>[Volume decreases and continues under the dialogue then fades out.]</i> |
| 00:07:26 | Jesse | Host | It's—I mean, it sounds amazing. You're like exactly the right age to have been hit by the rock and roll revolution in the mid to late 1950s. |
| | | | <i>[John confirms.]</i> |
| 00:07:44 | John | Guest | What's the first—what's the first pop records that you remember? |
| 00:07:48 | Jesse | Host | <i>Rocking Around the Clock</i> . Yeah, and— |
| 00:07:49 | John | Guest | When's that? '56? |
| | | | Yeah. But—yeah. And I remember the film <i>Rocking Around the Clock</i> coming around to the local cinema, and I was up on the stage dancing. It was like all sorts of troublemaking. It was great. It was a jumble for me, because there was one half that got me really excited, and the other half was then improvising my way through a piece for a radio broadcast and suddenly deciding, yeah, I think I'm gonna be a composer. And everywhere I turn it's, "Oh, so <u>you</u> wanna be a composer, do you?" And they'd find all sorts of—"How are you gonna make a living doing that?" |
| 00:08:24 | Jesse | Host | We've got more from my conversation with John Cale still to come. Stay with us. It's <i>Bullseye</i> , from MaximumFun.org and NPR. |
| 00:08:33 | Music | Transition | Thumpy rock music. |

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| 00:08:37 | Jesse | Host | It's <i>Bullseye</i> . I'm Jesse Thorn. My guest is John Cale, the composer, producer, and performer. |
| | | | I wanna play a song called "The Ostrich". This is a kind of a version of a dance craze record from the—I think this is 1964. |
| 00:08:54 | John | Guest | Yeah, it would be. Yeah. Pickwick Records. |
| 00:08:59 | Jesse | Host | But it's a real weird take on a record from 1964. Let's take a listen to it, and we'll talk a little bit about what it meant to you. |
| 00:09:10 | Music | Music | "The Ostrich" from the album <i>The Ostrich/Sneaky Pete</i> by The Primitives. |
| | | | <i>We got something new we're gonna show you, man It's gonna knock you dead when you come upside your head, you getting ready? Said here we go, yeah, alright, come on Come on Come on, let's go, yeah Alright Everybody get down on your face now Get ready, yeah Okay, come on</i> |
| | | | <i>Hey, put your hands up Upside your knees, now do the ostrich (Do the ostrich) Yeah, yeah, yeah, yeah, yeah (Do the ostrich) Hey, take this forward and step on your head</i> |
| | | | <i>[Volume decreases and continues under the dialogue then fades out.]</i> |
| 00:09:39 | Jesse | Host | I feel like I can imagine like a record executive going like, "Well, 'One-Eyed, Four-Mouthed, Flying, Purple People Eater' worked! So, eeh, let's cut it and see how it goes!" |
| | | | <i>[They chuckle.]</i> |
| | | | <i>[Stammering.]</i> How did this song play into your career? |
| 00:09:55 | John | Guest | Well, that's how I first ran into Lou. Who, uh— |
| 00:09:58 | Jesse | Host | This is Lou Reed, for folks taking notes at home. |
| 00:10:01 | John | Guest | And they were—the record company was putting out records in the style of. Like, certainly in the style of Beach Boys. Whatever was popular at the time. And they wanted British sound, so they made a whole bunch of songs in the Brit sound. And that's where I met Lou, who—they spotted Tony and I at a party, and they said, "You look commercial. You know that? You know? We've got this record, <i>The Ostrich</i> , and we'd really love you to come." |
| | | | And we went—our eyes popped out and I said, "Yyyeah!" |
| 00:10:27 | Jesse | Host | How did you—how did—in what way did you—in what way did you look like you could sell records? |
| 00:10:33 | John | Guest | We had long hair! I mean, that was the beginning of <i>[inaudible]</i> . And we lived on the lower east side, and you know, the kids around there were going nuts. I mean, they said, "Hey! Are you the Beatles?!" And they'd throw stones, too—just to get your attention. And— |
| 00:10:52 | Jesse | Host | And Lou Reed had written that—"The Ostrich" song—as like a songwriter for hire, right? |

00:10:57 John Guest Yes, yes. Yes, he did a lot of that. But he pulled me aside at the studio and said, "Listen." He said, "They're not really interested in me." He said, "Because I have all these other songs, and they won't let me record them."

