

**NEW YORK CITY TRANS ORAL HISTORY PROJECT**

**INTERVIEW TRANSCRIPT**

**BRYN KELLY MEMORY CIRCLE**

**Facilitator:** Theodore Kerr

Participants: Katie Liederman, Diana Cage, Maxe Crandall, Chris Parker, Naomi Clark, Buffalo Trace, AJ Lewis, Zachary Scholl, Rebecca Novack, Joss Barton, Sarah Schulman

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**Transcribed by** Sharlen McCarthy and Theodore Kerr

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Unidentified Speaker: To the left—

Theodore [Ted] Kerr: Um, so people are going to start. Buffalo Trace is going to say like, literally, a line and then I would ask people to think in the next, like, 20 seconds if they want to start, if they want to speak first and then they should be at the table. Um. [laughter] [inaudible]

So, we are here on August 20<sup>th</sup>, 2016, um, at the Seward Library for Memory Circle for Bryn Kelly as part of the New York Trans Oral History Project. Um, people will be sharing their stories and memories and thoughts. Um, one thing I forgot to mention but I will say it now that we are recording—before you speak, please say your name as you’ve written it on your form. So some of you maybe just want to go by your first name, just say “Ted” or if you want to go by your whole name, say “Ted Kerr,” or if you are choosing to go by a different name, say um, “T Kerr” and then speak from there. So, uh, there we go.

Buffalo Trace: I’m Buffalo Trace, and I just want to say that it feels, um, particularly good or uncomplicated for, uh, to be doing, uh, a sort of an archive of Bryn in the context of the New York Public Library and the Trans Oral History Project. Just because any, uh—I mean, with any person you know, obviously belonging to a group and identity category, one disciplined as an artist, can feel stifling but I feel Bryn, uh was particularly attached to um, the idea of being a New Yorker and I think that it’s great to have her uh, memories be situated in the context of the New York Public Library and the public domain of New York City. Uh, I know that she told me when she moved here within a month she was in *The New York Times* twice. Once as part of, uh, some, you know, kind of casting call to be in a photo shoot with Cindy Lauper, um and then once as part of doing a Purim spiel, um with the Jews for Racial and Economic Justice. Um, and she thought that that meant that she was supposed to be here and um, was going to be recognized in the city for the person who she was. So, I just really appreciate that she’s being remembered primarily as a New Yorker.

Kerr: I want people to know that there can be silence and to kind of lower the stakes a bit, I’m going to ask some questions and people can just come up and answer those low stake questions. Um, for people who had the chance to live with Bryn in New York, um, does anybody have any, uh, idea of the food she liked to eat in New York?

Katie Liederman: This is like, a really short anecdote but I just thought it was really cute and funny. Um, so a friend of mine is a dance and aerobics instructor and he had, you know said, like, come to my class-it was at this fancy studio and he said, come to my class, you can come for free, you can bring a friend and so I somehow managed to convince Bryn to do it and- [laughter] then the day of, um, I met with her outside the studio and she was wearing just like a really pretty dress

and had a tiny purse with her and so, clearly like, no change of clothes and I was like, Okay, What's going on? And she's like well, I thought about it on the train ride, and I just like, or I suppose before the train ride, and I decided there was absolutely no way I was actually doing this. So, I'm gonna go to a diner that I saw around the corner and I'm going to eat a cheeseburger as you do the class and then we can meet back up afterwards and hang out and go shopping and that's exactly what we did. [laughter]

Kerr: Katie, what I liked about that story is also, that um, the idea of Bryn making her own decisions even after plans were made. Um, and I think one memory that I have is, so I knew Bryn more so online before I knew her in person and the first time I met her she was wearing, I'm wearing a version of the "Silence Equals Death" T-shirt and the first time I saw Bryn in person she was wearing a halter top version of this shirt and I tried to bond with her through that shirt and she's like, Oh, don't bother with that, we have other things to talk about. [laughter] And um, I liked that uh, you didn't have to- there was a bit of good uncompromising, um and I felt very uncomfortable around Bryn that I haven't been able to make sense out of, um which brings up her tarot cards stuff, um, and I have a tarot card story but does anybody else have one before I say mine?

Elizabeth Koke: Um, but I wanted to actually go back to the food-because that did bring up a memory, um I think, I've been trying to think about the first time that I met Bryn and I knew that I had seen her around, [laughter] um and I knew of her for a long time before I met her in person and I think the first time that I had met her was at that pizza shop in Williamsburg, um on Bedford that has the vegan pizza and I was with Jeanne and we were going to Hey Queen and we were meeting up there for pizza before and um, so I- she must have- I mean, everyone who lives in New York likes pizza right? But um yeah, so I, uh, I'm pretty sure that was the first time that I officially met her, um, Bryn—this is, I don't know how I'm going to tell this story actually— [laughter].uhh— Bryn read my tarot cards, I think a few times but one before I went on an OkCupid date—and with someone who, uh, who a few of us in the room have dated [laughter] um, and the-uh I remember her pulling the cards and I was really depressed at the time. I had this like, kind of whirlwind affair and I was uh, really heartbroken and so I needed something that was going to distract me and so like, it's always in those moments where you like, grasp for anything and like, I believe in tarot and witchcraft anyway but like I was like really grasping onto it at that moment and I was like, wearing like, rose quartz in my bra all the time and um, so she did this reading and uh, the-before the date and said, this-all these-even though the cards- I don't remember exactly what the cards said exactly, they were like complicated and could've been read in any number of ways as you know, how that goes, and she said that, um—it was going to be a really nice relationship that I was going to have with this person, that there was going to be this kind of promise kept, that this person and I were going to have a, um, there was a promise

for the future and I believe that has rang true with this person who is still in my life and a friend of mine and so um it was a sweet message that I needed at that moment in time.

Kerr: Where did she do it?

Koke: Thats a good question. I think it was at my house. I had had a, um, a circle for the Equinox, I believe and she brought her tarot cards.

Kerr: Do you remember what she was wearing?

Koke: I don't remember what she was wearing that day. Um, but I do remember that that circle— it must have been the spring Equinox because I do remember that we planted these sprouted seeds as part of a ritual and um, weeks later, uh Bryn sent me a photo of the sprout and my seed didn't grow. I mean, I uh had the opposite of a green thumb, it seemed because it had been something I struggled with, but um her seed sprouted.

Unidentified Speaker: Was it Yarrow?

Koke: You know, I don't remember what it was but it could've been, yeah. [inaudible]

Zachary Scholl: Um, this is Zach. The last conversation I had with Bryn, was she was reading my cards, um, but from a playing deck of cards on a train to West Virginia and she had posted on Facebook : First five people to comment, I'll read your cards! And um, I commented and so- I have the Facebook message in its entirety and I don't know if there's space to read it entire—? Okay.

Kerr: You'll feel it.

