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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 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. My next guest, Ian Frazier, is a writer who—for lack of a better term—does the thing. In the '80s, he was fascinated by the Great Plains, the broad swath of flat land that extends from the north of Texas all the way to Canada. So, he got in a car and drove there. He talked to people, looked at monuments, read every book he could find on the place. And then in 1989, he published a book about it, called *Great Plains*.

Then in the late '90s, Siberia caught his attention. Frazier again got in a car, drove it from St. Petersburg to the eastern edge of Russia, talked to everyone he could find there, and checked out every book he could find. He also flew on a plane from Alaska to the Russian coast and had to eat oatmeal that was full of dead mosquitoes. He called that book *Travels in Siberia*.

Frazier's latest is *Paradise Bronx*. It's about—and perhaps this should be obvious—the Bronx: the New York City borough that is home to the Yankees, the birthplace of hip-hop, and also the home of many, many highways. Frazier writes about its story, its geography, its sights, sounds, and smells—both past and present. It's a book that took Frazier 15 years to write. In that 15 years, he read about the Bronx, he ate in its restaurants, talked to its residents and historians, and walked pretty much every literal city block in the borough.

Now that *Paradise Bronx* is published, he joins us to talk about it. Let's get into it with Ian Frazier.

Transition: Bright, cheerful synth with light vocalizations.

Jesse Thorn: Ian Frazier—Sandy—welcome to *Bullseye*. It's nice to talk to you.

Ian Frazier: Well, it's great of you to have me. Thank you.

Jesse Thorn: I mean, this is like the most thuddingly obvious question that anyone could ever ask—and I apologize for asking it so directly—but why the Bronx?

Ian Frazier: I'm glad you asked that.

(Jesse chuckles.)

I think I will be asked it again. The Bronx is a—I look at places that I think are, I guess you could say, undervalued or people don't know as much about them as they should. I did a

whole book on the Great Plains, which was—at that time, people were referring to that part of the country as flyover country. And people would say, “Well, there's nothing there.” And there's an enormous amount there, and it is a great place and a great part of America.

The Bronx is a really important part of New York City, and it has been undervalued. People have thought of it in negative terms. And in fact, in some foreign countries, the word Bronx means slum. And I wanted to set people straight and tell people what a great place this is and how much it has contributed to the city and to the world.

Jesse Thorn: You don't live in the Bronx. When you first—before you were interested in it as the subject of a book, what brought you there?

Ian Frazier: I did a bunch of stories for the *New Yorker Magazine* that took place in the Bronx. I did a story about Co-op City, which is I think still maybe the world's Largest co-op development. It has—what? —15,200-and-some apartments, which is in the Northeast Bronx. And then I did a piece about the Stella D'oro bakery, which was on like 236th street, pretty far up in the Bronx. And about a strike that took place at that bakery. And the strike took 11 months. And so, I was up there a lot for a long period of time. And I got to know the strikers, and I got to know that neighborhood—which is Kingsbridge.

And I was very interested in the smell of the cookies. If you've ever been any place that has a bakery, like lived in a neighborhood with a bakery, it's a great addition to a neighborhood—the smell of something baking. And the smell of those cookies baking was just wonderful. And it was pretty much all the time. And you know, some of the cookies were chocolate cookies, so it smelled like brownies. And you could walk for a long distance from the factory and still smell brownies. And so, I took these walks.

Jesse Thorn: Ian, I don't want the audience to not know that you set out on a project to measure how far you could walk and still smell the brownies. (*Laughs.*)

Ian Frazier: Yeah! I mean, but it just seemed like what is the radius of this?

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Because it's a benign thing. I talked to people who lived farther up and came up on the Major Deegan. And the Major Deegan, which is I-87, which is one of the big interstates that goes through the Bronx, runs up—well, all the way actually to Canada. But people who would drive that regularly, I talked to people who said they would be in traffic jams on the Deegan—which is not an uncommon occurrence—and smell the cookies. And it would be like, okay, isn't so bad.

