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| 00:00:00 | Music | Transition | Gentle, trilling music with a steady drumbeat plays under the dialogue. |
| 00:00:01 | Promo | Promo | Speaker: <i>Bullseye with Jesse Thorn</i> is a production of MaximumFun.org and is distributed by NPR. |
| 00:00:12 | Jesse Thorn | Host | <i>[Music fades out.]</i> From MaximumFun.org and NPR, it's <i>Bullseye</i> . |
| 00:00:16 | Music | Transition | "Huddle Formation" from the album <i>Thunder, Lightning, Strike</i> by The Go! Team. A fast, upbeat, peppy song. Music plays as Jesse speaks, then fades out. |
| 00:00:24 | Jesse Thorn | Host | What's the craziest day you've ever had at work? When you're in show business, a day at the office can get pretty hairy. That's why we created this segment: The Craziest <i>[censored]</i> Day of My Entire Career. And telling us about their day? Margaret Cho. |
| 00:01:14 | Margaret Cho | Guest | Margaret Cho's a lot of things. Shy isn't one of them. She is bold and loud and abrasive and ingratiating and revealing and shameless and delightful and hilarious. She started doing standup in San Francisco when she was a teenager. Now, she's one of comedies most recognizable names. When we asked Margaret about the craziest day of her career, she took us way back when to the beginning. These days, she plays theaters. Back then, she took whatever gigs she could get. Here's Margaret Cho. Hi. I'm Margaret Cho, and this is the craziest <i>[censored]</i> day in my career. I had three gigs across three time zones in one day, and it was a lot! |
| 00:01:27 | Music | Transition | Playful, orchestral music. |
| 00:01:32 | Margaret | Guest | So, the craziest day in my career began around five in the morning. |

[Alarm goes off.]

And it was outside of San Francisco, where I was booked to impersonate a progressive female who was infuriated at a conservative male breakfast business meeting. And so, I was paid as kind of like—if this was *Punk'd*, but it was the '80s and it was a conservative male breakfast where they told a number of very racist, very homophobic, very sexist jokes. Which actually infuriated not only the real me, but also the person I was supposed to be playing. And so, I jumped up in the middle of the jokes and railed at them. And they all laughed, *[in a comically deep voice]* "Oh-ho-ho, this feminist! Oh-ho-ho!" You know? And they were delightfully offended at my fake offense, which was actually real offense.

[The music swells.]

You know, somebody presenting me with a gig like that now, to make an interruption at a conservative business breakfast, I couldn't imagine. No matter how much money you're giving me, I could not imagine. Like, if you asked me to perform at Mara Lago, as I just don't think anybody would, but I would be so furious at even the invitation—the gall to invite me. I would be railing against that so vehemently. Back then, it didn't necessarily make such an impression. I also needed the money. As hard as I was working for money, this was a gig that I could drive to. Also, on the way to the airport. So, it kind of made sense at the time. I don't totally

remember how I got this job, but I imagine somebody from the event had seen me perform at a comedy club and then called the club to relay the message to me that they had a job for me, which actually made sense, because I was doing all sorts of these impersonations of things, whether it was Hello Kitty or Raggedy Anne or the jester—the court jester was another costume, the ballerina was another costume. Lots of costumes.

So, to do a gig at seven in the morning portraying a feminist in a suit who was outraged—and the thing is is that I had all those feelings that were very alive in the moment, so I was—it was like method acting, 'cause I really was that. So, I was outraged. I was disgusted. I was taking their money for sure. The great thing was part of my job was to storm out, furious, at the beginning. So, it was like the—*[laughing]* the best thing that could've happened!

00:04:31 Music Transition
00:04:38 Margaret Guest

Relaxed rock music.

Stormed out of the gig near the airport to go to the airport to get on a plane to go to another show.

[Airplane notification bing. Engine sounds.]

I went to a college in Reno to do a noontime show. I was at a show called a nooner that you do at a college at noon. You stand on the tables. Most of the time, without amplification, which I think is really challenging. And it's really an assault on the students' senses. You know, they're trying to like cram for their like studies, their test that's gonna be done next period, and you're interrupting their workflow with your dumb jokes. Which I think is—safe to say, I had really dumb jokes in the '80s. I don't know what I was doing, but I was out there and trying to be a comedian and stand on tables—also, not fall off a table. People think they can just run on a table, but they really can't. You can't—you don't know how many matchbooks are gonna be under a table leg that is gonna just, you know, buckle under your weight. It's like the San Andreas fault. You don't know what's gonna buckle and you're gonna fall through.

00:05:49 Music Transition
00:05:55 Margaret Guest

Lilting, brassy music.

