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**Transition:** Gentle, trilling music with a steady drumbeat plays under the dialogue.

**Promo:** *Bullseye with Jesse Thorn* is a production of [MaximumFun.org](http://MaximumFun.org) and is distributed by NPR.

**Music:** “Huddle Formation” from the album *Thunder, Lightning, Strike* by The Go! Team—a fast, upbeat, peppy song. Music plays as Jesse speaks, then fades out.

**Jesse Thorn:** It's *Bullseye*. I'm Jesse Thorn. Next up this week is ScarLip. She's a rapper from New York, and she specializes in talking mess.

**Music:** “No Statements” by ScarLip.

*The scar on my lip, it don't bother me*

*And that's why they look at me awkwardly*

*Give a damn what they say, they ain't stopping me*

*(Music fades out.)*

**Jesse Thorn:** She's worked with Swiss Beats and Jadakiss. She was just named to XXL's 2024 freshman class. A big honor in hip-hop. She also has a harrowing life story. She lost her mother at a young age and was in and out of foster care for much of her childhood. Her name comes from a punch that she took at the hands of a family member. We're going to talk a lot about hip-hop in this conversation, also some about abuse and her time in the foster care system. So, be prepared if that's a sensitive subject for you. I'm so excited to get to talk with ScarLip, who is immensely charming—just a ray of light.

Let's hear another song from her. It's called “She's Hot”.

**Music:** “She's Hot” by ScarLip.

*'Bout to pull up, like a quarter after two*

*Chilling with the gang, it ain't nothing new*

*'Bout to make a move, what you wanna do?*

*Bring you and your crew*

*But it ain't funny when it come down to my money*

*Every— in your crew look funny*

*What you wanna do?*

*I wanna go shoot up a— while he walking*

*Go to jail for murder, then I beat the charges*

*What you wanna do?*

*I wanna suffocate a— while he sleeping*

*Then he go ask for forgiveness from the div'*

*What you wanna do, do?*

*What I wanna do*

*This is— I'm tryna do*

*I wanna whoop that trick*

*(Music fades out.)*

**Jesse Thorn:** ScarLip, welcome to *Bullseye*. I'm so happy to have you on the show. I've really been enjoying your records. I'm really happy to meet you.

**ScarLip:** I'm so happy to meet you guys too. Thank you, *Bullseye*, for having me, Jessie.

**Jesse Thorn:** I think you are probably the first guest that we have ever introduced like just straight in from a list of ways that you're going to kick somebody's butt. Just starting with that.

*(They laugh.)*

**ScarLip:** You know, *(clicks tongue)* my music is very energetic.

**Jesse Thorn:** *(Laughs.)* That actually is one of the things that I wanted to ask you. So, I have a friend who's a rapper, and she's friends with the guys from the rap group M.O.P. And one day she was like, "Oh, sure." I—we were just talking about M.O.P. She says, "Oh yeah, I know those guys. They're such sweet guys." And I think that they are so ferocious on the microphone that it's almost hard to imagine them eating breakfast cereal or, you know, taking their car to the car wash or whatever. And so, it was mind blowing just to think of like, you know, going out for a sandwich with Billy Danze or whatever.

And I wonder if you have to do something to get into the mode of tearing apart the microphone when you go into the studio or when you go on stage.

**ScarLip:** Okay, so when I go on stage—before I'm on stage, I have nothing but anxiety. Like, I'm just nervous. Like, I'm like, (*whimpering*) “Oh my god, what am I gonna do? What am I gonna do?” Like, I just have anxiety. And when I—finally, they call my name and they be like, “ScarLip!” I just snap. It's like a just a switch that just turns on. And I'm on a stage, and I'm just like—I forget about it all. Like, it's just once I'm there, like it's on. You know?

**Jesse Thorn:** What have you learned about being on stage? You know, you're only a few years deep into performing.

**ScarLip:** I just learned I'm just there to like please the audience. Like, when I get on stage like everybody's just watching me. I'm just like, “It's time. Let's do it!” You know what I mean? But there's one thing I did learn—like, breath control. Like, on stage you just gotta have breath control, because you're just rapping, and there's like no breaks. It's just one set. And it's probably gonna be 10 minutes long to 45 minutes long, hour long, and you just gotta just—you gotta have your wind up, your stamina up, 'cause you gotta give these people a good show. You know?