Scholl: Um, so it's long. Um, and so the promoting question was I was entering my Saturn Return: Zachary, plain card reading. This is a pretty in-depth reading for a playing Card Thing. I drew one card for each planet to answer the question: What is happening in my Saturn return? First card, Sun, The Nine of Diamonds. Nine of diamonds is usually about opulence, especially where money is concerned. Sometimes it has an aspect of quote, "I—A deal too good to be true." Since you have the happy sun shining on it, know that your Saturn Return may disrupt a number of things, but your money situation will be okay. The Moon—Nine of Hearts. Nine of Hearts is similar to Nine of Diamonds except it is about being surrounded by love and happiness. The only thing to be weary of in this card is that its in the moon position, the moon famously a symbol of inconsistency so you will

experience a real excess of overflowing love but it may stray and come back like the tides, if you will. Asterisk, another important thing to note here is that in many traditions, the Nine of Diamonds is the wish card. So, my advice to you: whenever the moon is full, make a wish. She will be kind to you then. Last night's full moon was an Aquarius, both Bryn and my sign. Mercury, Six of Spades. The six of spades is a nasty little card, but it can be mitigated. It's a good kind of, Watch out! Warning thing, meaning disaster can be averted if you are aware and weary. Mercury rules change and communication so take care during the return to be very careful, very clear with your words, very intentional and plan well for a major life transitions. Do your due diligence before any- before you sign anything. Mars, five of Hearts. This card is in some traditions called, "The Happy Home", "The Happy Bed" or sometimes the "Whores' Bed", smiley face. Take that as you will. It is good news! It means many battles faced will come to a happy end and there awaits you a lot of romantic fun, especially with Mars-type personalities. Play safe, but have lots of fun. Venus, King of Clubs. This is kind of an odd pairing, the King of Clubs bringing out the more luxurious side of Venus, look for Taurus' as romantic partners, maybe. Or another thing my intuition is telling me is that Saturn Return will make you becoming the hard worker that brings your own luxury. It is about perhaps the transition from looking for a daddy to being a daddy. Or having being one at the same time, ya know? [laughter] Jupiter, Ten of Clubs. Once again, this is about doing the work! Jupiter is a benevolent planet and it is a bless-it blesses your time and energy into what is important to you, which is to say the field is fertile, it is up to you to plow it and make lots of beautiful things grow. And finally, drumroll—Saturn, the Jack of Hearts. Zachary, many people are deeply changed by their Saturn Return but speaking Aquarius to Aquarius here, I can say that you possess a certain quality, a very sweet, charm and charisma and that card is saying that that will never go away. Overall, this is very –this is very much a spread about growing up, whatever that means and moving into the next phase of your life. Hard work, passion and commitment will be required but you have so much strength and love and support around you to uh-doula through this transition. Someone once said to me, "It is good advice to be the daddy you want." And while I think there is an element of this here, it's also about keeping that essential part of you that is sweet and hopeful even as you enter this big change in the second chapter of your life. Hope you enjoyed that or were at least marginally entertained. XO B.

Sarah Schulman: This is Sarah. So I met Bryn in 2012 with Tom Léger and I really didn't pay much attention to her and then Tom was trying to encourage her to apply to the Lambda Literary retreat and so she uh, applied to my group and when I read her submission it was incredibly well written and-very smart and I was really excited to work with her and I remember I saw her at, in an audience after that and it was the first time that I actually really noticed her and I just went

up to her and told her how great her work was and she really, honestly was surprised and she was honestly moved. Um, you know on one hand she knew she was really smart but on another hand she didn't know. And that's the thing, that insecurity, I mean—I'm very annoyed with Bryn right now. Um, you know I think-I feel like her, you know taking her own life was really stupid but I think that's just the word I feel about it and have been having a lot of feelings about it but, anyways, just to say that my initial relationship with her was one of promise, that she had promise and she came to the group and she was an excellent person in the group. Uh, it was in um, L.A. She was very supportive of other people; she was very smart. She read other peoples work with great heart but also with reality and I ha-I was talking with her and telling her that she would make a very good teacher. Um, and I also thought that she should be a columnist [laughter] because that was the kind of writing that she was doing and we talked a lot about her future and throughout our whole relationship, a lot of it was about her future. Like, um I was there when she met Buffalo Trace, when he came to the workshop and then she tried to go back to CUNY and I was her supervisor there and even when she was hospitalized and at NYU, we talked about her future. Um, anyways, you know I'm annoyed with her right now—

Diana Cage: Um, this is Diana and I actually-building on something Sarah said about Bryn being smart and smarter than everyone combined. So I met her when our friend Cheryl Burke was sick, so—what year was that? Like, 2011?

Schulman: Yeah.

Cage: Anyway. So I was teaching at Brooklyn College at the time and uh, I met Bryn—we were doing a fundraiser for Cheryl's medical bills and um, Bryn's—and so it was like a- a talent show and the talent that Bryn was demonstrating was making a 'Snookie-poo' [laughter] in Jessica Halem's hair? It- her hair really took well to it. [laughter] It was cute. So um, we were talking while she was um-teasing Jessica's hair and it was funny because you know, ok. So I was teaching gender studies at Brooklyn college and Bryn was a student-not of mine. She was just a student there-and but-she kept doing this thing where she kept deferring to me because I was like uh a professor but she was clearly smarter than me. Like, it was obvious from our conversation. She was you know, quoting, she was quoting theory I had been too lazy to read and didn't care that much about was just, just like uh so on top of everything, but was, everything that she was saying—it was the self-esteem thing where she just kept wanting to defer to the person that was in authority even though I was—had no more knowledge than her. Um, and I was also struck by her kindness. She's quick. She's—you know Bryn of course was so quick and she was so quick and mean, and the mean was always so smart. [laughter]. I mean, I love that. Um, but uh—it was just this sort of-she was just being sort of really quietly smart that night and not-um, not performing. Really just sort of uh, kindly helping raise money for—for Cheryl and um, and then later- I mean,

a year-so a couple years later actually, it was—there was another time where I remember, I remember Bryn doing this. It was—it was um, during Imogen Binnie's book launch in 2013 at Q&A and we were talking about “Fully Functional Cabaret” which maybe was about to happen? Or hadn't happened yet, is that—? Yeah, and she had this—she sort of had this uh really comprehensive knowledge of like performance art. She was, she was talking about how excited she was to be apart of it but she was also worried that it would be like, sort of a farce in some way that I was really stuck by how that she knew about what she was doing and then the whole industry of theatre that she would like to engage in—

Jeanne Vaccaro: My name is Jeanne. I met Bryn in the earlier, mid 2000's. She was living off of Bushwick avenue across from the big high school and she was roommates with my high school girlfriend, Anna and the night that I was just over there hanging out with Anna and Nogga [Schwartz] was there and we played Scrabble and I spent, I think most of my friendship with Bryn in houses playing games, playing Scrabble and sometimes playing cards and I didn't necessarily know her as a writer and a performer until later than that and so I liked that we always spent a lot of time in the house together so um, I mean she was at Inner Faith after one of the times that she um, tried to commit suicide. We also spent a lot of time with her also, just playing Scrabble and playing cards and I think that there was a sort of continuity in those things between us. Um, the story that I wanted to tell about her was also about her being a student and her kind of—she was so veraciously smart but I also think she was really—wanted to finish her college degree and was very frustrated by the kind of deferrals process that was happening over and over again. Different, kind of semesters coming to an end and she would begin really excited and something would sort of get in the way, and she wanted to apply to Smith to be an “Ada Comstock Scholar,” which is when you go after you're twenty four, sort of a non-traditional aged student which is a silly kind of thing. It was before any of the uh, kind of historically women's colleges allowed trans women which just happened I think last year of 2015 and I think this was probably in the late 2000's and she asked if I would write a letter of recommendation for her because she couldn't really get around the fact that um, she was a trans woman applying to a school that didn't allow Trans women so she wanted me to address it in the letter and she wanted to account for the fact that she had bad grades on her transcript and she had lapses of times and she wanted—um, we sort of like, co-wrote this letter to do this—what I kind of felt like was her activism and movement building in these um, kind of small ways within her life and she of course—had to experience the frustrations of being rejected in a singular way in opposed to in a big way um and Buffalo Trace reminded me this morning that um, do you want to tell it?