And I wanted to know how far that benefit, that great addition to the neighborhood extended. And it extended—sometimes it was like over a mile; might even be two miles some days if the wind was right.

Jesse Thorn: As a guy who reported all over New York—and indeed all of the world, but certainly all over New York—what did you notice when you were reporting in the Bronx was special about the Bronx in particular? What were the things that stood out about it?

Ian Frazier: That's an interesting question. I think what stood out about it was the way people fit themselves into oppressive infrastructure. That is, you go most places—like, you know, I spent years—a lot of time in Russia. And you go to places where people live, and it isn't so much—I mean, the places I went to with infrastructure over top of them, like these elevated highways that go through the Bronx. And the way that people manage to fit themselves in and have really interesting lives where it's just like, (*mimicking zooming car sounds*) traffic going by. You know. And not just traffic on the interstates, but this is just a nexus. I mean, all New York is.

But you know, you have planes going overhead, and you have lots of trucks on surface streets, because the Hunts Point Market is there. There's just all of this. And how you fit yourself in there, and how—I mean, there's a lot of cool stuff going on. And it manages to live within this, to me, overly oppressive infrastructure.

Jesse Thorn: Let's talk for a second about geography. Because certainly folks listening to this on WNYC in New York know about where the Bronx is and what defines it. But I'm in Los Angeles, and I'm sure a lot of folks listening on LAist don't know, and to say nothing of Georgia Public Radio or anywhere else in our audience, right? So, New York is islands.

Ian Frazier: Right.

Jesse Thorn: And Manhattan is the end of a little kind of spit down the middle between the mainland and another island. To the east of that island—I'm looking at the picture—is Brooklyn. And then sort of continuing east and northeast is Queens. To the north of Manhattan, on the same island Manhattan's on, is the Bronx. What was that like before Europeans came? What was it like when it was populated by native people?

Ian Frazier: Well, as I kind of begin the book, I say that the Bronx is the continent. And New York City, the rest of New York City, is an archipelago. It's islands. Manhattan, Staten Island, Brooklyn and Queens are on Long Island. So, the Bronx, as I describe it in my book, it's like a hand reaching down to hold on to these islands that otherwise might float away. It's a little bit impressionistic, but that's sort of how I've thought of it.

Before Europeans came, it was a hemlock forest. It's a very—it's both rocky and coastal, so it's like—it has the geography of upstate New York, which is rocky and hilly. And it also has the geography of, you know, Staten Island, where it's just kind of—you have miles of beaches on Staten Island. You have miles of beaches in the Bronx. But the Bronx is part of the continent. And Native people who lived there lived both by resources of the forest, and they got a lot from the waters around them. When Native people lived there, the waters of New York contained 350 square miles of oyster beds.

Well, that's what Native American people that were here ate. And then all kinds of other things from the sea. And these were Lenape Indians. And they still exist. You know, there

were native people living there—there's digs that have showed evidence of residence there back 7,000 years.

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So, there are native people living there for a really long time. And the amount of time that Europeans have been there is comparatively quite short.

Jesse Thorn: We'll be back in just a second. It's *Bullseye* from [MaximumFun.org](https://www.maximumfun.org) and NPR.

Transition: Thumpy synth with a syncopated beat.

Jesse Thorn: Welcome back to *Bullseye*. I'm Jesse Thorn. My guest, Ian Frazier, is the author of the books *Great Planes*, *Travels in Siberia*, and *Coyote vs. Acme*—the latter most of which is the basis for the still yet to be released Warner Brothers comedy of the same name.

Frazier just released a new book called *Paradise Bronx*. It's an epic history and exploration of one of New York City's most diverse boroughs. Let's get back into it.

What was the Bronx like in the 18th century—in the times when it was being run by European colonists, rather than as the United States, as it would later become? What was going on?

Ian Frazier: Well, it was Westchester County, which goes back to, you know, when this was a British colony. And it was a very prosperous and good place. It was a place that raised—know, it was like a garden for Manhattan, which at that point was substantial as a city. I mean, it was only like the downtown part of the island now, but the Bronx was an agricultural place. Westchester County was agricultural.

