

Free CeCe Panel Discussion

Laverne Cox  
Jac Gares  
Andrea Jenkins  
CeCe McDonald

Narrators

The Transgender Oral History Project  
Tretter Collection in GLBT Studies  
University of Minnesota

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The Transgender Oral History Project of the Upper Midwest will empower individuals to tell their story, while providing students, historians, and the public with a more rich foundation of primary source material about the transgender community. The project is part of the Tretter Collection at the University of Minnesota. The archive provides a record of GLBT thought, knowledge and culture for current and future generations and is available to students, researchers and members of the public.

The Transgender Oral History Project will collect up to 400 hours of oral histories involving 200 to 300 individuals over the next three years. Major efforts will be the recruitment of individuals of all ages and experiences, and documenting the work of The Program in Human Sexuality. This project will be led by

Andrea Jenkins, poet, writer, and trans-activist. Andrea brings years of experience working in government, non-profits and LGBT organizations. If you are interested in being involved in this exciting project, please contact Andrea.

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1 CeCe McDonald -CCM  
2 Andrea Jenkins -AJ  
3 Laverne Cox -LC  
4 Jac Gares -JG  
5  
6

7 Emcee: Well, I'm excited about this one. You all ready. Our first one is going to be the moderator this  
8 evening and I just have to say that all three of these women are inspirations to me in my life and  
9 I don't want to get emotional and cry because they have touched my heart. CeCe, I love you so  
10 much. You are just shamazingly fabulous, my dear. And Andrea, I love you as well and I think  
11 you're fantastic. And, of course, Laverne . . . oh my goodness, I can't believe it. All right, so  
12 Andrea Jenkins. Andrea is a poet, a historian, and an educator. Andrea Jenkins has worked to  
13 bring transgender issues to the forefront of city policymaking in Minneapolis, Minnesota, for  
14 over 30 years. Under her leadership, Minneapolis has launched many remarkable political  
15 initiatives such as the transgender issues work group, which led to the establishment of the first  
16 annual Transgender Equity Summit in 2014.

17 Crowd cheers!

18 Emcee: She uses her poetry as a way to connect with and inform people and has performed her work  
19 for audiences nationwide. Currently, she is working with the University of Minnesota where she  
20 is archiving her interviews with trans people from Minneapolis, Chicago, and rural areas of the  
21 Midwest as part of the Transgender Oral History Project. Please welcome Andrea Jenkins.

22 Crowd cheers!

23 Emcee: Our next guest, of course, is the superstar of the evening, CeCe McDonald. CeCe McDonald is a  
24 young and passionate transgender activist. In 2011, CeCe McDonald was studying fashion  
25 design at Minneapolis Community and Technical College. While walking to a grocery store, she  
26 and her friends were attacked by a group of white people shouting racial and transphobic slurs.  
27 After fatally stabbing one of her attackers, she was unjustly imprisoned for 19 months.  
28 Throughout her time in prison, CeCe openly discussed issues around mass incarceration and its  
29 intersections with transphobic, homophobia, and class. Now, CeCe McDonald brings a creative  
30 and energetic personality to stages all over the country. She uses storytelling to articulate the  
31 personal and political implications of her time in prison and ways to heal. She fosters  
32 conversations and discussions around the intersections of trans identity including, but not  
33 limited to, prison, abolition, homelessness, and love. CeCe has given talks from college  
34 campuses to Wall Street and is highly sought after for her raw and honest dialogue. Please  
35 welcome CeCe McDonald.

36 Crowd cheers!

37 Emcee: Yes. I love you, CeCe.

38 CCM: I love you all!

39 Crowd: We love you!

40 Emcee: I love you, CeCe.

1 CCM: I love you more.

2 Emcee: Yes. All right. And, also, we have a very special guest with us this evening, Laverne Cox.  
3 Laverne Cox is the executive producer. She plays Sophia Burset, an incarcerated African  
4 American transgender woman in the Netflix original series, *Orange is the New Black*. Laverne is  
5 a renowned speaker whose insights have been featured on CNN, MSNBC, HLN, VH1, Fox News  
6 Latino and more – hala! Laverne is the first trans woman of color to have a leading role on a  
7 mainstream scripted television show. Her work as an actress and advocate recently landed her  
8 on the cover of *Time Magazine* as well as the Critic's Choice nomination for best supporting  
9 actress. In 2013, Laverne won best supporting actress at the Massachusetts Independent Film  
10 Festival for her work in the critically acclaimed film *Musical Chairs*, directed by Susan Seidelman,  
11 *Desperately Seeking Susan* – I love that movie. Laverne's other acting credits include the  
12 independent films *Carla* and *The Exhibitionists*. Laverne produced and starred in VH1's  
13 *Transforming* which was nominated for a GLAAD Media Award. She is the recipient of awards  
14 from the Anti-Violence Project and Opportunity Agenda. Most recently, Laverne accepted the  
15 Stephen F. Kolzak Award in 2014 for the GLAAD Media Awards in L.A. And also, she just played  
16 Dr. Frank-N-Furter in *Rocky Horror*.

