

[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 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 first guest this week is Fat Joe. You probably know him as the rapper behind hits like “What’s Luv?” and “All the Way Up”.

Music: “All the Way Up” from the album *Plata O Plomo (Silver or Lead)* by Fat Joe and Remy Ma.

I'm all the way up (all the way up)

And you can stay up (you can stay up)

And if you ask anybody where I live

They'll point to the hills and say

“Go all the way up!” (go all the way up)

“Go all the way up!”

(Music fades out.)

Jesse Thorn: He's my guest on this episode. I could read more of Fat Joe's credits—his work with Jennifer Lopez or JaRule, or how he helped launch the careers of Big Pun, DJ Khaled and Remy Ma. Instead, I'll tell you about what happened before we hit record. We connected with Joe from a studio in New York. We turned on our cameras. We exchanged a couple of quick pleasantries. Then Joe got right down to business. He asked, “Hey, Jesse, are you rewinding it?”

You don't know what that means? I didn't know at first either. It turns out Rewindat10 is Fat Joe's signature line of beard dye products. I mean, I have a beard and there's a little gray coming in there on the edges. So, I think he figured I was basically his target market. And that's who Fat Joe is. He's a hustler, a charmer, a guy who radiates confidence. If you wanna

hear some meandering, navel-gazing double LP about love and the human condition, you're gonna wanna buy somebody else's record. But if you want a banger for the club? Call Fat Joe. That's where the charisma is.

Joe is now in his mid-50s. He's a family man. He's been married 30 years. He's deeply involved in various causes. He's raised money for New York City public schools, advocated for marijuana reform at the White House, and he is—this might surprise you—very deeply engaged in the issue of pricing transparency in the healthcare industry. But that's not what he's here to talk about.

The bottom line is this: Fat Joe still has bars. Here's the lead single from his most recent record, *The World Changed on Me*. Song's called "Paradise".

Music: "Paradise" from the album *The World Changed on Me* by Fat Joe, Anitta, and DJ Khaled.

Woah now, big Joe now

I'm worldwide, yeah, everywhere I go now

Woah now, mommy, slow down

I'm undefeated when it come to knocking—down

Woah, now, baby, slow down

She want Chanel-y and the Birk, she get both now

Pretty lil' thing, skin tone brown

Should be on somebody yacht with ya toes out (Ow)

The bigger the bezel, the bigger the boss

The TS chain keep hitting the cross

I don't know if it's real, I just know that it's soft

She just got it done so she showing it off

Back and forth she just rocking her hips, ayy

(Music fades out.)

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

Fat Joe: Man, thank you so much, man. It's an honor to be here, brother.

Jesse Thorn: I gotta tell you something. When I was a teenager listening to hip-hop records, it seemed like if somebody was 25 years old and they were rapping, they were ancient. You know? That was the OGs was like a 25-year-old.

(Joe agrees.)

Now it's 2025. People in their 50s are making records. How is it different for you, rapping at this point in your life?

Fat Joe: That's a great question. Back in them days, we would diss anybody rapping over 25. We'd be like, "You 30 and rapping?! You're washed!" Right? But we don't ask the baker what age he is when we going to get the French baguette. You know what I mean? So, this is our job, our art form. This is what we love to do. This makes us feel alive. And so, when you see older dudes putting together projects, it makes us feel alive. Now, in the past, for some reason when the OGs did music—'cause right now you just played a clip of "Paradise", and what came to immediately to my mind as an answer was I just wanted to show them I could still flow like that and make good music like that.

Because in the past, you know, artists—they really fell off lyrically and on timing, and the music sounded dated. And so, whenever they tried to make music in the past, it sounded played out. I mean—and that's probably the difference between this era. And us, we in the ownership era. We've been. You know, when you think of Dre, Jay-Z, Fat Joe, we all been an entrepreneur since we were young. And so, we all been business owners ourselves. So, we never let nobody tell us what was the term limit.

[00:05:00]

What was enough success for you to retire, what was—we just kept going forward and pushing the envelope forward. So, that's what it's about, making music at this age.

Jesse Thorn: I mean, for me, I think when I was—I guess—college aged or a little bit after 20 or so years ago, Masta Ace was making really great records. And like, Ace came out in 1986 or something, right? And I thought, well, here's a—I don't know, maybe he was 40ish then, something like that? I thought, "This guy's making these beautiful records. He really has something to say, and he's gaining something from being a grownup rather than having lost something from not being a hungry teenager anymore."

