[*Gender Reveal* theme music starts]

**Tuck:** Welcome to Gender Reveal, a podcast where we hopefully get a little bit closer to understanding what the hell gender is. I'm your host and resident gender detective, Molly Woodstock.

[*Gender Reveal* theme music ends]

**Tuck:** Hey, everyone. I know I say this every week but, holy shit, I hope you’re all hanging in there. I am so happy to be here in your ears as we all quarantine, isolate, social distance, do whatever we’re doing, wherever we are in the world to wait out a literal global pandemic. By the way, if you are feeling cut off from trans community right now, this might be a great time to join the Gender Reveal Slack at <bit.ly/genderslack2>. That’s “bit.ly/genderslack” and the number “2”. Also stuck in their houses, even with cis people. Can you imagine? In the meantime, this week I spoke with Queer, Muslim, filmmaker, activist, and curator Farhat Rahman, who received one of last Fall’s Gender Reveal grants. Farhat and I talked about gender roles and trans identities in Bangladesh.

[cut to a preview of the interview]

**Farhat:** I guess I did not see that I could exist in a place right now in Dhaka.

[cut back to Molly’s intro]

**Tuck:** Creating a film festival that centers trans people of color, and improving representation for queer, trans Muslims.

[cut to a preview of the interview]

**Farhat:** People just think “oh, there’s one queer person, oh great, LGBT representation has happened, woo hoo”. I don’t think that’s where the story ends.

[cut back to Tuck’s intro]

**Tuck:** Please check the show notes for a timestamped content warning, by the way. But, before we get to the interview, I want to thank all of you for waiting so patiently through our unexpected hiatus last week. I was having an exceptionally rough time for what were actually non-Corona related reasons, and enough hurdles piled on top of each other that I couldn’t reasonably get the episode out. And when that happens, I get very very apologetic to all of you. Uh, especially the 400-something of you who are donating money every month for me to make you podcasts. But it turns out that y’all are the best people in the world and you have been so sweet and understanding and supportive and I love you all so much. I don’t know what the podcast is going to look like after the next couple of episodes, because I needed to hire a bunch of people to go record interviews, and I don’t really wanna be sending people across LA or New York right now. That sounds dangerous, so I’m not super sure what’s gonna happen, but I will try to keep getting episodes out as frequently as I can and I just appreciate you all so much.

I am frankly shocked that there are still people joining the Patreon right now, in the middle of a pandemic, but there are, so big big thanks to all of you, including [lists names]. I will try to get your rewards to you before society fully collapses. Wish me luck. If you would like to get in on that Patreon action, it’s at Patreon.com/gender, where a donation of just $1 gets you access to our Patreon-only newsletter. I wrote an extra newsletter last week because I was sad and wanted to say hello to everyone, so you never know what you’re gonna get.

By the way, if you’re a trans person who is in an emergency situation because of Coronavirus, or really any kind of emergency, the Patreon fund isn’t big enough to save the world, but I can do my best to help somehow, so feel free to reach out. We are on Twitter and Instagram and [Genderpodcast.com](http://genderpodcast.com). And I will do my best.

If you are looking for other podcasts to listen to right now, I’ve got two ideas for you. I was recently on the Masc4Masc podcast, with [list names] and it was a little Gender 101 at some points, but I think you’ll still have a fun time with it. It was a really cute show; I had a great time. Also, The Heart-- you know The Heart? The Heart has sent along a They Mail message for you, so here we go.

[*Theymail* theme music plays]

**Tuck:** The Heart is a show about intimacy, power, gender, bodies, love, sensations that linger in your body, interactions that you keep turning over in your mind, post-Kaitlyn Prest, and a new team of producers bring you honest, raw, and experimental narratives about all of the invisible things in the air between humans. From mermaid palace and radiotopia, listen and subscribe at [mermaidpalace.org](http://mermaidpalace.org) or wherever you get your podcasts.

