

NEW YORK CITY TRANS ORAL HISTORY PROJECT

INTERVIEW TRANSCRIPT

CRISTY ROAD CARRERA

Interviewer: Antonio Rodriguez

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Antonio Rodriguez: Hello, my name is Antonio Rodriguez, and I will be having a conversation with Cristy Road Carrera as part of an oral history of Brooklyn TransCore to be included in the New York City Trans Oral History Project. This is an oral history project centered on the experience of trans-identifying people. Anyway, let's get started. Thank you so much for meeting with me.

Cristy Road Carrera: Yeah, yeah.

Rodriguez: I've been working on a project about Brooklyn TransCore, and it's an oral history project. So, what I've been doing is I've been going around and interviewing a bunch of different people from the old days and from the new crew. I spoke with Al, and I spoke with Cercia [?] and all them, and I've been compiling it into a zine [?] that's an oral history of Brooklyn TransCore. And literally everyone I talked to was like, you got to talk to Cristy. Cristy was there from day one. She did all of the work and all this and that. So, I would love to ask you have a few questions. But to start, can I get your name as you'd like it to appear in the project and the correct spelling?

Carrera: Cristy Road, and it's C-R-I-S-T-Y, then R-O-A-D.

Rodriguez: There's no S at the end, or is there an S?

Carrera: No, no S.

Rodriguez: Okay, Cristy Road, okay.

Carrera: Like the Green Day song. And then, if it could say Carrera, Cristy Road Carrera.

Rodriguez: Spell it?

Carrera: That's like C-A-R-R-E-R-A.

Rodriguez: Carrera. C-A-E-R-R?

Carrera: C-A-R-R-E-R-A.

Rodriguez: Christy Road Carrera, yup. A hyphen or just like that Road being a...

Carrera: No, just like three words.

Rodriguez: Okay, cool. Awesome. And your pronouns?

Carrera: She/her.

Rodriguez: Okay. Alright, cool. Again, thank you so much for meeting me. So, I talked to AI about the origins of Brooklyn TransCore. And they mentioned that they actually used to meet at your apartment, is that right?

Carrera: Yeah. Oh yeah, I forgot. There was just so much community back then that I don't... It's all, it's all just kind of blurry because we were always just having so much fun. And we would meet at my house, but we would meet... And I don't even remember how many meetings I went to that weren't necessarily about a festival, but overall, it was just this really exciting time around 2014 to create a community that's founded, like a queer punk community, but that's founded on trans resilience and voice and rights and not... In the past, it's always been a very lesbian community or a very gay community. And in punk, and I always do whatever. I'm like, you know, I don't even know what I identify. I just identify as a punk girl. I'm a genderqueer woman, Latina. And I think that by science, I would be non-binary, but I don't use that term because I feel like I experienced... I don't know. I think it's a Gen X thing. I'm like, well, I'm a woman. I experienced cis woman things and privileges that I really... And then I don't know, there's certain cis woman things that I identify with, but as a queer person, I've never really... I never really felt welcome in a lot of lesbian spaces. And then a lot of bisexual spaces were, I don't know, just everything was very heteronormative and weird. And I always hated how transphobic everything was. I always hated how misogynist different communities were. And I was just really looking for this kind of vision of queer community that was about anger and resistance and kind of what I looked for when I was a baby. And I didn't know what my gender was when I was, you know, a young teen looking for punk. And I just needed something where I can be whatever the fuck happens. And then also, you know, the conversation on racism, conversation on misogyny, on femme identity, on butch identity, you know, like all these things that weren't really talked about in a lot of these more binary punk scenes that were about feminism and queerness. And so it was just really fun seeing all the bands getting together and the stuff that was going on back then. It was Trashy when they were Penguin, and Aye Nako and Little Waste. And who was, I'm trying to think of all the bands that were playing the stage, the Punk Island Brooklyn TransCore stage in 2015.

Rodriguez: I may have that. Let me see.

Carrera: There was Glitter Punch. And then there was, oh my God, all these bands.

[speaking-unclear] this band that was so good. What the fuck were they called them? I should just remember and give you a list, because I would really-I really like just remember all of these really magical moments where I felt like, wow, this is a very brown queer space. This is a very queer femme space. This is, you know, there's all this stuff happening at the time and not even specifically Brooklyn TransCore and New York City local bands. But during that time, bands like Gloss were blowing up and Downtown Boys were blowing up. There was just so much energy geared towards trans identity and elevating trans voices in punk. And then there was also so much conversation about racism. And it was just really an exciting time for these things to be happening. So, I was just really excited that Brooklyn TransCore always was available for these movements even if it was—Downtown Boys, we did a show that was Downtown Boys in school who were all like women, queer women of color, hardcore band. And then the Homewreckers, my old band, and it was all these, you know, Gen X, old millennial, brown people playing punk that have been playing punk for a thousand years opening for Downtown Boys who were just, they were releasing their first full length, it was the opening, the record release show. And Brooklyn TransCore made posters and did a bunch of stuff. And, you know, it was just very community, a community that I felt like it was beyond these specifically queer bands. But the priority was elevating, you know, marginalized people and trans people are at the front line of every fucking movement. So, that was really exciting about Brooklyn TransCore, just that during those times. And there was, you know, it was hard. We were young, everybody was between, I think I was like mid thirties and everybody was like late twenties, early thirties. We were all in our [both speaking-unclear]. We were all like losing our fucking minds. But trying really hard to create a community and then also listen to the younger generation and listen to what they wanted and what they needed. And it was really hard, you know, to navigate these spaces. And there were a lot of times where people felt violated for different reasons, whether it was misogyny, or violence, or racism. Whether it was in the community or I don't know if you were there during the Brooklyn TransCore stage event. I can't remember what the band was, but there was a hardcore band and there was this violent, straight men act as if they own hardcore, like violent, straight men in the hardcore who are transphobic. Like this is another thing. It's like in punk, there's always been this like, oh, you know, he's messed up. Like his dad fucked up. We're all therapists. We all know hurt people hurt people. But don't fucking be transphobic and don't be violent like out of nowhere and don't exert your power as a cis white man in a space where, you know, the majority is a queer community. And so there was this band playing and this fucking dude just runs up and starts moshing into people. And he punched Al, it was really over the top.

