

[00:00:00]

**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. In showbiz, big breaks can come anywhere, at any time. Maybe it happens in an audition—the casting director falls in love with your performance; a nightclub opening for a big act who takes you under their wing; or a little role in a big movie that the audience never forgets.

For my guest, Tyrese Gibson, it happened on a bus. Well, a commercial set on a bus. It's 1994. We open inside the aforementioned bus. Tyrese climbs aboard, Walkman on his ears, big smile on his face. And he's singing. Belting, really.

**Clip:** A 1990s Coca Cola commercial. Tyrese vocalizes, running up and down the scale melodically.

**Jesse Thorn:** It's almost the entire length of the commercial before he sings an actual word. A full 25 seconds. And then, you hear it.

**Clip:**

**Tyrese:** *(Singing.) Da-da-dada, always Coca Cola, hey.*

**Jesse Thorn:** And look, maybe if you're a stickler for realism, you might be thinking about what might motivate someone to sing the jingle for a soda pop on public transportation. That is a valid question, but it is not the point. The point is that that commercial was a phenomenon. It led to more commercials, then a record deal.

**Music:** “Sweet Lady” from the album *Tyrese* by Tyrese Gibson.

*So, maybe, if you have the time*

*We could talk about you being my*

*Sweet lady (Would you be my)*

*Would you be my (Sweet love for)*

*Sweet love for a lifetime? (A lifetime)*

*I'll be there (I'll be there) when you need me*

*Just call and receive me*

**Jesse Thorn:** Then, to movies—including a huge part in the *Fast & the Furious* franchise. He plays Roman Pearce.

**Transition:** A whooshing sound.

**Clip:**

**Roman:** I've been in here for four hours. My ribs are showing. I don't know about y'all, but I'm out.

**Speaker:** I wouldn't recommend that.

**Roman:** What?

**Speaker:** Well, thanks to your botched Berlin job, you all made Interpol's top 10 most wanted list.

**Roman:** Top 10? That's alright.

**Speaker:** Well, not you, Roman.

**Roman:** What do you mean?

**Speaker:** You just missed the cut. You're number 11, so.

**Roman:** I'm—? I missed?

**Speaker:** Yeah.

**Roman:** That's impossible.

**Transition:** A whooshing sound.

**Jesse Thorn:** Tyrese has modeled, he's written books, he's a renaissance man—all because of that preposterous and admittedly fun soda commercial. His latest project is a movie, *1992*. It's set in Los Angeles, the day that four police officers charged with beating Rodney King were acquitted. Unrest is spreading around the city. Protests, then violence and fires, cops in riot gear. 63 people died.

*1992* takes place in that first night. In one part of town, the chaos is brewing. In another, there's a heist, with a ringleader played by Ray Liotta in one of his last roles. Tyrese plays Mercer. Mercer recently got out of prison, and he's trying to make up for lost time. He's working in the warehouse factory, where the heist takes place. But his first focus is on his relationship with his son, Antoine. In this scene, Mercer and Antoine are up early before school. Dad made bacon, toast, and eggs, but Antoine doesn't touch any of it. And after a pregnant pause, he tells Mercer why.

**Transition:** A whooshing sound.

**Clip:**

**Antoine:** You wasn't there for my childhood, and you wasn't there for their accident.

**Mercer:** Look, I know it's hard not having them around anymore. It's hard for me, too. But you're with me now. (*Beat.*) Look at me when I'm talking to you. Now, I know we've been running around up in this small space, trying to feel each other out. But we got this. We in this. We just gotta stay the course.

**Transition:** A whooshing sound.

**Jesse Thorn:** Tyrese, welcome to *Bullseye*. I'm so happy to have you on the show.

**Tyrese Gibson:** Oh man, honor to be here, sir.

**Jesse Thorn:** Well, let me start with this. So, this movie is set in the context of the uprising after the Rodney King verdict. And you grew up in Watts. And you were—what?—in your mid-teens.

**Tyrese Gibson:** Yeah, I was looting. I was rioting and protesting. I was out there. I was with them, trying to get me some free (*sensor beep*).

(*They chuckle.*)

**Jesse Thorn:** What do you remember about that period that is—you know, that's sort of the first half of the movie where everyone was sort of waiting?