And then the revolution started. And the American lines were just north of what's now the Bronx. And the British lines were just south of what's now the Bronx. So, the place that's now the Bronx was called the Neutral Ground. And the Neutral Ground was where all kinds of people just kind of mixed it up in various impromptu battles. Because you—and more like skirmishes, really. Because you had these two contending forces there, and you had partisan bands of you know, Yankees and Brits. And it was an actually quite terrifying place.

Jesse Thorn: The sets of terrifying guys—skimmers and cowboys; it's like the warriors. Cowboys being named because they stole cows, and skimmers being named because they robbed people down to their skin.

Ian Frazier: Yes. (*Laughs.*) I mean, these are some—and their names were pretty cool. It's like Fade Donaldson was a notorious skimmer. But they were—you know, these were fairly ruthless guys that were—people didn't have the word gangs, but it was like these were gangs. They were gangs of the Bronx, but neither Yankee or British. Or Loyalist, more like it. That they were Americans that were loyal to the British. And the skimmers were—and, you know, politically, they were Yankees. But the Yankees who were actually not going around robbing people did not approve of the skimmers necessarily. But there was all kinds of back and forth

like that. And the place was just trashed. It was like 17—from like 1776 to 1783, it was just a lawless zone.

Jesse Thorn: I think that that period of history is so significant because of the reverberations through the following few hundred years that have to do with that same kind of geography that we talked about—which is to say that like Manhattan and Harlem are cut off from the Bronx by the Harlem River. And the Bronx is sort of the passageway through to, you know, what's now Yonkers and Mount Vernon, Bronxville, and Scarsdale, and up into the mainland of the United States.

And so, just as it is now the place where the biggest truck or train stops, and the little FedEx truck comes to pick up packages to bring to the rest of New York City, it was also the place that was defensible and indefensible and in between the two defensible areas of, you know, Manhattan and the body of the United States. And it is also the place where, when people wanted to do master-planned urban planning, they said, “Well, what we'll need to do is this middle thing here—we'll need to cut straight through it.”

Ian Frazier: Right. I mean, that decision—

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The decision to build the Cross Bronx Expressway, which was actually made like in the '20s, late 1920s, was a ruthless decision, in my opinion. To this day, there's no highway crossing Manhattan from west to east, east to west. And how they just said, “Well, here's where the highway's going!” (*Laughs.*)

Jesse Thorn: I mean, like I'm literally like looking at a map of New York City right now, because my geography is not as strong as the way that I'm talking about it if I'm not looking at a map. And like you can see the Cross Bronx Expressway cutting across the whole of the Bronx—right?—east to west. And then, in Manhattan, you see these other freeways that come from the east, cross the water, and then stop, and then pick up on the other side of Manhattan, and continue west into New Jersey, right? (*Chuckles.*) Like, there's like five of them.

Ian Frazier: It is quite remarkable how Manhattan managed to dodge that. And a lot of people had a hand in that. I mean, it wasn't just the original planners. It was people later who managed to stop Cross Manhattan highways. And you can see their point. I mean, Ed Koch, when he was a congressman—later mayor Ed Koch—but when he was a congressman, he and others stopped a highway being built right straight across the village. Or kind of the southern part of Greenwich Village. And he said, “Well, this will just—if there's a highway here, this will just be a paradise for cars at the expense of the people who live here.” Well, yes! That is exactly what had already happened with the Cross Bronx Expressway.

And there was nobody at that time who took that—I mean, people opposed the Cross Bronx Expressway with all their might. But that was when, you know, America was building highways, and it was after World War II, and it was a very, very tough position to take. Like, please don't tear down my apartment building.

Jesse Thorn: Well, let's go back in time, before we get into the second half of the 20th century, and talk about—I'm going to say Governor Morris, because you say that is an accepted pronunciation in the book.

(Ian confirms.)

You can give me your—what's yours again?

Ian Frazier: Well, it's hard to find a pronunciation for the guy. I decided on Gov-ih-near, but it is a little tough. Because it's two accented syllables in a row. So, it's Gouverneur Morris. So, Governor Morris is fine too.

