

NEW YORK CITY TRANS ORAL HISTORY PROJECT

INTERVIEW TRANSCRIPT

LINA BRADFORD

Interviewer: Aviva Silverman

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Transcribed/edited by Kat Spencer

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Aviva Silverman: Hello, my name is Aviva Silverman, and I will be having a conversation with Lina for the New York City Trans Oral History Project. This is an oral history project centered on the experiences of trans-identifying people. It is September 26th, 2024, and it's being recorded on Zoom. Hello.

Lina Bradford: Hello! How are you, gorgeous?

Silverman: I'm great. I'm so happy to see you.

Bradford: You too.

Silverman: And as I said, I'm recognizing you from a series that you filmed in the space.

Bradford: "In the Dollhouse with Lina." [laughter]

Silverman: And um-

Bradford: You guys can't see this, but the light- the love and light in this goddess's eyes and those cheeks are so gorgeous. [laughter]

Silverman: You're so sweet. [laughter] And how did the Dollhouse come about?

Bradford: You know, it's funny- well, growing up, um, collecting Barbies or whatever, um, I- would always, in being an only child, I always put the- my- my girls, um, like, you know, we'd get together with your girlfriends and whatever, you know. We'd bring in our box, you know, the- the dollhouse boxes where you put the clothes in and the dolls. And we'd all bring, like, four or five dolls and we'd put them in a circle and- and we would go in a circle to plan scenarios. Everyone always liked mine cause I had a really good imagination. [laughter] So you can imagine. So, you know, my girls did everything. And growing up in Manhattan, you know, they did do everything. And, you know, at some point in time, they were, um, talk show hosts, you know? And then after my 10-year residency on Fire Island, and I left on my 10-year anniversary, and I'd always wanted to do a talk show and have my dolls somehow incorporated. And all the beautiful, colorful, amazing people that I've been blessed to meet in my career. And so, you know, I said to my agent at the time, "I don't wanna go back to Europe, I'm just gonna take a year off and I wanna just find out who and where I am, you know?" 10 years of my life on that island was beautiful, but, you know, the internet started, so much started. I just needed to find out where I was going to start putting my roots and letting them grow and go. So, um, [pause] I left in October, which I would usually do, close the house in October. And then by November, I knew that I was putting together this show. So I started reaching out with people that I did movies with, you know. Key Grip, lighting, producers, um, you know, editors, all these people. And I said, "I have an idea." They're like, "We're down." So

by January, I filmed my first sizzle reel. And then by February, we filmed, um, all eight episodes in two days.

Silverman: Oh my God.

Bradford: And- and every season has been funded by me. You know, I'm a perfectionist and, you know, I take pride in everything that it is that I do. So, it wasn't about the money, it was about the production and getting the essence and the energy conveyed through everything that it is that I am. And then also the viewers being able to meet the people who I knew, but wanted them to see them in a different light, just otherwise than a designer or an actor or whatever, you know. Really getting the essence of who they are, you know, and that's just something that I have as being, you know, "the princess of light" that I've been called, you know, with people. I love to bring out the qualities that, you know, I see in people and bring out in them if they don't see it in themselves.

Silverman: Mmm. That's beautiful. I think we'll get back to your show, but I wanted to know more about Manhattan and growing up when you did-

Bradford: Sure.

Silverman: -and what it was like.

Bradford: Oh, wow. Growing up in Manhattan in, uh- um [laughter] the 70s and 80s was everything. You know, New York was, you know, its own backdrop to cinema, photography, fashion, you know, um, [activisy?], you know, ACT UP, you know, all of these wonderful, amazing things that you read about and you see in videos, you know? [pause] That was my life, you know, and for me, I never took it for granted. I always knew New York was this walking fashion show, [the Voolo?] photo shoot, you know, uh, Fellini, you know, scenario, you know. That's how I lived my life and how I was so blessed having a grandmother who was a part of the S&M Contingency in the gay pride since the 70s. She had a female and a male dom- [stuttering] slave being a dominatrix and, you know, part of the, um, uh, the what is it? Uh, The Imperial Court, you know, my- my grandmother, which we called her Nanu, was everything, you know. So, you know, going to all of these amazing places with her that, you know, we talk about in history so often was just so normal to me, you know. Seeing these people that would come to the home and that I would see out and later on would realize that, "Oh, that's that person from that and this and that," you know. But I like that I've never- and even still to this day- I've never been a person who is what they would call starstruck or, you know, I'm- I'm a very attainable person with energy and so if someone's energy and how they present themselves, um, that's to me the- the wow thing, the wow thing, you know. Not the status quo or what you're wearing or how much money you make, none of that foolishness. I mean, and maybe it isn't to other people, but for- to me, it's substance, you know. So for me, I love that I came up that way and, you know, regardless of how I look and present myself, I'm the most grounded,

rooted person. You know, some people can often, you know, acute you to being well put together, as being high maintenance or any of those things, you know. It's never been directed toward me, but I'm seeing how certain people can have a perception because of, you know, media and all of these things, especially if you are in the public light, people do have a, uh, preconceived- preconceived notion of how they think you are until you actually open your mouth and you use your words and your actions that really step up aside from relying on a visual or a status, you know. So I've always been grounded into the earth, you know, and taking pride of myself spiritually and physically just go hand in hand.

Silverman: Wow, what part of the city were you- were you living in?

Bradford: Directly across the street from Carnegie Hall, West 58th and 7th, yeah.

Silverman: Okay, and what was-

Bradford: Front entrance of Central Park! [laughter]

Silverman: Yeah, did you spend a lot of time in the park or?

Bradford: Oh baby, that's where I played my Barbies! [laughter] Played my Barbies, played hide-and-go-get-it, hide-and-go-seek. [laughter] Hide-and-go-get-it was what you played after the lights went down, you know what I mean? [laughter] A whole 'nother story. [laughter]

Silverman: And what were you up to as a kid? Like what kind of hobbies did you have? Beyond-

Bradford: Well, I was a dancer. I'd been dancing from the age of four on. I danced for 10 and a half years. So dance was huge with me. Soccer, played soccer. I was on track and field. So I was very active, you know? And of course, putting scenarios together with my friends and playing Barbies, and then also playing real life [pause] um, model stories. Like we would just create all these fun- I look back at my life and it's just really- I've been so blessed. I've had no drama, to tell you the truth. I really haven't, you know? I think that when you have, um an early understanding of, and especially coming from a spiritual background, an understanding of what you're supposed to be in this world while still trying to understand it. And what I meant by be is, I understand my-my spirituality from an early age, you know, coming from, you know, Jewish background and an amazing, you know, Wicca grandmother, you know.