**Tyrese Gibson:** Man, y'all want me to give y'all the media training answer or give y'all a real answer?

[00:05:00]

**Jesse Thorn:** You can give me either one, whatever you want.

**Tyrese Gibson:** Okay, I'm asking you what you prefer, because—

**Jesse Thorn:** I prefer frankness.

**Tyrese Gibson:** Okay, perfect. Because I'm a real dude. Truth is, man, the Rodney King verdict—the Rodney King's situation and the Rodney King verdict was nothing new to people that live in this Black skin every day in the hood. So, it was just another day of a boiling plate—like hot boiling water, like lava—that we're living in, trying to figure out a way to smile, raise our kids, be the best version of ourselves. Because not everybody in the hood is Crippling and Blood. Not everybody is selling dope. Not everybody wants to go to jail, have an interest in going to jail.

We may know all the people that's involved in that life every day, but it's not ( *censor beep* ) that everybody wants to do and not everybody's into. I think it's just some general, broad, stereotypical stuff, right? So, I praise God every day for everything that the hood has taught me instinctively, energy wise. Like, what I've learned in the hood, I can take it anywhere and apply it in the world. It's made my life incredible.

But at the same time, it was very traumatic and very unpredictable. So, 1992, April 29<sup>th</sup>—pertaining to this movie—was just another day in the hood for us, bro. So, you know, the thing is *1992* is—it's probably 5% of this movie about the looting and rioting. This is like a back-back-backdrop. If y'all want to watch a movie about the riots and looting, there's a documentary on the Discovery Channel called '92 that's all about that. This movie's about a heist. It's about crazy Ray Liotta—rest in peace—who decided while all the rioting, looting, and civil unrest was taking place, me and my sons and all of my goons are going to break into like an Amazon warehouse and steal \$50,000,000 worth of platinum bars. It was a heist. It was the greatest distraction ever, the looting and rioting and civil unrest, so that they can break in the warehouse and get money.

**Jesse Thorn:** It took a long time to get this movie made, and it took a long time to get this movie into theaters. Why did you make—well, it is as you said. You know, this is substantially an action movie about, you know, a dad with a child in peril and a platinum heist. But why did you work so hard to get it made in this context? Like, it could have just been an Amazon warehouse in 2024. So, why was it important to you to make it this way?

**Tyrese Gibson:** Because I'm aware of the temperature of the world we're living in. You know, sadly, Rodney King was one of 100,000 since Rodney King. Back then, when this was filmed, man, they didn't even have camera phones. Didn't have body cams, didn't have cameras on every corner. There was no such thing as Google, Twitter, Instagram, Facebook, none of that. It was a different time.

And so, I think if there was a civil unrest from George Floyd and Ray Liotta decided to do a heist movie and break into an Amazon warehouse, that could have worked too. But I think

right now, they pretty much don't want to make no new movies about any new topics right now. Everything is throwback. I mean, it's like no limit to (*chuckles*) them opening up the door to remake something. And so, I think the sensitivities in and around this 1992 riot—which happened in my front and backyard; like I'm from Watts, South Central LA. Born and raised at Martin Luther King Hospital in Compton, you know, like Watts.

Like, before I was born in '78—'cause I'm 45—like, my city, Watts, was only known for the Watts Riots. So, imagine being born in a city where the president himself sent Dr. Martin Luther King, Jr. to Watts for the civil unrest of '65, to put as much calm in and around the city. Because same thing: murder, excessive force, police brutality, excessive force, just like the same thing. Same thing.

**Jesse Thorn:** Was that something that you grew up with your mom and stepfather remembering?

**Tyrese Gibson:** Yes, all I heard was story. Once I was old enough to understand, and they were comfortable with sharing that story—I mean, you can't be in any elementary, junior high, or high school in Watts without them talking about the Watts Riots, because it's very specific to something that happened in our little town.

[00:10:00]

So, I think whether you live in Minneapolis, or you're about to move to Minneapolis, there's going to be no such thing as you going there without people continuing to talk about George Floyd. Which is images that's been seen around the world. You can't go to Memphis, Tennessee, without talking about Dr. King. You can't go to Harlem without talking about the assassination of Malcolm X at Audubon Theater. You can't be Jewish without talking about the Holocaust and the sensitivities around that trauma. You can't be a New Yorker without talking about September 11th.

It's like when these things happen, it's very real. And it's on the front and the back of your dialogue with your kids, your grandkids. Like, you really want them to understand that it may have happened 400 years ago, but you have a responsibility as a Black man and a Black woman to tell your kids, and share as many stories and documentaries as you can around these topics, around these things without trying to raise a racist. Telling a little Black boy about their history doesn't mean go hate White people, because there's a selected group of people who just decided to do some really bad things. But that doesn't mean that all White people are bad people. It doesn't mean that all police officers have those type of vile, ill will, and evil intentions.