17 Crowd cheers!

18 Emcee: Don't you love her. Please give a big hand for the amazing and beautiful Laverne Cox.

19 Crowd cheers!

20 CCM: Jac, you coming down? We've got to do Jac's intro too.

21 Emcee: All right, and of course we have to thank the director of this film, Jac Gares. Jac is the director  
22 and producer. She is a New York-based filmmaker. *Free CeCe!* is her directorial debut  
23 documentary feature film. For five years, Jac served as producer and supervising producer of *In*  
24 *the Life* on public television. Her work garnered awards from NLG, JA, GLAAD and Webby's. She  
25 produces specials and documentaries for the History Channel, Food Network, USA Network and  
26 PBS' premier non-fiction film showcase, *POV*, the American documentary. The first  
27 documentary she produced about genetic testing and Alzheimer's disease, *Unraveled*, won a  
28 Freddie Award in 2008. Her short film *Remnant* won a Telly Award in 1999. Gares has a B.A. in  
29 English Literature from Rutgers University and an M.A. in Media Studies from the New School.  
30 Jac has been named *Go Magazine's* 100 Women We Love, was featured in *Cahiers du Cinema*  
31 and is a proud 2014 Jerome Foundation Emerging Film/Video Artist grantee. Please welcome  
32 Jac Gares.

33 Crowd cheers!

34 AJ: Wow, thank you, Quinn, for those amazing introductions. Can we give a big hand to Quinn.  
35 Amazing.

36 Crowd cheers!

37 AJ: Wow. This is quite an honor. It's so emotional to watch this film and to see so many people I  
38 know and love, particularly CeCe going through that struggle and all of the support that you  
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1           were able to gain from all around the world. That was just amazing. But, first I've just got to get  
2           this thing started off right. We saw a screening of this film out in St. Louis Park and it was cool  
3           but it was a whole different kind of vibe than what is going on here tonight. Right? So, one  
4           night I was watching Wendy Williams and . . . how you doing?

5   LC:     I'm good, how you doing?

6   AJ:     And Laverne was on there and they were talking about the shoe game and everything, so I'm  
7           just going to need you to leave me those boots before you leave tonight because the shoe game  
8           is tight.

9   LC:     Girl, I think I'm going to keep these – I can get you some though. I'll get you some.

10   AJ:    No, but as I was watching the movie and I saw you, CeCe, talking with Ms. Angela Davis and  
11           holding your own with Angela Davis. And Laverne, I've seen you sitting and speaking with Dr.  
12           bell hooks and so many other Black feminists who really . . . Melissa Harris-Perry and these  
13           women who are really thinking about Black womanism and Black feminist thought on a really  
14           deep level, and I'm just wondering how you two feel about the inclusion. Are trans women of  
15           color being included in that analysis, in your opinions?

16   CCM:   I know that Jac was pushing so hard for Angela to be a part of the family and to be a part of the  
17           documentary and that was something that we talked about for probably two months straight - it  
18           was like, "She's going to be there, we're going to get her, it's going to happen." And, that was  
19           probably one of the more excited things in my life that I could be excited about – like, "Oh my  
20           gosh, this is the person that I sat in the cell and read about in . . ." To make that connection, it  
21           was just like . . . that's what helped build my strength is like knowing that this Black woman was  
22           a part of this movement and was being attacked and had to be imprisoned and the person's  
23           whose book I read. I was going to get to interview them and that kind of was just like . . . it set  
24           me beyond, like I can't even tell you how excited I was. What you all see in the film and I was  
25           talking about Angela sitting right . . . there was no one that I . . . well, there was other people in  
26           the room, because I don't want to discredit anybody else, but as soon as I saw Angela it was just  
27           like, "Baaa". And like, she just empowered me so much, and one of the things that we talked  
28           about a lot that probably wasn't . . . that's not in the movie, it's like the connection between the  
29           cis and trans women community in general. Like how us overall as Black women and how all of  
30           us are being trampled over and how it's so important . . . I mean, do you all understand Angela  
31           Davis herself said, "We cannot think about revolution if we do not think about trans liberation."  
32           Do you know how important that is for a Black cis woman to say to a society that is constantly  
33           attacking and demonizing and criminalizing trans bodies, trans women's bodies specifically, and  
34           knowing how important that is to hear that – that validates my existence, that lets me know  
35           that people are acknowledging me and recognizing me in the skin that I'm in and that is what's  
36           important. And to have somebody that you look up to, right, to tell me, "You are validated.  
37           Your struggle, your movement – everything is validated." That is so important. I just wish more  
38           people would pick that up on that, right, and not focus on anatomy. Women, our femininity, if  
39           you are just a femme in general, you have to recognize that we are constantly always being  
40           attacked. And that's what is important, femininity in itself is always under a constant rule and