Silverman: Could you tell us more about that?

Bradford: Yeah, yeah, yeah. Well, my mom and my dad are both Jewish and my grandmother's Wicca, and, you know, very positive spiritual shape-shifting witch as she would say. [laughter] So, you know, for me, it was embodying all of that spirit and spirituality as opposed to religion, you know? So I've always been very spiritual, but however, really [pause] owned and

recognized roots. But found that my spirituality gave me an opportunity to move further outside, but still recognizing, like I said, if you don't know where you're going, if you don't know where you came from. So I like knowing the roots, but I love seeing how they branched out and also what was at the other end of that leaf.

Silverman: Mmmm mmm.

Bradford: You know? So that's how I go through life and how I was able to start that early part of my life as a child, because I had that- that- that blanket, if you will, early on.

Silverman: Did your parents relate to your grandmother's spiritual background?

Bradford: Absolutely. She was the one who helped them understand from an early age, me being, you know, a third gendered or, you know, other- other being, you know what I mean? So, it was- it was effortless and easy, and regardless if people knew or not, people always respected and appreciated and loved me because of how comfortable I was. And you know, you are- you look like a target, especially back then. If you had your head down and you didn't have an air of knowing who you were especially in New York, you were a target. But if you knew who you were, regardless if people couldn't understand it, they respected you.

Silverman: Mmhmm.

Bradford: And that's where I always came from. I was always very respected. And I mean, boys knew that, you know, I was whatever, I mean, but always attracted to me and same with women. Like for me, I don't ever- I think that because of how I grew up, beauty for me still doesn't have a sex. I'm attracted to the essence and the energy of the person. Because at the end of the day, you don't say, "Well, oh, I broke up with that person because he was a guy. I broke with that person because he wasn't nice or she wasn't nice," you know. Or there was- we just kind of ended our plateau and we couldn't go any further. You know what I mean? Like, so for me, I've always had that way about everything that it is that I go through life. I wear a label, but I'm not a label. I don't like to be pigeonholed because the essence of Lina is larger than just putting me as being a, you know, biracial transgendered woman.

Silverman: Yeah, a hundred percent. That's actually one of the questions we ask sometimes, like what other parts of your identity are most important to you? Because it's like-

Bradford: Yeah.

Silverman: -we would never want to- or I would-

Bradford: No, absolutely. And listen, I mean, I know that everybody's, you know, in this whole new place where pronouns and all, listen, whatever makes you feel- going through this gig called life- comfortable and how you can get other people to be there with you, hundred

percent. But also you have to realize that you guys are brand new into this world. Give people a minute to get the beat. Nobody's trying to misgender you or be disrespectful if we don't know it right away. You know what I mean? And get us to understand that. And also at the same time, we're your brothers and sisters. We got your back. So worry about everybody else out there, but we got your back. So if we don't know your pronouns or you have to explain them to us, don't come at us. You know what I mean?

Silverman: Have you had experiences like that?

Bradford: I have not. I have not, but I've heard it, you know, and you know, because I'm just- I have a different energy about how it is that I approach people. And I always call people "sugar" or "cookie" before I call them a "he" or a "she" anyway. You know what I mean? So I guess that's been my saving grace. You know what I mean? [laughter] "Oh, hi, you are very handsome." Or you kn- you- But you know what I mean? Like, so it's like, "Oh, you're gorgeous, cookie." You know what I mean? Kind of middle of the road things as how I grew up, I wanted to be identified as well. I wanted people to say, "Oh, you're gorgeous and beautiful." And gorgeous and beautiful can go either way.

Silverman: Yeah, no, it's a beautiful entry point. Who wouldn't want to be welcomed that way?

Bradford: Hello. Hi, gorgeous! [laughter]

Silverman: Who um- how- when were the first times you learned about genderqueer or trans life in New York City? Was it only through your grandmother or were there other sources?

Bradford: Well, it's funny because they were always there, but I didn't know. I think that because everybody was so comfortable and it didn't make it known, "I am transgender" or "I'm this" or "I'm that." I am- now looking back, I'm like, wow, it was a very early introduction, but I didn't- I don't- I don't remember actually knowing and hearing about trans anything until like, maybe late 80s, early 90s. You know what I mean? Because it was just so normal and, um, uh [pause] like the next person next to me, but didn't know. Because again, people weren't also advertising themselves quite so much back then.

Silverman: Totally. And so who, or how did you relate socially as you were growing up? Did you have different groups that you were a part of?

Bradford: Oh yeah. I was actually the most popular person in- from grade school to junior high school and high school. [clears throat] I was always the one that brought all the different groups together. And I was also known for throwing the most legendary parties at my home when my mom was away. You know, it's kind of like a, um, I projected of where it was that I was [laughing] going to go in my life as a kid. And when I look back at all the different groups, like, you know, you had the circle jerks, you had the- you know- just- they called the circle jerks

were the art kids. You know what I mean? And the jocks and, you know, the preppies, like, it was just a tossed salad of everybody at my parties.

Silverman: And what made them legendary? What happened?

Bradford: Because of how my- [pause] who I was, literally who I'm- not just physically, but inside, who I was broke down every barriers. That I was friends with all these people in all these different groups, because I was a chameleon. Like, you wouldn't know what I was looking like one day to the next. And I guess that comes from playing with my Barbies. You know what I mean? Like, I put on a different vibe when I have a different outfit on and you have- you know what I mean? Like you just, for me, I feel you do better when you look better. You know, that's the school I come from. My grandma was like, "When you walk out the house, you dress to impress. I don't care if you're walking the dog." And it's true. When I'm walking my two Yorkies, I always look cute, but I can't help it. I don't even think about it. Like, it's just, it's like drinking water. I just have this innate essence to always just look on point.

Silverman: How did your grandmother dress? What did she look like?

Bradford: Oh, she was fierce, honey. Well, she was a opera singer, so-

Silverman: Oh.

Bradford: That and her, um- that's when we lived across from Carnegie Hall. She- she had the fiercest fashion. And I mean, I inherited quite a bit of it, you know? And we had the same shoe size. [laughter]

Silverman: Wow. What a blessing.

Bradford: Yeah, I know, right? [laughter]

Silverman: Her name?

Bradford: Marilyn Prender-Tracy.