You know, when you in Watts, man, when you in Compton, when you in Long Beach, when you in Inglewood, when you in any ghetto—Brooklyn, Queens, New York, Philly, DC. You know, there's going to be some stories that come along with that neighborhood, that community, that tribe, that race. That's—it's good and bad. It comes with everything.

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

**Transition:** Thumpy synth with light vocalizations.

**Jesse Thorn:** Welcome back to *Bullseye*. I'm Jesse Thorn. I'm talking with Tyrese Gibson. He's a Grammy-nominated singer and a blockbuster actor who starred in pretty much every installment of the *Fast & the Furious* franchise. His latest movie, *1992*, is a crime drama set against the backdrop of the Rodney King uprising in Los Angeles that year. It's in theaters now. Let's get back into our conversation.

What do you remember about the aftermath of the uprising for you and your family? Like, what do you remember about walking down the street?

**Tyrese Gibson:** I remember the ashes everywhere. Streets, cars, neighborhood, all over the grass in the front yard. I remember not being able to see the sun, clear skies, and at least four weeks of just like black smoke everywhere. You know, the same stuff you see on TV every day with people being bombed and killed and in the middle of a war overseas. Like, you can see the images; you can see the rubble of streets and complete war zone.

The difference is no airplanes dropped bombs on us and killed us and hurt us. We were burning everything down ourselves. But when you see the images of the trauma, the pain, the smoke, and all of the people running up the street with their kids in their hands, crying and screaming—that's what was going on. Yeah. I mean, it's interesting.

I mean, I have no regrets about any of my experiences, you know. Like, I got a 17-year-old and a five-year-old. And although nothing about their life is connected to the life that I lived and grew up in, I'm proud to be able to tell them stories beyond the (*sensor beep*) that I read in history books or documentaries I've seen. Like, wow. Like, babe, I got to tell you something. I remember buh-buh-buh. And I can tell my 17-year-old these actual stories of what I seen, heard, felt and experienced growing up in these types of environments. It's very interesting.

**Jesse Thorn:** Your character in the movie is a guy who's gotten out of jail or prison and has a job in a factory—the factory that ends up getting robbed in the movie. And there's a scene in the film, before things get really wild in the neighborhood, where some young guys come into a convenience store that he's in, and start messing with the guy at the counter.

**Tyrese Gibson:** Yeah, what you see in the trailer. Yes, sir.

**Jesse Thorn:** Yeah, there's a big confrontation. And basically, those young guys—you know, their older guy comes in and says—

**Tyrese Gibson:** Let me give you the hood language on that. Those are some baby G's, baby gangsters.

[00:15:00]

Little youngsters who don't know who the OG's are, the original gangsters, the big homies. They don't know who they are, because they're young. They're representing a gang, a

neighborhood, a territory, some dope, some weed, a particular section. And they're trying to put their own kind of King Kong on the map by doing dumb (*sensor beep*) and shooting and killing and robbing and being aggressive, because they're trying to create their own reputations in an environment—as far as the context of the movie—that I've already created. There is no crazier killer, gangster, dope dealer, person who's done more time, got more bodies in the neighborhood. That means I've killed a lot of people, in the context of the movie. So, they're running up on me with a gun.

And that's when he said, you know, “How'd did that feel?”

“Familiar.”

**Jesse Thorn:** Did you have a relationship with older guys in your neighborhood when you were a teenager?

**Tyrese Gibson:** Still do. Still got relationships with him to this day. That's what keeps me safe. I don't bother nobody. So, if anybody ever had a little rumblings, “Oh, let's go rob Tyrese. Let's go—oh, he just bought a Rolls Royce. Let's go. Let's—”

They'd be like, “I wish you would.”

I'm always going to be safe. I thank God for every day that I'm safe. But because I don't bother nobody, because I've never been a Crip, never been a Blood, I don't have no problems with nobody in the streets; then, you know, your reputation follows you. And then for those people that would still want to try and hurt you or do harm or rob you, they get the word that he ain't the guy to do that to. And they just tend to leave me alone. I thank God for it.

**Jesse Thorn:** Were you, as a kid—as a teen—like, I'm sure you were singing; were you like the kid in the neighborhood where OGs were like, “No, Tyrese is gonna do his thing with his talent”?