[*Theymail* theme music plays]

**Tuck:** And with that, it’s time for This Week In Gender.

[*This Week In Gender* intro theme music plays]

[Positive and roving music plays]

**Tuck:** This week in gender, I thought we’d need some good news, so let’s talk about how Chelsea Manning is out of prison. Let’s not talk about it too much because it gets into a lot of past bad news, but here we go. Chelsea Manning is, of course, you know, the whistle-blower who leaked hundreds of thousands of military documents in 2010. She was sentenced to 35 years in prison but Barack Obama - shoutout to our less bad president - Obama shortened her sentence and she was released in 2017. However, you may have missed this, maybe not-- in March 2019, federal prosecutors called her to testify before a grand jury in the government’s case that they were building against WikiLeaks founder, Julian Assange. And she refused, just on principle. From what I’ve read, she just doesn’t believe in the concept of grand juries and thinks they’re secretive. So, they tossed her back in prison for contempt. At some point, they released her for one week, but then the exact same thing happened again. They asked her to testify in front of a grand jury. She said no, she got held in contempt again. She went back to prison and she was there until just this last Friday, so a full year, when a federal judge ordered her immediate release.

So, she’s out, she’s okay, she’s safe. Her friends are so excited to see her. Uh, however, the judge that called for her release said that she needed to pay more than $256,000 in fines that she had amassed by refusing to testify. But guess what? Her friend launched a GoFundMe and, within two days, they raised all of the $256,000, plus an additional $12,000, probably more by now, for living expenses. So, Chelsea’s out. Her debts are gonna be cleared. One good thing happened. Let’s all hold onto it. This has been This Week In Gender.

[*This Week In Gender* outro theme music plays]

[Gender Reveal theme music starts]

**Tuck:** Raised in Bangladesh, Farhat Rahman is a transmasculine and nonbinary, queer Muslim filmmaker, activist, organizer, and curator based in the Bronx, in New York City. Drawing from personal history, their work is particularly interested in how marginalized identities can get co-opted and consumed and how loss, survival, and trauma can inspire a desire for reparation.

[Gender Reveal theme music ends]

**Tuck**: The way we always start this show is by asking: in terms of gender, how do you identify?

**Farhat:** Uh, in terms of gender, I identify as transmasculine and nonbinary. And my pronouns are they and he.

**Tuck:** Awesome. So, my understanding is that you were raised in Bangladesh, and I’m curious what messages or expectations you received about gender growing up.

**Farhat:** Ah yes, so I was raised in the capital city of Bangladesh. Uh, which is Dhaka. Just a little bit of backstory is that I was actually born here, in the United States. I was like an anchor baby, if you wanna call it that. And then, my mom, uh went back three months after I was born, just because they didn’t have the financial resources to stay here. So, yeah, I was born in the United States but I lived in Dhaka for nearly 19 years. I’m now 29, so I definitely, from a very young age -- from age 4 or 5 -- I was just not attuned to, like, wearing dresses, as you would call it. Um, I was moreso what is popularly known as a ‘tomboy’ of sorts. So, before age 11, I was just obviously infantilized. Sort of, “oh, they’re just a tomboy, just playing all sorts of games and just, like, wearing shorts and hanging out with the boys in the classroom”. But then, I think, um, from after age 11, we had a very strict uniform code, uh, in my school in Dhaka, where girls are supposed to wear skirts and a tucked-in shirt. Or, you know, as they grow older and, you know, people are getting moreso hips, they have to wear this more traditional outfit in the culture, Kameez.

So, I mean, definitely was very very codified and rigid in terms of girls would be on the girls side, boys would be on the boys side. You know, I used to love playing cricket. I don’t know, in my head, I went about like, “oh, I’ll be a cricket player, oh I’ll be a batsperson”. You know, back at that time, we’d say ‘batsman’ or just ‘a bowler’, but then, obviously, such fantasies are stripped away as I started growing older and puberty hit and then, I think I definitely strung back into the rigid gender role. Which was, again, I was assigned female at birth, so I shrunk back into this deep, deep shadow of sorts. Uh, during most or all of my school life.

**Tuck:** Yeah, was there any sort of trans representation growing up, or any sort of concept that it’s possible to push back against those gender roles?

**Farhat:** Yeah, in Bangladesh, again, we gained independence, uh, in 1971. Even my father and mother, um, they grew up in that war. So, definitely Colonialism and many other aspects of just the male and female categories are supposed to be were very stringent in the Bangladesh society, especially if you are to gain upward mobility in such a society. So, regarding trans representation, there was absolutely no transmasculine representation in any of the public or private spaces I somehow entered.

Regarding trans women, there’s what I think the world knows moreso as the hijra category. So, hijra is actually very very separate from trans women. It’s now being moreso talked about by several trans women, who also used to identify within the Hijra community. So, trans women, it’s you moreso don’t identify with the male assigned at birth, so you just want to identify on the feminine spectrum. But, hijra moreso means that you could be gender non-conforming, you could be transfeminine. But, it mostly means that if you are outcasted from your family, you have this group, which is the Hijra community group, that you could sort of enter and sort of build chosen family with in some sense. But again, hijra doesn’t necessarily indicate just transfeminine people.