So, that's one thing I did learn as well, like breath control, memorizing my sets, memorizing my lyrics. Because yes, we as artists make the records, but we can sometimes forget our lyrics.

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Especially when we have a whole bunch of music, you know. So, definitely memorizing my lyrics, breath control, and, you know, just keeping up that energy for the crowd and entertaining.

**Jesse Thorn:** What did you learn about breath control?

**ScarLip:** What I learned about breath control... I'll say words. I'll breathe before I get to the next verse, so that like—I'll breathe even a little like, (*sucks in a tiny, fast breath of air*) “Duh-duh-duhduhduh.” (*Another tiny breath.*) “Duh-duh-duhduh.” You know? Like—(*laughs*). For real though! Like, 'cause before it was really bad. Like, I'd just be like, “I just have to be quiet and let the words play and just bop my head, so I could just—” You know what I mean? Yeah. So.

**Jesse Thorn:** I mean, like I was thinking when you said that of that verse that we just heard from “She's Hot”, that first verse of “She's Hot”, which has that kind of like, rolling, relentless kind of—it reminds me a little bit of, some of Busta Rhymes style, that kind of ba-da-da-dada-dada, da-da-dada that like is unceasing. Like, it just keeps going. So, you've got to find those breath points.

**ScarLip:** Yeah, especially when I hit a little pause. Like, (*rapping*) “What's happening? Hit it, what it do? (*Breath.*) ‘Bout to pull up, like a quarter after two. (*Breath.*) Chilling with the

gang, hit it; it ain't nothing new. (*Breath.*) 'Bout to make a move, what you wanna do? (*Breath.*) Bring you and your crew."

You feel me? Like, I'm like (*breath*), you know? So, especially because it's real fast rapping, and the beat is like, dun-dun-nuh-nuh, duh-nuh-nuhn-nuh-nuh-duh. So, it's like, yeah. 'Cause if I don't, and I miss one of those, I can't do it until that verse is over. You know?

**Jesse Thorn:** The oldest of your records that are on streaming services and stuff are not the same kind of intense that your more recent records have been. They're very personally intense, but the style isn't the same. I want to talk about them in a minute, but first, maybe tell me when you discovered that you had a gift for the kind of—you know—hardcore rapping that is associated with M.O.P. or DMX or that kind of like growling ferociousness.

**ScarLip:** I first knew I had a gift with poetry. And poetry then branched off to me being an artist. A very versatile artist with many styles, right? So, when I was young—like, really young—my uncles would be like, "You can rap." 'Cause they was rappers as well when they was trying to grow up; they was like trying to be rappers and stuff.

So, we'll all be sitting down, and they'll be rapping, and then I'll bust a rap. Like, I'll bust something, but it ain't a rap. It's like a word. I'll be like, "Ah." But they was like, "You can rap." And that was before they even like really knew I could rap!

I was like, "How do you know?" And I'm like 13/12 or something.

They're like, "You can rap." How do you know I can rap? You know what I mean? (*Clicks teeth.*) Whatever. Alright. So, then I get to like middle school, I'll say. And like, my teachers will have us do poems. And with my poems, like—or we'll write stories about books that we read. And I would just make stories out of it and poems out of it. And when I used to like write poems, when I was a kid, it was really like about depression.

And so, my teacher would like see the poems I wrote, and like, she'd cry and be like, "Did you write this? Da-da-da." And so, that's when I really was like, oh wow, I can really do—I'm really good at writing. And like, I didn't even know it was considered poetry, you know? Or like storytelling, at the time. Yeah.

**Jesse Thorn:** That was around the time that your life kind of got flipped upside down.

**ScarLip:** Yes. Correct.

**Jesse Thorn:** Can you tell me what happened?

**ScarLip:** Well, I knew like my life took a strong turn after my mom passed. And that's what really like made my life like—at my teen eras and, you know, child eras—go left. Losing my mom, you know, ending up in the system, becoming ScarLip—the scar on my lip. It was like, it took a real turn. Like, I went from being this girl with a happy family to being this girl without any parents and being in a tough situation in my life with my aunts and uncles. Yeah.

**Jesse Thorn:** We have so much more to get into. Stay with us. It's *Bullseye* from [MaximumFun.org](http://MaximumFun.org) and NPR.