Silverman: Amazing. Wow. Wow, what a blessing. Okay. And what other kinds of influences did you pick up as you were growing up? Were you watching certain movies or paying attention-

Bradford: Yeah, for me, like *Eyes of Laura Mars* and *Mahogany* and, um, anything, um, uh, what's his name? Um, uh, John Waters, you know? Russ Myers. *Barbarella* is my favorite movie. I mean, I was always very avant-garde with my films, you know what I mean? And [*Colute?*], I mean, I live for Jane Fonda, you know? Yeah.

Silverman: And were you a part of any of the downtown parties and scenes?

Bradford: Oh, I was the downtown parties, baby.

Silverman: Can you please tell me about that? [laughter]

Bradford: I mean, I've been working in this industry for a very long time, since the late 80s, you know what I mean? So, you know, my early clubbing days started like at Studio 54 and Garage and Saint and Zenon's and Danceteria and Sa-, I mean, it's just- the list goes on- uh, Palladium-like, I mean, it goes on and on.

Silverman: Yes, we want to know, because we're in archives and we, like, love knowing where these places are-

Bradford: Yeah, and like I said, I'm writing my memoirs right now, so we're going through, like, all the photos cause I kept everything. I have the videos, I've got the photos, I have the-the magazines, everything, because I always knew I was going to tell this story, you know? So, um [pause] when, I mean, I was going out very early. Then the late 80s, my friend was like, "You need to come up to Montreal, it's amazing." So I went up to Montreal and I fell in love. So I moved up to Montreal, my mom got me an apartment. I lived up there for a year and a half, and I loved it. I was coming back and forth to New York, obviously, still, cause I couldn't miss my New York going-out moments, because back in the day, 80s- late 80s- early 90s, was everything in New York. Everything! So I couldn't miss it. And then when I moved back to New York, it was like, boom, okay, that's when I started working, you know, because before I was just going out. So when I moved back, I got um- I literally was out at Webster Hall, this was probably like '89, '90. And I'm on the dance floor, and these promoters who worked there at the club were like, [pause] "We're looking for a new hostess for a new party, would you be interested?" I'm like, "Uh, yeah, I'm like, I just got back home, let's do this!" And literally, I created this legendary party called Makeup Room, just up in the VIP, um, uh, club up on top of the balcony. It was a room off to the side. And it was runway based, and it was, um, fashion, it was everything. Like- And the Ballingers, who owned Webster Hall, would always send the celebrities that would come in, they're like, "Oh, you have to go up to the Makeup Room," and the- the security guard would be like, "Lina, you have to go down and greet Brooke Shields and, um, Prince and, you know, Michael Jackson." I mean, it was everything, you know. New York was just popping off like that. So then from there, just boom, everything just started, like, glowing up. Like, it was just crazy, but that was New York.

Silverman: Wow. And you never felt intimidated when you met-

Bradford: Never, never, no, I mean, this was my city, you know what I mean? Like, I've always been a people person, I know how to talk to people, I know how to make them feel comfortable, and I mean, hello, it was a perfect gig for me, being a hostess, you know what I mean? Throwing parties, and then I was performing, and then I was next modeling in runway shows, and then doing movies. So all of those things happened really, really early. So when I

hear all these kids saying, "Oh, I'm the first to do this and this and that," I don't come from the school where you need to lay down the gauntlet and your accolades, you know what I mean? Like, because if you guys- not that I would ever take the goat- but I would put you all to sleep with my resume, you know what I mean? But that's not me, like, I'm living every day, you know what I mean? Like, I'm constantly wowing Lina. But honey, I've been doing this a long time, you know what I mean? So- and- But again, it's like, we didn't have these phones in our hand. But if you want, it's so easy to find out what somebody has done, but people don't always wanna do their homework to find out those things. So, you know, I've always felt like, you know, [pause] the uh- the underdog. But it's okay, I don't care, because that continues to make me wanna strive and be the fiercest Lina I can be. And I don't care how many people know me or don't know me, I'm just worried about the people that I'm able to touch every single day that are like, just you saying hi, or asking me how I'm doing. That stuff is what means to me. Not the accolades, or the fashion, or all the events, or any of the things that it is that I get to do, movies- none of that stuff. Yes, it matters, but it doesn't matter on the whole of how you're able to connect with people. And that's why people are connected to me, is because I connect. I look at people in their eyes and I talk to them, and I generally care.

Silverman: Yeah.

Bradford: Empathy.

Silverman: Yeah.

Bradford: It's not that hard, babe.

Silverman: Yeah. And during that time, were there any parties that felt, like, life-changing?

Bradford: You know what? Every party did. New York had that way of blanketing you, giving you a big fucking hug, kissing you, and then tossing you to the curb like, "I'll see you next week," or "I'll see you tomorrow." I loved it! It was so hot! It was- but that's what New York did. [Everything-?] You could never say one party was better than the next, because they were all fucking amazing. And the gagger is, you could go to five places in one night. What?

Silverman: Right.

Bradford: That does not exist now. But- and the gagger, it wasn't just- it wasn't the fact that you could just go to five places, but each five places were everything. You were like this. Well, how can it get fiercer? Oh- How can it get more [over?] than this? Like, it was like that. I got goosebumps. It was that fier- because you got your different people and different vibes in different places. And then, of course, different music. So we were really about giving you- sorry, I'm stepping on, um, a bobby pin. We were really about giving you the- the- the experience when you went to these places. Like, when you would go to the Roxy, like th- ol- er-

first Roxy, it was called Locomotion on Saturday. There was a huge swing in the middle of the club that was roped off to the perimeter of how far it would go up, right?

Silverman: Mmhmm

Bradford: You'd see Christy Turlington, Naomi Campbell, whoever on the swing. And anybody could get on the swing. And people would be on the swing. It was just, oh my God, it was everything. And then there was, later on, there was a club called Club USA, which was, it was in Times Square, "Times Scare," if you can believe it or not, when Times Scare had actually edge. It wasn't Disney on crack. This club was huge, okay? It was Peter Gatien, who owned Limelight, Palladium, and USA, and Tunnel, which I worked at all of them. [laughter] And it was- I mean, I can't even tell you how many stories high, but there was a- a- a slide that went from the top floor all the way to the bottom floor that spiraled down. And I've got photos and videos. It spiraled all the way down. So that's how you could get downstairs if you wanted to. A slide!

Silverman: A hundred percent, yeah.