**Tyrese Gibson:** Yeah. My talent and my energy definitely had them kicking me physically in my (*sensor beep*) if I ever attempted to act like them, be like them, gangbang, sell anything. Like, they'd be like, “Hey, man, come here, come here. What the (*sensor beep*) you doing over here? Bend over.”

And I'd be like, damn. He'd literally take his Timberland boot and kick me physically in the (*sensor beep*). With the side of his boot, not the steel toe. But I would definitely get kicked. For sure. He wanted me to play sports. You know, the thing is—it doesn't say anything about me or who I am in the streets or to the streets, because I never claimed to be that. But I think real street dudes, they know who is really about that life, versus who's out here faking it and playing games. And if you got any type of talent, any type of potential in sports or music or anything—you know, they're not just randomly recruiting.

Come be a Crip at [ComeBeaCrip.com](http://ComeBeaCrip.com)! You know. (*Chuckles.*) You gotta have a particular energy about you that says, alright, yeah, they for real.

And I didn't make the cut. Proudly so. (*Chuckles*)

**Jesse Thorn:** Did you know what you wanted to do with your life when you were a teenager?

**Tyrese Gibson:** No.

**Jesse Thorn:** Where were you singing?

**Tyrese Gibson:** I didn't start singing until I was like 14/15. So, if you think about how much potential I had to become anything else but that—and then when you're singing, and you live in the ghetto, that's like the softest (*sensor beep*) you could ever do. It wasn't quite—it's oil and water, literally. So, I found my community of people into music. I found my community of teachers, music teachers, other people that sing in the neighborhood, in the church, in the choir. And I just fully submerged myself in the arts. It saved my life.

**Jesse Thorn:** We'll wrap up with Tyrese in a minute. When we come back from the break, Tyrese takes a call mid-interview from a Bay Area rap legend. Which one? Well, the answer will be revealed to those who keep listening! It's *Bullseye* from [MaximumFun.org](http://MaximumFun.org) and NPR.

**Promo:**

**Music:** Upbeat synth.

**Jeremy Bent:** Hey everybody, I'm Jeremy.

**Oskar Montoya:** I'm Oskar.

**Dimitry Pompée:** I'm Dimitry.

**Jeremy:** And we are the *Eurovangelists*.

**Oskar:** For a weekly podcast spreading the word of the Eurovision Song Contest, the most important music competition in the world.

**Jeremy:** Maybe you already heard Glen Weldon of NPR's *Pop Culture Happy Hour* talk up our coverage of this year's contest, but what do we talk about in the off season?

**Dimitry:** The rest of Eurovision, duh. There are nearly seven decades of pop music history to cover.

**Oskar:** Mm-hm. We've got thousands of amazing songs, inspiring competitors, and so much drama to discuss. And let me tell you: the drama is juicy.



**Dimitry:** Plus, all the gorillas and bread-baking grandmas that make Eurovision so special.

**Jeremy:** Check out *Eurovangelists*—available everywhere you get podcasts—and you could be a Eurovangelist too!

**Oskar:** Ooh, I wanna be one.

**Jeremy:** You already are, it's that easy.

**Oskar:** Oh, okay. Cool.

[00:20:00]

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

**Jesse Thorn:** I'm Jesse Thorn. You're listening to *Bullseye*. I'm talking with Tyrese. The singer and actor is starring in the crime drama *1992*.

I interviewed Herb Alpert once, the trumpeter and, you know, music label king and philanthropist and so on and so forth. When I talked to him—which was, I don't know, five or seven years ago—he was 80-something. And—

**Tyrese Gibson:** Can you—we're pre-recorded, right? This is not live, right?

*(Jesse confirms.)*

Okay, I just got a text message from E-40, and I do not—I can't miss this.

**Jesse Thorn:** He's been on this show. You gotta give E-40 water.

**Tyrese Gibson:** E-40 water, baby. He's asking me to hear something before he leaves the studio.

**Jesse Thorn:** Uh, *(chuckles)*, it's *Bullseye*, I'm Jesse Thorn. As you just heard, my guest Tyrese Gibson had to step away to take a phone call from the ambassador of the Aye, E-40. If you were on the video conference with him, as I was, you would see him talking to 40, then—I think the expression is getting down to a new E-40 track that 40 wanted to play for him. Then he returned to the mic. Let's get back into our conversation where he rejoined us.