**Transition:** Bright, chiming synth.

**Jesse Thorn:** This is *Bullseye*. I'm Jesse Thorn.

[00:10:00]

I'm talking with the rapper ScarLip.

**Jesse Thorn:** When you were 12, your mom died in a car accident.

**ScarLip:** Yes.

**Jesse Thorn:** Who were you living with then, when that happened?

**ScarLip:** So, we all was—like, my family was all already living in the same house. Like, my aunt, uncle, brothers, and sisters. We was living like in an apartment, like in the projects. So, when my mom died, I stayed in that house. 'Cause my aunts and them was there. And I just was now under my aunt's care.

**Jesse Thorn:** What was your relationship like with your aunt?

**ScarLip:** Well, me and my aunt's relationship was very bad. I felt like she didn't really like me as a kid, growing up. Yeah. It was bad. When my mom died, it was like—that's when it started to even be like, ugh, bad. Even from little things as a kid, like favoritism and mistreatment. Yeah.

**Jesse Thorn:** I want to play a song called “Foster Care” that you made that touches on that time in your life. Let's take a listen to ScarLip.

**Music:** “Foster Care” by ScarLip.

*You want me to tell you why?*

*Have you ever had to cry,*

*But yet no tears dropped down your eyes?*

*Have you ever had a mother*

*And you slowly watched her die?*

*And you wanna talk about it*

*'Cause it's eating you inside?*

*I'm alone up in this world*

*Man, it's me versus anxiety*

*I ain't got a shoulder to lean on*

*I'm crying privately*

*My whole life changed when I heard my mama pass.*

*I was screaming, I was shouting, I was breaking every glass*

*Child services was calling, yeah, they breaking down the door*

*(Music fades out.)*

**Jesse Thorn:** Did you have people in your family that you felt like you could trust or rely on? Or people in your life that you felt like you could trust or rely on when you lost your mom?

**ScarLip:** I had no one to trust and rely on after I lost my mom—in my family. No aunts, no uncles, no brothers, no sisters. I had teachers that I trusted and relied on. Yeah, my teachers—they were really a big part of my life.

**Jesse Thorn:** In what way?

**ScarLip:** They were like—okay, so my teacher, Ms. Stevens—no one really knew the depths of what I was going through. They would just see what I would write, and they were like—it would touch them. And so, Ms. Stevens was a big part of my life. She was my ELA teacher. She actually—this is so crazy. She actually is another reason of how I found out like I was good with writing and poetry, because that's—at that time is when I started doing the poets and writing stories and stuff. And she was like a mother figure to me, Ms. Stevens. I still talk to her to this day. She was like a mom figure to me.

Like, she would call me and like, you know, talk to me. She was like a therapist too, but she was a teacher. Yeah. She was talking to me through like when I was being bad and when I was angry and upset. And like, she was just that mom figure to me in my life. She overstepped as a teacher. She did more than a teacher would do.

**Jesse Thorn:** Did you also have problems at school?

**ScarLip:** Of course, I had a lot of problems in school. I was a hard head. (*Chuckles.*) I had a lot of problems. I was fighting. Bullying, getting bullied. So, it was a mixture of a whole bunch of stuff, but I really feel like it was a reflection of everything that was going on at home.

So, like, I was just wilding out there. I was always in—I was in detention a lot. Yep, in the dean's office. You know what I didn't do though? I never really skipped school, like skipped class and stuff. I didn't do that. I had good attendance.

**Jesse Thorn:** You know what? I was a terrible student, but—eh, a bad student. But I also didn't skip school. I don't know. It was never a big bother to—it never seemed like a big bother to me to go to school. Doing homework and stuff seemed like the worst thing in the history of the world. But going to school—yeah, I go to school. I don't know. Where am I going to go that's better than that? I don't know.

**ScarLip:** Yeah. At the time—and I'm glad I ain't in school no more. I don't want to ever go back.

(*They cackle.*)

**Jesse Thorn:** I don't think we're supposed to say this on NPR, ScarLip.

**ScarLip:** I'm sorry. Kids, stay in school.

**Jesse Thorn:** (*Laughs.*) What kind of support did you get, outside of teachers giving you a call, when you lost the family member that was closest to you?