And then Sybil Lamb, who's this amazing author and was performing and was like in town and she chased the guy out. And she's just like, you know, like queer trans punk icon from New England. And she's just been doing shit forever, and she's a beautiful artist. And it was, I know

her as this, we're like tortured artists and we cry together. And then out of nowhere, she's just like chasing this fucking bro out and throwing books at him, throwing her book, which had just been released. And it was a really magical moment. And I think that that was, that was like, honestly, the last Punk Island that I felt like I was an organizer, like a core organizer, because we were all getting old and just kind of like looking for a purpose. And after that happened, I went to grad school. I like, I think I was in grad school already, but I just started working on my [speaking-unclear] at the Next Full Tarot that was really inspired by queer core, any kind of queer core historically.

Rodriguez: What year was that?

Carrera: Oh, please interrupt me because I can just talk forever.

Rodriguez: No, no, I think all of this is very valuable.

Carrera: Yeah, yeah. And it's all, it's like, also like my upbringing was not a specific riot girl or queer core scene. I'm from Miami, like, you know, we kind of get a lot of that DIY punk in a different way than the rest of the United States. I felt more connected to like Latino bands and like South America, the Caribbean, and it was just very different as far as discovering DIY punk and anarchist punk and finding queer bands. I just knew about like bands from the West Coast, like Pansy Division and Tribate and stuff in the Bay Area. And I was obsessed. I was like, that is going to be my life someday. And I was really into that scene. And I go, my name is Cristy Road.

It's in Martinez, California. It's a Green Day song. It's a beautiful area of the world that you can go relax and decompress. But I did not find that like queer community. I had amazing badass friends in Miami, but like the overall scene, we would go with mace, you know, we would go protected. We're like, there is shitty dudes. Or if you're at a really badass show where everybody's like badass brown people, you know, like we have, we're looking out for each other because the hammer skins might come. And like, we were always just looking out for these terrible things to happen. And there was never a scene that was like, I was never in a scene that was founded on feminist queer values. And then I would, I traveled around and I found anarchist scenes that were really beautiful in Gainesville, Pensacola and in Florida. And it really changed my life to be in these like anarchist punk scenes. But one that was predominantly queer and about playing music and not really about like queer anarchist activism. I was really, I had not found that for myself until I moved to New York City and Brooklyn TransCore that, and I was kind of old. I was like 33, 34, you know, and I had been traveling since I was 15 and, you know, in punk rock scenes and looking, and I would go out West and I would be like, everybody here is gay! Like, and I just, but I didn't move there because I didn't want to be like, you know, I don't know, chasing my crush. I was just like, I wanted to find something that was all mine that I

like, you know, and I moved to New York because it was like, it had so much queer history. Like we had like Jayne County and we had like all this like queer glam and punk that like, is like its own world. And I just think that at the time there was, like when I moved here, there was like so much specific queer in the Lower East Side and Brooklyn and Queens. It was like these queer, secret sub-communities of punk and seeing them all merged into one beautiful thing. Seeing Pembroke Faylor performing at Tompkins Square Park with some fucking Brooklyn transport band. Like that happened, you know, I think Trashy performed, I don't remember, but just seeing these two legacies of queer punk in New York together was really magical. And a lot of that was happening when my current band Choked Up started. And I didn't go to that show cause I was in Miami or something and it was very sad, but yeah, she's such an icon and then just seeing these worlds merged. And then, and now I just feel like there's so many, the way, you know, fast forward to New York now, cause I fell out of organizing and being, cause I just like cultivating my art, being an old person, being a cat lady and just going to shows and supporting the bands, but more just kind of trying to set up stuff. And I love, I love what's going on now. I love the organizers and I'm the one of the head organizers right now, Sawyer, I've been playing with her bands. I've had my bands have our release show with her bands for three generations of bands. And it's just Mandy library, it was just a lot of Choked Up and Homewreckers record releases. And it's been just a really, really long time of family and band family. And it's really magical. And just seeing how it's growing now to this whole other thing is really, really exciting. Cause I attend the shows and I'm like, oh, kids these days having such a good ass time. And I'm really happy. And I feel like we're all coming from such different places, how we talk about gender, how we talk about queerness, how we talk about survival. And I always feel, I always say I'm a boomer, but with an X, like a gen X boomer. And I'm not even, you know, I'm 40. I'm not, I was born on the millennial cusp, but I hated the internet and television so much in the nineties that you just become an old person. And I don't know, I just feel like punk. Like I'm so committed to how it brought me up, adapting to new models is very, very daunting for me. I'm just like, oh, TikTok, what is this? Like, is that genuine? Are we gonna be able to speak our truth? Why don't we write a scene about it instead? And you know, I feel very like I'm old sometimes. So I try to stand back because I'm just like, they know what they're doing. I see queer people, I see brown people, I see black people, I see black narratives being elevated more so than when I was going to shows. And I just think that's so important. And so I love what's happening and I love what's going on. And I'm really excited to be a part of it as a musician and as an artist that's just old and gonna contribute in whatever way I can. But yeah, it's very different, seeing it now and, but I still feel, I feel very inspired and I'll, I'll definitely participate in organizing. If we ever wanna do a festival or something like that, we used to do Queer Punk Pride since before Brooklyn TransCore. I started doing that with, so pre Brooklyn TransCore, the attempt at queer community, punk community, we had a party called Queers, Beers and Rears. And my friends, my roommate, Tom Tom, they were boyfriends and they just did this party. Tom Tom was a