**Tyrese Gibson:** Yeah, I was saying when I stepped away—man, these conversations are really triggering for me. So, I normally don't do interviews that are super long, because I got to still function and get through the rest of the day. I want to give you what you need, because I'm grateful for this opportunity to speak on your platform. But as you can tell, like you know, the more you spiral and spiral down into that rabbit hole—*(censor beep)* not easy.

**Jesse Thorn:** What do you do to take care of yourself?

**Tyrese Gibson:** Make people aware of boundaries and things like this. (*Chuckles.*) It's like, hey, you gotta be honest. Because people need what they need, and you gotta move and operate within the comforts and understandings of all your friends and loved ones and kind of colleagues, you know. So, I'm in a good place with my life and my childhood. I'm able to talk about it. But you talk about anything too long, and it's like, oof.

**Jesse Thorn:** Yeah. I mean, I get the impression that you've been through some really serious stuff the last five years, just for yourself. You know?

**Tyrese Gibson:** Oh yeah.

**Jesse Thorn:** You have a new record coming out has a—you know, a whole album of material inspired by your mom, who passed away a couple years ago. A whole album of material inspired by your relationship with your ex, your (*inaudible*).

**Tyrese Gibson:** Well, I got one song on the album from my mother called “Wildflower” that was produced by David Foster. He's a legend. I can't believe I'm saying that. It's a remake of a song that he released 50 years ago from his singing group, called Skylark. And then the rest of the album is about my divorce. And it's also—the rest of the album is about me finding love again. And so, that's why it's called *Beautiful Pain*, because I wanted to be able to—you know, I love Jesus too much for me to contribute to the divorce rate. I want to be able to—if mental health was an R&B singer, it's right there.

**Jesse Thorn:** Were you able to be connected with your mom when she was sick?

**Tyrese Gibson:** Yeah, my mom was in a coma for like three different times, and this was the third time that she was in a coma. And COVID and pneumonia finally took her out, yeah.

(*A long pause.*)

That's why the song is called “Wildflower”. “Wildflower” is the most important song I've ever recorded and released in my life. I'm like overwhelmed, overwhelmed with joy, you know. It's nothing like dedicating something to your mom and then having everyone to embrace it.

**Music:** “Wildflower” from the album *Beautiful Pain* by Tyrese Gibson.

*And when her youthful world was about to fall in*

*Her tiny, slender shoulders, all the weight of all her fears*

*And a sorrow no one hears still rings in midnight silence*

*In her ears*

*Let her cry, oh she's a lady (She's a lady)*

**Jesse Thorn:** Do you sing when you're by yourself?

**Tyrese Gibson:** Yes.

**Jesse Thorn:** *(Beat.)* That's something that I've only been able to bring myself to do in the last few years. I mean, other than maybe like, you know, singing a Frosted Flakes jingle, because it came into my head.

*(They chuckle.)*

[00:25:00]

But like singing for real a little bit when I'm by myself, it's kind of a transformational thing to be able to sit with yourself when you do that.

**Tyrese Gibson:** Right. No, I think any kind of music is a beautiful thing, man. I've often said that music is connected to some of the most special and significant moments of all of our lives. You know? When you got married, you can always hear that song 10 years, 15 years later and be like, "Ah! This was the first dance at our wedding."

**Jesse Thorn:** What music do you think of when you think of your mom?

**Tyrese Gibson:** I mean, where do I start? I mean, I wouldn't know R&B soul music if it wasn't for her. Marvin Gaye, Teddy Pendergrass, Donny Hathaway, Luther Vandross, The OJs, Patti LaBelle, Anita Baker. Just, man. Earth, Wind & Fire. Like, everything I know about R&B soul music was put on my radar from my mom, so.

**Jesse Thorn:** *(Beat.)* Do you feel like your life is back to something like stability and fun and joy? Like, do you have access to that stuff these days?

**Tyrese Gibson:** Absolutely, man. I mean, I run away from sad people. *(Chuckles.)* I don't run away from hard conversations and topics. But yeah, there's people out here that are literally 24-hours/seven days a week of toxic, dysfunction, drama. And you know, if I want to go into dark places, I go to therapy sessions and unpack it. I don't run from anything that has to do with unpacking it. But you're not always in the mood to.