Jesse Thorn: Okay, so who was he?

Ian Frazier: Well, he was a—you know, a patrician of a very old family by the time he came along. The Morrisises have been in the Bronx since the 17th century. And he had a huge influence on the country and on the city. He wrote the preamble to the Constitution. It would not say, “We the people of the United States,” if it weren't for him. And he was the guy who came up with “in order to form a more perfect union.” Which I think is such a great thing to put in there. Because he was very anti-slavery, although he owned slaves himself. He was very anti-slavery. And he did not want slavery to be part of the US Constitution. He was at the Constitutional Convention.

So, to say “a more perfect union” is to acknowledge that this is far from perfect, but that's what we're working toward. And I think that's one of the great phrases of American history, along with “life, liberty, and the pursuit of happiness”.

Jesse Thorn: You mentioned Gouverneur Morris's conflicting perspective on slavery—which is to say he was dead set against it as a matter of policy; he also owned slaves himself. And he faced very directly one of the most significant developments in the history of people in bondage in the Americas, which was the enslaved people's revolution in Haiti. What did he have to say about that?

Ian Frazier: Well, I mean, he fell down rather drastically at that. *(Chuckles.)* The slave revolution in Haiti scared the hell out of him. And he gave a speech in Congress. Well, he was briefly a senator, after the revolution. While the Haitian revolution was going on, he told the southern people—

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—the southern slave owners, that they had to contribute to suppressing this revolution. Because he said something like, you know, the slaves have to know that this is not possible. And it's something like, you know, they have to know despair. We have to inflict despair on them, so they will never—I mean, it was just such an appalling speech.

Jesse Thorn: It's that fear is not enough, right? Like, it was fear and despair. Like, he wanted them to have both.

Ian Frazier: Right, it was we have to get them—they have to be afraid, but they also have to despair. And to me, that's like almost—I mean, that's just (*clicks teeth*). I don't know what to say. That was really, really not good. And I think he was very much influenced by George Washington. And I think after George Washington died, which was in 1799, Gouverneur Morris kind of lost his armature, or he lost his sense of right and wrong in a way. Because he then—he also decided that New York and the New England states should secede from the Union at the approach of the War of 1812.

He just thought, you know, “Well, we don't want to fight this war that's only going to benefit the slave owners and the people on the other side of the Alleghenies. We don't want to mess with them. So, we're not going to be part of this. We're going to secede.” And fortunately he didn't follow through, because the war ended—the War of 1812 ended. But I think he wouldn't have—he would never have done that if Washington had still been alive. Washington would have just said, “That's a mistake. Don't do that.”

Jesse Thorn: When did the place become the kind of place that we would recognize as New York City now? I mean, I'm talking about when did big apartment buildings get built? And brownstones with stoops and all of those kinds of things that are like in our imaginary version of New York.

Ian Frazier: Well, the thing that really created the Bronx was the subways. And they're elevated mostly in the Bronx, but they're still called subways. And as the subways were built into the Bronx, and the first subway got to Farms, which is the last stop—was the last stop on the 2 and the 5 train, and that's kind of in the middle of the Bronx. And that was in like 1905. So, the subways came in, they were—by 1930, all the subways that are there now were there. So, those subways as they went in, it was just as if you'd put, you know, garden hoses out. It was like they watered this place. And apartment buildings just sprang up everywhere. And these were nice apartment buildings. And this is happening in the 19-teens, '20s, and '30s.

Jesse Thorn: So, that period of time that you're talking about as an inflection point, like the end of the '20s, beginning of the '30s. It's important not just because that's when cars started to happen, but because that's when the regional plan started being concocted. So, what was the regional plan, and who was coming up with it?

Ian Frazier: Well, the regional plan was something that was come up with by eminent men of the city who were volunteering their services to think of how the city should be improved. And what they thought was, you know, they would create this network of highways. And the idea was that the highways would go from a central point—which would be like Manhattan—which would be an office center. Not a manufacturing center anymore, but a center for offices. And then it would radiate out into these nice green suburbs. I mean, that was sort of basically the point.