Blasdel: Um, yeah this is Buffalo Trace again. Well, I just actually wanted—I remembered more of the story which is that uh, at some point in applying to colleges, she, cause she had been to several different colleges in different cities, um she needed her high school transcripts, and she—

actually it was for beauty school, that she first, and this is-it must've been in like somewhere in 2003, 2004, um, she needed her high school transcripts and um, they ref—they wouldn't change her name and gender on her high school transcripts, um, and so she had downloaded a very early version- she had pirated a very early version of Photoshop onto her computer and photoshopped her high school transcripts, not any of the grades which were all like A's and you know, honors courses and college courses, um, but just the name and gender on her transcript, and like, reprinted it out on pink paper, you know, whatever, to make it look official to go to beauty school to get her beautician's license, and then you know proceeded to use that afterwards in different context, to um, to apply to colleges but then at some point she decided that she should actually change it knowing that legally, she had the right to update the information and she started looking into it and hit a wall when she realized that the superintendent of the, uh high school county system that she had been to had been her middle school gym teacher, uh and it was just this sort of, a throw in her face, kind of Freudian, and you know, just the friction of having to um, sort of legally battle this person who had, could been her high school gym teacher and been kind of, which is just kind of a site of homophobia and transphobia, um and also her mother was a teacher in the school system so I think it, um, it just seemed like another roadblock for her. Um, but you know she was incredibly ingenious always with that like, early version of Photoshop and other design uh, product-projects that she undertook—um, yeah.

Vaccaro: And then, when she went, and then when the application for Smith was due—

Blasdel: Oh yeah, and she also told me that right after, apparently she picked up the letter of recommendation from Gene, she just missed-she tried to mail it by five o'clock to get it post marked, um, you know the day it was supposed to be post marked by, and you know, got there just two minutes late, or whatever, couldn't get it post marked that day so she hopped on a greyhound to North Hampton to physically hand deliver the application packet into whatever box it needed to be in by in business that day and um, she was kind of, a little, I think embarrassed at having missed the mailing deadline, and definitely knew people in North Hampton and could have picked up the phone and found someone to stay with but ended up sleeping at the Greyhound station and coming back on the first bus the next morning to New York and not really telling anyone that she had done that.

Schulman: Right.

Joss Barton: Hi, I'm Joss and Sarah's comment, um brought up some of my memories of Bryn, cause I met Bryn at Lambda of that year and I was in the fiction workshop and she was in the non-fiction workshop and I arrived in Lambda in that kind of quasi state, where you want to transition but you don't know if you should and I was it was a subject that I had not even really

vocalized to not even some of my closest friends from Saint Louis and so I get to Lambda and Bryn is one of the first people I meet when we get to the campus and I remember she was um, talking to some people in the courtyard, bumming some cigarettes, handing out lights, giving people cigarettes, you know, just the normal day and, immediately, I recognized that she was the center of attention and she stayed the center of attention for the rest of the week that we were there, that's not even an exaggeration. She really was, kind of the star of that workshop. There were a lot of brilliant people that year, but she really was at that top echelon of that, that um, fellowship class and everyone there recognized it, we all knew it. Um, and we all respected her immensely because of it, because um, just the way in which Sarah had said, she was-she was so smart but she was so gracious with her own insight of how writing can really change the narrative of our lives as queer and trans people and she was very, very helpful with um, I know, people at her workshop, um and one of those first nights that we kind of all hung out, um after you know, orientation, maybe after our first class, we were hanging out and um, again she's out there smoking a cigarette and I just kind of sat next to her, because again, I was so intrigued by her, just like so, immediately, like, attracted to her cause she had such a confidence to her and such an energy that I cant even, and truly to this day, even describe , but—so I sat next to her and were talking and um, in kind of Bryn's way, she just kind of casually you know mentions her antiretrovirals, just so casually and I just, was like so in awe of that because it's, it's something that I recognize with my trans sisters who are HIV positive, that casualness is a source of strength, I think for some of us, um and she-she kind of mentioned that but also kind of was talking about um, she was talking about how combinations of antiretrovirals and her hormones, um and kind of what, how that produces certain effects with her and—I hadn't mentioned anything, and she turns to me, she looks at me and she says, oh and when you start hormones, you will understand what I'm talking about. [laughter] and so again, causally and so I just kind of laughed. I'm like, okay, she just clocked me, that's great. But it was kind of a shock, but also kind of a relief because I was like, she sees me. She just truly, like honestly saw me that night even though that may have been our maybe second conversation of the of that first couple days and that's kind of where I felt, okay, I felt safe around this person. I feel seen by this person. I feel acknowledged around this person and I was very jealous of her cohorts cause um, I wanted to be, I wanted to be in that class simply so I could sit next to her and like listen to her, um but um, I felt very, um honored that she, um, that she and I kept in contact and I, and another interesting Bryn story was that I discovered Bryn well before Lambda on, through *The Hussy* and I didn't know who *The Hussy* were at the time but I you know, traversing trans women, um online, literature and social spaces and I you know, came across *The Hussy* and I was like, Oh my God, who is this bitch? She's amazing, whose writing is so on point and so funny! And, again in casual conversation during Lambda, she's like, Oh, I've been stalking you for a while. I don't know if you know that? I'm like, "What!" and she's like, "Yeah, um, I'm The Hussy." and like my jaw dropped and I'm like, "You're The Hussy?" and she's like, "Yeah—" and I'm like, "Oh, wow, okay." And so, again, more

revelations that we, and maybe just the last couple things I would like to say about her is that after we, um left Lambda that week, um, I reached out to her like, I think, maybe a couple I think that day I got back to Saint Louis and I said, I just sent her a message. I'm like, you know, "Thank you for being, you know so nice and I really hope we get to, you know stay in contact. I would love to you know, read more of your stuff and I would feel really honored if you would read some of my stuff—" and she was always really receptive, if I wanted her to look at something, she would read it, she would give me comments and um, I would tell her every time I talk to her, I'm like, you know, "You inspire me." And I think the first couple times I told her that, I think someone else in the room said it kind of shocked her but I, I really felt the last couple times I talked to her and I really like, told her, "You are an amazing writer, you need to keep writing because what you have to say is important and the work that you're doing is inspiring me." And I feel like the last time I told her, I feel like she truly believed it. I feel like she truly believed it, um and so, um, and you know, I'm coming from this perspective of someone who's not from New York and didn't get to have the privilege of seeing her on a very communal basis and came through Bryn as an artist and as another transwoman, um but another trans, um writer that was there that had, that knew Bryn had told me that after her passing, that Bryn has left her lineage and her legacy all over the country and that was something that was reassuring for me, that she did leave a legacy and a lineage that um, is important and um, yeah—

Schulman: This is Sarah, again. Um, I think, you know Bryn would have these spurts of complete follow-through and then she would crash, you know? And so she told-she asked if she could be in some of my plays and then I had a play that she wanted, that she decided to turn it into a radio play and she was so persuasive that she was going to do it and I said, "Sure!" so I gave her the play and then she's like, "Well, we need to raise money to buy the equipment." So I was like, Okay. So, so we had we decided that we would do a tarot card fundraiser at Trans Central Station, so we did this thing, where for hours and hours and hours where we were both reading tarot cards. I think I read fifty peoples tarot cards and Katie, you were taking the, you were behind the bar, right and she raised all this money and then she never did it. But every few weeks or months, she would send me a little message saying, "I have the money in a bank account, I have the money in a bank account," but she never did it. And one time you took a picture of having spread out the script all over the table and she-fa-um, texted me the picture, anyway when she died, we needed money to do the um, cremation and I thought, "Oh, there's that money!", I'm so stupid, you know? And I remember, I think I either asked Elizabeth or Katie, I'm not sure who I talked to about it, I was like, "Where is that money?!" and they're like, "I don't think that moneys there." [laughter] and I was like, "Oooooooh—" and like the whole time, I had thought this was going to happen and she had just spent the money.