Fat Joe: Mm! Mm! So, it's how it makes you feel. You know what I mean? Some people—you know when they say you do something you love, it ain't real work? You know, sometimes—I'm not gonna lie to you, sometimes I get up for the concert, and my bones are hurting, you know. And that's how it can feel too. So, if you're my age, you should be

somewhat established with a family, with an absolutely other life. And with me, it's almost like they pull me—that any day that I'm not working, I'm at a family dinner, you know, or a friend of a family has requested dinner, or— You know, they got me on a schedule. Right? If I'm not working. And then I'm working, I'm on a schedule.

So, it's hard for you to sit up in the studio and create for hours and hours and hours talking about, “I'm making a new project.” You know, when you got an 18-year-old daughter, she's really looking at me like a dinosaur. So, she's like, “Yo, Daaaad, come on now. You going where? Stoop. Just stay home. Watch *Jeopardy*.” (Chuckles.) You know, so it's hard to motivate yourself sit in that zone. But I seen Dre and Snoop. I'm waiting on this primo Nas album. Common and Pete Rock. You know, we have some serious OGs dropping music.

Jesse Thorn: I mean, I'll tell you that LL COOL J who comes from a generation before you—

Fat Joe: Ahh, LL too!

Jesse Thorn: —put out a record last year that I thought was really good.

Fat Joe: No, I was in there. I was on the track with me, him, and Ross.

Music: “Saturday Night Special” from the album *The FORCE* by LL Cool J, featuring Rick Ross and Fat Joe.

Then there's the boss player, he got a shrewd intellect

He thinking big picture, he patient with disrespect

He always keep his word, but there's pressure when he collect

He keep the blicky close, he smart when he invest

Stay away from his—, that'll keep you out the mess

He act like you treat him cold, but that is just a test

Keep your jokes to a minimum when wifey is around

Remember he's the man, and— how it sounds

Give you the shirt off his back, cross him, that's that (Yeah, uh)

Always keep ya word, always pay him back

Always keep ya word, always pay him back (Uh)

(Music fades out.)

Fat Joe: LL, you know, that's my idol. So—and Q-Tip put that together, production-wise. So, you know, I rap 'cause of LL COOL J. So, the fact that he went back— And it's—you know, look. Hip-hop is a young artists' game. It always has been. So, the biggest streams, the biggest momentum, the biggest hit, you know—and no matter what you say, when you're trying to take this music to another level of commercial success, there's ageism. And so, they're like, “What? These guys are still rapping?” You know, I had a radio exec tell me in my face, probably the biggest radio exec who I consider real friend, say, “Yo, we don't care who—it could be Jay-Z, it could be Nas, it could be whoever. We not playing that music.” This is a friend!

So, when I heard that, I was like, alright, if we put our projects, we gotta put it out because we love what we do, and we got something to share with the world. Other than that, don't think you're competing with Doechi. Don't think you're competing with Doja Cat and all the young Kendrick Lamars. It's just not gonna happen. It's impossible.

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 light vocalizations.

Jesse Thorn: Welcome back to *Bullseye*. I'm Jesse Thorn. My guest is Fat Joe. He is the New York City based rapper responsible for the hits *Lean Back*, *All the Way Up*, and *What's Luv?*, among many others. Joe has a new record out called *The World Changed on Me*. Let's get back into our conversation.

You were a teenager when Boogie Down Productions exploded. Right?

(Joe laughs.)

I mean, being from the South Bronx—

[00:10:00]

And you know, *The Bridge is Over* came out in 1987, right? I think? '86, '87? Like, you were in high school. You were 16 years old, 17 years old.

Fat Joe: Tell you something, I got goosebumps all over my body I can't even control. What you're describing—you know, I used to go to KRS-One shows, and I was the first—I was front row every time. I was in the front of the whole crowd; I was screaming every word.

KRS-One probably could have made me jump off the roof. He could have persuaded me to jump off the roof at that time. I think I'm his greatest fan. Like, I really mean that. Like, I think no one's a bigger fan than KRS-One. You know, he was like if you watching *300*, and he was Leonidas to me. You know what I mean? He was like the guy, and he could do no wrong. And he did no wrong! And he inspired me, my whole rap style, my whole performance energy. You know, I got it all from him.