**ScarLip:** I had no support. Also, like I had no support in my family growing up, and I was like—you know, I'm dealing with a narcissist family that, you know, at the time would like to contact other family members and be like, “Oh, she's this, she's that.” So, it was kind of like all of that access was blocked. So, it was just—yeah, it was just me. Yeah.

[00:15:00]

My siblings at the time couldn't really even process what we was going through. So, they wasn't even really like—I couldn't lean on them. I feel like I couldn't lean on them; they couldn't lean on me. It was just like we wasn't even—we was so young, we wasn't really even aware of the things we were going through.

**Jesse Thorn:** This song for folks who are listening who might be sensitive, has some descriptions of child abuse and sexual assault. It's called “Therapy”.

**Music:** “Therapy” by ScarLip.

*I wish that I could wear a skirt and play just like the little girls*

*I had dresses in my closet, and I could show it to the world*

*But showing off my skin and off my hair?*

*Yeah, that's too risky*

*Uncle taught me at a young age, there's a price for being pretty*

*Have you ever had an uncle that was touching on your thighs?*

*And you tell him you don't want it, but he's forcing it inside?*

*I feel like my life is worthless, 'cause I'll always be the victim*

*Been neglected by my family and neglected by the system*

*(Music fades out.)*

**Jesse Thorn:** Was there music that you listened to that was a comfort?

**ScarLip:** At that time, the music I listened to that was a comfort would be—you know, you won't believe it, but Billie Eilish and DMX, really.

**Jesse Thorn:** Classic combo.

**ScarLip:** Yeah. Billie Eilish, DMX. “Lord Give Me a Sign” by DMX. “Look Through My Eyes” by DMX. Like, a lot of the songs that I'm mentioning of DMX is not really the mainstream ones. It's more of like the body of work. Yeah. So.

**Jesse Thorn:** One of DMX's greatest gifts, probably his greatest gift, is he is able to communicate at the same time that kind of, you know, aggression and toughness and really deep vulnerability. A lot of times you get one or the other. Or even in an artist who can communicate both, they might alternate between them. But I feel like even when DMX is at his toughest, he's still—you can still hear him hurting too.

*(ScarLip agrees.)*

I can understand why that would be relatable for you in that situation.

**ScarLip:** Yeah. And to be honest, DMX—like, he showed me like, oh wow, I could write about this. I could talk about this. Like, you know—like, I could express myself in music. You know? So, that really—that was a big inspiration too, yeah. But it was the fact that he like was able to talk about his pain and still do his fun music at the same time. So, it was like, he really just used it as an expression, a tool to just—he got something to say today! You know?



And that's what I just loved the most about DMX And that's why I'm so carefree with my music now. That's what you can hear in “Foster Care” and “Therapy” and “Suicide Awareness”. And you can also hear she hot! You know what I mean? Like—yeah.

**Jesse Thorn:** How did you get out of your aunt and uncle's house?

**ScarLip:** (*Breathes through her teeth and then stammers a little before settling.*) Okay, I got out of my aunt and uncle's house once they seen, the school seen, my lip. And my mouth was very swollen. That's when I got my scar. My mouth was like very, very swollen. And I went to school the next day. And the teachers, you know, they saw, and they called the caseworkers. Because I'm a child, you know, to them. And if they see a kid with something, they're gonna—yeah.

So, when they seen that, and then they was like—child services was like it's either—they was like, “It's not safe for both of them to be in the same home.” And my aunt was like, basically, I could go. They was like it's not safe for us to both live there.

**Jesse Thorn:** Your brother hit you, right?

**ScarLip:** Yes, my brother is the one that gave me the scar.

**Jesse Thorn:** And the—obviously, folks can't tell, but you have a literal scar on your lip, which lends you your name, ScarLip.

**ScarLip:** Yes.

**Jesse Thorn:** You know... when you're in a home that is as abusive as the one you were living in was... you know, there's not much that could be worse. And getting out of it is, you know, about as important as could be. But the foster care system—

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And you know, the support system for kids in that situation also has enormous difficulties and challenges. Were there things you were able to get that, you know, actually helped support you meaningfully? Besides just not physically being there where there was abuse happening?

**ScarLip:** Foster care actually like—in the system—helped me a lot. It actually helped me like—you know, it gave me a roof over my head. It helped me get a job, employment. It helped me get my diploma, apartment. That's one of the biggest things they helped me with. 'Cause after a certain age, I was able to age out and get an apartment. And it was paying my rent. Even when I was 21. So, they did a lot of good things for me.