Blasdel: She bought audio equipment with it, I remember that. Um, I remember it, at Lambda um, when I arrived on a Friday cause I had also gotten to know her through *The Hussy* and we had developed a report with each other and um, the first time we had met was at-at the Lambda Literary Retreat that same week and I came at the end of it and pretty much as soon as I arrived, she had you know, we got there, I got there, ran in to Che Gossett, and Che Gossett was like, "I'll bring you to everybody" and she has Che take a picture of the two of us and then she goes, "There's someone you MUST meet, this little trans feminine number in a Diane Von Furstenberg pantsuit [laughter] She like, brings me to Joss and um, introduces us, um and I just remember, I mean I know that for Bryn it was um, there are a lot of levels that being in community with other trans women was hard just in terms of being you know, in any fellowship with women and um, all the ways that trans women are, uh societally encouraged to isolate from each other, um and she was like, susceptible to all those pressures but at the same time she found, she had took such great joy from the moments where she was able to develop a really, um, these just really deep connections with other, uh girls who she felt kinship with and I remember that, being so clear for her relationship with Joss and also, um, her practice through um, cutting her and how she quickly became kind of to her chagrin, but she sort of loved it at the same time, the like, 'Trans girl's first haircut' station, um where she you know, normally would not group that kind of beauty advice or other um, sort of mentorship position, but uh, she was really happy to share in that kind of, hairdressers chair relationship, uh and those moments with transgender women and making them feel beautiful.

Scholl: This is Zach again. Um, sort of to touch on um, what was sort of said earlier just about Bryn being, like, she should have-like what Sarah said how she should have been a teacher, um I met Bryn when I was twenty-two, I think. We were in a performance of *Between Two Worlds* which was uh, a queer community theatre project and um, I've-where I've met many folks who are very dear friends of mine today and a lot of what Joss was saying, I'm just like, I just was, very, I looked up to her immensely and was so drawn to her immensely by this power and um, but just such a calm, quiet, but such a strong power and in the show, she wrote this monologue that was um, I don't remember the text or-I was looking for the text for today but couldn't find it, but just such power and such like, otherworldliness that I was just like, so in awe and uh, felt drawn to like aspire to be—a lot of my relationship with Bryn, I felt was me, like trying to like, watching from, watching her from afar but like with very little conversation between us. Um, but one moment I remember, on the train station after Hey Queen in Williamsburg, I had been gogo dancing that night and she came down the platform, it was like Bedford Avenue or whatever, she was so, so drunk. She was so drunk and I was like very happy to see her but also um, I was like, "Are you alright?" and she was like, "Zachary, let me tell you. I have something to tell you." I was like, "What, Bryn?" She was like, "You have got—a good face—" [laughter] "—and with that face, you better use it before you lose it." [laughter] and I was like, "Oh, yes! Yes, uh huh—" I was very

young, um, and that was all. That was all that needed to be said, of which then I asked to-she-can I ride the train with her home cause she was incredibly drunk and she's like, "No, no, no. I'm totally fine." And I was like, "Okay." and I just sort of remember that moment being like, another, a very direct, but another moment of like, teaching and of like, wisdom in her way of departing that to me. [laughter]

Liederman: Um, hi it's Katie again. So, yeah Bryn was good at pretty much everything she did. Um, except for calling people back with some regularity and um so there was a thing for her in Philly where people kind of talked about, at the Trans Health Conference in June, and people talked about different things and um, just sort of what she meant to them. [sniffles] um, and I mentioned that uh, that she and I had started writing this uh TV show together that was going to be for a web series, but then we were running short on time so I didn't, I wasn't able to read an excerpt of it, but like, I was just so, I was so jealous of Bryn because she seemed to just like, so effortlessly, just create and write these like, brilliant things as I would toil and come up with things that weren't like, a fraction as good as what she did, and so she and I would sort of like, take turns writing different scenes for the show, um mine for the most part were terrible [laughs] and hers were all really incredible and this was sort of just the opening of the show and it was um, auto-biographical, it was supposed to, it was her and me and we were both single at the time and we just sort of went on a series of just like, the worst dates in the world— [laughter] and like, my favorite thing to do, just be like, talk shit with Bryn afterwards and just like, compare horror stories and that, it was like, worth the bad dates, to be able to laugh with her about it. Um, and so, she-this was her writing about us as us, but in TV format in short but I just wanted to read this, [sniffles] and it's yeah, it's as if it's like a uh, like a, well, whatever—Okay:

Night time, it's a dingy, dimly lit karaoke bar. Tons of gropey looking queers are mingling about, being loud. Katie is on stage singing a terrible song in earnest. Katie [and I'm not singing this], 'If it eases all her pain, let her go.' Cut to Bryn, sexting. The camera zooms in on her phone. Some boy writes, "I want to do you like you've never been done before." [laughter] Bryn texts back, "Oh yeah?" The boy texts, "I want your tits in my palms" Bryn texts, "Ha", she rolls her eyes. Katie, still singing, 'let her walk right out on me and if the sun comes out tomorrow, let her be. Oh, let her be.' Um, as she's climbing off stage, two gender queers knock into her. Gender queer number one: [laughter]'Neo-colonialist bullshit. It's unreal!' [laughter] Gender queer number two: 'I know! Z is incapable of acknowledging the fact that only Z writes about power through patriarchal lens. I still can't believe Z calls herself radical! Uh, try liberal, dude!' Katie stumbles. She is about a foot taller than anyone in the place. She stands back up, adjusts her dress and makes her way back to Bryn, who is still sexting. Bryn texts, "Can you pick up some soy cheese on your way home?" The boy texts back, " I'll show you some soy cheese when I have you all to

myself later.” [laughter] Katie sits next to Bryn who clears the spot next to her on a couch.

Bryn: “That was really good.”

Katie: You think so?

Bryn: Yeah, I love that song. It doesn’t age you at all. [laughter]

Katie: What are you singing?

The KJ then calls out Bryn's name.

KJ: Next up we have uh..Brinnne? Is there a Briiine here?

Bryn stands up and smooths out her skirt.

Bryn: I’m here.

She squeezes past the two gender queers who are still being obnoxious next to the stage.

She climbs on stage and her song begins—

Bryn:” I never meant to cause you any sorrow, I never meant to cause you any pain. Hey.”

Katie watches her adoringly.

Cuts to interior day salon, that was another scene but I just wanted to share that.