Bradford: And then each floor was you know- designed by a different designer. Like there was the Gaultier floor, there was the Mugler floor. Like this club was- clubs were clubs. There was no bottle service is what killed it- and Giuliani, obviously. But baby, clubs? [pause] It was everything. And then there was Mars, which was on- on 27th and West Side- the West Side Highway. And it was like five floors. And there was a shower up on the roof. People could take showers. It was everything. And then of course the legendary Sound Factory, which was everything on 27th Street. I mean, clubs were doing it. Clubs were doing it.

Silverman: Wow. Wow. [laughter]

Bradford: I know. And it's like- so it's funny. So when people come to, you know, experience me when I'm DJing, because I've been DJing, what, like 27, 28 years? I give them that experience that I came from. But that will- I don't know if we'll ever, ever, ever get to, you know, revisit that vibe again. You know what I mean? It was just the decadence and the carefreeness of it. And also there were no camera phones. People were involved with being personable and getting to know your best friend or your friends that you would see every other night or every night or every other week. You know what I mean? It was just- that- that- that I miss.

Silverman: Yeah. No, it's changed everything for us to have to-

Bradford: You met your best friends. You met your boyfriend. You met your girlfriend. Like you don't have to get on an app to date somebody. I come from the school of touch, feel, smell. You can create whatever you want online, but baby, you can't fool me in person. And also too, like I'm a flirt. Like I like to flirt. Like I want you to see that I'm interested in you.

Silverman: Right. What was your romantic life like at that time?

Bradford: You know, it's funny because I was a dancer and, you know, really into fa- I wasn't interested in relationships. I was- I wanted to have fun. I wanted to be with my friends and have fun. I dated a little bit, you know what I mean? But I was- they always wanted to like cage the- the butterfly. And I was like, I'm too free to be this way. And I liked that I knew that.

Silverman: Mmm.

Bradford: I knew that I was a hopeless romantic and I was, I was very much a hopeless romantic and still am. But I love that I didn't sacrifice my time for being that type of free so earlier on in life. And that- knew that I needed to be dialed in with what was going on in this moment because I knew it wasn't gonna last forever.

Silverman: Wow, you already knew that. You felt like it was- yeah.

Bradford: I knew. I've known, I've- I mean, my grandma said, "You have a very old school soul." I've always been very grateful and thoughtful and also been able to come outside of what would physically be my age because I don't know how old I am actually. My grandmother told me from an early age that a woman who gives away her age will give away anything. And I'm like, I give so much out, I'm keeping that. So at the age of 16 is when I stopped acknowledging how old I was. I mean, I could do the math, but I'm not going to. But my grandmother, my aunt and my mom, we don't acknowledge how old we are. We just are, you know, we're spiritual women and we're ageless. And also people like to have a way of pigeonholing you by a label. They want to know, "Are you this, are you that?" And "Oh, and how much money do you make? And how many kids do you have?" No, a conversation to getting to know somebody is just that, not asking the questions that give you an answer right away. Sitting there and actually talking to the person. Smelling them, knowing their trips and their falls and their scars and all of these things, that's who I am. That's how- that's my age, that's my life. Not a number, not something that's going to give you a quick gratification and then you just move on like I'm like some leftover piece of, you know, meat to the side of the road, no. You know? So not giving all of those things up and also giving them to yourself adds to just who you are and gives you such a broader way of looking at things and not being so mundane and basic.

Silverman: I'm so sorry, we're talking through Zoom. [laughter]

Bradford: I know. [laughter]

Silverman: But yeah, totally. And so during that era, what was your relationship to money or like financial sort of health?

Bradford: You know, it's funny, I will say that because I grew up, you know- I was very blessed in that department, you know, just meaning the fact that, you know, I never had to worry about money. My, you know, my- my family always took care of me and I didn't know that, I wouldn't say I was spoiled, but looking back, I was. But I was- I was recognized for what my privilege was and that it could be taken away at any moment if I wasn't right in the head. And because I was right in the head in how they schooled me, I never took it for granted. And so therefore, I didn't know that I came from means because everything just felt very good about how things were given to me, you know? So I didn't run around like most of my friends that I was growing up with being entitled. If I saw somebody needed something, I gave it to them. So I didn't want for anything and I never worked a mainstream job. You know, I always had an allowance and, you know, my mom always took care of all of my apartments until I got to a place where I could do it myself.

Silverman: Hmm, that's amazing. And so after hosting, how did you get into DJing?

Bradford: Oh, that wasn't until much later.

Silverman: Oh, okay.

Bradford: I didn't start DJing until '97 after my first two movies.

Silverman: Oh yeah, let's get into movies. Let's go in a- lead me up there, tell me- [laughter]

Bradford: I've done so much! [laughter]

Silverman: No, please tell me.

Bradford: So, um, in- when- I think it was '90- wait no. The first movie that I did was probably [pause] '92. Then another one was around like [pause] '93, then '94. And then other ones came in '97. But I- it was funny because, you know, as an artist, a young artist, you don't say no to anything. But I always knew in the back of my head because of just playing with my Barbies and just knowing myself and how I would act in life. I'm like, I knew that I had really good instincts into being dialed into performance art of all sorts. From being a dancer and a model and all these things. So I knew that acting was just everything that it is that I'd already been doing, but in front of a camera, but in a different way. So, but I didn't want to do it like that so early. I did not want to do movies, but I did, like I said, because I was a hungry artist and I wanted to get the chops. And I- trust me, I'm glad I did because I met amazing people. And I, you know, would then have directors asking me to star in their movies without even auditioning because they already knew who I was, you know, and let me rewrite the script, which was everything.

Silverman: What kind of movies were they?