**Jesse Thorn:** Were you able to access the kind of support that you needed emotionally?

**ScarLip:** Ooh, that's a good one. I'm gonna be honest, when it comes to emotional support... I had a therapist. But you know, it still wasn't—I didn't have a lot of emotional support. I had a lot of financial support and like physical support. (*Beat.*) Yeah, but I didn't have a lot of emotional support in the system. I think that's something that they should really work on in the system. Like, they're good, you know? But I think emotional support is important. Especially for the younger children in the system.

**Jesse Thorn:** Yeah, I don't think I can disagree with that one. That's the truth. What was the first thing that you put on the internet that you really felt proud of?

**ScarLip:** So, it was my first time I ever did a rap. And it wasn't my life story. It was just me, a rap I made. And I made the rap. I had the rap already, but I just never recorded it. Like, I never recorded it with my phone. And one day I'm just like, I should make a video. So, I just made the video. And it got 1,000 views.

Back in 2016, 1,000 views is like 100,000 views. It was like a lot. That's a lot of views back in 2016. So, when I got the 1,000 views, I was like, “Oh, swap. I'm viral. I need to keep doing this.”

**Jesse Thorn:** Were you proud of the rap too?

(*ScarLip confirms.*)

Were you proud of the rap or the view counts?

**ScarLip:** I was proud of the rap and the view count. To be honest, I was just—I was proud of the view count. I ain't gonna lie.

(*They chuckle.*)

I was proud of the view count. I was like, oh my god, I'm going viral!

**Jesse Thorn:** One of the things I was thinking about is that, you know, given that these first few records that you put out were so intensely raw and emotional—you know, the one that we haven't heard is called “Suicide Awareness” and is about the subject you would think it would be about. When you make music like that in a social media world, you have a reciprocal relationship with the people that are consuming it.

So, what was it like to make songs about these things that had happened in your life and these really monumental feelings that you had had and then have a relationship with people who are reacting to them? People saying, “I have also had that experience.” And that is a pretty heavy thing to pick up and carry too.

**ScarLip:** So, for me like to rap about, you know, my suicidal experiences and wanting to commit self-harm and then like, you know, to get out of that space—right?—that I didn't really think I would get out of, because I was in it. And to just have now little girls text me,

“ScarLip, you really inspired me. ScarLip, I felt like giving up until I came across your page. ScarLip, I felt like killing myself till I heard your song, ‘Suicide Awareness’.”

And when I hear that, I'm like, wow. I'm glad I didn't go forward with wanting to commit suicide, because all of these people... I feel like I didn't save, but in a way. You know? And it feels really good to just know like that's what my music do. It feels really good to know that. Music saves lives!

**Jesse Thorn:** But it's also—I mean, it's also a lot to hear from other people when you're also—when you're still trying to deal with your own stuff.

[00:25:00]

**ScarLip:** Yeah! To this day—to this day like still trying to deal with my own stuff. And you know, it's like—it makes it like... it makes it like, damn, I want to give up, but damn, I can't. Or damn, I just I feel like letting go, but I gotta keep going. Because these are the people that are depending on me. And so, it's a lot.

**Jesse Thorn:** We're going to take a quick break. When we return, we will finish up with ScarLip. One of her early breakout hits is a song called “Glizzy Gobbler”. Now, what's a glizzy? And how many can an average Long Island shirtless dude gobble on video? We'll find out. It's *Bullseye* from [MaximumFun.org](http://MaximumFun.org) and NPR.

**Promo:**

*(Sci-fi beeping.)*

**Adam Prianca:** *The Greatest Generation* has been going on for more than eight years, and while it's the world's most beloved *Star Trek* podcast, we know it can be a little impenetrable.

**Benjamin Harrison:** If you've been *Greatest Gen* curious but have never taken the leap, you could be forgiven for being a little bit intimidated.

**Adam:** We recommend exploring your *Greatest Gen* curiosity in a safe, fun environment with partners you can trust. And right now is one of the best times ever to become a new listener.

**Benjamin:** That's because we just started covering a new series—*Star Trek Enterprise*, one of the weirdest editions of *Star Trek* ever released.