Jesse Thorn: I mean, you didn't just have KRS-One on your second record. Like, you gave the first verse on your second record to KRS. Like, it's the first song on the album, and KRS has the first bars on there. Like, he introduces it, and then he—you know, he goes in.

Music: “Bronx Tale” from the album *Jealous One's Envy* by Fat Joe, featuring KRS-One.

Music, please!

Yes, welcome to Jealous One's Envy

We'd like to thank you in advance for purchasing this product

It is a Relativity Records product, artist Fat Joe

My name is KRS-One

And of course we're gonna bring THE noise

Cause we can never be toys

Yes I am the ultimate, uttering ultimatums for the fun of it

It appears to me you don't know who you —ing with

You can't see this with bifocals 'cause you're local

Can't hang with my vocals, better you— with Sonny Bono

Or Yoko Ono, but KRS? Oh no, no!

(Music fades out.)

Fat Joe: Well, he's the god. He's the teacher. He's—you know, I couldn't even believe he came and did the song with me. You know, it was a time where I was doing bad, right? So, back in the days, I don't know why, we purposely took our time dropping music. So, we'll put out an album. If you gotta hit or whatever the case, you'll do all the shows—your tours, whatever you can. Then you would wait for three years to start working on your next album. Don't know why or who started it. I think Rakim. All of them. That was just why OGs don't have as much music as this era, right? This era, they got the computers in the house. They go in the closet, and they make a song.

And it was a time—and KRS came to see me. He was like, “Yo, how you doing, man? Like, financially?”

And I was like, “Yo, man, I'm gonna be honest with you. I'm kind of (*censor beep*)ed up.”

And he was like, “Yo, I got some shows coming up. Come hype me up, and then you'll do “Flow Joe” in the middle of the set, and I'll throw you some money.”

And he held me down during that time. He used to come get me in the Bronx, and I would go hype him up, every word, and then do “Flow Joe”. And then he'll throw me like a \$2,500. At that time, \$2,500 was like \$20,000 now. You know what I'm saying? My rent was \$600 a month, you know? So, it was a big deal. And so, he helped me down in many, many ways.

Jesse Thorn: When did you start getting involved in street stuff? How old were you?

Fat Joe: Streets, like crime?

Jesse Thorn: Yeah.

Fat Joe: Um, you know, (*blows a raspberry*) if we call graffiti crime, I was doing that since 10. But crime? 14? You know, by 15/16 years old, I was the most popular crime teenager face in the Bronx. So, like they knew of this fat Puerto Rican kid in every section of the Bronx, and he was just causing pain everywhere he went. You know what I mean? There's no way you could believe it now. In the streets, I was just like determined to get rich or die trying, you know? When 50 Cent came out with that title, I was like, “Damn.” That was my title! Like, you know, I was trying to get rich or die trying.

Jesse Thorn: The picture on the cover of your book is you as a kid, right?

Fat Joe: Yes, sir.

Jesse Thorn: How old are you in that picture?

Fat Joe: Like, 13.

Jesse Thorn: I mean, it is... it's a really powerful picture to look at, because it is such a picture of an adolescent. Like, it is such a picture of somebody that is both a kid and an adult at the same time. Like, it is a turning point picture. You look so sweet. [00:15:00]

And... also like you're about to go off the rails. You know what I mean?

Fat Joe: Dangerous. Yeah, that was a turning point in my life. I was getting bullied. I was getting jumped every day by 20 guys. I mean, there's so many levels I could break down to you in my life to where, you know. I'm rooting for that guy. You know what I mean? Because that guy got beat up every day, literally, by 20 guys and still went back to school and got skipped in school, you know, and fought these guys every day, got his ass—I wasn't just picked on, I was fighting them! 20 different guys every day. And the courage I had to keep going back to school— 'Cause when I see stories now on 20/20, kids kill themselves 'cause they're getting bullied, they're getting called stuff. Like, you know, I experienced that at an elite level. That's what turned me into crime and not caring about nobody else, because that kid right there was going through a lot of (*censor beep*).