designer. And even before that, my other roommate, Tommy, did a party called Stash and it was like a queer rock and roll nightlife party. And that blew up to Manhattan nightlife, but it started as a fucking weirdo night where it was unheard of. Like this is 2006, 2005. So it's like, it was called Stash. And so Stash, then Queers, Beers and Rears. And it was just this like, oh, it was a queer punk night, you know? So it was the beginning of organizing. And my favorite Queers, Beers and Rears show was Homewreckers, Party Line. And I can't remember who else played, I'm an asshole, but it was just like, oh, you know, this like merging of Riot Girl, Party Line is Alison Wolfe's band and this new generation of queer punks and in New York and the Homewreckers, and then Party Line and the Homewreckers shared a drummer, Crystal. And it was, it was this very new community, but it was definitely, us queer for punks in our late 20's and 30's or now in our 40's and 50's. At the time we were like we need a queer punk space. We need, you know, we need more, we need like a Riot Girl space that is trans inclusive, that's black and brown. Like, you know, we need to create these things. And so we were doing that, but it was really fucking hard. I'll never forget a queer punk pride that I organized all with burlesque that was all just really bad-ass bands and like very different bodies, very different genders and just a lot of really bad-ass bands called Hey Baby, the Homewreckers. And we did it in Manhattan to just make it, to just kind of be centralized, which now looking back, it's like, oh, that was a bad idea. We should have just done it in some fucking warehouse somewhere and made it a punk show because we tried to do a thing where it was like, well, if it's too punk, it's not accessible to a lot of people who don't feel safe in certain kinds of spaces that are too DIY, especially at the time when queer people were just in a very different brain of like, we want a clean bathroom instead of, we want a secret bathroom that nobody's gonna bother us in. It was very like, well, we want, I don't know, certain things about aging, about gender, about identity, even about reaching out to black and brown communities. A lot of times there was a lot of queer punk spaces that were very, very white. And a lot of my friends would show up and be like, it fucking smells here. And we're gonna go to the black and brown queer night, which is fun. And you hear house music and you hear some rock and roll, but it's not just white rock and roll music.

And we wanna go to that instead. And so it made sense. So what I loved about Brooklyn TransCore was that it wasn't a party night. It was a movement that was, I love the party nights. I think we should fucking have a party night and I'll play, I'll fucking DJ and play all the black and brown rock and roll that nobody knew was queer. And then, and I don't know, I think that there's always room for that. I love nightlife and that energy of queer punk in New York, it's more like club and drag and just more burlesque and more about resisting transphobia and homophobia through exerting our sexuality, our, you know, that's what I moved here for. And Brooklyn TransCore was, like, punk bands and a punk collective putting on punk shows, but there was always room for every conversation. Like if you're a crazy ass band that wants to do

burlesque, wants to do performance art, wants to do experimental noise, there was so much really good shit like that that I loved. It felt like what I would hear about when I would hear, you know, I was a teenager and I would hear about punk rock shows in the Bay area. And I would hear about, you know, a band Huggy Bear playing with Pansy Division, like these two just highly distinctive sounds, but both of them were on the same agenda. And so hearing about stuff like that happening, I was like, oh my God, I want that, you know, and I never found it. And then it was amazing to be able to create it with Brooklyn TransCore. They would do a lot of shows in backyards and in like, I can't exactly remember somebody else might. This, a lot of these shows were maybe in conjunction with Cuir Kitchen Brigade who are loose. And this is a crew of 2015, 16. And it was, they were doing a lot of work around this queer undocumented folks and food politics and accessibility around food and also showing up for other communities outside of New York City. And it was very black and brown centric. And it was, I'm not exactly, I'm, I'm not like giving the best information about this. So if somebody else-

Rodriguez: C-U-I-R or queer with a Q?

Carrera: Yeah, yeah, Cuir, like C-U-I-R.

Rodriguez: Yeah, interesting, interesting. No, yeah, you've, okay.

Carrera: I remember some benefits in backyards and stuff. And I'm trying to remember the noise band that was really fucking good and wild. And they just reminded me of like, it's not even the kind of music I listen to. I listen to, you know, I listen to Chuck Berry and Jazz and Green Day. So, but this band was really beautiful and I can't fucking remember what they're called.

Rodriguez: There's a bunch: Schmekel, Clinical Trials. I'm looking at your page right now.

Carrera: Wow, Schmeckle, Schmekel was a band we played a lot with The Homewreckers, played a lot. So funny. Clinical Trials also, all those bands.

Rodriguez: You played with Shellshag and Aye Nako in 2009?

Carrera: Oh, Aye Nako, yeah, I mentioned them in the beginning one.

Rodriguez: The Replacements but Queer, that's funny. Twat Sauce, there's a lot of interesting names here. Yeah, so all of that's really, really interesting and useful and it connects to-

Carrera: I love, what's it, The Replacements but Queer?

Rodriguez: I think that's it, Aye Nako, yeah, Aye Nako.

Carrera: Oh, that's a bad description. I think they're like Sonic Youth.

Rodriguez: Yeah, yeah, totally, totally. I heard about them a little bit. I remember, I think they played before I got here. So I want to go back because we've gone over a lot of stuff and I've written a lot down that I want to follow up on. Starting way back, can you tell me a bit about how old were you when you originally found punk and how exactly did you find it?

Carrera: I was about, well, I discovered punk when I discovered rock music and I was really into Aerosmith and The Beatles and ACDC and Queen and then I knew about the Ramones and Blondie and stuff but I didn't know that there was still a following of that kind of community. I thought it was hearsay, you know? And then Miami, it's just, I don't, maybe you relate, just growing up in a cultural community. I was in a Cuban and just very Latinx world where finding alternative scenes outside of that were more integrated outside of this community in West Miami, it just was really hard to find that. So I would just find punk within my scene and everybody was into just stuff that I wasn't into. Like everybody, I don't even like stuff that I didn't understand Black Flag and Rich Kids on LSD was a band I would always hear about. And Sonic Youth, we- just brought my- and I was just like, I don't get it. All the Nirvana fans were into Sonic Youth and I was just kind of like, I like Aerosmith. And then I heard Green Day and nothing was the same ever again. I was like, this is my path. This is my calling right here. I understand everything Billy Joe's singing about. And I, it's really creepy and magical and-

Rodriguez: How old were you?

Carrera: I was 13.

Rodriguez: So this would have been what, like '97, '98?

Carrera: Well, I was 12 then, '94.

Rodriguez: '94.

Carrera: Yeah.

Rodriguez: Probably around '94.

Carrera: It was like summer '94.

Rodriguez: That's interesting.