**Adam:** This is your chance to ease into the *Greatest Generation* lifestyle.

**Benjamin:** *The Greatest Generation*, now covering *Star Trek Enterprise*—the one with Scott Bakula—every Monday on [MaximumFun.org](http://MaximumFun.org) or in your podcast app.

(*Sci-fi beeping.*)

**Transition:** Thumpy synth with a syncopated beat.

**Jesse Thorn:** Welcome back to *Bullseye*. I'm Jesse Thorn. My guest is ScarLip. She's an emcee from New York City. She was just named to XXL's Freshman Class 2024. Let's get back into our conversation.

You started making these freestyle videos where you are—well, I think initially just standing in a parking lot rapping, right? But then you started standing in a parking lot rapping while holding various foods. And like, I know this is a big tonal change from what we were just talking about. (*Chuckles.*) But what led you to be like, “You know what I'm going to start rapping about? Different foods I'm holding in a parking lot.”

**ScarLip:** Yo, alright, so—I started holding food in parking lots. Hot dogs, pizzas, any food you can name.

**Jesse Thorn:** You have some ill ramen noodle bars.

**ScarLip:** Oh, and them ramen noodles, them ramen noodles. The reason I did that is because I knew I had the bars, you feel me? I knew I had the talent. And I already shared my story. I said, alright, I got the bars, I got the talent. Now, how do I get these people to pay attention to me and catch their attention and them to listen? I said, I need to start holding up foods! Clickbait. I'ma have the hard bars, but I'ma catch them with a hot dog or a pizza. You know, it's marketing. I just was—I was like, that's what I'm about to do.

**Jesse Thorn:** The video that—and song, eventually—that became a big viral sensation is called “Glizzy Gobbler”. Glizzy being like east coast slang for hot dog. That's definitely—never heard that one in San Francisco and LA, where I live. But I've heard it in DC, so I'm saying whole East Coast.

And listening to this song—well, first of all, have you seen this glizzy gobbler video of this guy gobbling the glizzies?

**ScarLip:** Yeah, I think I have.

**Jesse Thorn:** It's like a shirtless dude in a driveway.

**ScarLip:** I have not seen it.

**Jesse Thorn:** Oh, this video is out of control. This video is wild! This is a shirtless dude in a driveway, and there's like a little five-year-old hanging out behind him, and he introduces himself as The Glizzy Gobbler. And he just has three hot dogs, and he just takes them down.

Takes them down like bloomp-bloomp-bloomp. Oh, my producer has the Glizzy Gobbler video ready to go. So, Kevin, play the—at least let us hear the audio of this Glizzy Gobbler.

**Transition:** A whooshing sound.

**Clip:**

**The Glizzy Gobbler:** What's up, guys? It's your boy, Glizzy Gobbler. I'm back at it again.

*(Laughter in the background.)*

Slipping hotdog in my parents' driveway. Up to no good on a Sunday.

*(Several folks talk indistinctly in the background.)*

*(A sound like something large being picked up like a vacuum.)*

Ain't no sleight of hand, tell them haters. Get outta here!

*(Laughter.)*

No sleeves, no shirt, no problem. Three glizzies. Oh no! *(Another hard slurp.)* Where'd they go? Tell me! Tell me I'm hiding them.

**Speaker 2:** They're in your lungs, right? That's what everyone thinks.

**The Glizzy Gobbler:** Oh yeah, oh no. *(Panting to make a point.)* No, I swallowed them boys! No hot dog has known victory over me.

*(They laugh.)*

**Transition:** A whooshing sound.

**ScarLip:** *(Laughing.)* Oh, he is the ultimate—he is the ultimate glizzy gobbler.

**Jesse Thorn:** *(Laughing.)* He's a 10 out of 10 Glizzy Gobbler. Okay, so, you're making a record called "Glizzy Gobbler", right? And a glizzy is a hot dog.

[00:30:00]

It could also, in some cases, refer to other hotdog-like things—a handgun, something more vulgar than a handgun that is like a hotdog. And when I heard your record was called "Glizzy Gobbler", before I heard it, I thought, "Well, this song is going to be about one of those

things, probably.” And then I saw the beginning, and I was like, “Is this song actually about hotdogs?”

Then I listened to it, and it's actually about you kicking rear. Just taking on all comers and taking them down. (*Chuckles.*) Which is one of your best topics, taking people on.

So, like when you decided to make food raps, how did you decide, right, I'm gonna start with ramen noodles, but then it's just gonna be bars and bars and bars?