Bradford: So [unclear] one I still get residual checks for: this movie called "Woo" with me and Jada Pinkett Smith, and Tommy Davidson and, oh my God, uh, LL Cool J, uh- a great cast. And it was, um, what was his name? It was, um, [pause] John Singleton, John Singleton movie. Yeah, and we filmed that in Toronto and then the rest of it in LA. So, um, that was in '97. So when I got that movie- I literally just finished another movie with my sister, Candis, Candis Cayne and I, we filmed a movie called "Always Something Better." We filmed that in Miami for four months, came back, we're at the premiere, and then I'd found out that I got "Woo." And then, on my birthday, which is- I'm an Aries, so in April, I was hosting this party called- at Life called Boy's Life on Sunday. And my birthday- it was my birthday and I was up in the DJ booth with a whole bunch of legendary DJ friends of mine who- Frankie Knuckles, T Pro, Carlos Pertuz, David Morales, [pause] Junior Vasquez, I mean, just all of my brothers that I worked with in all of the clubs. And one of them said, "Lina, you would be an amazing DJ." I was like, "What are you talking about?" I was like "A DJ?" They're like, "No, you know mu-" "Yeah, I know music. I'm a dancer. And yeah, I turn it out." But I mean, you know- you know, from anyone who's not a DJ- to look at that equipment, it's very overwhelming. Like, how the hell do you do that? And then, you know, but the songs in and- but I'm like, you know what? You're daring me? Okay, I'll take the Pepsi challenge. And I did. I had one lesson. And then all of a sudden it got out into the press: "Lina's making her DJ debut- debut on her birthday." Because it was a couple of weeks before my birthday the dare happened. So then it was on the invitation. I'm gonna be DJing on my birthday. And I'm like, "Oh, wow. Okay, I guess this is really happening." So I went up to T Pro's house and did one lesson. And I was like, "Oh my God, this is crazy." [laughter] And that was it. That, literally- that was it. And I remember that night I played like- I literally played a tossed salad of all the music that I love. But what I realized as, you know, DJing is that, and because of the school I come from, it's a journey from the first song to the last song. I'm taking you on a journey, you know? And loving all kinds of music- I'm a classic rock chick at the end of the day. So Led Zeppelin? I'm a Zeppelin chick, you know? But, you know, I've been soulful, [deep?] house music and then disco. So the opening night I was playing like, you know, Nitzer Ebb, I was playing, you know, B-52s, you know, Depeche Mode and, you know, and Jomanda. I mean, it was a tossed salad of everything. And people were like, because of how I was doing it, it was amazing, you know? And so I just kept growing on it. I was like, I'm addicted to this. I love this. And then, like I said, 28 years later, here I am.

Silverman: Wow, and it's really like hosting, because you're really like bringing people in and-

Bradford: And yeah, I mean, when I'm doing intimate things, there is an element of the hosting thing, because people do like to be near me. But when I do the big things, you know, I'm on a stage and I'm far away from everybody. So when I do Lina's Lounge on Fridays at Cafeteria, people love it because we get to play Wimbledon energy together, because I'm right next to them. You know what I mean?

Silverman: Right. [laughter] And then, so where did you go from there? From- you were saying the 90s, you were- yeah.

Bradford: So that's '97. I then stopped performing, because I was, you know, I performing all over the world, you know, and doing movies and modeling. I left all of that and I took DJing on head on, and that was it. I'm now traveling back to Europe to all the places that I went to as a performer, now as a DJ. And it's like, "Phew, are you kidding me?" And then I'm spinning with my brothers. And I'm like, "Wait, I'm actually spinning with you guys? Like, and I'm not ho-" You know what I mean? Cause I mean, like they're the Messiahs. You know what I mean?

Silverman: Wow.

Bradford: So it was like, it was mind blowing. And so it was- it was on, it was on.

Silverman: Wow. That's incredible to kind of come back in a different way, but-

Bradford: Yeah, absolutely. Absolutely. You really can design whatever you want. So when I started on Fire Island in 2005, when they asked me, I was already spinning in Sardinia and Saint-Tropez every summer. So they're like, "Would you like to come out to do-" I'm like, "Fire Island? [laughter] Really?" [laughter] But then I said to myself, I was like, you know what? There's a reason why I'm being asked to do this. And this is right when Eric Von Kuersteiner bought the properties from then John Whyte who owned everything. And [pause] I said- he'd bought it in 2004. They approached me in 2005. And I was like, "Okay, well, what's this gonna be like? This is just an island full of faggotry and predominantly white. And I'm this cocoa brown girl. What's the- how's this gonna go down? Obviously they all know me and as a DJ, whatever, but is it gonna translate out there is what I'm saying. It's one thing for them to come back in the city, come to a fierce place where I'm spinning, but this is their domain. And also too, I know the legendary DJs who have com- [unclear] who have, um, committed to bringing the beautiful backdrop and sound that was the Pines from the '70s on. You know? So I knew that that was a big thing, but I didn't realize how it was supposed to be [acuted?] to me. So, you know, there was only ever low tea. There was nothing else at this point, you know?

Silverman: Is that a part of- what's low tea?

Bradford: Low tea is where everybody goes to have their first drink and hear music. There's a DJ and that's it. Now there's a million places, but back in the day, there was only one place to go. From 5 to 7, people would go and then they would go home and have dinner and then go late night out to the Pavilion. So I was being brought out to do the first ever high tea, which was gonna be called Lina's Lounge. I did it and it was already huge. Like there was a line to get in. By the second week, there was a line wrapped, around the boardwalk to get in. By the third, fourth week, the floor caved in from people screaming my name. Then they asked me to take over low tea. So then I'm spinning low tea from 5 to 7, running upstairs to spin Lina's Lounge from 7 to 11, then have a quick dinner. And then they asked me to spin Pavilion. I was doing all three!

Silverman: That's wild.

Bradford: Friday, Saturday, and Sunday. Like that's never happened.

Silverman: [unclear] Like that's a lot of work.

Bradford: But I lived for it because I mean like- and I gave them different vibes at each place. Like that's the school I come- You're not gonna come and hear the same music. And then, so I was on that side for two years and then there was a new owner, um, that had, um, oh no, yeah, they- they had just owned those two places. And then around the corner was this place called Sip N Twirl, which a different owner owned. I then left that side after two years and I moved over and I created Twirlina, which I did for 8 years, which made the two years and the 8 years, 10 years. And then that was just a whole monster in itself. I did Thursday, Friday, Saturday, and Sunday. And each night was different. Thursday was Rewind Thursday, 80s. Friday was Lina's Lounge, sexy, soulful beats. Saturday was Go Big or Go Home, bigger beats. Sunday was my famous TBS, Throwback Sunday Classics, disco. And that's how I got my- my radio show with my brother, Andy Cohen, every Sunday on XM Radio called Sunset on the Porch. And I got that from doing my Sunday disco parties out there.

Silverman: Wow. And how did it feel to be enmeshed in that culture?

Bradford: It was everything. I will look back at those times being just some of the most formidable times for me to really get to understand myself in a whole way that I didn't know myself. Like you have to understand, I was celibate. I didn't drink or smoke, and I was vegan for five years prior to getting out on that island after my previous relationship five years before that. So I was- [pause] I was a different person. When I got out there two weeks later, I'm like- I'm having my first threesome. I'm like, well, all right. [laughter] You know? So it helped me find me. And it was the perfect place because I was an adult. I didn't do those things then. And I was on this safe island. So I was in a- I was in a good, healthy headspace, professionally, spiritually, and in a positive place to want to experience sexually. It was everything. The timing has always been right for me in my life.