Rebecca Novack: Uh, this is Rebecca. Um, I met Bryn in 2010 and I was trying to figure out how but then I just went to my email today and found out, um that my roommate wanted to-moved to town who is a dear friend, um of many people here or at least, have had a one night stand with her-um, who introduced us, because she thought we were going to be best friends and I think we were very close for a while. Um but Im, I was close to Bryn for two years, that were sort of relatively sober years of her life. Uh, and everyone’s talking about, well people are talking about things that Bryn didn’t have full confidence in, um and maybe she didn’t have full confidence in this but she seemed to have full confidence in her cooking abilities. Um, and-and so Bryn and I, we had a pretty like, long and deep correspondence that happened over those two years that was mostly about various heartbreaks in our life, um, we were both trying to get over someone who had, dumped us and we had seen other people since then but we were still kind of messed up about it, um and probably more suspect to our relationship, we had a very deep relationship about Christ. Um, she called me her Sister-in-Christ. Uh, we celebrated holy days together we did mass together a few times, um, Bryn, yeah, Bryn had a long, a long Christian life. We were both pretty obsessed with goodness and sin. Although, we fell on opposite sides of whether sin was the best thing ever or the worst thing ever. [laughter] Um, none of our fights started that way but we were in constant disagreement about sin. Um, but, but everyone knows here that Bryn cooked and she was an amazing cook and specifically good with pork apparently, but uh, so Bryn and I had a series of, of holiday meals together. Um, and we did Christian holiday meals together and we would labor over planning them for weeks and dividing up who was going to do what. Bryn was real particular of getting those hormone free turkeys. Um, which involved carting around a lot of giant turkeys around Brooklyn. Uh, we would divide up the responsibilities, we would be very, very careful with who we were inviting. Um, [laughter] yeah, uh and Bryn was

actually very good about who was going to make other people feel comfortable. Um, and we had a pretty strict policy that nobody who had a home to go to, that was going to possibly ditch us for their bio-family on the day of, that was even going to be invited, that if you had a bio family that you wanted to go to, or that invited you and that you wrote them off or allowed them come to our meal. But that was it and uh, at some point I started working for a church so I was busy all the time. Um, and Bryn took up a lot of the day off work so we could prep together and um, she would toil all night working alone and then I would swoop in after having done service and pretend like I had cooked all the food, and so—[laughter] to entertain everyone—and she called them-our Mary and Martha meals, um because those are the figures in the Bible who had that particular experience but the thing that reminds me, or that one of the fondest moments I have of her is that after all of that planning, every single time, and after a lot of quibbling back and forth-these were like hundred email long exchanges about which particular sweet potatoes we were going to make—[laughter] um and who was invited and who wasn't invited-um on the last day, on the last day we would always have a handful of people who we had heard from who weren't doing that well, or that were just like a surprise in town, or one of us had run into and were trying to flirt with, and we were like, "Oh, by the way, I added this person to the invitation and they're probably bringing some other person but that's fine, right?" and then I think that was one of the first time, I think— Zachary came to one of those meals.

Scholl: My first Easter brunch. [laughter]

Novack: Where we, uh explained Easter to Zachary, who before this, reminded me that he already knew what Easter was but we, we couldn't be stopped. [laughter] We were going to explain it, no matter what.

AJ Lewis: Uh, this is AJ. I decided that I have a story that sort of has two parts. I, uh also—cause I met Bryn in early 2011 through Rebecca and um, she was always kind of Rebecca's friend, she was like a casual acquaintance of mine. I liked her like Rebecca like— Bryn's Pentecostalism was more intelligible to me than like the tarot readings and I was really into her 'autoharp' move, like you know she had this people's hymn and all that and all these amazing shape notations and we played all these songs and all these like spiritual songs out of the book and um, I'd never really considered myself close friends with Bryn until Bryn was hospitalized um, at Inner Faith in late 2012 and um, lots of other people were involved in this and I played one part in that really catastrophically bad ordeal and um, I sort of arrived in media res in like, I knew her from Rebecca in sort of like third hand, that like when Bryn was in the hospital that I sort of gradually became a parent, that there was nobody else in the hospital with her and it was not-it was not because other people had tried to go to the hospital to be with her, um but, I wasn't there, I think that a lot of folks, they could have like-she had yelled at like, a lot of other people and kind of drove out

a lot of folks who were trying to help her so I was like, “Well, I guess I don’t really know this person, but I guess I should go to the hospital and I did and uh, I think that I was able to sort of uh, succeed partly because she was um, pretty fucked up on drugs at that point, and very happy to have kind of like, a man arrive and kind of save the day, or whatever or either she was like, there were a lot of other folks who were trying to support her, I remember one other person and I um, they didn’t really want like, non-family members to be visiting and so, uh I had a-my story was that I was the boyfriend, which I think she was further delighted to hear. Um, but, so I was like the boyfriend and I guess our other friend was like, “I’ll be your sister” and we had this sort of, needlessly or need back story of how she was the transnational adoptee that was going to come with me to the visiting room for whatever reason, many reasons-so I spent a lot of time, um at Interface which is, a uh, really horrible experience and I guess other people can speak to this but um, in the process of negotiating with doctors there, they sort of-after she had been there for so long, for a couple of days, kind of gradually figured out that she was Trans, um weird stuff started getting circulated in the hallways and stuff and doctors started asking if they could talk to her alone and I was kind of like, “I don’t know if that’s a good idea”, she kind of consented to it and um, basically it became, they had, the doctors had been very adamant that Bryn needed to be, um committed to the psych ward, um that it was on their end, strictly a liability issue. They were like, one hundred percent, in no way is she going home. Um, it was like a minimum one week commitment then she’s going to the psych ward. This got complicated for them as they sort of gradually realized she was Trans, there was a moment where they were like, well she could go to the men’s facility and everyone was like, “No, this is clearly not happening!” We were both very fortunate to be sort of savvy and have recourses, more like-this is clearly—that’s illegal. You cannot do that in New York City and uh, they were like, Okay, we—in the hospitals view, they couldn’t put her in a room with another woman and uh, in the women’s facility. Uh and we were like, okay, give her her own room and like, figure out whatever you have to do, um Bryn did not—I can’t imagine anyone would want to in her position, and not want to go, um but like a lot of us were just like, concerned about her safety and the hospital was saying that it wasn’t up for discussion. Anyways, the end of the day became apparent that the hospital did not have a single room available in the women’s facility and they were like, “Okay, we are going to supervise her for another twelve hours and get back to you.” Um, the next day they were like, Okay, she can go. Um, and like I had to sign like a you know, a basically release thing for my you know, falsified relationship with her or whatever and you know, um so that was like, the time where we clearly kind of like graduated from being like, kind of casual secondary acquaintances to having a more involved uh, friendship and it was a remarkable time, I think for me looking back on, in that there were so many people who were dedicated to supporting her in that situation and I don’t think she ever knew um, how-how this like huge world of people who were trying to support her through that time, partly because in the institutions in which she was caught foreclosed the support that was provided to her, partly because she was-she was simply not willing to recognize

it, um but I think, like-it was one of those incredibly complicated moments in which like institutions and like, interpersonal relationships were sort of just like, colliding with each other. I think she came, yeah-I think she just didn't know uh, yeah, she didn't know how many people were there for her. Both in the hospital and beyond the hospital, so after she got out, um but a few uh, months before that, uh, Rebecca and I got married. Uh, it was complicated reasons, almost having to do with the church and we had not intended to get married originally and we had a lot of reservations about the institution. Bryn, on the other hand, was delighted to fetishize the institution on our behalf and was like, really into it. Um and so like Rebecca and I didn't really know much about what we were going to do for the ceremony but we did know that we have this one passage from Isaiah that we absolutely wanted to be in, uh the service and we also knew that we wanted Bryn to read it. Um and so Bryn who incidentally also made me really late for my own wedding because she could not get ready on time, I think there were dissatisfied parties around that also, uh, but after eventually everyone got to the church and we had the ceremony it was underway and Bryn was going to read this passage from Isaiah and I'll just read it now because its um, its also, this is the passage from Isaiah that Rebecca and I both had engraved on our wedding rings and it's something that we sort of carry with us and it's uh, a moment uh, also from my time with Bryn that uh, has-uh-also stayed with me over-over the last year. Anyway, uh this is how the passage goes: uh,

Besign said, the Lord has forsaken me, the Lord has forgotten me, can a mother forget the baby at her breast and have no compassion on the child she has born, though she may forget, I will not forget you, see I have engraved you on the palms of my hands, your walls are ever before me.