When I finished my nooner performance, then I believe somebody from the college gave me a ride to the airport, which was great because I needed to make another flight to get to Chicago in the middle of Winter, freezing cold. I believe I got to the airport, just made it on time to get on the plane.

[Airplane bing. Engine sounds.]

Somehow got to Chicago without any delays and then got on I think a bus to get to someplace. It's so blurry now, because it's so many years ago. I know there was bus trips in there somewhere. The gig itself was fine. I don't remember exactly what it was. It was a show somewhere. I don't—I really—at that point, I think I was so exhausted I couldn't really tell you. Like, I'm sure it was fine. It was—I don't have a great memory of it, so I'm sure it was actually a really good show. Most of the time, if I do well and it's great, I forget it. I only remember the terrible and worse than that. So, that to me—because I think there's a lot of humor in that as well, because I think it's so funny when you're trying to be a comedian and you fail. That is actually a really funny experience.

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| 00:07:13 | Music | Transition | Slow music with a whistle for a melody. |
| 00:07:22 | Margaret | Guest | To really have kind of run through all of the things that I could possibly do as a performer—and still as a young person; I mean, this is like to the tune of 1989/1988. <i>[Chuckles.]</i> And to have flown that many times, I don't know how it was possible. I don't know how I got to where and when I was going, but I was doing a lot of gigs like that then, to the point where I—it gave me real PTSD where I would wake up in the middle of the night, not know exactly what city I was in, really have to look at the—I didn't have a phone. This was before smart phones. So, I had to—really have to look at the <i>Yellow Pages</i> to figure out what municipality I was in and jump up and try to start packing and—'cause I always thought I was late or missing a flight or trying to get— |
| | | | So, you know, I think that was just—that was really the most crazy day of my entire career. |
| 00:08:17 | Music | Transition | Quirky, brassy music that ends on a bright chord. |
| 00:08:20 | Margaret | Guest | I eventually went to sleep in Chicago at the hotel that they had provided for the gig. I went to sleep—a very light, fitful sleep. |
| 00:08:30 | Music | Transition | Brahms' "Lullaby" plucked on an acoustic guitar. |
| 00:08:34 | Margaret | Guest | I was shaking throughout, because I had also drank so much coffee during the day and really was going on so little sleep, so little food, and was just completely exhausted but could not actually get to the theta, the delta, those waves we really need for quality rest. So, I had a fitful sleep, probably woke up at two in the morning thinking I had to be somewhere, running around the room packing, getting completely packed up and ready to go and realizing I still had six hours that I could sleep. So, actually, the relief of knowing that I didn't have to get up and going back to bed, then I could really fall back into a very deep slumber. |
| 00:09:15 | Music | Transition | Cheerful, staccato music. |
| 00:09:25 | Margaret | Guest | I was actually really amazed that I was living my dream, but it was actually quite miserable in the practice of travel, of these disappointing shows, of these odd shows. Yet, I look back now, and I think, "What a brave young person. What a great young person to go out there and go for it." No matter how unpleasant it seemed, there was still some glimmer of hope underneath it all. |
| 00:09:57 | Jesse | Host | Margaret Cho on the craziest <i>[censored]</i> day of her entire career: the time she did three shows in three states in one day. Margaret is currently in the middle of her Live and Livid comedy tour. You can find the link to that on our website; just go to the <i>Bullseye</i> page at MaximumFun.org . |
| 00:10:15 | Music | Transition | Piano with a steady beat. |
| 00:10:21 | Jesse | Host | That's the end of another episode of <i>Bullseye</i> . <i>Bullseye</i> , created from the homes of me and the staff of Maximum Fun, in and around greater Los Angeles, California. Things have been very busy here at my house, and I'll tell you why. It's because our company, Maximum Fun, is becoming a worker owned cooperative. We're so proud. I'm so excited to become a worker-owner. |

Our show is produced by speaking into microphones. Among my fellow worker-owners to be are senior producer Kevin Ferguson and producers Jesus Ambrosio and Richard Robey. Our production fellows at Maximum Fun are Tabatha Myers and Bryanna Paz. We get help booking from Mara Davis. Our interstitial music, composed and provided to us by DJW, also known as Dan Wally. Our theme

song is by the great band The Go! Team. The song's called "Huddle Formation". Go check out The Go! Team. Thanks to them and their label, Memphis Industries.

Bullseye is on YouTube, Twitter, and Facebook. You can follow us in all of those places. Follow us. We will share with you all of our interviews. And I think that's about it. Just remember: all great radio hosts have a signature signoff.

00:11:33 Promo Promo

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

[Music fades out.]