Carrera: Well, January, March '94. So because it was 120 minutes and they played Cristy Road and they played Longview and Dookie had just come out. And I was like, I liked it, but I wasn't crazy there. And then I heard, I don't know. I don't remember what I heard. I think Basket Case or something. And then I bought Dookie and I became obsessed. And then I just kind of like, the day I bought Dookie, I also bought, I bought Dookie at a place at Spex Music in Miami Beach and my mom bought it for me. And, well, somebody lent me Dookie and I really liked it and I kept it. But when I bought it and I owned it and I, I also bought a book that was a biography. And it talked all about Pansy Division and Gilman Street and Blatts and Queer 4 and-

Rodriguez: Was it this one? '94 Gilman?

Carrera: No, no, this is, that's new. This is 1994.

Rodriguez: Okay.

Carrera: It's a Green Day book.

Rodriguez: Okay.

Carrera: I'm pretty, let me see if I have it easily accessible. Oh, here it is. Oh my God. Yeah, they had this at Spex and I bought it with Dookie and it's this book.

Rodriguez: What's it, it's just Green Day?

Carrera: It's just the Green Day book.

Rodriguez: What's the name? Who wrote it?

Carrera: It's called Green Day. John E. Wing, and then there's-

Rodriguez: 1995, they sell for \$28, by the way.

Carrera: Oh, 95.

Rodriguez: Yeah, 95 is when this came out, this book. CD-

Carrera: Yeah, oh, I bought it with Insomniac. I bought it with Insomniac.

Rodriguez: Okay, okay. Interesting.

Carrera: No, I bought it before Insomniac. So in the book, it's basically just their story, right? And so in the beginning, God, I want to find a cool photo, but they don't have, where's the fucking photo? I thought they were, in the beginning, they talk about Pansy Division and 924 Gilman Street and, but they talk about it in this way, here's Rancid in the book. They talk about it in this way that's really morbid. And I was drawn to that as a Cuban who could not go home to my family. And we would always go to the Cua Paquetes to send them our mail, to send them stuff, send them medicine and food. And so I just grew up with this notion of, well, we can't travel there or send mail there, but we have to go to a special place because it's just this thing. And I was really clueless as to what was going on. But I just really related to that feeling of doing what you love and having to live your life, but having this restriction or really creepy, like, oh, I'm not allowed in this thing that I love, but I'm just gonna thrive here otherwise, like a jail-like existence. And it was almost comforting to me to be like, oh my God, Green Day aren't allowed at home, neither am I. So, I just really related to that story and I hated that punk, condemned people for signing to major labels, especially Green Day who grew up really poor. And it's the second they made millions of dollars, they bought houses for their moms. So it was just kind of bullshit that everybody was ostracizing them when they were just being poor people. And then, you know, and I'm a fucking brown person from Miami, so I see in the hip hop community, I'm like, yes, bitches, you all are fucking celebrating your friends who get rich. And then your friends fucking, like, invite you to their fucking parties and are your friends. And it's like money could damage people, but it could also heal people who are fucking poor. And you see that in black and brown communities, but then all these white punks being like, you didn't sell that, blah, blah, blah. I was just like, suck my dick. But, you know, at the same time, so I wrote Green Zine because of that. Like, Green Zine was my zine that I wrote in '96. And the first issue was all about how Green Day did not sell out. Because, and I was like, here's an example of bands that have sold out. The Sex Pistols had a song in a Mountain Dew commercial. They have sold out. And Green Day take Pansy Division on tour and make their friends rich. And now Lookout Records is a multimillion dollar corporation and they can pay out all these fucking bands and now fucking Spitboy will get a bunch of money. It's just like, that's fucking awesome. And you know how much money they've given to Gilman Street? So it's like, I was just kind of like, this was before Gilman Street even accepted their money, but I wrote this zine and I was just so livid. And then the second issue, I started reviewing bands. I started, I started interviewing bands. I started being in my local scene and learning, you know, just finding punks.

And then AOL started. So I got to go on AOL and find punks that were into Lookout Records that way. Because the punks in my community were all into hardcore. They loved hardcore. It was like Latino hardcore. And it was men, a lot of men. And then my girlfriends, they were onto ska. We were onto ska too. So it was Latinx. We like ska and hardcore. And we're, we like fight about cops. Some of us hated cops. And I was like, I want to find the shit Green Bay had. I want to find the fucking Do Not Bombs, Critical Mass, DIY. I want that. I don't want to fucking go to shows with goddamn cops. I don't, you know, fuck that. And so I ended up finding that world. And it was a lot of, and it was really funny because my first time going to a show with a DIY anarchist show. And my favorite vocalist, Ivy Jean, who's now an amazing friend. And we've been in community now for almost 30 years. She was in a band called Los Canadians. And now she's in, she's in Allergic to Bullshit and in Black Rainbow. She has been, she taught me what harm reduction even was. She's been doing needle exchange stuff forever. She's an amazing activist. And I was really into band 15. And it was a 15 show. And we went, it was a pretty big show. It wasn't like an anarchist basement show or anything. And this was in Miami. And she goes up to me after the show and she goes, I just want to tell you, it's really cool that you interviewed 15 for your zine. It's really cool that you're into the anarchist punk and you discovered it through Green Day. Like, a lot of people are judging you. A lot of people hate you for that. I was like so canceled by everyone. Cause it's like, she's turning these anarchist bands. She's celebrating them and Green Day. Oh my gosh, she's going to hell. So it was, it was really annoying for me, but I just felt very, you know, I felt I had no filter. I was just really hopped up on caffeine and anything like caffeine. And I was like age 15 through 18. It was just this era of being fucking obsessed with punk, but like navigating these worlds. You know, I loved Screeching Weasel. I loved the queers. I loved pop punk. And I would go to those shows and I would, I would take up space in those shows with my zine and I would interview bands. But everybody, I was this, I was young and I was just like, acknowledging what was fucked up. And I feel like I didn't really need the queer feminist world until I really started dealing with terrible abusive people. And I feel very lucky to have been in just like a fun punk scene where everybody was brown people. And like, I had a lot of women and I had queer friends. I just felt very seen and there was so much homophobia, but I would write about it in my zine. I would be like, someone called me a dyke today. And then I'd hit them with my Green Day bag. And that really happened. I wrote about it in my book, Indestructible. But anyways, it was just this really weird time of being saved by punk, but not, but losing my culture, losing Miami, it's like the more anarchist I became, the less I related to Miami. And now I feel really integrated because I feel like I could be this like, Juanita from fucking West Miami, but then also have my values, my anarchist values. Then I don't identify as an anarchist because I just feel like I live in New York City and I pay the bills. And I think I would feel more confident doing that if I lived off the grid, for example. But because I participate in capitalism my values are very much in tune to like the values I've always had. And I, but I also believe if your band gets famous as hell, and I was there when Against Me got