I said, "What do you mean?"

And he said, "Well, there's this song called 'Heroin'." And it was like red to a bull.

I just said, "What do you mean they won't let you record them? Then, we'll go to someone else and record them! Come on!"

00:11:24 Jesse Host Was there something that you wanted out of starting that band? Like, did you—were you thinking—?

00:11:31 John Guest Yeah, I wanted to break the rules. I wanted to be successful to break the rules. And so did Lou. I mean, he didn't know quite exactly what the hell was going on; he was just going on about how, "I can't believe a guy from Wales came down here and—" If you listen to the box set, you'll see the progression from "Venus in Furs" sounding kind of folky, and then us doing it with the band, with the drone and everything else. And it matched his lyrics. You know? It really—so, there was one side of Lou that was the happy-go-lucky rocker, and then there was the other side that was the poet with serious thinking.

00:12:12 Jesse Host How did you define success at the time? Did that mean that you were a professional musician? Did it mean you were a rock star? Did it mean that you made the greatest albums ever? Or what? Like, what did you want?

00:12:22 John Guest God, I have no idea how I defined—I just said, "We've gotta get out of here." That was it. And we just keep working all the time. It took us a year to get to the banana album. Every weekend, Lou would come into the city and do that. It was a good lesson. And then, Andy popped up. And from there on, it was hold onto your britches.

00:12:43 Jesse Host What was exciting to you about the music that you were making in that first year? Like, when you were working on the weekends, what made you think it was something that was worth doing?

00:12:54 John Guest Well, it took a while. I brought the viola into it. I also learned bass. I didn't know really until we hit "Venus in Furs" what that kind of tapestry of noise was. And Lou and I were constantly talking about literature and about Phil Spector and about Bob Dylan and where do we fit into all of this? Until "Venus in Furs", "Black Angel's"—that song—and "All Tomorrow's Parties". Then, you have something that's totally different. And in the background was this thing that we knew was staring us in the face saying, "You can't get a gig unless you play top ten songs."

And I thought, "Oh well. What we're gonna do is we're gonna write some songs and nobody'll be able to figure out how we did that. It sounds like part of what you really wanted was to kind of solve the puzzle, which is how do you cheat? How do you do something new and different and whatever that like satisfies your desire to be doing something and also get the thing which is like, "This is working." Like for audiences, like I'm making a living, or this is like—this is a rock and roll record. You know what I mean?

00:13:41 Jesse Host

00:14:08 John Guest Yeah, it was. By that time, you'd gone through Andy though. So, yeah, we worked hard at being different, but what was important

was that it allowed each of us to have our own particular way of doing things. “The Ostrich” was a detuned guitar. It was like all on B, all the strings were tuned to B. So, there was a certain amount of experimentation still going on. But really, all we had was like getting together, getting high, and really playing for a long time improvising and seeing what happened. Because things inevitably happened with Lou. I mean, he’d come up with some lyrics or whatever.

00:14:42 Jesse Host

I wanna play a little bit of “Venus in Furs” from The Velvet Underground from 1966.

[Music fades in.]

00:14:56 Music Music

And you’ll hear my guest, John Cale.

“Venus in Furs” from the album *The Velvet Underground & Nico* by The Velvet Underground.

*Shiny, shiny, shiny boots of leather
Whiplash girlchild in the dark
Comes in bells, your servant, don't forsake him
Strike, dear mistress, and cure his heart*

*Downy sins of streetlight fancies
Chase the costumes she shall wear
Ermine furs adorned, imperious
Severin, Severin awaits you there*

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

00:16:09 Jesse Host

Did Andy Warhol just come to one of your gigs?