So, what I think I’m trying to get at is that what people just refer to as Hijra weren’t the biggest representation, but again, like what I saw is that either transfeminine people or folks from the hijra community, they were just, uh, engaging in either street-based works, sex-work, or other forms of, you know, more underground economy work. So, that was obviously the representation that I have seen and even have several Hijra friends of mine, but whether or not nonbinary or even transmasculine people or even accessing hormone replacement therapy, in a place like Bangladesh, that’s absolutely non-existent. So, you know, more superpowers or more, let’s say, colonial power, like India, they have more access to these types of facilities within their country.

**Tuck:** So, you’re saying that even today, like in 2020, that access doesn’t exist.

**Farhat:** Yes, like, there are gender non-conforming masculine people, but, to be honest, I think most of them have either started adopting their lives as men without accessing hormone replacement therapy, but I moreso wanted to take that route in some way, accessing HRT in some way. But also, I guess I did not see that I could exist in a place, currently, in a place right now, in Dhaka. So, it wasn’t obviously manifested in my head at 19 and I just wanted to start college here. In the United States, I didn’t even know what trans or queer was, back then, but I think now it’s more and more become prominent that “oh, like for me to exist and access trans healthcare in Bangladesh is just not absolutely impossible”.

**Tuck:** When I was reading your bio and your materials for your grant application, as well, did you say something about launching Bangladesh’s first LGB survey?

**Farhat:** Yes, you’re correct. So, I think when I started college here, I was around 19, and it was 2010, the Bangladesh LGBT movement was slowly starting to gain some public visibility. I was definitely in the community. I went to all of their socials, and then also took part in several, like, political campaigns, in some sort. And then Bangladesh’s first LGBT magazine, Rupban. It’s sort of a name of a character from a folklore tale, Rupban. So. that was launched in January 2014. I was not as much integral to the launch of the LGBT magazine, but I was moreso working, like, sort of on the side, with Rupban, and another group, which is now not existent: Boys of Bangladesh.

To document the different discrimination and discriminatory attitudes within the social systems and also social attitudes that were existent in Dhaka and in different districts of Bangladesh. So, we had about, yeah, over 600 to 700 respondents, so that got translated into this report. And that was presented to certain echelons in certain Bangladesh governing bodies. But, again, it didn’t move into any type of actual policy making. I mean, but it does exist as, like, a first national LGBT survey, kind of documenting the existing social and discriminatory attitudes towards mostly LGB people, um, but also gender non-conforming people.

**Tuck:** I’m curious, on a top level, what that survey did find and, in an ideal world, where policy was made from this survey, like, what that policy would have looked like.

**Farhat:** Right, so I mean, uh, definitely we started this process in 2014 and the survey was finalized October 2015. I felt there were different power dynamics happening while this whole survey was taking place. Most of all was that it was very much subsumed in cisgender, gay mens’ outlook of what discrimination looks like. You know, ‘cause again, I’m sure it was also happening in the United States movement, as you saw how cis, gay men have co-opted the movement in many ways, leaving trans folks, leaving gender non-conforming folks, and leaving queer femmes on the side. That same, sort of, heteropatriarchal structure was present in the slowly-rising Bangladeshi LGBT movement, where the voices of cisgender, gay men were prioritized, whereas, you know, other voices, even within the survey, even large proportions of the respondents were cisgender, gay men.

So, while, you know, I do think my role was moreso to kind of diversify how we approach the survey, it was, you know, there’s only so much. I was also able to learn from the surveys that, you know, again, it’s how cisgender, gay men were treated in different, maybe public spaces of employment or housing or stuff like that. And frankly, if I were to participate in the survey, in the process, I would moreso have a more diversified way of looking at how, like, policy-level folks can interject on these issues. So, that’s where I think even I feel the survey was not, uh, as comprehensive.

**Tuck:** Mhmm. So, I wanna switch gears a little bit because, uh, I wanna make sure we have plenty of time to talk about everything else. So, the way that you and I got in touch was that you are one of the winners of the Gender Reveal grant from last season, specifically with your work as the founder and director of CineDiaspora NYC, and I would love for you to tell us what that project is and what your goals are with it.