famous in Florida. And I fucking hated that people were ready to cancel them. And I'm just like, listen, poor people who play music should be allowed to get money for their music. Artists should be allowed to get money for their art. And I think it's bullshit that punk really condemns that, or did at least in the late '90s.

Rodriguez: Hey, one second. Let me, let me get this. Give me two minutes. I'll be right back. Sorry about that.

Carrera: Is that your kid?

Rodriguez: Yeah, he is awesome. But he just woke up. He's adorable. I want to bring him to Punk Island this year and introduce him to everyone. He just turned three.

Carrera: Cool. That's awesome.

Rodriguez: But yeah, sorry about that. Yeah, he's, he's pretty great. Yeah, I don't know. I could talk about him forever. His name's Desiderio. Desiderio after one of my ancestors.

Carrera: Cool.

Rodriguez: We call him Desi.

Carrera: That's awesome.

Rodriguez: Okay, so we got a good sense of what originally where you're from all this the starting of green zine. When did you move away from Miami? Did you come to New York first or somewhere else?

Carrera: I went to college, well before college I started hanging out in the west coast of Florida and in Fort Myers because I really like the ska scene and I fell in love with this guy and it was just the last first and last Monogamous boyfriend I ever had in 1999 and I started hanging out in Fort Myers, Florida, and it was it was this really fun ska scene that was very working-class and the politics antiracism and working-class politics were really exciting for me but I just really needed feminism and I started hanging out in Gainesville where there was bands like Bitchin' and Discount. Oh my god Discount best fucking band ever and I don't know why I didn't go to school. Sometimes I wish I went to school in Gainesville, but I'm glad I went to school in Sarasota and we're at Ringling. Cuz I got to not. Um, I didn't have to take my SATs and I got art scholarships. This is an art school and, you know, I pray I got in. I just have to draw well and

and it was really fun. And I'm really grateful that I got my figure drawing like that's kind, you know, I feel like there's always shame around that but it's all the fucking right girl founders were at Evergreen like everyone went to some fucking people, you know, a lot of a lot of cool people went to bougie schools and and I was really grateful that I got to go to this school that I got financial aid and I got you know and because there's figure drawing classes were fucking awesome. It was like really, really amazing figure drawing.

Rodriguez: What are you there?

Carrera: What's that?

Rodriguez: What years were you there?

Carrera: Two thousand until 2004. And the semesters were so short. They were like three months so I would spend the whole year traveling and being a punk and not really. I moved every semester. I was like, I never really had physical stability, but I didn't care and I had like all my stuff always in just kind of like trap like it would grow the more my hoard of records and things would grow the more I was like, oh shit I gotta move somewhere, I don't want to stay somewhere and then I eventually decided to go to Philly and the reason I chose Philly was because in Florida when I was in Sarasota before Philly I discovered the first queer activist community that like really saved me and held me and it was really beautiful, full of activists and artists and we organized together and I feel like I kind of fell out of punk in 2002, 2003 because of a really messed up relationship that I was in that, you know, a lot of my books are about it I've done so much art and music about this this relationship that pretty much just affected my relationship to punk and folk punk and hitchhiking and DIY anarchist punk traveling and I was like fuck these dirty white boys, hitchhiking and saying it's the revolution like you're all fucking assholes. And then I started hanging out in queer communities of queer activists communities and we're all coming from the same place. We're all you know in the same fucking crusty hitchhiking trip and hating on the same douchebag. So it was like eventually, we all just ended up doing very similar organizing, and having very similar goals as artists but more than that I just really fell in love with the individual people the more I was like god. I love my friends here, but I love pop punk and I am dying without pop punk and then I moved up North. And I stopped in Philly because it was more clear it was like all my queer anarchist friends were there and some of them were like, yeah. And I show up and nobody starts a band with me. Like everybody we all just cry about love and sex everyday and have terrible house meetings about racism. I grew a lot and I learned a lot but—

Rodriguez: What year was that, that you moved to Philly?

Carrera: Two thousand four. 2003 was when I started hanging out. I mean real talk. I started when I said that I would travel between school semesters. I would go to Philly. I would go to Allentown, Pennsylvania. And that became my new punk scene because everybody was weird, everybody was vegan straight edge but then me and my gay friend Tommy who eventually moved here, to start a queer punk activist movement called Queer Fist. He started that with a couple folks in 2002, 2003 and we just started like it was very punk. It's like it was very this way even before social media before it was more travel. Everybody was traveling all the time and I feel like people travel differently now. It's very, very like an anarchist lifestyle or you're on tour. Before it was like that, it was the past time almost. It was— and I feel like now there's always way less punk festivals. There used to be a fucking punk festival every goddamn weekend. And now there's badass music festivals, but it feels like Punk Island. It's so unique. There used to be a lot more just a high concentration of punk festivals all over the states and I would travel to them and just take Greyhounds, Gamma Greyhound. And we did that for such a long time and there was this thing called six days of chaos or ten days of chaos or some shit in Denver. And then there was like Thrill house in San Francisco had these big summer-like two-day band things and then there was festivals that were just Southern Girls Convention and the National Conference of Organized Resistance. And I just remember all these things up Portland zine symposium that had the best fucking Against Me show in a basement that I've ever been to my life. Everybody's just like, you know. This is a free show, but they were right when they were blowing up. It was your hits were just like— I'm getting goosebumpy like talking about it because it's such an important thing. That was 2002. So, 2002 was when I felt like oh my god, you know this DIY punk community is so magical. But because of the abuse and the shitty, scary men that I didn't want to deal with I just wanted to be around more badass women and queers and definitely more people of color and then I just slowly found that and I moved to Philly. I hung out there and it's in it, you know. And then I ended up in New York in late 2004, 2005 ish. I was just always traveling back and forth. I settled in my apartment in 2005 and then I moved to my apartment that I'm at now in 2007 and I've been here ever since. And I travel if I go on tour, but otherwise I'm a fucking— I'm just like a grandma here in the house. It's been really magical to just live out my teen punk vision. I'm really inspired by people like Eric Carnavas [?] who just wrote his zine had his bands now owns a bookstore in Williamsburg and loses life still writes a zine still has bands but—

Rodriguez: One for Virginia, right?