Kerr: Um, I went to seminary and I think Bryn was highly disappointed in me because uh, I think she was hoping we were going to be able to like, talk, like deep Christian stuff and um sadly I just went for Christian ethics, not for all the stuff that she knew, um but uh, we would often meet on the things we did have in common, uh which was writing. Um, kind of the last two times I did get to hang out with Bryn was um, editing a piece that she wrote uh, for a collection and she wrote this amazing short story um, about, that starts off with a woman um, trying to get her medication from abroad then takes you through a day in the life of this woman dealing with uh, you know, uh being at the grocery store and trying to get her meds uh dealing with her boyfriend uh, trying to cook dinner, having daydreams about what could be, wondering about friendship and love and it's uh, a really beautiful story and-and um, we met a few times to talk about it and there was different layers that I didn't understand and um, she would explain them to me and uh, and one of her biggest influences in that story is a book called *Testo Junkie* by Paul Preciado which is about the kind of intersection of um, pornography and hormones and ethnography and um, trans culture all together and um, I remember Bryn could riff off of that book and most people couldn't even finish reading it [giggles]—um and that goes back to the way she was um, hyper intelligent.

Um, and often we would talk a lot about, uh HIV and what it meant in post-2010 times and um, she besides doing *The Hussy*, she also kept another Tumblr and I don't remember the name of the Tumblr—what was it—?

Barton: *Party Bottom*

Kerr: *Party Bottom*. [giggles].

Barton: —the HIV Positive, transwoman blog.

Kerr: Yeah, and I still feel that, it's one of the best pieces that I think has uh, existed out of Bryn's writing. Its that kind of advice she gave someone who is newly diagnosed. Um, that's where she kind of came up with this idea of Tigerblood. This kind of idea of reclaiming um, that living with HIV is all these kind of complicated realities but also that you have something that bonds you to something bigger um, than you were before and uh, still to this day it's like a piece of writing that I- that I share with people um, especially people that are newly diagnosed or people who are- who are AIDS phobic, uh because it really changes people's minds and the best thing that I love about it is that, um Bryn wasn't nostalgic about HIV and she wasn't-or about AIDS activism and she was able to sometimes painfully, and always lovingly call people out in that sometimes to their face and sometimes behind their back and uh, I, I miss her in many different ways, um and I think in the last few months its been hard because uh, I wouldn't see her very often so now it's been about seven months, which would usually be about how long I would go without seeing her so now it's really dawning on me, but now, yeah, I'm going to stop mid-sentence.

Blasdel: I remember when she was writing that story for Ted and I think this speaks to kind of like, larger things people said about her insecurities but when she was writing that piece for Ted, she was really, really worried and would share with me that she was writing something that would sort of be received as sort of, tragedy porn and I think that was a lot of her early work, so often through the pseudonym and many pseudonyms and I've been telling people since her death who had been worried about various things becoming part of the like, public record of her life, because she was so deeply private, um, that I think she was really moving towards um, a more, um, cohesive version of the events of her life-at least a more public general and the various narratives that she told, um in various settings. But um, she was really nervous to write that piece and have it under her name and um, the one that she wrote with-and was edited by Ted um, but then when it came out shortly thereafter, um Doug, who's, who didn't know Bryn wrote a review for Dan Fishback of the piece and got, and got that it was inspired by *Testo Junkie*, pulled a lot of other theory that it was in conversation with and when she read the review, she was so relieved and I think that that was apart of some of what she, towards the end of her life was coming to

the realization, that if she spoke with-that she could speak honestly about things that she was worried about being received the wrong way and that it could go well and that people could still recognize her brilliance in those moments and last night I just actually saw this quote that she had pulled from Samuel Delaney's *Heavenly Breakfast*, um one of his memoirs, um and I think this speaks to some of her philosophies, especially with her writing. Um:

Our culture sees anyone at an economic, social or psychological vortex as a figure of despair. Despair informs all social dwellings with them. It is impossible to show this despair is part of Society's own narrative, unless you can convince people, not as Society, but as individuals to come much, much closer. [to come much much closer] Society ways so much reason, so much ability to laugh. Before laughter comes so much reason, despair vanishes.

Um, so I think that that really-the closeness and laughter and reason really resonates with Bryn's memoir work.

Barton: I'm glad that um, *Other Balms*, *Other Gileads* and *Party Bottom* have been brought up because-today, because, uh I truly believe that, both of those um, projects but in particular *Party Bottom* is just incredible proof that she was literally crafting and creating and writing the trajectory and future of transliterate. She was doing it- she was doing the work and just taking it from out of nowhere and saying, in a way, creating the path for future writers and it um, for me, I was incredibly sadden that you know, before her passing that she would, was writing such incredibly raw and important work and it reminded me of what um, Sarah had said today that as realism being the radical trajectory of trans-literature and correct me if I got the quote wrong, but um, there is such a powerful realism to what Bryn was doing in her uh, later works that um, really did um, push and change the narrative of transgender literature um, in ways that I think that we still will not be able to fully comprehend and realize years from now and I'm glad that we talk-that we are talking about *Party Bottom* cause-and one of my favorite parts of *Party-Party Bottom* um, is this post that she did, um, at a—I don't want to get the title wrong but it basically was an outline of how to be uh, how to be a good roommate with someone that is living with HIV/AIDS and that fucking piece is one of the most important, its in my opinion- I think it is one of the most important pieces of writing of um, HIV and AIDS activism art that has ever been written because it was so fucking honest and um, it was something that-as someone else has said today, she was a teacher-that is something that could have been taught better, in a medical school solely, you know it is an important document because it laid out such honest, stark terms that people-that are in medical schools don't even get. Like, like they don't even-some of them don't even like that's like, they're not even understanding cause we know this because, people um on the market has worked trans and HIV positive, obviously are not getting the care that they need and Bryn saw that and she wrote about it and she said, "No this is what-this is what dignity looks like. This is what care should look like." Um and um, she just like spilled it out and so for

me, that's like, that's like one of my favorite parts of *Party Bottom* is that blog post, because it really is an important—that one in particular is an incredibly important um, document that should be studied by anyone that wants to go into um, public health and policy. They just have to read that in my opinion.

Blasdel: Can I ask a question? Um, this is maybe for like Ted and Sarah but like other people, what was it like to edit Bryn's work?

Schulman: I can't really remember.