- 1 under the thumb of the man and so like I think it's so important for people to hear somebody as  
2 strong and powerful as Angela Davis, who has been a part of this movement for a long time.
- 3 AJ: Decades.
- 4 CCM: Yes. So, to say things like that kind of give me the reasoning, the push to continue the fight and  
5 do what I'm doing.
- 6 AJ: Awesome. What do you think, Laverne?
- 7 LC: Hi everybody.
- 8 AJ: Hey, girl.
- 9 Crowd: I love you.
- 10 LC: I just love the energy, I feel the love. I'm going to give that love back to you, thank you so much.  
11 I love being here and walking into that beautiful music – thank you so much, it just stopped me  
12 in the right space to be here. There were women like Angela Davis and bell hooks and Melissa  
13 Harris-Perry and other feminists of color who have been very welcoming of trans women lately.  
14 I think those narratives are really, really important in feminist politics because we also have, as  
15 we all know, those trans-exclusionary radical feminists who I don't think represent what  
16 feminism is about. Because I think there's something . . . I think the voices of women like bell  
17 hooks and Angela Davis and Michele Wallace and Audre Lorde, etc., all these Black and queer  
18 voices and feminism challenges this idea that there is an essential . . . the idea of what it means  
19 to be a woman. When feminist thinkers, queer feminist thinkers and feminist thinkers of color,  
20 were critiquing this idea of the essential womanhood, they were challenging everything that  
21 was trying to sort of put forth that would exclude trans women from the category of woman so  
22 it's really exciting to . . . I like to focus on those feminist, queer feminists of color, who are  
23 welcoming to trans folks and who are building those bridges and those bridges are happening. I  
24 think it's really important because we are under attack in this country. CeCe's story is an  
25 example of that, the over 70 anti-trans bills that have been introduced in state legislatures all  
26 over this country in the past year are an example of that. I hope we're all standing with Gavin  
27 Grimm as he goes to the Supreme Court to fight for all of our rights. bell hooks is kind of my girl  
28 and I came to critical consciousness reading her books and I literally . . . I've been traveling the  
29 country doing a talk called, "Ain't I a Woman," where I draw links between Sojourner Truth's,  
30 "Ain't I a Woman" speech and bell hooks' first book, "Ain't I a Woman," and this whole sort of  
31 disavow of the womanhood of trans women. And, so bell hooks' sort of catch phrase imperialist  
32 white-supremacist capitalist patriarchy is such a . . . people have been very critical of mama  
33 hooks lately but I still live for her and I think her intersectional analysis is really crucial to  
34 understanding stories like CeCe's, so that we understand how these systems work together. We  
35 just saw the film, we looked at how this prison industrial complex, this prison . . . this Black  
36 person who is trans and how the binary prison system worked to try to strip her of her  
37 womanhood. We see how these systems are interacting, right. That's part of why I wanted to  
38 be involved in helping to bring your story to a bigger audience, because of those intersections. I

1 think in telling stories, we can begin to understand these things and these critical big concepts in  
2 really important ways. Anyway, I'll shut up.

3 AJ: So, man, I really just want to congratulate you guys on this amazing film and particularly you,  
4 Jac, as the director. You wove so many aspects of CeCe's life, of the broader issues that face the  
5 trans community generally, and I think trans women specifically. I loved the shots of Chicago, I  
6 grew up there – that's my hometown, so thank you – Go Cubs.

7 Crowd: How are they doing tonight? Does anyone know?

8 AJ: I heard they're behind. But, at any rate, I'm just saying what was your thought process, Jac,  
9 around bringing in all of these different aspects of CeCe's life apart from just the sort of tragic  
10 part that everybody knows with the Free CeCe symbol.