I remember when I saw that picture, somebody sent it to me. You know? Somebody sent it to my DMs and was like, “Yo, had you seen this pic?” And I was like, “Oh my god! That's the—that's it!” You hit it on the head. You looked at it, you said, “Oh, maybe what he is saying is true. This kid looked like—he looked like a baby, but he looked dangerous.” Like, it was a time. And so, for me, that's a very iconic pic. You know, that's why I put it on the book cover, so maybe you could understand, you know, how rough it was for me going growing up.

Jesse Thorn: One of the things that really touched me was the story of you and your best bud getting jumped.

Fat Joe: Leonard.

Jesse Thorn: Yeah. And the kids that were jumping you telling him, “Either you're with us or you're with Joe. And we'll either beat the heck out of both of you, or you can help us beat up your best friend.” (*Beat.*) Um, and he chose the latter.

Fat Joe: I am gonna tell you what's crazy is, to this day 40 years later, when I pass his block, I feel weird. Like, I look at the corner where I used to pick him up to go to school. To this day when I'm in the Bronx, if I ever—I don't pass often that block, but when I do, you know, that trauma comes— It's fresh. It's brand new. You know, they used to jump me every day like it was a joke. And then one day they catch me with my friend, and they're like, “Yo, why are you always with this guy?” He said he's my friend.

It was like, “Well, if you don't jump him with us, we'll jump you every day with him.” And he cowered out and jumped in with me. That changed my whole life, my whole perspective. After that, I really ain't care about nobody no more, and I just turned into a very violent person. Before that, it was the sweeter side of the pic that you see in the book cover. And then what you saw there was like that time where I was just like, “Yo, I don't give a (*censor beep*). Like, I'm gonna hurt anybody.” And that's the type of time I was on. I was just like, “Yo, I'm giving it to everybody.” Like, really ruthless, to be honest with you.

Jesse Thorn: You know, you described that feeling of driving down your best friend's street and still having that feeling now. It's not a surprise, 'cause that's like how trauma works. (*Chuckles.*) You know? It lives in you. It doesn't go away. It changes your brain forever. How did you find in yourself that you could be an artist instead of just robbing people or selling rock or whatever?

Fat Joe: We could attribute all of that to Diamond D from DITC. So, Diamond was my brother in graffiti. He used to write ZRock. And so, we used to write graffiti together, and then I become this big drug dealer. So, not a little drug dealer, a big drug dealer. You know, ten Benzes, Beamers, trucks, this. Like, Dapper Dan \$5,000 suits, whatever you want to name. Right?

And one day—you know, and they used to try to kill me all the time. And so, you know, this guy has been shot at 30/40 times. Like, they was trying to wipe me off the earth. And one day it happened, and Diamond D just pulled me to the side. I'll never forget the light pole.

He was like, “Yo, Joe, let me talk to you.”

And I was like, “What's up?”

He was like—he was already a producer.

[00:20:00]

He was already putting out records and all that. He was like, “Yo, Joe, you like to rap.” 'Cause I used to rap, you know, battle rap and then talent shows. He was like, “Let me pay for the studio”—even though I had the money—“Let's make some music and tell your story on the music. They are definitely going to kill you, or you're going to jail, Joe. There's no way around it.”

And maybe because I—you know, I also—this can be a weakness in me, right? What I'm explaining right now. But for me, I have to see it to believe it, and being that he already had put out music that was rocking and all that, I believed him. And I went to the studio with him, and we recorded “Flow Joe”, and that became my first single. It became a promo on Red Alert. Then it became my first single, and it went number one in America in hot rap singles and Billboard. And so, he literally changed my life. You know, sometimes people believe in you more than you believe in yourself.

Jesse Thorn: We'll finish up with Fat Joe after a break. Stay with us. It's *Bullseye* from MaximumFun.org. And NPR.

Promo:

Music: Thumpy, atmospheric synth.

Host: Good evening. Thanks for tuning into 101.1, MaxFun. It's midnight here on *Host to Coast*, and we've got Sarah from Michigan on line one.

Sarah: Hiii. I'm calling in for some help. I used to love reading, but between grad school, having kids, and the general state of the world, I can't seem to pick up a book and stick with it anymore.

Host: Sarah, this is an easy one. Just listen to *Reading Glasses*, a podcast designed to help you read better. Brea and Mallory will get all the pressure, shame, and guilt out of your reading life, and you'll be finishing books you love in no time.