**Farhat:** Absolutely. So, first off, CineDiaspora, uh, has had a name change in the last month.

**Tuck:** Oh, okay.

**Farhat:** So, I want to announce it right here. It’s called Moving Genders NYC. Um, it’s just gonna be focusing on mostly trans, gender non-conforming, and intersex people of color stories through film and showcasing that to a, sort of, New York City based audience, so last year, yes it was CineDiaspora. It had two screenings which were, you know, moreso focused on folks from the diaspora, particularly folks from the Southeast Asian diaspora. And also focusing on queer and trans stories. So, I think the large impetus behind me wanting to start such a platform was that, you know, I don’t see such a film festival being spearheaded, even in a city like New York City, there are film festivals that are happening, led by queer or trans folks, but either racism or classism could be prevalent in those film festivals. So, that’s why I decided to start this.

And it’s also like, even in other Southeast Asian-led creative ventures, I don’t necessarily see any Muslim-led ventures, so I think, also my own postionality and having that type of leadership -- like, trans, nonbinary, Muslim leadership -- in creating a platform to showcase films or even having more gatherings for queer, trans Muslims is just my, um, goal behind the space.

**Tuck:** I went to film school a decade ago, actually, and I ended up shifting programs because it felt like, in order to be in film at the time, you had to be rich, cis, white, male, at least 3 out of those 4 things, if not all 4. So, it is exciting to me that you are finding films that are made by queer and trans people and people of color. Uh, do you feel like now, in 2020, queer and trans people and people of color are getting more access to creative spaces and resources?

**Farhat:** [laughs] That’s a very complicated question because I think, you know, what you just said about going to film school and maybe not having enough money to continue on such a journey, I think that’s what’s really playing out in especially trans, gender non-conforming, nonbinary, intersex filmmakers and their journeys, like in terms of how to leverage financial resources, how to leverage donors to even fund their own stories, even if it’s a personal one or that of their community. I definitely think there’s a large question of the economic justice impacts the journeys of different TGNC and gender-expansive filmmakers and, regarding queer filmmakers, I definitely think there are queer filmmakers of color, but I do think they generally fall on the cis, queer filmmakers. And I think that’s just generally not talked about. People just, whenever they see a film, or even the L Word, “oh, there’s some representation”. But, the leads, they tend to be just cis, queer, of color, or even a cis, white person. So I mean, I just think the problem that I think has become so inherent is that people or larger society just think, “oh, there’s one queer person, oh great, LGBT representation has happened, woo hoo”. I don’t think that’s where the story ends.

Like, I just think the story just needs to be expanded further to see who’s missing. Like, I’m happy Brian Michael Smith, a black trans man, he’s on the L Word, but again, he’s a very very short, on-the-side role. Yeah, I’m happy Leo Sheng is there, but hey where are the trans femmes and trans femmes of color. And so, we’re talking about actors here. Regarding creators, I don’t necessarily know. The only Oscar-nominated was the person who made, uh, Strong Island. It’s on Netflix. So, and they’re a black trans man, so regarding people, film directors, producers, or even screen writers, trans, TGNC folks of color, it’s very very low count.

I can only be hopeful but I do think there’s a large question of: “will only, like, the super wealthy trans folks of color make it on this journey”?

**Tuck:** Do you have either advice for transgender, non-conforming filmmakers of color trying to set out or advice for listeners who want to find better ways to show up for those aspiring filmmakers?

**Farhat:** Yeah, I feel you don’t need to-- I definitely think that film school could get you so far. I think, uh, building the right networks, uh, is what’s making the community move forward. Like, we have folks like there are different trans creators, especially black trans creators. We have Black Trans TV, we have several folks who are refusing to stand by and let trans people -- especially black and brown trans people -- stories be narrated from a cisgender lens. So, I think having that resilience within you and to have boundaries on like, what is acceptable or not, especially like confronting different cisgender storytellers who are now finding it like, “oh, trans people’s stories are a hot topic to film these days, especially black trans folks”.

So, I find that that’s a larger conversation that needs to happen between cisgender storytellers and trans folks of color and those directors. And that conversation, even in a public platform, needs to happen. And I think, regarding advice for younger generations, I mean, there are a lot of younger folks who are prepared for this battle [laughs] and the long road ahead. So, I see some young folks here and there, especially in my workplace, ‘cause I work at a trans healthcare non-profit, and I see young trans folks. I think I am very hopeful that there will be a lot of shift in how stories get told and then things get relayed onto screen.