11 JG: Honestly, there were just a series of conversations in making this film. There were the initial  
12 conversations that I had with you, Laverne, about what we wanted this film to be, what we  
13 wanted to . . . we wanted to hear what CeCe had to say so that became the next conversation of  
14 bringing Laverne and CeCe together in a prison. I knew it was going to be powerful to have  
15 them share space. I didn't realize how powerful it really was until we were actually there. And,  
16 you know, very transformative – all of these conversations. And then, when I met CeCe – oh,  
17 my God. I was compelled to do everything . . . you know, move mountains . . . everything I could  
18 do to get this done and to get it done, in my mind, meant to make the goal of an election year. I  
19 really thought that's when people can hopefully do something, because I believe in a vote, but I  
20 really wanted people to have this human story to take with them as they entered that process,  
21 wherever you land there, right. And, you know, then all of these things with the House Bill in  
22 North Carolina, I mean it was just . . . it seemed to be getting worse year after year as we were  
23 making this documentary. The statistics were going up – 70 bills now in the state legislatures.  
24 It's really important for me that this movie is out here now in this time and we really have a  
25 cultural shift. I guess that's on all of us. It's certainly on me as a filmmaker to push this film as  
26 much as I can and it's on you all to talk about it and maybe try to create some change in your  
27 own lives after seeing this. But, yeah, it was a series of conversations and really meeting  
28 someone, have a heart connection. It sounds kind of corny, but we were connected as soon as  
29 all of us met inside this visitation room – and it was powerful, it was really powerful. We knew  
30 we had to come back when you were going to be released. So, to answer your question,  
31 Andrea, it was like . . . it just had its own divine power, this film.

32 CCM: It took a life of its own.

33 JG: It started to take a life of its own and I had to follow suit, what it told me to do. So, I just drove  
34 the ship as I could – and get out of the way too, and let you all have your voices be lifted.

35 AJ: Wow. The power showed, it came through in the film. The connection that you guys had and so  
36 many people that were in the audience that were in the film as well. I just want to open it up  
37 for one or two questions from the audience because we are going to get to some partying.  
38 Yeah, right here. Sayuri.

- 1 SH: Hi, my name is Sayuri Hernandez. I just had a cold so I can't feminize my voice – it hurts. So, I've  
2 been transitioning for a year and I'm playing with this idea . . . it just became very clear to me,  
3 sort of intuitive, that gender identity is way different than sexual orientation.
- 4 CCM: Oh, yeah.
- 5 SH: So, now I'm on this bandwagon that it perturbs me that the T is connected to the GLB because  
6 people, by default, say, "Oh, trans, that's gay." And, I think that also holds men back from the  
7 stigma of wanting to deal with the peer pressure from their friends because they're going to be  
8 considered bi or gay.
- 9 AJ: You just hit Laverne's issue, right.
- 10 SH: I'm really passionate about this and I'm just wondering what kind of . . . if you want to speak to  
11 that – dismantling the misinformation.
- 12 LC: I think it was a couple of years ago I wrote a piece about . . . there's been controversy or  
13 discussions or debate . . . controversy and debate for probably, at least for decades, about  
14 whether the T should be a part of the LGBT community. Lots of LGB people don't think we  
15 should be attached, lots of T people don't think we should be attached, and what I said about  
16 this is that it's sort of a done deal. I think history is a good guide. Historically in the patriarchal  
17 imagination, if someone decided to be with another man that made him less of a man. If this  
18 person decided to . . . if they were assigned male at birth and decided to wear women's clothes,  
19 that also made them less of a man. So, in the patriarchal imagination, that conflation happened  
20 between sexual orientation and gender identity. Obviously, they are completely different  
21 things, but historically in the way in which oppression has worked, we have been lumped  
22 together – that is the way oppression has worked. Even though they are very separate  
23 concepts, the way in which that oppression works . . . what bell hooks calls imperialist white-  
24 supremacist capitalist patriarchy, I would add to that cis normative, heteronormative imperialist  
25 white supremacist capitalist patriarchy in ways in which those systems work together, that  
26 conflation leads to us being discriminated against in very specific ways. And, so much of the  
27 gender, because of that conflation, the bullying that a lot of trans and gender non-conforming  
28 people experience as kids, it's not about sexual orientation, it's actually about gender  
29 expression. It's about being too feminine when we're growing up. I was bullied not because I  
30 was hooking up with boys or sleeping . . . but when I was in grade school and pre-school and  
31 even with daycare, it was because I acted like a girl – whatever that means, because we know  
32 girls act all sorts of ways. And so because . . . so, even though they're really distinct concepts  
33 the way the oppression works, we're in this together, unfortunately. And again, we don't want  
34 to be defined by how our oppressors see us, so it's important for us as educate ourselves, each  
35 other, and the larger culture, that we make those distinctions. But, at the end of the day, the  
36 political realities and the historical realities lump us in together. Does that make sense to you?
- 37 Crowd: Yes.
- 38 LC: And it's frustrating, especially when I . . . you know, I date men and the men . . . I don't know if  
39 gay men . . . maybe gay men are attracted to me, but it's mostly straight-identified men and