**ScarLip:** So, what I would do is this. This is what I would do. I would make the first five seconds to catch your attention. So, with “Glizzy Gobbler”, “You see how I'm eating this glizzy? Munching and chewing ‘til I got it in me.” Pause. Pause.

And everybody be like, “Pause! That's sus!” And then that's how I get their attention, and I start rapping the real bars.

So, that's what I was just thinking. Like, the first bars? Like that. Catch people's attention.

**Jesse Thorn:** In that “Glizzy Gobbler” parking lot video—the music video, the song's music video is high-sheen, and it opens with you in a food truck. But in that parking lot video, you are holding that hot dog like it is a mic that you are murdering. (*Laughs.*)

Like, there is like bun coming out between your fingers, because you are crushing it.

**ScarLip:** Right! I was holding that thing like this—look, you see how I'm eating this glizzy? I was putting it in they face. Like, this is the glizzy. You see?

I changed that glizzy. I had to recharge the glizzy like five times, because I kept redoing the video.

(*Jesse laughs.*)

I was changing hot dogs.

**Jesse Thorn:** Is that a hot dog truck hot dog? Or did you go to the grocery store and get yourself six hot dogs and six buns and go to town?

**ScarLip:** I went to Turkey Hill. I went to Turkey Hill and just got some hot dogs.

**Music:** “Glizzy Gobbler” by ScarLip.

*Dang!*

*You see how I'm eating this glizzy?*

*Munching and chewing 'til I got it in me*

*I'm spinning, they think I'm a dizzy*

*Forget throwing 10*

*Yo, I'm tryna throw 50 (Tryna throw 50)*

*Cooling with me*

*(Music continues under the dialogue.)*

**Jesse Thorn:** I want you to know that I love this. This is absolutely tremendous work. Definitely the best hot dog rap I've ever heard.

**ScarLip:** Thank you.

**Jesse Thorn:** For sure. For sure.

**Music:**

*Callin' me Freddy, I'll leave 'em with nightmares (Don't try to creep through the trees)*

*Hold up, hold that*

*If we talking murder, I wrote that*

*You make me nervous, I reach where the pole at*

*All of the opps in the spliff, we gon' smoke that, hold on*

*Cooling with me*

*(Music fades out.)*

**Jesse Thorn:** So, how did you go from that to, “Oh look, I'm making an EP with Swizz Beatz?”

**ScarLip:** Okay. So, it was all a dream, as Biggie used to say. I was just like in the parking lot making these vids, making vids to all of these type of beats and holding up food products. And you know, after—when “Glizzy Gobbler” went viral, that's when I was like, oh, okay, now I should make music. Like, now it's time to make music. And I was like, doing a lot of drill. And then, you know, I landed across “This Is New York”, just randomly looking up a DMX type beat and making “This is New York”. And it just was like, boom, it blew up.

**Jesse Thorn:** Let's hear a little bit of that song. This is my guest, ScarLip, in “This is New York”.

**Music:** “This is New York” By ScarLip. The recording includes a fair amount of warping to censor for the radio edit.

*This is New York— I look like telling a— good morning?*

*I look like being nice, sweet, charming, and warming?*

*Get the— out New York, you ain't welcome anymore*

*Get the— out New York, we ain't feeling you no more*

*Back the— up, move the— back*

*Back the— up, move the— back*

*Move!*

*Can't you see the baddies coming through?*

*Vroom!*

*Can't you hear the baddies coming through?*

*Make these— act a fool, I guess that's what the fatty do*

*(Music fades out.)*

**Jesse Thorn:** I gotta tell you, this is like a New York anthem like only a few before it. To make the song that's coming out of everybody's windows where you live, about where you live? That's like—that's gotta be the best feeling.

**ScarLip:** It is, you know. And it was like, wow, I made that? I was just chilling in the Airbnb one night. I was just like, let me search up DMX beats. I made it, and it's like my—you know, everybody around me was like, “Yo, this is the record. This is the record.”

I'm like, “Umm, I don't know. I got better records.” To me. You know? And then I just put it out, and I was like, wow, everybody like—when I tell you everybody? Everybody. Hip-hop legends: Snoop Dogg, Busta Rhymes, Swizz Beatz—



[00:35:00]

Like, legends in the game just came and was drawn to me and showed me a lot of love, support, and just really uplifted me. And it was all because I made this song, and it really represented my city. But what I feel like my record, “This is New York”, did was really brought back that feeling of hip-hop that a lot of people feel like has been missing.