00:16:12 John Guest

Yeah, he came to the entourage with Gerard and Billie and people from the factory.

00:16:19 Jesse Host

Did you know—was it like a—was it like *Waiting for Guffman*? Like backstage like, *[muffled whispering]* “Andy Warhol’s coming tonight! Andy Warhol’s coming tonight!”

00:16:26 John Guest

There was no backstage.

[Jesse laughs.]

It was just, um—suddenly these people showed up, and we were arguing with the owner.

00:16:34 Jesse Host

What were you arguing with the owner about?

00:16:36 John Guest

Typical *[censored]*. You know, it’s like, “You can’t play that song. Don’t play that song. If you play that song again, you’re fired.” But there was this entourage that came in, and all of the sudden Gerard was dancing to “Venus in Furs” with a whip. And you know, there was a scene. You know? And I mean Andy opened all sorts of doors for us. He understood it. And in the end, he said, “Look.” He said, “I can get you booked in museums all over the world, you know, for the rest of your careers.” He said, “But I don’t think you’re—that’s the place you should be. You know? You’ve got an audience out there; you’re gonna go and play.”

00:17:09 Jesse Host

How did you feel about that?

00:17:11 John Guest

Yeah, I understand that. But I don’t understand still why Lou fired him without saying anything to anybody. He just—and we were still playing together. I sort of—I was waiting for an explanation, and it never came. I thought it was terrible. By that time, the thing that

really drove the band was Lou and I and how we really wanted to get this done and that done. And we had an accomplice in Andy, who really helped us. And then, there was a discussion about the direction of the band that pretty much put the sock on it.

00:17:45 Jesse Host Was it like a literal discussion about the direction of the band? Like a, "Let's all sit together in a living room and decide whether this is a—?"

00:17:54 John Guest Yeah, kind of. Not in a living room, but some of it is explained to us by he says, "You know, Lou wants to do this kind of song. He thinks we should be doing more pretty songs."

And I said, "Yeah, that's fine." I said, "But you know, you're throwing away everything that we've just established here. That's going backwards. We've achieved something there, and you're like ready to abandon it." All of this started eating away at everybody—it ate away at me, anyway, that he had fired Andy.

00:18:22 Jesse Host It sounds like a big thing—one of the big things that you wanted was this thing that had been motivating you through working with La Monte Young, through joining this band, through doing whatever. Which was to not do anything that felt like a step backwards, to always be doing something that felt like a new thing.

00:18:40 John Guest Totally. Yeah. Then, shortly after that, Sterling showed up and said, "I just saw Lou." He said, "We got a gig in Cleveland."

I said, "Oh great."

He said, "Yeah, but he said if Cale goes, I don't go. So, make up your mind if you wanna go with Cale in the band or you wanna go with me." And that was it.

So, I suddenly thought, "Well, I better get going on the production side of things."

00:19:06 Jesse Host We have so much more to get into. Stay with us. It's *Bullseye*, from MaximumFun.org and NPR.

00:19:13 Promo Clip **Music:** Upbeat, high energy music.

[Three bell dings. The crowd cheers.]

Hal Lublin: *[Announcer voice.]* The following pro wrestling contest is scheduled for *[inaudible]*. Making their way to the ring from the *Tights and Fights* podcast are the baddest trio of audio, the hair to beware, Danielle Radford!

Danielle Radford: *[Gruffly.]* It really is great hair!

Hal: The Brit with a permit to hit, Lindsey Kelk.

Lindsey Kelk: The queen is dead; long live the queen!

Hal: And the fast-talking, fist-clocking Hal Lubliiiiin! *[Sweetly, as himself.]* See? I can wrestle and be an announcer!

Danielle: Get ready for *Tights and Fights!*

Lindsey: Listen every Saturday or face the pain.

Hal: *[Announcer voice.]* Find us on Maximum Fun! Now, ring the bell!

[Ding! Ding! Ding!]