Silverman: That is incredible. I- [unclear]

Bradford: -It was incredible. It really was. And also to be a woman on that island doing and getting- I had every man, woman I wanted on that island, honey. It was everything. It really was. And like I said, people didn't have the camera phones, people were here. And people would call me- you ever watch True Blood?

Silverman: Mmhmm, mmhmm.

Bradford: You remember Belinda who would cast a spell on people? People were like, "Girl, when you DJ, you cast spells on people." Where it would literally be like- I would just conjure this sexual energy on the dance floor. People were just like, [pause] [laughter] that- they would

be lined up to go home with me afterwards! [laughter] But it was beautiful. None of it was seedy, it was just- it was beautiful. Like I said, it was like an ambrosia. And it was amazing because I was, like I said, I was spiritually and financially- all the things that were right where I needed to be were responsible to be able to do this. I wasn't supposed to do it when I was younger. This was the moment and the time.

Silverman: And did you know any other trans people out there at that time?

Bradford: I was the only one. There were no other trans- what? No! This was probably the first time they're ever meeting a trans person. I'm telling you, I broke the mold.

Silverman: Wow. And did that feel isolating or did it feel empowering?

Bradford: It wasn't even a thing to me because that's how I grew up. Like you have to understand growing up in Manhattan, it wasn't about- there weren't- there weren't- yeah, there would be cliques, but where I was, how I grew up, it was always a mixed vibe. You know what I mean? Like everything was just very mixed in New York. You know what I mean? Like it was just very avant-garde and fun and funky. So for me, I went into that vibe as well. I didn't think, "Oh my God, I'm the only, you know, mixed trans woman out here." It wasn't like that at all. They made me feel so wanted when it could have gone so other way. They could have completely rejected- excuse me. They could have completely rejected me and not had any part of me, but it's my energy. I made them feel wanted. And I also brought the dynamics and the demographics together.

Silverman: Right.

Bradford: From the old to the young, people love that. Like, and- and everybody who would come in, everybody who came up to my DJ booth and greeted me and I gave them a hug and kiss. Every person, that was the thing. And that's why people felt so wanted. And that's why it was a love fest. Like when you look back at these videos and you see the connection and the way that people are feeding off of me-

Silverman: Mmhmm.

Bradford: -it was that, that's me. I've always known that I've been a receptor of love and light and bringing people together. That's my first gig in this life. I know how to make people feel wanted and loved because I love people.

Silverman: Mmm. And how do you ground yourself when you're out all the time and meeting a lot of people? Is there a way that you come back to yourself?

Bradford: Absolutely. Rebooting my browser is huge because I know that I give a lot, that- you know, my spirituality needs to have that plug-in moment. So, you know, definitely in the

morning, as soon as I wake up, doing my morning chants and my spiritual work. And then sometimes throughout the day, I'll just be like, "Okay, it's time for a moment." And I'll just go into prayer and just do what I need to do. I have to do that. And then also, you know, when I'm not working, I'm very much in this beautiful genie bottle home with my Yorkies and I'm cut off.

Silverman: Yeah.

Bradford: But when I'm out there, I know that I'm supposed to be there to bring people together. But when I'm home, that's my time, like I said, to reboot my browser and have Lina right for her blood type.

Silverman: Hey, okay. [laughter] Were you out on Fire Island the whole time?

Bradford: You're so adorable! I just love looking at you. [laughter]

Silverman: I'm on my off day, so thank you.

Bradford: This isn't an off, honey. You're giving it, girl! [laughter]

Silverman: Were you out on Fire Island all year long or just the summers?

Bradford: I would be there- I'd open the house on April Fool's Day, on April 1st to October. So, I would be out there for seven months.

Silverman: Wait, where in the Aries line are you? What- what day?

Bradford: April 14th.

Silverman: Okay, I'm the 8th. Just-

Bradford: Hey! Gimme some! [laughter]

Silverman: Um, amazing. And so, yeah, I guess what happened when you- when did you decide to leave and what did that look like?

Bradford: I had met my other half at the time who I was with for eight years. I met him on the island for the end. I think I left in 2000- So, it's been 11 years since I've left the island, believe it or not. And it's crazy because people don't let me forget it. So, I always feel like I'm there with them every summer. And actually, the first time I went back after 11 years was last summer. I did the 70th anniversary because I did the 60th. I did the 70th anniversary and I came back and it was huge. I was on the beach. I mean, it was just, it was epic. And it was my love letter back to the island. And then I actually came back to do the trans thing this summer, which was beautiful-

Silverman: [unclear]

Bradford: -Yeah, was everything. So now, because I did last year, made me feel like, you know what? I'm open to different experiences now. When before I said no to my team, my team would- I mean, people would come in- I'd be like, "Nope, I'm not doing the Lambda Lig-" or any of all the things that I would do separately from my things, you know? And also to see- and I- Fran, I took- I had her over here for lunch last week. Love Fran. And, um, I said, "Baby girl, [pause] going forward, I want you to know you have me for anything you need on that island." Cause to see from what I was doing out there by myself to what I experienced this summer and why I- I was so glad that I said yes to, I didn't know what it was about, but I knew I wanted to be a part of helping this, my community, but this community now out there, bring it up a little higher. And I knew that, you know, who I am, not to sound big, but you know, who I am and what I've given to the island that people would be like- they would look at it differently. So I wanted to give that gift to my girls.

Silverman: Mmm. You did. You really, I mean, it was just incredible. That's- yeah.

Bradford: Thank you. It really was for me as well. So when I left- to answer your question, it was, what, 2013? Is that- would that be right? 11 years? '13?

Silverman: [unclear] If you say so.

Bradford: '12- '12- remember me and numbers, honey. [laughter] I think it was '12 or '13. I was done. Like I said, the internet had started. Everything had changed in my life. You know, I was in a relationship at that point. Um, and I just- oh- and I didn't tell you, I was living in London on the off season. So I would leave Fire Island in October, go visit my sister Candis in LA for a month. And then I would fly back to London. And then I was living in London from November to April. And then the hamster wheel continues. So that was my life.

Silverman: What was going on in London?

Bradford: What, baby?

Silverman: What was going on in London?