**Tuck:** Do you have any films or filmmakers that you would recommend that folks check out?

**Farhat:** Yes, some filmmakers I’d recommend are definitely Tourmaline, her works. There’s also These Thems; it’s a queer comedy series looking at how nonbinary folks are, sort of, being referred to in today’s world. And then, River Gallo is an up-and-coming intersex filmmaker. They’re Latinx, so I absolutely love their short film. That’s about three.

**Tuck:** Yeah, that’s a good place to start. You mentioned that you work for a nonprofit where you work with trans youth. So, can you talk a bit more about what your day job is?

**Farhat:** Yes. So, I work at the Ackerman Institute’s Gender and Family Project. Our mission is, uh, family acceptance of trans and nonbinary youth. So, the services that are provided are family therapy, support groups, and also training and education, especially gender inclusivity training to different institutions on how to make a cultures or just environments inclusive of trans, nonbinary, and intersex folks. What I do is mostly on the communications and, sort of, like the development side of things. Uh, which is the fundraising aspect, which is a huge role, especially in the nonprofit world.

What I do learn from the job, on a regular basis, is that there are so many young trans kids, even as young as 4 or 5, who know who they are. And the painful part of it all is that, you know, parents at first are not willing to believe their kids for who they say they are, from that young age. Because it’s the question of agency and the question of power comes into play, from such a young age, versus a parent -- a cisgender parent. So, I mean I think what the workplace itself does is help the family, both parents and the trans kid, even and their siblings, navigate that journey towards acceptance of everyone’s gender identity. Because I feel like cisgender people, they go about their life thinking they don’t have a gender identity. And I think as they go through that process, like, integrating “oh, I do have a gender identity and I do identify with the sex that was assigned to me at birth, that’s fine, that just means that I have a lot more privilege, and I need to look out for folks whose genders don’t align with those that they’ve probably been given at birth”.

I want to stop saying things like ‘assigned something at birth’, blah blah blah. I feel like we also need to move away from these terminologies or find more affirming ones.

**Tuck:** Yeah, I think that folks who are trans who are in their 30s and 40s and 50s and older have a lot of hope for trans youth to have a better future than we all had. I guess I’m curious if that’s realistic or if that’s just us projecting. [laughs]

**Farhat:** No, I totally understand the whole projecting and “oh, that might happen” and also this sort of nostalgia, like, “oh, what if I had that while growing up”? You know, I’ve only been in New York now for a few years, but. And before that, I was working at, like, a very cishet org and, that was a whole other debacle of facing transphobia there. But, after coming to this place, and having at least my basic existence being respected in the workplace and, you know, working with other trans adults as well as my coworkers, I don’t think I could have imagined working in such a place that has other out trans folks, in general, and have that not be shamed or just disrespected.

Because in most cishet orgs -- or, not even cishet, even other cis queer orgs -- sometimes there’s one trans token worker.

**Tuck:** Yep.

**Farhat:** So, I’m definitely grateful for working at a place like the Gender and Family Project. Regarding whether I am hopeful for trans youth, I think things are definitely changing. Also given current, you know, governmental regime and worldwide regimes that are popping up, moreso on the right wing side, I do think there’s a lot of rollback of rights that are underway. Like, you might have seen the Idaho bill that was about to, like, somehow go into court regarding doctors about to be jailed for just treating a trans kid. Obviously, there were some moving emotional testimonies that happened. I think three days ago. And it just got stopped by the House of Representatives. So, there are some very alarming bills happening. I don’t even mind saying this on the podcast, but I even have a trans cousin. You know, she’s in her early teens, and the range of family arguments that are happening and, you know, she’s transfeminine. So, when I see just my own family -- not my specific unit, but just my cousin’s -- I do wonder, like, where’s the change? Like, I sometimes don’t see the change. Maybe in my workplace, I’m seeing the change in certain populations and socioeconomic classes, but I’m not seeing the change in my family.

So, I go back and forth sometimes between being very hopeful and being very sad and just hurt, so I think that’s the overall process of my feeling hopeful for trans youth. ‘Cause I try to, you know, engage with different aunts and just knock into them, “you know what I went through, you know the process of transitioning and all that, and why are we doing the same process to a younger member of our family”? So, we have those conversations but it doesn’t go anywhere sometimes. So, that’s where I’d lie to see the change sometimes. In my own Bangladeshi community. And I just think there’s a lot of work to do and sometimes, I’m just freaking exhausted by the week and just by my own family members by the handling of my cousin, or something, like another youth.