Carrera: What's that?

Rodriguez: Williamsburg, Virginia?

Carrera: Oh, no Williamsburg, here.

Rodriguez: Really? What's it called?

Carrera: Book thug nation.

Rodriguez: I'm sorry the dude from comic books owns book thug nation

Carrera: Yeah.

Rodriguez: I did not know that, I had no idea.

Carrera: That's why all the labels are in his fucking handwriting.

Rodriguez: That's not fucking real is it? Jesus.

Carrera: That's real. He used to— he used to work at a club when I moved here in 2005. He worked at a bookstore called Clovis and it was on Bedford and North Third and I released my book Indestructible and it was my first like spine book. It was gonna be greens in 15, but I quit the zine and I was like, I want to put out books. I want to be more accessible because I'm sick of these fucking white boy pawns and that was the thing, I came to New York looking for punk and trying to reconnect with punk but keeping in conscience, you know, don't fall into the trap of too many white people, too many straight people, too many shitty dudes, people that hate Green Day. That's not allowed, you know, just don't fall into the same shit that you've fallen into in the past and New York's perfect because there's so many fucking scenes and so many people and so many—that's what I said. I, you know, full circle. That's when Stash started and with my friend Tommy. And Tommy would do the thing called Queer Fist before Stash and then he just moved more into nightlife and then he's actually in the latest Choked Up record. He plays drums in the newest Choked Up records Tommy hot pants who does more, fancy gay stuff. He produced the Joey Arias record. He's just like, you know, a gay musician, but he's not deep in punk anymore. But I don't know. I just thought it was very important for me to move here and grow and settle here and stop traveling.

Rodriguez: Yeah. Oh, I mean you were already in your 30's. Were you 30 when you moved here?

Carrera: Yeah, 23, 24 something like that. I was 25 when I moved into this apartment and before this apartment, I lived in Tommy's apartment. like I signed the lease to this place but I was at Tommy's apartment and when I moved in like a bunch of queer drag queen performance art stragglers that were all just like sleeping on the floor, all moved out and I cleaned the fuck out of that. Took all the meth out of the fucking freezer, we flushed it down the toilet. It was just like— then we just decorated it. But then it was like, two months passed and we're doing mushrooms every day and we're still fucking like crazy ass queer weirdos that don't feel like we have a home and like, you know, children. We were all just like the orphan children and it was really awesome. It was a really magical time. But it still felt like punk rock even though we were doing nightlife and we were deep in New York nightlife. And I was not going to that many shows but when I would go to shows it was really badass like Bartlett Street House and Tompkins House and those were my neighborhood. So I was living over in—and they were in Brooklyn so it's like I could bike there but I didn't know about much outside and I knew about that scene because [speaking-unclear] had a band and it was all the like DIY—

Rodriguez: So this is all in Manhattan?

Carrera: This was all in Brooklyn in 2005.

Rodriguez: Okay, and now you live still in Brooklyn?

Carrera: Yeah, I'm in the same apartment.

Rodriguez: Okay, okay.

Carrera: Yeah, [unclear] band back then was called Crybaby MacArthur. And the singer, Galen, was eventually in a band called—What the fuck were they, oh my god, I just feel so bad that I don't remember what they were called. Well, the singer of Kirby MacArthur Galen, you know, she's a mom now she's fucking awesome. But my favorite fucking singer is so much like Ivy Jean. Just of that scene region rock as many call it. It's just like a crim shrine. It's very shot. Well, I was in a very famous band the pipe bomb and against me grew up in that scene. It's just like southern DIY anarchist punk that is more melodic punk than hardcore. And I just think a lot of anarchist punk scenes are very hardcore based and in the South and in the Bay Area it was very pop punk based and I don't think I seriously—I want to write a book about this kind of scene because everybody fucking hated me for talking about in my zine. But my zine, but I still love it. I love that I think choked up really references the sound I'm talking about bands like Pinhead Gunpowder, New errands, and Billy Joe. But yeah, shot, well shot like Aaron wasn't shot well for a minute and it's just like a small-ass Google pop punk scum fuck full of bands. A lot of bands

that came out of the scene are like white girl bands and like younger lovers. [Speaking-unclear] younger lovers and we were writing zines together when we were like 20, 21. When he was writing back in school, we were like that. We were like the black and brown queer in the scene. There was like three or more dudes there for more but, you know, there wasn't very many of us and it was like we really had to stick together and now we're all old and accomplished. But it's really, really magical to see how the punk I grew up with has evolved but it's not tightly knitted to watching a full circle moment now watching Brooklyn TransCore carry on the legacy of the DIY anarchist punk that I grew up with. Or not even that I learned about when I was a teenager but couldn't find because I was in Miami. And then eventually found through traveling and through DIY illegal traveling and all that kind of anarchist community but it was so male, it was so white, it was so stressful.

Rodriguez: Let's let's actually— let's go to Brooklyn TransCore because there's a lot there that's super interesting.

Carrera: Yeah I was just gonna say how like Brooklyn TransCore perpetuates—

Rodriguez: How it is now right?

Carrera: Out of that and redefining all that.

Rodriguez: Here's what's interesting. I find it so fascinating that you're picking up all of this experience and all of these stories really on this East coast circuit and by the time you land in New York it's 2007 but it's still like five years.

Carrera: I landed in New York in 2005.