And a lot of these therapists are goofy. Gotta work really hard to find the right one. Because you do a therapy session, the whole hour will go by, they're just sitting there listening to you talk. Okay, so did I just come here to just talk to you? You just sit here and listen to all my problems. You didn't—I didn't come here for a tune up? My engine is the same. *(Chuckles.)* I

came here with three flat tires, the carburetor, the transmission, and the battery is near dead. It just won't start. Like, I came here to vent and talk and unload and have you to walk me through how to rebuild and tweak and fix my engine.

And “Ah, man, it's good to see you, man. We've been here an hour or. So.” Like, what? You got any advice to talk to me? I just gave you all of my business about my marriage that's falling apart. An hour went by, and you're moving on to the next client?

**Jesse Thorn:** I'll tell you the truth, Tyrese, sometimes I'm grateful for the chance to take the radiator cap off, if we're working on engine metaphors.

**Tyrese Gibson:** Yep.

**Jesse Thorn:** There are times when I'm glad that there's just a place for me to take an hour and let it go.

**Tyrese Gibson:** Yeah, unloading is good. But in my mind, and this is my approach to therapy, my opinion, I didn't come here to leave the same person that I showed up as. So, give me something, you know. Give me something as far as tools. Like, the reason I'm venting and talking and unloading about all of my frustration is because I don't know what the (*sensor beep*) to do with it.

You know, everything is about perspective. You're not going to always agree with the advice, but did you give me any advice? Or did I just come here to just take the radiator cap off? And if that's your approach to therapy, then that's beautiful to be able to vent and unload. But I want to vent and unload, because I'm talkative as hell, but I need you to say, “Okay, give me a second. I wrote a couple things down, and I think I want to just give you some homework until I see you again. And then, unpack the (*sensor beep*).” Boom, boom.

**Jesse Thorn:** Has there been homework you've gotten that's been particularly valuable?

**Tyrese Gibson:** Absolutely. Stay committed to doing the best you can with every 24 hours you get. (*Sensor beep*.) Next week, next year, next month, even tomorrow. You know, when you're going through (*sensor beep*), like so many of us can be like, “Oh my god, how am I gonna get through this?” Just like an alcoholic or a drug head who's in rehab. They don't tell you to worry about next month. You could have next month in mind as a goal to stay sober. But you only have 24 hours; that's all you get.

**Jesse Thorn:** Tyrese, I really appreciate your time. Thank you so much for talking to me.

**Tyrese Gibson:** Thank you, man. Honored to be here, sir.

**Music:** “Love Transaction” *Beautiful Pain* by Tyrese Gibson.

*I love you*

*You love me*

*We were supposed to be a family*

[00:30:00]

*Changed your name, then the baby came*

*Oh, oh, those were my happy days*

*Flying high (Oh) over everything*

*'til you took the wind from beneath my wings*

**Jesse Thorn:** Tyrese. Wow. As we said, his new movie is called *1992*. His new album, *Beautiful Pain*, is coming out later this year. And the track that E-40 played him? Well, we don't know. But I can't wait to hear that either.

**Music:**

*Need a resolution (Need a resolution, oh, baby)*

*Was it an illusion? (Was it an illusion?)*

*Can't get no satisfaction (No satisfaction)*

*And now you've got me asking*

*Got me asking*

*Is this love? (Is this love?)*

*Oh, is this love (Is this love?)*

**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. This week at my house, we said goodbye to an old friend of mine: my 15-year-old dog, Sissy, who was a part of many episodes of this show back in the day, when it was called *The Sound of Young America*. She had a good life. We were so grateful to know her.

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 is Daniel Speer. Special thanks to the crews at WBEZ in Chicago and WNYC New York this week for recording our interviews with Tyrese and Ian Fraizer, respectively.

Boy, was Tyrese excited to be at that WBEZ studio! (*Laughs.*) It's out on the water there, in Chicago. He thought that was the coolest thing in history.

We get booking help from Mara Davis. Our interstitial music is by DJW, also known as Dan Wally. Our theme song is called "Huddle Formation", written and recorded by The Go! Team. Thanks to them and to their label, Memphis Industries.

*Bullseye* is on Instagram where we have pictures from behind the scenes and videos and more. Find us there, [@BullseyeWithJesseThorn](#). We are also on Twitter, YouTube, and Facebook. And, hey! Go subscribe to our YouTube channel, because we are posting video of our interviews there. Go look there. You can watch the show there. You can share it with friends. Just search for *Bullseye with Jesse Thorn*. Both this week's interviews on full video on our YouTube page. Go check it out.

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

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

*(Music fades out.)*