Kerr: I did um, I can talk about it in two ways, so Riley [MacLeod] did the line edits, he did like the copy edits and I think—What was it to edit Bryn? It was to be in conversation with someone that was smarter than you about a topic that you both cared about, it was a lot of uh—of course I can't speak for everybody but it was a lot about giving her confidence and letting her know, like yeah, just write that, Bryn. Just write that. Um, sometimes it—a few times we met, it was a lot about um—it felt like we were managing different anxieties, um so there was, uh I could tell that she wanted to do a good job, that she wanted—that it—I think it was a few times during the process that she was on the brink of talking herself out of it—or going too far. Uh, I worked with her on other projects too. I invited her to um, to be apart of this thing called, *Last Address* where she um gave a sort of small presentation about an artist named, Valerie [Caris Blitz] who has done work at ABC No Rio and um, and even in the process around that, Bryn and I share this thing where we can both get ahead of ourselves and then we don't know what to do once we—once we get ahead of ourselves and , and I, so part of my job as an editor was to help her uh, just get back to what the task was and to um, help her find that joy in it and then I saw her again, um at Gallery 94 and I put together a funny little panel, I had this daydream of—oh, how do I start—? So, Lena Dunham's mom is a very famous artist named Laurie Simmons and I had two daydreams about this panel I put together. One is getting Visual AIDS tote bags on *Girls* and two is maybe Bryn being on *Girls*. And so like, maybe a month ago, I could bring Lena Dunham's mom, Laurie Simmons who is an artist in her own right and Bryn together and the rest would just happen—? And that didn't happen but what did happen at that event is that Jack Waters and Bryn totally met and that trajectory was probably way more powerful and way better for both of them and that um, was actually how Bryn learned about Valerie and—and I think then that Bryn could put herself in the lineage of um, women living with HIV that were artists and we talked about—about um, she was going to do a series that she—her and everyone else was very smart, took Visual AIDS to task of a black presentation and she's like, “Where are the women on this site?” and she wanted to a series of wall posts about like, um, women living with HIV that are artists and talk about funding and I think that was one of those times where she either got lost with all the other stuff she was doing with her life—or um she just got ahead of herself and I didn't follow up. Um,

yeah and then yeah, I guess the last thing that I'd say about editing Bryn was just like, to be in conversation, I wrote this—I thought I wrote this article about um, the way in which AIDS has become like a punch line in like, of the twenty first century in sitcoms and I wanted Bryn to read—so I sent her what I had and within five minutes she wrote back a response but that response was just so eloquent and spot on and filled with all the good things that you need to make a good article and it has some examples, it had some personal anecdotes, um and it didn't need to be copy edited again and so, instead of me writing an article and asking Bryn to look it over like we were crafting a conversation and um, kind of, I don't know if I shared this story before- I feel like I have, but one of the biggest mistakes that I made was like this, overly long title, um, about like, yeah-trying to explain what the article was about and Bryn said it should have been um, "HIV LOL". [laughter] —and she's absolutely right. [laughter] Does that answer it?

Kerr: I want to invite folks who hadn't had a chance to speak if they know what table is theirs. No pressure.

Naomi Clark: I have a bunch of Bryn stories. I hadn't really been sure where to start so I-I guess I can talk, uh the first time I met Bryn, um or maybe the first time that I saw Bryn-which was in a photograph where she was wearing a-a costume of a giant pink uterus with a big cartoon face on the front so you couldn't see what you know, she looked like or anything. Sort of like a Disneyland mask on, um but like a Disneyland mask who was advocating for reproductive rights—on her college campus in Ohio. It was maybe a week or two after that, that, I saw her face for the first time on a photograph. She had black hair against her pale skin, she was like gothing it up a little bit and that was posted up on a message board online where we met and used to hang out and she had kind of instantly became a role model for me and a bunch of other queer and trans kids who had been hanging out there, uh and everyone was kind of in love with her. She was a stunning sweetheart who was always really bold enough to post pics of herself online, in an era where that was slightly more unusual. She was a public advocate who, you know, clearly had this razor sharp intellect, she was sort of writing posts on her board, kind of also running things, smacking people down when necessary, you know-never exactly saying the right thing with the right barb at the right time, uh and then it wasn't long after that that we actually got to meet in person, it was a little over a dozen years ago now. Um, I drove into Columbus, I had a snow storm on my way to visit a, uh a girlfriend in Chicago, uh and she was really on the top of my list of people who I'd never met in person and who I wanted to hang out with and so I made a point of going through Columbus um on the way from New York to Chicago uh and we talked a lot online and it was funny, uh meeting in person. Our genders were so different in some ways but we sort of reflected off of each other and we had when talking online and then in person too and for years after that and in some ways, it always felt sort of like we were making each other possible, kind of riffing off of each other and later on when she moved to New York she referred to me

sometimes as someone she wanted as a standby, that like if she didn't have a date or a boyfriend to cook for she would insist that I would have to come over so that she could cook for me instead. [laughter] Um, but that first time that we hung out in Ohio, I remember mostly sh—she made fun of me a lot. Uh, she made fun of my try-hard like adolescent mannerisms at the time and um, but it was actually really good for me. I was like, Okay maybe—maybe I'm overdoing things and uh, I complained to her about how I felt ugly, how I felt like I needed work done on my face because I had what some communities of trans women were calling "testosterone damage" and Bryn immediately said, "Naomi Clark, if you ever use that term again, I will slap you silly." And I was so taken aback, not because I was afraid she would actually slap me but because I was really—just used to trans women complaining casually about how we wish we looked more like cis people and Bryn was the first person that I ever heard express the idea that trans people don't always need to measure ourselves against those people like we don't need to wish we'd been born cis, um and it's the same kind of idea and I think animates her works like Tigerblood, and that carried me in that way of seeing and that way of looking in the mirror with me through everyday of my life since then.

Chris Parker: I'm Chris, I really have to calm down-maybe drink some water. But uh, yeah my mind just went blank but um, I was just going to kind of rip off of that, the uh, like trans people comparing to cis people, like uh, I—and I guess also talking about uh, how brilliant Bryn was um, about five years after I met Bryn, um you know she encouraged me to—uh play music—when—um she had started a group Invert Family Singers, which is the name she came up with, which is uh, really brilliant—uh—and um—but the um, the first—first rehearsal um, with-with uh, just our-our mutual friend, um and uh—our mutual friend Julien um, and Julien's partner at the time and uh, a friend uh, Julien's partners friend, it's two cis women and uh you know, talking to Bryn after the uh, this rehearsal and uh sort of coming up and uh, you know that she didn't—she really you know, uh Julien's partner at the time had this like I think, the phrase I think she used was like, this sweet, like angelic voice and uh, how she, you know when she was into Invert Family Singers, she was singing, being surrounded by harmonizing with other trans voices and not having this, like, it was sort of jarring to have life, just basically cis people crash this uh, rehearsal because you know there was this like cis reference point. Uh and so she has to hear, her voice against like the uh, you know "angelic" cis women and whatever and um, you know that basically um, I'm not trying to uh, I'm just saying that like how you like can't get away from that, like you know, like she tried. I know that but..but.. you know she would come to—we started a second band after that, it was another Invert Family Band and she would come to rehearsal and we were trying to encourage her to—we were trying to encourage her to perform with us and uh, and uh—it you know had just, it never happened because I think it was because um—well I don't know. I don't know-I just, I mean she perfumed a lot of time and stuff but I think it was just kind of um, it just like, happenstance that like uh, that those negative feelings would sort of come back around and

just, at those times that we tried to put stuff together or whatever, it wouldn't work out and um, and uh—yeah—so—.

Kerr: So we have about twenty minutes left and I wondered if uh, who wanted um, to come to table and and maybe just give some-I don't want to say final thoughts but-further conversations for another time or, maybe just an image of Bryn, I want to say that we are in a room where there are maybe four pictures of Bryn, um that Buffalo Trace brought uh, one where she's holding fake lasagna, um with kind of reddish hair in her kitchen. One where she has blonde hair and is wearing a white halter top—Is that, is she?