Sarah: Great! That sounds amazing! Also, I do think my husband is cheating on me with Mothman. Can you help me with that one?

Host: Ooh, I don't think they cover that. *Reading Glasses* every Thursday on Maximum Fun.

(Music fades out.)

Transition: Chiming synth with a syncopated beat.

Jesse Thorn: It's *Bullseye*. I'm Jesse Thorn. I'm talking with Fat Joe. He has a new album called *The World Changed On Me*.

You came around in 1993. You've had hits every five or ten years since then. *(Chuckles.)* You know?

Fat Joe: That's a fact.

Jesse Thorn: And I don't think it's because of your extraordinary super lyricism. That's not to insult your rapping, but I'm just saying it's not 'cause you're the single greatest rapper of all time. So, what do you think gave you the staying power?

Fat Joe: Did you heard how polite you was with me right now? And so—and you're being as polite as possible. You know, there's other people in the street that be like, “He's trash. I don't know what he's still doing here. Yo, I know this!”

(Jesse laughs.)

So, I had to push *(censor beep)* out the park. I always say I'm Papi Ortiz. Papi Ortiz even struck out, but he had the grand slam. And so, I always shoot for the fence. You know, I love music. I understand music. I understand what the people want to hear. I've also kept up with

the time, with the style and the sound of the music, but always being true to myself. An art form that people don't really get credit for, which is probably the main art form, is being an artist who knows how to pick the best beats. And so, that's 90% of it, and then the hook's the other percent. But never getting my true props. You know what I mean?

You know, I always say to be a wonder hit wonder is better than to never have had nothing before. And so—but to continually be putting out number ones and anthems and hits and stuff that don't go away? You know, I go to the Knick game. Every single time they slam dunk, they play “Lean Back”, the intro.

Music: “Lean Back” from the album True Story by Terror Squad, featuring Fat Joe and Remy Ma.

Owwwwww! Yeah! Ha, ah-ha!

Throw your hands in the air right now, man!

Feel this— right here, Scott Storch

Yeah Khaled, I see you, ShowBiz, Born Lord

Uh, yeah, uh, yo

I don't give a— about your faults or mishappens

We from the Bronx, New York, (knife sound) happens

Kids clapping, love to spark the place...

(Music fades out.)

Jesse Thorn: I think you're also a guy who like knows what you mean to people, knows what you're good at, and celebrates those things. And there's a lot to be said for that.

Fat Joe: Yeah. You know, with me, I try to remain humble, but I know my worth. I know what I bring to the table.

[00:25:00]

You know, when I sit down with Remy or anybody else and give my input, I know they respect their input. They know what I'm saying. You know, "This guy knows; let me hear him out. (*Laughs.*) This guy knows—he knows what it is."

You know, that's it with me. I don't know... you don't want me tooting my own horn, brother, 'cause (*chuckles*) you know, I think I'm the best. Like, I'm delusional like that. You know, when I dropped my album in December, I don't think there ever been an OG to drop a better album than that ever in history. Flows, content, beats, this. So, you talking to the wrong guy. If I gotta be the Flavor Flav of Fat Joe? It's out of this world.

Jesse Thorn: Joe, do you cut your own beard?

Fat Joe: No, I have a barber in New York, and I have a barber in Miami, and I have one that travels with me. And this is—it's two things that make me the most happiest—well, I say three. It's a fresh haircut. Even at a depress—I could be at a funeral; if I got a fly haircut, it makes me feel a lot better. A massage. Like, I might get three massages a week. I got a massage therapist in New York, one in Miami. I live in both places. And three would definitely have to be food. You know, I'm a foodie.

Jesse Thorn: I was in San Juan, and I was looking really raggedy a few weeks ago. I got a haircut. And I came out of there with the sharpest lines in my beard that I have ever had in my entire life. (*Laughs.*)

Fat Joe: Nah. They get busy! They get busy. And the Dominicans are really, really good too.

Jesse Thorn: It looked like a ski slope on my cheek, you know?