It’s just sometimes like, I think the vigilance that I keep and many other trans or gender-expansive folks keep just to walk in this world is sometimes just gets overwhelming. So, sometimes I do have to just turn my phone off or just watch something for hours.

**Tuck:** Yeah, that makes so much sense. Of course you do. You wrote in your bio that your work is particularly interested in “how marginalized identities can get co-opted and consumed and how loss, survival, and trauma can inspire a desire for reparation” and that’s a lot, but I’m really interested in it. So, I don’t really have a specific question. I was hoping that you could unpack that and expand on that for us.

**Farhat:** Uh, yes. I think we talked briefly about it, how marginalized voices -- especially trans, gnc, and gender-creative folks -- their voices are constantly being tokenized or just co-opted to sort of fill this other dominant group’s ideology or just intentions of either creating an artwork or creating an event that will make that dominant group look progressive. I don’t know if that makes sense, but.

**Tuck:** Oh yes, absolutely.

**Farhat:** And I think it just comes from my own trauma of just even having those words in my bio, in the sense that, like, I’ve been moreso engaging with different groups here in New York, and I went to school in Philly, so I try to either hold a group or person accountable to something regarding some sort of tokenizing behavior or some sort of infantilizing behavior they might be doing on, like, trans or gender non-conforming people, or how they’re even approaching us. I find that I’m shut down or if some disagreement has been happening, I mean I want our communities to be strong, especially in the Southeast Asian Muslim community, it’s very very divided, especially regarding queer and trans issues.

Regarding how I’m trying to cope with different losses and trauma, trying to find a way to bring those losses and traumas into the work I do so that past incidents don’t get repeated in terms of processing things. I think one of the worst things that have happened to me is when I moved to New York City, I was 23, and I had a best friend who was on the transfeminine side. And they took their life, here in New York City. So, I think that that process of just grieving, you know, my best friend’s loss, and just our community -- our Bangladesh LGBT community’s loss -- of such a person. I think it just transformed my view of how I even want to engage within the spaces I enter or the different ways I want to engage with the art of film world.

So, it might sound a little academic portion of my bio, but uh, I think that’s how I want to engage with the world around me and how folks are just taken away from us without any of our knowledge and also how society can push marginalized individuals to their own demise. So, I think that’s where I stand in terms of how I want to approach my works.

**Tuck:** Yeah. I’m so sorry about your friend.

**Farhat:** Yeah, I mean it’s been now 6, 7 years. But, you know, I was just thinking of them the other day. It was just a deep loss, and that’s where I think even my own approach with how my cousin is being treated, like you know, how long in the Bangladeshi cishet community go on and not acknowledge the, you know, trans and queer folks who are within this? You know, it’s a large Bangladeshi community here in New York City, so I think just evading the topic, I find that to be, um, one of the most pressing works that I need to do.

**Tuck:** So this is the part of the show, where we wrap up, where I ask what else you wanna make sure we talk about that we haven’t talked about yet.

**Farhat:** Hmm, I think we talked about a lot of things. I didn’t expect to talk about my personal items, but I definitely broadened the topic of Southeast Asian Muslim, trans Muslim.. Yeah, I think we covered a lot.

**Tuck:** Yeah, so the way we always end the show is by asking “in your ideal world, what would the future of gender look like”?

**Farhat:** Hmm, I want to invoke a line that I heard from a Brazilian, black trans professor, Doris [insert last name]. It’s that, in the future, trans women will overpopulate the Earth. It has a lot of potential in world-building to that even line.

[*Gender Reveal* theme starts]

**Tuck:** That's gonna do it for the show! You can find Farhat on Instagram at @thirdworldtrans and at @MovingGendersNYC. You can find us on Twitter and Instagram and at [genderpodcast.com](http://genderpodcast.com). You can support our work, including our grant program for trans folks of color, like Farhat, at [patreon.com/gender](http://patreon.com/gender) or <paypal.me/mollywoodstrock>. If you are looking for online trans community, check out our Slack at bit.ly/genderslack2. There’s a link in the show notes, as well as lots of other links, including a spot for you to submit your own They Mail message, like the one we heard from The Heart today. This week’s episode was produced and edited by me, Molly Woodstock. Production help this week by Alison McCabe. Thank you so much, Alison. Our logo is by [insert name here]. Our theme song is by Breakmaster Cylinder. Additional music this week by Blue Dot Sessions. Stay safe, stay healthy. We’ll be back real soon, with more feelings about gender.

[*Gender Reveal* theme music ends]