Blasdel: Uh, she's on our old roof

Kerr: One of um, Bryn and Buffalo Trace on a beach with uh, Bryn's hair being impossibly large. [laughter] And then a stage photo taken by—

Blasdel: Sophie [Spinelle]

Kerr: —where Bryn is um, in a, she's kind of like a standup housewife in the 1950s and I wonder, like, since I did snapshots, I want to kind of focus, transition the space, do you want to kind of provide a snapshot of Bryn in—

Liederman: Um, his it's Katie again. So this is not an image of Bryn but—or it's not an image but it's a pillow, um that she made which is really beautiful—um..and she gave it to me for Christmas and I think, actually as Sarah mentioned on Facebook, there's a comment cause she posted a picture of it and I was talking to Katie about it recently and she gave it to me in April, um because as well all know, Bryn liked to hibernate and so um, I think it was ready at Christmas and so I wasn't able to track her down or see her until April and um, I'm just going to describe it. And um, so she got really into quilting, so it's a quilted pillow and it has her favorite color, which is lavender, with a lot of lavender and its floral and it's yellow and it's really beautiful and she—she made such beautiful things and something I really like about like, this pillow and what it represents is just, it's—it's— truly incredible how she would just, be this sexy vixen type and like this brilliant academic and just had this really dry, kind of wit and then was also, just like, this old lady who could like cook and bake and quilt things at home um, and there were just so many incredible quirks to her and um, you know as I mentioned, she was just so good at everything and this is the type of—how did she just make this? Like, she taught herself how to make this beautiful pillow um and I just feel really fortunate that I have it and—

Kerr: Jeanne, I'm going to put you on the spot and ask you about your nails today, which relate to a snapshot of Bryn—

Vaccaro: Its Jeanne, um, well I was actually thinking about something which kind of relates to my nails which are a drawing of um, Patty Bouvier who is Marge Simpson's sister, not Selma. She's the one with like the helmet hair and um, Bryn and Rebecca and Katie and Elizabeth and I all would hang out and it's funny that you brought up Laurie Simmons and "Girls" because we kind of like fashioned ourselves in this alternate "Girls" kind of—way, um and we kind of named ourselves after the women's bowling team on the Simpsons, The Homewreckers—because we liked to, um, wreck homes. [laughter] Um, but—.uh, you know I was also kind of thinking about how vulnerable Bryn was and I was thinking about these pictures of her and the picture Sophie took of like, the fifties pin up thing and I was thinking about being with her at Interfaith, um and how she was like not wearing any makeup and she was really embarrassed and upset that people were there and the times when like her vulnerability made it impossible for her to like be around people and—the times when I think we had really, like good ways of thinking about gender together across our different genders, um, which I kind of shorthanded in this thing to her, which you're going to really like, its Fems against Fems against Carbohydrates—.or Gender Party Politics with *The Hussy*, circa 2007, um and there was another, I don't know—complicated stuff around-around that and kind of being seen and um, I don't know, that's not much of anything—but—yeah—

Kerr: Um Sarah, one of my last visions of Bryn is you and her dancing, um outside of

Schulman: Saint Marks Church

Kerr: and you had just given her a Christmas present, a beautiful, um collection of essays on *Art AIDS America* and I think she was wearing—um, what color is this chair?

Cage: Uh, I was there. She was wearing a red velvet, maroon velvet dress with a big wrap, a big wrap thing and uh, I was like, Bryn, I haven't seen you in a couple of weeks, lets hang out and she goes, "Well invite me to something!" and I'm like, "I invite you to things all the time!" and she goes, "No, you send me like, group emails." [laughter] Like, just—[inaudible] But yeah, she was just like really fun that night while Aldrin was reading—she was just dancing around and telling fun stories about Christmas-telling stories to us about Christmas with your family and uh, she described them as um, "John McCain Mulligans." It was-she was just, like on fire! She was just, socially, on fire—

Lewis: I just want to share a brief snapshot that one of Chris' remarks reminded me of, it's just that, um one of the things that Bryn, she was in fact a teacher in a lot of capacities that she didn't recognize and one of the things she kind of got me doing was, singing in public, which is something I would have probably never done before and so she was like, I'll play banjo with her and she's like, We need to harmonize and I think everyone's heard her saying like—[inaudible]—um, very sensitive skill set, Bryn was actually a very good musician and was very savvy in like, music theory and I was sort of had training growing up, and she was like, moving much faster through all this stuff than I was able to do even and um, so she was like, "I'll teach you to harmonize," and I was uh—. So my snapshot is her living in Grand Army Plaza which had a grand piano and she was—I would not say that she was like sort of patiently supportive while I learned, which she kind of like persevered and I, I remember her banging on the keyboard and being like, "Why can't you hear what a third sounds like?" [laughter]—I don't know, and I was like, I can only sing this high and she was like, "You're full of shit." [laughter], which was true but like, I don't—I didn't learned that til like later, but um, anyway—I have one thing that I learned from Bryn and that's what a third sounds like—[laughter]

Parker: So uh, I got a—uh I was thinking about this earlier where—like a snapshot where I just wish like, I had a uh—video of this moment, um, that..the first time that I ever saw Bryn before I met her, uh was um, at Camp Trans—um, there is—[exhales] I think there is like a uh, maybe like a hut kind of a thing by like, the entrance. Does anybody—been there—? Or remembers but um—there's like a you know, and people kind of hang out there and like from the—you take like a left and turn, its in the place, and—her and Mike showed up uh, and Joe did and black? Was that it? I think it was like black or brown and it was like Bryn's car or Mike's car but um—uh and like, she got out and just let out this like, I don't know, just this like wooping, like holler, like super loud and like, and I just saw them and I was like, this was kind of, this was before the word, the word uh cis or whatever but uh, I was just uh like, who's this like, you know uh, straight couple that's like really into like, Camp Trans? [laughter]

Maxe Crandall: Um, my name is Maxe and I had been thinking about, um Bryn's wit and love of language and I always found such delight in that and I think that being with her in person always—like whether socially she was on fire like Diana said, or from afar, it didn't matter because I think in her writing but also just verbally— she could envision another world, which I think is there in the story you edited, but also being rooted so firmly in the real world—um so you could have both at once, um and I..I just remember—[inaudible]..I just, I just want people to like, um, sorry I got confused, but I was also thinking about how she interacted with that in paying to people and so there is something about her inattentiveness, her um, aloofness and um, it was very sexy and I remember when I finally worked up to post something on Facebook after she died, and I had this memory that I—I would have totally forgotten but the first thing that came to me which

is so weird, I went over to cut my hair and she was talking and she was—it was really fun and she was like, suddenly she was like, “You’re Leo—you’re Leonardo DiCaprio in Titanic!” and it was just like, so whimsical and I’m like staring at myself in the mirror and I’m like, not about it at all and just like, I ...I was so delighted in-in the way that you could be, like I was like: Is she making fun of me? Is this like a joke about Titanic, you know—? Just everything all at once, she was always so analytical and so funny and sexy too—

Unidentified Speaker: We have to end—

Kerr: Yeah, okay. Um, so there’s more for the future and um, let’s go take that group photo.

Vaccaro: Thanks everyone for being here—and for sharing. If you haven’t um, signed a release form, please do it and we would love to take a picture outside if anyone wants to—.