Bradford: Oh, uh- music and my work. You know what I mean? Because my- my DJ agency was in Paris. So, you know, all of my stuff was in Europe to begin with. So my- I would have my residencies in New York, but then I would travel and do the rest of my stuff throughout Europe.

Silverman: How did you relate to Europe?

Bradford: Europe was like my sec- has always been my second home, you know? Professionally, but then also as a child, because my family was always very [inanimate?] about traveling. So I was always in Europe, but then when I started, you know, my professional life, Europe was calling me and bringing me there. So, you know, I've always just kind of been in that part of my life as the second New York, if you will.

Silverman: Mmm. Beautiful rotation. I'm jealous.

Bradford: Yeah, right? I never got bored. [laughter]

Silverman: And you said like when the internet started, it felt like a different era or- or- such a shift. Can you tell me more about that?

Bradford: The island has a way of being a vortex of- it stays in its own place. You know what I mean? But when you leave it, you're like, "Oh shit, well, this is what's going on in the rest of the world?" So that's when it started to hit me. Like when I would leave the island after seven months, I was just seeing all these things happening and like all of the trans visibility starting to come up. I'm like, "Well, wait a minute, hold on a second. Why am I not a part of this?" Like I was forgotten all of a sudden, you know what I mean? And I was. [pause]

Silverman: Mmm.

Bradford: And that was sad! That was sad to me because people forgot about me because I was on that island. You have to understand, Fire Island was only, it's- it's not like it is now. Like there weren't movies, you know what I mean? There wasn't all this visibility on it. Yeah, people knew that I was the one turning it out on Fire Island, but they also didn't know, um- [pause] they al- they- they als- What I meant to say is that they also didn't know about the island if you weren't going to it. [pause] So if you didn't know about the island, [pause] you didn't know who I was. And like I said, a lot of these new kids didn't want to know about all the things that I did beforehand because they didn't care because everything was so fresh and new. Do you know what I'm saying? And that was sad because like I said, I come from the school of knowing where you came from to know where you gotta go. But everything was lost. Like club culture was like, these kids didn't know of legendary clubs. Like you always knew about fierce shit. You know about designers, you know about- that was erased. So as the internet is happening, when you should be able to have everything in your hand from the school of people who didn't have that but know everything, but don't come across that way. It was, that was a part that was disassociating for me.

Silverman: That makes a lot of sense, yeah. And so how do you relate to this like era of trans visibility in relation to-

Bradford: I think it's- a lot of it, I have to say, I'm so happy to see it. But I'm also- there's a part of me that feels sad that you don't know all the girls that I came up with. You know what I mean? I don't care if you know, listen, if you want to know, you want to do your homework,

you're gonna do it. But if you don't, it's kind of sad because you really do lose out. You're not the only group. You didn't just hatch this- this visibility. You didn't just hatch this movement. Baby. And again, I- I don't- [pause] I will say this proud. I'm not going to say what I was going to say. We're not going to say- I don't want to say- but [pause] I was a part of that and you should know that. And there's really should be nothing wrong with me saying that, but I'm such a humble person. But there's a point where you have to just be like, you know what, wake up. It's really not all about you. We have to see you. You have to put everything in our face, but we're not doing it to you because that's just not our school. We come from school of like, you know what, we did it. We're cool. Like, if you don't want to learn, you don't want to know, and you think you know everything, go with it.

Silverman: Could you tell us some of the most important people in your life that you feel are, yeah, like with you in your school and your camp that we-

Bradford: Absolutely. I mean, listen, my mom is my everything. My mom is also a DJ. [laughter] My mom has been DJing for 15 years now.

Silverman: [unclear]

Bradford: Huh?

Silverman: What's her name?

Bradford: Darlene.

Silverman: Darlene. Ok.

Bradford: But her DJ name is Lady D. [laughter] My mom is everything to me. We're sisters. She's also an Aries. I'm the 14th. She's the 15th. [laughter] My mom is everything to me. And um, you know, my sister Candis, you know, she lives in LA now. And, you know, I have a very close group of like, you know, tight people who are rocks to me, you know? And I think we all need those.

Silverman: Yeah, of course, of course. You mind if I ask you just a few more questions? Or-

Bradford: Absolutely. I'm loving this. Absolutely. I feel so honored to be a part of this. Thank you.

Silverman: Oh, we're honored. I-

Bradford: Anytime, anything, I mean it. And if you need me to put it out there, let me know. I'm here for it, okay?

Silverman: Yeah, okay. Um, here- I'm just reading through the questions. This one says, "What does it feel like to see other generations have access to hormones or surgeries?" Like, how does that relate to your experience?

Bradford: I have to say that that is absolutely really beautiful. I mean, listen, I've been a part of Callen-Lorde. You know, I work with them and then they are also my provider, you know? You know, Callen-Lorde. They're amazing, you know? The work that they do and how they take care of the community is everything. And no one should ever, ever be doing, you know, a black market, under-the-table kind of shit. And that's the school that I came from, you know? And it wasn't the school that I did, but when Candis and I were coming up, all those other girls, they're like, you know, they were going up to Harlem, honey, and, you know, getting the- the crazy shit. You didn't know what was in it, you know what I mean? And it's just like, no, not when it comes time to your health. And anytime I'm, you know-I also work on the board with Patrick Martin, telling these young kids, "Take your time. There's no rush." You have all the time in the world, but do your homework. But most importantly, go to a provider and have them check your levels and all of these things. They're important because your mind is already gonna do shows on you as is. So when you start mixing- I call it- we call it the essence of Gelfling, the hormones. Cause it'll keep you young forever. [laughter] I'm 97. Who knew! [laughter] You know what I mean? So you gotta make certain that you get your levels and everything right when you're taking the Gelfling, you know? So to see how responsible these kids are and how early they're coming out because they have parents that are talking to them and helping them understanding and taking them to the doctors is everything. Everything. [pause] Don't ever chance on your health.

Silverman: Yes. Also in terms of like, back then and now, what are some of the changes in New York that you've wit- I know that everything has changed in some ways, but yeah, what are things that you kind of mourn and- and feel like a loss for? And what are some things that you actually like love now about New York? Or if you-

Bradford: You know, it's funny. I think that because of all the visibility, I felt like then just being avant-garde, just being who you were was never a thing in New York. I feel like now people look at you differently now. You know what I mean? I think it's because it's so visible, but you know, I'm not saying it's a negative thing, but you feel it. Like, and I mean, you know, listen, regardless if you're an attractive person or not, or just how you're dressing, it's just for me being a spiritual person and I know how to feel people's energy. I see people looking at people differently than they used to back then.