And then also, how would you move? Because they said the future will belong to the motor car. So, how will you move motor cars through this area? So, they came up with a system that—I mean, if you look at it kind of metaphorically, it was like New York City would grow like a tree. And each—you know, there would be these rings of highways, and then there would be highways radiating out through these rings. And that was the beginning of the metro area, the concept of the metro area.

Jesse Thorn: We'll wrap up with Ian Frazier in just a bit. When he's out walking the streets of the Bronx, what's his EDC: everyday carry? Notepad, multitool, sunblock? Catch us on the other side of the break and find out. It's *Bullseye*, from MaximumFun.org and NPR.

[00:25:00]

Promo:

Music: Bright, brassy music.

Alex Schmidt: Most of the plants humans eat are technically grass.

Katie Goldin: Most of the asphalt we drive on is almost a liquid.

Alex: The formula of WD-40 is San Diego's greatest secret.

Katie: Zippers were invented by a Swedish immigrant love story.

Alex: On the podcast *Secretly Incredibly Fascinating*, we explore this type of amazing stuff.

Katie: Stuff about ordinary topics like cabbage and batteries and socks!

Alex: Topics you'd never expect to be the title of the podcast: secretly, incredibly fascinating.

Katie: Find us by searching for the word (*whispers*) "secretly" in your podcast app.

Alex: And at MaximumFun.org.

(Music fades out.)

Transition: Thumpy synth with a steady beat.

Jesse Thorn: It's *Bullseye*. I'm Jesse Thorn. I'm talking with Ian Frazier. He's the author of the new book, *Paradise Bronx*.

You write in the book that there are two, kind of, times of terror for the Bronx. One of them is what we talked about at the end of the 18th century during the Revolutionary War, when it was, you know, the meeting point for these two opposing forces. It was the neutral ground. The other is almost exactly 200 years later, when the Bronx suffered its most immense economic hardships and like physical hardships. What happened in the '60s and beginning of

the '70s that changed what you described as paradise Bronx in the '50s into rubble of buildings in the 1970s?

Ian Frazier: Well, the people point to that moment, the construction of the Cross Bronx Expressway, as really severely depressing real estate values. But I think what preceded that was where you had a lot of mixed neighborhoods. Lenders got nervous about it, and they somehow thought that just because you had these, you know, neighborhoods where there were people who maybe the lenders weren't quite sure they approved of—and it wasn't just, you know, Black and Puerto Rican people. It was also like Jewish people who were communists. I mean, there were a lot of communists. (*Chuckles.*)

You know. But I mean, it was not a major thing. The neighborhoods were all working, and everybody seemed to be living happily together. But these areas were redlined. And that meant you couldn't get a loan to improve your building. And that well preceded the South Bronx catching on fire. So, the people were unable to improve their buildings, because the buildings had been redlined. And when you can't improve a building that has stood for, by this time—you know, the Bronx building boom had been in the 1910s and '20s. Well, now you've got an apartment building that's 40/50 years old. You have to improve it.

You have a whole lot of people then move to the Bronx through urban renewal, and it put a lot of very poor people in the Bronx. Because it was a place where they could be moved from neighborhoods like the neighborhood that used to be where Lincoln Center is now. That was just cleared out. People moved elsewhere.

And so, you had an influx of people, you had buildings falling apart, you had higher occupancy of these buildings. You had bad heating, you had people buying space heaters, you had all kinds of appliances that were too much for the wiring. You had too many people in too small a space of dilapidated buildings. And buildings started catching on fire. You know, just astonishing that a city would let that happen.

Jesse Thorn: What's wild about this part of the Bronx's history is that, obviously, this was one of the most difficult times to live in the Bronx. This was a time when a lot of like physical infrastructure was destroyed—either intentionally by planners or unintentionally by fire. It also was when the Bronx made probably its greatest contribution to the world—like, one of the greatest cultural contributions that any city at any time has made to the world—which is hip-hop, right?