1 maybe some bisexual men who are attracted to me and certainly I've dealt with lots of guys who  
2 have had issues with people knowing because they feel people will think they're gay. At the end  
3 of the day, those men need to interrogate their own internalized homophobia. There's nothing  
4 wrong with being gay and if somebody thinks you're gay and you're not, and you have a  
5 problem with that, you need to do some work. If you know who you are, then it's not a  
6 problem.

7 JC: I guess we're just being feminists and it concerns me that through the rights of women . . . so  
8 gay men aren't attracted to trans women, do you get that? They like men. So, for me, I think,  
9 it's more of a woman's issue.

10 LC: What's underlying that too is a disavow of the womanhood of trans women. So then what  
11 happens when people are like, "We can't have trans women in women's bathrooms," it's  
12 because there's this disavow of our womanhood. So we need to, as a culture, accept the  
13 womanhood of trans women, the manhood of trans men, and the non-binary identities of those  
14 people who exist outside of those binaries.

15 AJ: Let's get one more question.

16 Crowd: This question is mostly, I think, for CeCe, but I'm excited about the impact of this film.

17 CCM: I can't see you.

18 Crowd: I'm right here. I grew up here in Minnesota and I was living in New York and felt very far away  
19 from my community here in Minnesota, particularly around organizing – for you and for your  
20 liberation. We organized the Free CeCe Buffalo Group.

21 Crowd cheers

22 Crowd: It was such an important . . . just such a catalyst for building community in Buffalo, folks that did  
23 not feel like our issues were intersected. So, I just want to first thank you for the ways that  
24 you've helped me to build community with other people and I just wonder if you could talk  
25 about the ways that you've been able to see your impact in the world.

26 LC: Oh, breathe it . . . can you breathe that in?

27 CCM: For a long time, I had this very prominent fear of being a leader. For a majority of the time that I  
28 was in jail and in prison and people were sending letters of support and things like that, one of  
29 the key things that most of these letters said in them was, "Oh, my gosh, you're such a leader,  
30 you're such . . ." I didn't know what to do with that. It was frustrating for a while and maybe  
31 because I was still dealing with the turmoil of what I was going through and just dealing with so  
32 many emotions and just my mental capacity and just being like, "I don't know what being a  
33 leader means and what that even . . . how can I be a leader?" I was still dealing with a lot of  
34 internalized hatred and internalized racism and going into this place of beating myself up  
35 because . . . one thing, my dad was locked up for 15 years and I was always taught my whole life  
36 stay away from trouble. His mom, my grandma, was a Chicago police officer. So, I've always  
37 dealt with this pressure of being an upstanding perfect citizen and when that happened to me, it  
38 just seemed like the little bit of stability, the little bit of validation or whatever that I had, I just