Rodriguez: Yeah so you're still like five six years away from Brooklyn TransCore so—

Carrera: Yeah yeah.

Rodriguez: Was Brooklyn TransCore a thing when you found it or was it forming sort of as you were building?

Carrera: Well no it was forming. What I mentioned before where Stash was happening as the queer party and then Queers Beers and Rears was similar to Brooklyn TransCore but it wasn't like a DIY anarchist. So, organizing space it was a party but because there was organizers and there was people like me who have been setting up queer shows since I moved here and I mentioned before the queer punk pride. And I would do queer punk pride every year and then

Brooklyn TransCore came out of trans artists who were fed up with the queer representation being so either lesbian or gay you have to pick. And when I would organize with a lot of these really cool spaces it did feel hard to remind the world that like hey you know dykes need voice [speaking-unclear] need voice but we need trans like voices to be in the forefront right now because it's 2006. Gay men still will make fun of trans men. Gay cis men will still make fun of trans men and cis women still are still making fun of or not accepting trans women and stuff like that. Michigan women's festival was ostracizing trans women from going to their festival and just very, very blatant transphobia, it was part of America. It was even part of feminism, part of dyke culture and that's why I never even related to a lot of dyke spaces because I was like oh women only but you don't like trans women. But one of my oldest friends from growing up in DIY anarchist punk is a trans woman um and maybe me and her didn't even have a close relationship or a good long relationship but Samantha was one of the most important zine writers and punks that I grew up with. So I just grew up knowing that trans women are women and deserve to be heard and if we're not and if they're not going to be welcome at the dyke party I don't want to fucking go to the dyke party and I always just had a bad taste in my mouth about a lot of dyke spaces that didn't seem to welcome trans women or didn't call out transphobia. It was more just like well we're women trying to be in the world and I'm like well you should have solidarity with struggles. Like struggles should be universal. So I personally just felt like it was always a dead end sell out. We're creating these queer shows because it was me and my friends would joke about it. We were all mixed, there was gay men, you know Tommy is a cis gay man and Steven was organized for his boys and [speaking-unclear] also a cis gay man. But then our band's party line and we were all cis women and then my bandmates were all trans. Like the Homewreckers Jay and Turtle were trans men or are trans men and then Crystal and me were cis girls and we were all like genderqueer. We were all like we did not we didn't really like fit in with like dyke scene and we didn't fit in with a gay male scene so it was just like we need a queer punk space. And the more we tried to do that the more it just felt like parties and then we would go hang out and um and so Jay from the Homewreckers was like old time besties with Al who was one of the founders and and Jane another founder and so I would see Al and Jane at shows. I met Al and Jane at a circle jerk show. It was circle jerks and Dillinger Four. And I was wearing an open toe wedge and I was 29 so I'm an adult and I'm not gonna mosh tonight and then the second Dillinger Four go on and I hear three four I run into the pit and I freak out and my nail falls off. And that's just a cool side story but it was really fun, I sat outside with my fucked up nail with Al and Jay and then Jane shows up and it was like the first time that I was like this is really fun just hanging out with like a queer punk crew. I never felt, I feel like if you're a cis girl and you're the only cis girl but there's trans women and you feel alone it's just like I just I don't totally get it. I think that my identity as like a gender queer woman who's always been bi and pansexual but mostly a dyke but I like guys so I'm evil. I bring boys and drugs to the lesbian party that's my identity crisis when I was in high school was like well she's not

invited to the soccer after party because she's gonna bring some man for her Green Day shirt, fucking bring drugs that fucking loser so I just really always wanted that kind of space and I felt like I found that in punk. I found that in goth rave scenes and but for it to be centralized and organized and with intention was what Brooklyn TransCore was all about. I don't honestly know who sat down and was like let's do this but I remember when Al and Santos, who is a black trans amazing bass player, and he was in the first wave of Choked Up and he was in Trashy and he was in that community. I remember meeting him and being like oh my god brown people and queer and he loves Branson [?]. And we were both at the time the same age like mid-30's and meeting somebody of the same generation of punk and then there's folks like in their later 30's and folks who are 40 and I had a lot of friends in their early 40's who just never had this. They had rave culture, they had house music, they had what you could find. Me and Jay who always had pop punk always had DIY punk, we always joke that we'd never date in the scene. We just date at the dyke bar and then we go to shows at the punk show and that was always really hard because it was like how we want to feel integrated and then when when we started being intentional about not just hanging out with our queer friends, we were setting up shows and doing stuff like that. Then queer punk pride, the first queer punk pride, that felt like an actual queer festival was at Silent Barn and it was the Homewreckers it was Penguin, Shady Hawkins, another band of the time, and there was zine readings and there was Girl Crush, Jay's band and I think Aye Nako played. I don't remember everyone fucking there, there was so many bands back then that aren't around anymore. I'll send you the flyer.

Rodriguez: You're talking about um Jay Oberman [?] right?

Carrera: Yeah, yeah, yeah. So Jay was a huge organizer and founder of the community also of that intentional Brooklyn TransCore and he fronted Girl Crush and he played bass in the Homewreckers. So when that was all starting, there was so much magical energy of life my generation of angry queers were just creating really beautiful worlds. But the thing is that before Brooklyn TransCore, I think it's very important to name before Brooklyn TransCore there was Manifesto Loft and there was 1087 Loft. Both of those were queer show spaces. Ten eighty-seven was like that's where you went and they had the riot girl cover band shows. There was so much intention around queer shows and it would happen. I remember my first all queer fucking life-changing show, Tomkins [?] in Bed-Stuy and this was in 2008. and it was in Bed-Stuy. Yeah, Tomkins that was like really kind of famous punk house—

Rodriguez: Oh, Tompkins House.