**Jesse Thorn:** Yeah, I mean—but it's also just that feeling of the thing that is your place. Like, that feeling of hip-hop is so tied into New Yorkiness. But like, there's—I'm from San Francisco, right? There's a San Quinn record called “S.F. Anthem”. And this song was not a hit record, nationally. I don't think—you know, this probably never spun on Hot 97 one time. You know what I mean? But if you drop the needle on “San Francisco Anthem” in the bay, people are going to lose their minds! Right?

And so, when you have that thing that touches something about who people are—you know what I mean?—like, how they think of themselves as a community, that is like—that is electric. You know what I mean?

**ScarLip:** Yeah. And I was happy to be able to do it. A lot of people attempt, but not many succeed. And you know, a person who I'll say that did that—like, I gotta say shout out to Alicia Keys and Jay-Z. They, “The Empire State”, like that was one of the ones. Ja Rule, (*singing*) “I'm from New York.” Yeah, so. And ScarLip!

**Jesse Thorn:** That's heady company, ScarLip! I think you belong there too. I think you've earned it. I don't think you're—I don't think that is—I don't think that's stolen valor to put yourself on that list. I think that you belong there.

**ScarLip:** Thank you, and I think that too.

**Jesse Thorn:** That's what's up. Now, here's my question though. Now that you're a successful rapper with major label record deals and all these kinds of things, we're not seeing you raising hands anymore, right? There's no—you don't need to punch anybody out, right?

**ScarLip:** I don't need to, and I don't think I'll ever resort to violence. I'm not a violent person. Yeah, I would never like ever resort to violence, to be honest. I just talk about it. (*Laughs.*) I ain't really on it.

**Jesse Thorn:** (*Chuckles.*) It is fun to talk about.

**ScarLip:** It's very fun to talk smack. I like to talk smack. I like to say this and say that. But, you know, when it comes to physical? Nothing whatever. It should never get physical. Ever. I'm grown now! That's some little girl stuff.

**Jesse Thorn:** I like seeing you throw combos at the camera.

**ScarLip:** Mm. I did enjoy doing that, especially for the “She Hot” video. I enjoyed that.

**Jesse Thorn:** Well, ScarLip, I am so grateful for your time, and I just loved your records. It was so nice to get to meet you. Thank you so much for taking the time.

**ScarLip:** Thank you guys so much for having me. I really appreciate this, honestly.

**Jesse Thorn:** ScarLip! She's currently on tour playing HBCUs all over the country. We'll have a link to dates on the *Bullseye* page at [MaximumFun.org](https://MaximumFun.org).

**Transition:** Funky synth.

**Jesse Thorn:** That's the end of another episode of *Bullseye*. *Bullseye* is created from the homes of me and the staff of Maximum Fun, in and around Greater Los Angeles, California. I had to sell a filing cabinet here at my house on a popular social media site's marketplace app. And, uh, (*chuckles*) I'm just gonna tell you how many messages I got before someone actually came and showed up. The answer is 44. 44 people messaged me and did not show up.

Our show is produced by speaking into microphones. Our senior producer is Kevin Ferguson. Our producers are Jesus Ambrosio and Richard Robey. Our production fellow at Maximum Fun is Daniel Huecias. Our video producer, Daniel Speer. Yes, that's right! We've got video now. Go find us on YouTube. Our interstitial music is by DJW, also known as Dan Wally. Our theme song is called "Huddle Formation". It was written and recorded by The Go! Team. Thanks to them and thanks to their label, Memphis Industries.

*Bullseye* is on Instagram. We have pictures from behind the scenes, video, and more. Find us there, [@BullseyeWithJesseThorn](https://www.instagram.com/BullseyeWithJesseThorn). We're also on Twitter, YouTube and Facebook, and we will soon be on TikTok! There on TikTok, we are very demure, very mindful.

And I think that's about it. Just remember, all great radio hosts have a signature sign off.

**Promo:** *Bullseye with Jesse Thorn* is a production of [MaximumFun.org](https://MaximumFun.org) and is distributed by NPR.

(*Music fades out.*)

[00:40:00]