Like, there was also a real explosion of American Latin music at the time. You know, the New York salsa of the 1970s was obviously a really, really big deal culturally. But I don't think you could top The invention of hip-hop.

Ian Frazier: Well, the Bronx was always really musical.

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And there were all kinds of stars. You know? There were—you know, Celia Cruz was like the most famous in the, you know—

Jesse Thorn: In the Americas, yeah.

Ian Frazier: In the music, in the world! I mean, people in Finland, you know, like Celia Cruz. And a lot of jazz greats lived there. Felonious Munk, you know. There was all kinds of music happening in the Bronx. But hip-hop was this major discovery! (*Chuckles.*) And it was discovered in a place—like, they will put a date on it, like August 11th, 1974. When DJ Kool Herc, Clive Campbell, and his sisters had a party in the rec room of this building on Cedric Avenue in the far west Bronx. And like, that's where hip-hop started!

And it just took off really fast in the Bronx. Kids knew about it. And there were places in the Bronx you could go, playgrounds where you could go and hear this music. And it was like nothing anybody had heard before. And so, you had really big speakers. You had the beat as—the records as the instruments and the beat as the song. It wasn't just like—ragtime was a new beat; hip-hop was the beat.

Jesse Thorn: And the idea that music came from records was a new idea that had—that was also animating disco, right? The idea that you didn't have to have a big (*cursor beep*) band to have a party.

Ian Frazier: Right. And that you would play the records instruments. Which is like a modernist concept. (*Chuckles.*) Wow, the record is the instrument. And like DJ Kool Herc would blank out the labels on his records, so that people couldn't see what record he was playing and copy him. He knew what the record was, and it was like an instrument. Suddenly, it wasn't the song that you might know and might have heard on the radio. Like, “Apache” by the Incredible Bongo Band.

If you want to get a sense of like what early hip-hop is, listen to “Apache” by the Incredible Bongo Band, and then listen to Grandmaster Flash's version of “Apache”. And it is just like, it's “Apache”. It's this bongo song, basically. It's just bongos. But what I also—what I say in the book is all this stuff had been done to the Bronx, and now the Bronx is answering back.

Jesse Thorn: When you're writing a 550-page book about wandering through a city of one and a half million people and telling its entire history and cultural history and everything all mixed together, how do you know when you're done?

Ian Frazier: Well, I had a whole bunch of things I wanted to find out, and I found them out. When did I know I was done? I think it was like... I guess when I was taking walks, and I realized I've been to this place a bunch of times. And I know this place.

Jesse Thorn: When you're walking around, what's your EDC? What's your everyday carry? What do you got with you?

Ian Frazier: What do I have with me? I have a mobile phone charger. You know, a juice pack or whatever you call it. Because it was hard to keep my phone charged. And I did use my phone a lot for a map. So, I wanted to keep my phone going. I carried that. And then I would just carry my notebook, water, not much.

Jesse Thorn: Extra suntan lotion?

Ian Frazier: Suntan lotion, definitely. I did that. And I would take, you know, my lunch and stuff.

Jesse Thorn: Having spent all these years now, wandering around the Bronx, meeting people, picking up marbles, looking at rocks, asking around in church yards, and having written this book... how do you experience the borough differently now when you are there?

Ian Frazier: (*Beat.*) Well. I love it. I mean—you know, I go places, and I just feel like I know—I just have—it's like a home. I don't know quite how to explain it. But there are places I go up there, and I just feel like this is great! I don't know, it's hard to explain. But I feel much more like... well, obviously I just feel connected to it in a very emotional way. So, how would that not happen? It would be expected to happen.

[00:35:00]

Jesse Thorn: Well, Sandy, Ian Frazier, I sure appreciate your time. Thank you so much.

Ian Frazier: Well, thank you for talking with me.

Transition: Playful, upbeat synth with light vocalizations.

Jesse Thorn: Ian Frazier, everyone. His book, *Paradise Bronx*, is out now. You can get it at your local bookstore or on Bookshop.org.

Transition: Upbeat piano.

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.

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](https://www.instagram.com/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.)