00:19:58 Jesse Host Welcome back to *Bullseye*. I'm Jesse Thorn. If you're just joining us, my guest is John Cale. He was a founding member of The Velvet Underground. He produced records for Patti Smith, The Stooges, and Jonathan Richman. He also has made his own acclaimed work.

[Music fades in.]

Earlier this year, he released his 17th solo album, *Mercy*. It features contributions from Animal Collective, Dev Hynes, and Tony Allen. Here's another song off the album. This features Weyes Blood. It's called "Story of Blood".

00:20:29 Music Music "Story of Blood" from the album *Mercy* by John Cale ft. Weyes Blood.

*This is the story, the story of blood
It starts in the heart
It moves all around, wakes you in the morning*

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

00:21:08 Jesse Host When you took up production, John, was it more a practical thing? Like almost like picking up a trade, like because you had those skills it was a thing that was there for you?

00:21:17 John Guest It had some of that, yeah, but to me it was really survival at the time. And I devoted all this time and emotion into VU, and I didn't wanna get buried under an avalanche of negativity. And as it happened, Danny Fields was—who I had known from the factory—called up and said that Jack wanted me—Jack Hausman wanted me to go to Detroit and hear a band. I said, "Great." And went, and the rest is known.

00:21:48 Jesse Host We just had Danny Fields on the show a couple months ago.

00:21:52 John Guest Yeah, he's fun.

00:21:53 Jesse Host He is really fun! He is a really fun guy. You can see how he managed the things he did, 'cause he's just such a charmer. And he talked a little bit about the first time that he went to see MC5 and saw The Stooges opening for them.

00:22:08 John Guest I think that was my first time too with MC5. It was a Nuremberg rally with MC5 up against the wall.

00:22:17 Jesse Host And what was it about The Stooges that you liked relative to the sort of brutality of MC5? *[Chuckles.]*

00:22:24 John Guest It's very easy to enjoy them. I mean, there's just three other guys up there and they were slamming it, and there was this pixie. He was like the lead singer was doing all sorts of tricks on the stage. *[Chuckling.]* And my first question was, "How the hell are they putting all this on a record?" But it didn't take long. I think we had like ten days. Five to record, five to mix. Maybe.

00:22:46 Jesse Host There's something about The Stooges, and especially Iggy Pop, which is like as intense as their music is—I mean, it's like—it certainly was at least as intense as any rock music that had come before it. There's also always this element of fun. Like, I don't know

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| | | | if I wanna say like—I don't wanna say like goofiness, but like there's a— |
| 00:23:07 | John | Guest | Almost! |
| 00:23:08 | Jesse | Host | But something like that. Like, there's an element of like, "Well, aren't we all getting over together." |
| | | | <i>[They laugh.]</i> |
| 00:23:15 | John | Guest | Yeah, it's great! That thing of climbing up on a table and picking up a table and threatening the audience with a table, and then ending up hugging the table. And you know, all those moments. I mean, magical. |
| 00:23:28 | Jesse | Host | I wanna play one more song that you produced. |
| | | | <i>[Music fades in.]</i> |
| | | | This is Patti Smith. You produced her album <i>Horses</i> , from 1975. This is "Gloria". |
| 00:23:41 | Music | Music | "Gloria (In Excelsis Deo)" from the album <i>Horses</i> by Patti Smith. |
| | | | <i>G-L-O-R-I-A (Gloria)</i> <i>G-L-O-R-I-A (Gloria)</i> |
| | | | <i>When the tower bells chime</i> <i>Ding-dong they chime</i> <i>I said that Jesus died</i> <i>For somebody's sins</i> <i>But not mine</i> |
| | | | <i>(Gloria)</i> <i>G-L-O-R-I-A (Gloria)</i> |
| | | | <i>[Volume decreases and continues under the dialogue then fades out.]</i> |
| 00:24:16 | Jesse | Host | When you sort of signed up to produce her record, she was really, truly a poet performing with a band. Why did you sign up to be the producer and what did you think she and that band could be? |
| 00:24:32 | John | Guest | Well, what made sense at the time was kind of a business decision. Not for Patti. For Patti, it was just like visceral. It was really—I knew the poetry center and the way she would—I got this feeling that this band was really integrated. I mean, they were all on the same page. And Patti was like looking after everybody, making sure everybody was fine. And everybody was really devoted to Patti. It was like a perfect situation. |
| | | | And as it turned out, I moved back to New York and what I hadn't done—I'd done something in Europe. I'd had a band with Spedding, and we did some—made some inroads. No inroads in the states. So, I thought well, maybe now is the time to do it. And I went back, and the opening was with Patti. We went on the road with Patti, and that was a lot of fun. |
| 00:25:32 | Jesse | Host | I wanna play one more song from your album, <i>Fragments of a Rainy Season</i> , which has just been rereleased. My guest is John Cale. It's your cover of Leonard Cohen's "Hallelujah", which is a song that you found a lot of new in that in some ways helped give it some new life—or at least a second, alternate life. Let's take a listen. |