1 thought it was gone. I didn't know how people would look at me. Who would want a murderer  
2 for a leader? Right? And that was so challenging for me. I know that one of the constant things  
3 that kept going through my mind was exactly that – how do I try to maintain myself? I knew  
4 that a lot of people were like conflicted on how they wanted to support me. Right? It was even  
5 mentioned in the film, like, “Will somebody die?” I think a lot of people kind of took it that I  
6 didn't care or that I didn't have any remorse or that . . . I received a lot of nasty mail too, you  
7 know what I'm saying? People who just don't understand – which I kept to myself because I just  
8 feel like at this point . . . I was so sensationalized that I didn't think that people would have any  
9 care, like if somebody sent me hate mail. They'd be like, “Oh, you fuck with CeCe, I'll fuck you  
10 up.” You know what I'm saying? But, how that played on me mentally and how that played on  
11 me spiritually because now I know consciously that people really think that I'm an evil person or  
12 that I go through life not giving a fuck about people. And that was the exact opposite of who I  
13 was. Before I got locked up, I had five other homeless, queer Black youth in my house and how I  
14 had to make sure that these people were taken care of – and that was my . . . I felt like my life  
15 goal was to give back that love and appreciation that I had. I've been homeless the majority of  
16 my life, since I was 13. And so, to finally be able to be like, “OK, I can take some people off the  
17 street.” However . . . it was a just very . . . I don't know, it was very conflicted for me to even  
18 think that I would be an inspiration to somebody. But then, when I was further going through  
19 these letters . . . I had to re-read these letters a lot of times to even find out who I was as a  
20 person, to challenge a lot of things that I was going through. What I recognized then was, it  
21 wasn't about me. Like, “Oh, girl, stop being so vain, this isn't even about you.” That I actually, in  
22 this situation – however fucked up it may have been, gave somebody some inkling of hope for  
23 their existence. That somebody could say, “I will walk this street and if somebody fucks with  
24 me, I'm going to fuck them up.” And that's what was important for me to learn and that's when  
25 it finally set in, “Oh, that's what being a leader means.” And I encourage if somebody is fucking  
26 with you all, fuck them up – for real. But, at the same time, I didn't want people to think that I  
27 was this heartless person in society that's just like, “Oh, watch out for her because if you piss  
28 her off, she's liable . . .” No, I'm a very compassionate person. I like to work through issues and  
29 I like to talk through my issues, but this is an isolated incident. A lot of people don't understand  
30 that and that's how these fucked up systems have people thinking – like these people are evil,  
31 they're dangerous, lock them up, throw away the key. That's not the case. I met so many  
32 brilliant, compassionate, remorseful people who are in prison for petty-ass things and not being  
33 able to literally see another day outside of that environment ever again. That's why I was  
34 pushing so hard – because I didn't want nobody to have to go through what I went through or  
35 what those people are going through ever again. And, that's why I pushed so hard - if I had to  
36 be a leader, if I had to be that voice that people can't have, you know what I'm saying. I know a  
37 lot of you want to say what I said to their boss, to their professor, to their parents. But, you  
38 won't and can't because of so many reasons. If I'm that person, if I need to be that person for  
39 them, then so be it. I'm offensive, I don't give a fuck, I say what I mean, I mean what I say and  
40 that's just the person that I am. So, now I'll gladly take on the honor of being a leader because I  
41 want to make sure that whatever I'm doing on this earth, whatever footprints I leave, it's for  
42 every generation that comes after us and that's what is important. I love you all and thank you  
43 all, you all are my community. Do you all want to say anything else?

- 1 JC: I can just add something. Being the person who followed you around with a camera for over a  
2 year when we were doing your speaking engagements, that was also another conversation. I  
3 would meet you at these events and I remember one particular event, the one in San Francisco  
4 where you were getting the Authentic Life Award, where we just looked at each other and I was  
5 like, "You're evolving as a leader – really." And you were like, "I know, Jac."
- 6 CCM: It was scary – it was scary.
- 7 JC: Yeah, it was. You were very tenuous, it was very . . . I knew how reluctant you were as a leader  
8 and that was a tension that I was intrigued with and thought about including in the film but  
9 decided at the end to just have all of the speaking be powerful at the end. I witnessed it and it  
10 was beautiful.
- 11 CCM: Thank you.
- 12 AJ: Wow, I think you all are leaders, I think you all are leaders, and we can be leaders in our families  
13 and our households and our communities and our neighborhoods. We can't all be on the world-  
14 wide stage like CeCe and Laverne and Jac, but we can do something right in our own  
15 communities, right here. So, showing up tonight is one of those acts. I thank you guys for being  
16 here. We're going to kick it in the lobby. I think DJ Breeze is in the house and is going to throw  
17 down. Yeah, let's give this panel a big round of applause.
- 18 Crowd cheers.
- 19
- 20 Emcee: Thank you so much.
- 21
- 22 Crowd: Thank you, CeCe!
- 23
- 24 Emcee: And that's Andrea Jenkins. Activist and super star and shamazing person, CeCe McDonald.  
25 Actress, activist and artist, the shamazing and beautiful Laverne Cox. (cheers) And film director  
26 and producer, Jac Gares. Thank you guys so much for coming to *Free CeCe!* tonight. We've got  
27 a party, a dance party, someplace where everybody can shimmer. Yeah, have a great  
28 evening. Stay shamazing.