Fat Joe: Let me tell you something. In Washington, it'll change your life. Lemme tell you something. I have a brother-in-law. My wife is Colombian, and I have a brother-in-law who is not allowed in America. And so, he's went for 20 years for a visa and they will not allow him. They finally allowed them last month. Somebody finally said, "You know what?" And this is a good kid. Graduated college, he's an engineer. He came, and for the first time in his life, he got the cut that you're talking about with the line like this. I knew it was gonna change his life. I was like, "Look, you're not gonna find this in Columbia, but I'm gonna let my barber tune you up."

(*Jesse laughs.*)

Boy, Lucito looked like a new man! This cut was legendary! I was like, yo! That was one of the best things—the main thing I wanted to see him—'Cause he always got like an alright cut. He's a handsome kid. I said, "Yo, when he comes, we gonna let Rich the barber tighten him up."

Jesse Thorn: Joe, I have one last question about your family to ask. One of your kids who's in his 30s has Down syndrome and is autistic. He was born when you were a very young man. How did you and your parents support all his needs?

Fat Joe: Well, it's my parents. So, it's scary, you being 19 years old and them coming and saying your son has Down syndrome. He's gonna be special his whole life. His mother, when she had him, she said she couldn't deal with this. So, my mother immediately jumped out and said, "No, no, that's our baby. We don't give a (*cancel beep*). We raising him." This, this, that. So, my mother and father has had total custody of my son since he was born. So, they watch out for him. They did everything. You know, I'm there; you know, he's in my house now. You know, every step of the way I've been there for my son, but without their help, I'd have been in a real bad situation.

And recently my father passed, and my son has slept every night with my father since he was born, in the same bed. So, it's really hard. But you know, like my mother said, "He's ours. And we're never letting him go. We're never turning him down."

To explain to you who little Joey is, he's in a state of happiness. He's in a euphoria. This kid is always happy. No matter what happens, he's smiling, he's bringing joy. You know, we walk him—you know, he gets walked around the neighborhood, and everybody knows him. "Little Joey, what's up man? Yo! This—" Everybody knows this kid. (*Chuckles.*) He walks around the—

[00:30:00]

He don't walk around there—you know, 'cause he's nonverbal, and he can't walk. So, you know, my guy pushes him around, and he's like, "Yo, Joey's the star of the show. The whole building. Everybody loves him. Little Joey."

Some lady told me, "I had little Joey in my house the other day."

I'm like, "Really?"

She was like, "Yes. You know, I seen him in the elevator. I was like, 'Are you Joey?' And he was like smiling." And she was like, "I took him upstairs with the guy that watches him, and they came to my house."

And I was like—you know, this woman's a billionaire too, by the way. And she was just like, "Yo, this is the—you know, he's amazing." And so, everybody loves Joey. You know, the only way I'm able to be sane as a human being is I don't dwell on the negative. I always look towards the positive and push to the future. You know? So, like my brother just passed away, my father. I can't be here moping around. This world will eat me up alive. I gotta know I love them. I gotta pray for them, but I gotta move forward.

Jesse Thorn: Well, Joe, I sure appreciate the time that you took to talk to me. It's evening time in New York, so I know you gotta get back to your wife and family. Thank you so much.

Fat Joe: (*Laughs.*) Thank you so much, man. It was an honor.

Jesse Thorn: Fat Joe. His latest record, *The World Changed On Me* is out now. He also has a memoir about his unbelievable story. It's called *The Book of Jose*.

Transition: Warm, upbeat 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—as well as at Maximum Fun HQ, overlooking beautiful MacArthur Park in Los Angeles, California. Today I was in Pasadena, where I stopped at a stoplight for 12 minutes before giving up. I don't know what was going on with the stoplight!

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 Hannah Moroz. Our video producer is Daniel Speer. We get booking help from Mara Davis.

Our interstitial music comes from our friend Dan Wally, also known as DJW. You can find his music at [DJWsounds.bandcamp.com](https://www.djwsounds.bandcamp.com). Our theme music was written and recorded by The Go! Team. It's called “Huddle Formation”. Thanks to The Go! Team. Thanks to their label, Memphis Industries. Special thanks this week to Jacob Derwin at Audio Technica House in New York City for recording our interview with Fat Joe. Did you know that Audio Technica makes automatic sushi making machines? They have one at Technica House. I went there one time.

You can follow *Bullseye* on Instagram, TikTok, and YouTube, where you will find video from just about all our interviews—including the ones you heard this week, and 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.)