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| 00:26:01 | Music | Music | <p>"Hallelujah" from the album <i>I'm Your Fan</i> by John Cale.</p> <p><i>She tied you to a kitchen chair She broke your throne, she cut your hair And from your lips she drew the Hallelujah Hallelujah, Hallelujah Hallelujah, Hallelujah</i></p> <p><i>[Volume decreases and continues under the dialogue then fades out.]</i></p> |
| 00:26:32 | Jesse | Host | Your version of that song seems like a reflection of this interest that you have to always find something new, even if it's in something old. Does that seem to true to you? |
| 00:26:46 | John | Guest | Yeah. I thought it was really gorgeous the first time I heard it with the full band and the girls and... but then, I asked for the lyrics and Leonard sent them to me. And they were really—they were—I couldn't see myself singing some of them. They really referred to Judaism and his relationship to God and all. So, I chose the cheeky verses, the fun ones. He had this thing in Leonard's songs, where he crosses the line between mysticism and reality. And he walks back and forth really casually between all two of them. And that's special. |
| 00:27:27 | Jesse | Host | Well, John Cale, I'm so grateful that you took all this time to come in and talk to me. It was really nice to meet you. |
| 00:27:32 | John | Guest | A pleasure. |
| 00:27:34 | Jesse | Host | John Cale, recorded in 2016. His latest album, <i>Mercy</i> , is available to buy or stream now. I'm gonna go out on another song from his solo discography. |
| | | | <i>[Music fades in.]</i> |
| 00:27:53 | Music | Music | <p>This one is a favorite of our senior producer, Kevin Ferguson. "I Keep a Close Watch".</p> <p>"I Keep a Close Watch" from the album <i>Helen of Troy</i> by John Cale.</p> <p><i>Never win and never lose There's nothing much to choose Between the right and wrong Nothing lost and nothing gained Still things aren't quite the same Between you and me</i></p> <p><i>I keep a close watch on this heart of mine</i></p> |
| 00:28:42 | Music | Transition | <i>[Music fades out.]</i> |
| 00:28:44 | Jesse | Host | <p>Upbeat, buzzy synth.</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. At my producer, Kevin Ferguson's, house—which I can see through an electro conferencing window, a baby is waving to me—being made to wave to me by Kevin. She's not able to wave on purpose yet.</p> <p>Our show is produced by speaking into microphones. Our senior producer is Kevin Ferguson. Our producers, Jesus Ambrosio and Richard Robey. Our production fellows at Maximum Fun are</p> |

Tabatha Myers and Bryanna Paz. We get booking help from Mara Davis. Our interstitial music is composed and provided to us by DJW, also known as Dan Wally. Our theme song is by The Go! Team. It is called "Huddle Formation". Thanks to The Go! Team. Thanks to their label, Memphis Industries.

Bullseye is on social media. You can find us on YouTube, Twitter, and Facebook. We share our interviews in those places. We hope that you will share them on from there. And I think that's about it. Just remember: all great radio hosts have a signature signoff.

00:29:56 Promo Promo

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

[Music fades out.]