Silverman: Uh huh. And how do you feel like they look at them?

Bradford: Who knows? Who knows what's going through somebody's mind, but it feels different. Like I said, back then when it was, you know, supposedly unsafe, I felt safer then than I do now. I mean, I always feel safe, you know, where I put myself around, I'm not ever in any

sketchy places, but in a whole, just energy-wise, New York felt safer to me back then than it does now.

Silverman: Mmm. That is an interesting observation.

Bradford: Yeah. You know, when you try to clean up something too much or you give it too much, it takes away from the organic, um [pause] [climb?] that it's supposed to go through by itself.

Silverman: Right, right.

Bradford: And also when stuff is put in your face, nobody ever wants- like you how a teacher saying this to you: "Talk to me, but don't talk over me." And I feel like sometimes a lot of things are just pushed into people's face and it makes them feel like this: "Well, goddamn, I'm done hearing about that." You know what I mean? Let me gravitate toward it. Yes, put it out there, but don't be pushing it down my throat. Nobody wants that. I don't want that.

Silverman: Right.

Bradford: So I think that there's just a way of- I go through life with ease. And I think that that's why people of every demographic are just at ease with me and wouldn't even know or if I told them, they're like, "Yeah, and?" Because of your delivery.

Silverman: A hundred percent, yeah, it's how you welcome people.

Bradford: Absolutely. They're already gonna feel wanted and welcome with me saying, "Hey, how you doing?" And my energy before we even get into anything.

Silverman: Yeah.

Bradford: And that's how you should wanna feel. You wanna feel welcomed in every room that you walk into. And- and a lot of times it could be overwhelming or intimidating, a job interview or any of those things, honey. But you gotta look at everybody like we're all equal because we all are.

Silverman: Mmhmm.

Bradford: When you start putting people into boxes, that's when you do that. That's when you start psyching yourself out. When you think that they're better than you. No, baby. We're all good until you're not.

Silverman: Mmhmm. Wow. And how- I know- I'm sure we're skipping over some things, [laughter] but how did you get into wanting to write your memoir now? Or how- yeah, how did that come about?

Bradford: I knew that I wanted to always do this. I think that after I got out of my relationship of eight years, three years ago, was a time for me to, one, just find out the woman that I am today. I'm a different woman than I was eight- eight years ago, you know? What, no, yeah, 10 years ago now. So at the time, eight years, and I said, "You know what? I think this is the moment for me to start like, you know, going behind the shelves of Barbies to stuff that I put back there." I didn't have the tools to know how to work through them, but I knew enough to put them back there, work on trying to be the best person that Lina could be today, meaning then, and that I would get to that. And that's where I've been, you know? Where I found therapy for the first time, which I always knew I wanted to get to, but I wanted to be in my grown and sexy and have my head right before I did it. And [pause] writing this book has helped me- and helped me get to these places and find therapy. And it has been some of the most prolific [clears throat], cathartic work I've done in my whole life. You know, just [pause] being in a car heading downtown and the windows roll down, and all of a sudden I look at the driver's arm and I'm reminded of something. [pause] And shit that I did not even remember. That's the kind of shit that's going on right now. And it's beautiful to release yourself from stuff that no longer holds a place in your life. Cause don't we want to, going forward, live our lightest, best life? That's all I'm trying to do right now. So the fact that I'm blowing myself and gagging myself before it has even gone to print? I'm like living, because that's what I want to feel like. I want to feel like the best, realized version of Lina, the- the best version that I want to be every single day. Like that's what- I look at life like a video game and every day I want to try to win in any way I can, and in a healthy way, that even my falls are wins.

Silverman: Wow, and do you feel like it's very vulnerable where you're-?

Bradford: Not anymore, not anymore. It is freeing as fuck.

Silverman: Wow.

Bradford: I feel so free, nothing holds me back. And that's the gaggers that I always felt like, "How can I be fully spiritual if I'm paused on certain areas and then open in others?" No, baby, I want it to be unpaused everywhere. I want you to know that you can come at me and that you don't have to send my team a list of the things that it is that we're gonna talk about. No, baby, you bring it to me. I don't wanna know, when I'm doing interviews, the questions you're going to ask me, baby. I'm that right! Bring it to me, I got you. And I'm gonna Wimbledon it back to you, honey, with love and light and some panache and some laughter.

Silverman: You got that right, because yeah. [laughter]

Bradford: And intellect, you gotta mix it up in the tossed salad, you know what I mean? I'm a mixture of all of that, where it doesn't feel like it's coming like thi- It's just like, you know what? This is my experience. This is where I come from. You want to know more? Ask.

Silverman: I know before you talked about feeling like the underdog or that there are, like, ways in which people encounter you in which they haven't done their homework. And I just wanted to know, like, are there questions you would want to be asked or ways that you would want to- I don't know.

Bradford: I guess- that's a beautiful, that's beautiful. I think that it just goes with just people getting to know you, just- even just hearing your name or being- having an introduction to me, whether, you know, it's on any level of things that it is that I do. [pause] This, where this reaches out to, is going to make other people known. And that's all it ever has to be. I don't need to sit here, like I said, and give you my resume. I don't need you to know me inside and out. No, but you should know about people who have been here doing this. That's all, that's all. Just- just hear my name and the rest is on you. If you feel like you want to go down that vortex and you want to be a part of this, I welcome you because I always got room for little cherubs in my life.

Silverman: Yeah, I mean, I want to be part of the dollhouse.

Bradford: Yeah, you are, baby! You already were. [laughter] We got Wimbledon, baby. Aries Wimbledon. [laughter]

Silverman: Being that this is a record, that'll be kind of a time capsule of where you are in your life right now-

Bradford: I love that you said record. [laughter] That was good, that was good.

Silverman: Is there anything else you want to add to this moment in time that'll be a part of- yeah, this narration of you?

Bradford: I'm going to sound like a broken record, [laughter] but I say this and I really mean this because it honestly is a mantra through my life steps. [pause] Know where you came from so you know where you're going. It just doesn't get any more [sympatric?] than that. It really doesn't. It says so much without saying too much. You gotta know about your brothers and your sisters who made it possible for all of this, all of this. And guess what? You're gonna be that for other people too. It is a domino effect, baby. It goes way black. It goes way black. That's the one thing I feel like I can give you that gives so much. Because when you do that, you're learning a lot. [pause]

Silverman: Thank you so much.

Bradford: Oh my God. My pleasure, my pleasure. This was everything.