Carrera: Yeah yeah. And so it was the Measure and Black Rainbow and Cheeky I believe also played the show and then the band. Why can't I remember the— Carnal Knowledge! So Carnal

Knowledge were all girl hardcore and just like fucking wild. This energy of bands that sounds like this hasn't been around in forever and it was dual vocals, Lauren and Jess. And Jess now fronts Outskirts. Outskirts are a very amazing band that showed at Tomkins in 2008. I believe it was— or no, no it was 2008. So, there was another band called Zombie Dogs that were playing a lot of shows and the first home record show was Zombie Dogs last show. It was really wild because Zombie Dogs was fronted by Tamara Santibañez who is an amazing tattoo artist and artist and painter and they are just really badass um Chicana like artist. And to just see queer people of color fronting hardcore bands, Kathy was another queer, probably like one of the first queer brown people in a punk band that I had ever seen in New York and Kathy plays in Outskirts also. And she's fucking awesome. She's just like one of those fucking massive shredders, she's so good and she drummed in my old band. A doo-wop band called Sandy and the Rats that was short-lived.

Rodriguez: Sandy and— I've never heard of that. Was Homewreckers your first band?

Carrera: Yeah, I guess my band in New York. My first band ever was in the 90's and we were called Waspa [?], the green day reference. And then my next band was called Cartwheels Incorporated and we were a folk punk band. Then after folk punk I just did—oh I was in a band called Nervous Wreck. It was a bunch of Long Island punks and then me and then they kicked me out. They're awesome, it's fine. They kicked me out because they wanted to sound like Black Flag and I wanted to sound like The Replacements and Jawbreaker and they were like this is boring. And then I started the Homewreckers which I also wanted to sound like Jawbreaker and The Replacements but then Crystal joined who was in party line and she was just a badass fucking 80's punk drummer and she made the Homewreckers a thousand times faster and cooler than like I envisioned. So I have to say there was a lot of queer punk happening before Brooklyn TransCore. There was a lot of really amazing bands just playing queer punk shows and there was a lot of division. There was a lot of tension between predominantly straight scenes and the queer bands and the feminist bands. And it's always been that way. It's like any creation of feminist community is always gonna lead to this unintentional division because a lot of male dominated communities are gonna feel guilt almost or just some kind of awareness of how things about their scene that might be outdated. And I just felt like a lot of the time communities are just like we're women, we're black and brown, we don't need to be politicized you know fuck all y'all go have fun. And I was always sad about that because I was like I want to play your shows too. I want to play every show. I want to play the Manhattan shows. I want to play Brooklyn shows. And I just want if it's women, it's queer, it's just glam people. I love the fucking glam scene and I always felt like they hated the DIY anarchist and now I love doing it all and there's a really amazing glammy like uh queer band trans woman fronted Tits Dick Ass. They're just so fucking good and I love that the singer is part of the cast community with the

band of Trash Bags. She's in the Trash Bags. And the Trash Bags are just this Manhattan lower East side glam. They're just old ass, when I met them recently because they played with the Long Shot like Billy Joel's band they were like why where the hell were you ten years ago. Why don't we know you and I was just like because I was fucking not— I was not showering over in like a fucking basement in Bushwick and y'all were in fucking Manhattan dressed like fucking really gorgeous art punks. We're in our 20's, we're dogmatic. We're in our, you know, it was really hard to find each other when you're like really really committed to your revolution but now we're all fucking old and we should all play shows together. So I love that Tits Dick Ass and Dilators played the first Brooklyn TransCore thing that I went to. That was crazy ass sold out show at [speaking-unclear].

Rodriguez: When was that recently?

Carrera: A party. And I don't know if it was a Brooklyn TransCore thing. It was the beginning of the new wave of Brooklyn TransCore and it was called gender injection.

Rodriguez: Right, yeah I saw that, yeah yeah.

Carrera: And it was Tits Dick Ass and Dilators and somebody else and they they oversold the tickets but nobody gave a fuck. And it was just like people were fitting in the the show space so they were outside eating and having fun and it just felt like a gay carnival, a gay festival of punk and I was just like who the fuck are these people everybody in their 20's is queer and like alterna like that's fucking wild, I did not have that, you know? When I first moved here, I really felt like the queer punk was an underground cesspool of people that didn't want to deal with it or they were the queer punks in their scene that had support, had relationships, had life. But me and Jay when we were in the pop punk scene, people were nice to us you know? We didn't deal with a lot of outward homophobia. But every now and then, the republican guy, the screeching weasel and he would not know how to deal with pronouns. It was a lot of the time I just remember me and Jay being in our later 20's before I think it was before Al moved to New York and started playing in Girl Crush. It was before there was more of a community and me and Jay just felt kind of lonely. As the queer punks and in the pop punk show and it was always like we would go to the show, we'd watch the band we all would be like hey I'm gonna go to the Metropolitan. And it was just lonely and polarizing and so it was just really awesome to kind of see how things are happening now like things feel way more integrated. It's like there isn't like oh well we're glam punk and you're like a dirty anarchist. It's more just like we hate the fact that our rights are being taken away we hate that we don't have health care, we hate that like fucking J.K Rowling is still mobilizing turfs like trans exclusionary radical feminists. She's still mobilizing transphobia in radical feminism and it's just kind of like these things are still

happening and then there's so much work left to do that we can't afford to do it by isolating our scenes from each other and so I love it. I love everything happening now. I'm very excited about it. Come to Choked Up and Tits Dick Ass with tv mobs 420 [?].

Rodriguez: Uh yeah I saw that recent flyer. That's so interesting we booked them for Punk Island last year. They were great and I've seen them a couple of times actually. Okay cool we've been talking a long time, I just want to check in to see if—

Carrera: Yeah, no. I do feel like I kind of rounded off everything I feel good about—

Rodriguez: Yeah, there's some specific things I want to ask about just as short answers so I got all these smaller bands that you were in. It was the Homewreckers then what else after that?

Carrera: Just Choked Up. I was monogamous with the Homewreckers from 2008 up until 2016. We broke up summer 2016 and then Choked Up started fall 2016 and then summer 2017 was when Choked Up played our first show at Punk Island at Brooklyn TransCore stage I think or we might have done a different stage. We might have done—I wanted to spread out maybe but I really can't remember honestly. And then Choked Up has gone through a lot of lineups and so what you know the revelation I made with Choked Up was I need to acknowledge that I have been writing the songs like how bands write songs together. I have never been in a band, in my life, that I'm

a singer songwriter. I bring the songs to practice and the bass player adds their part, the drummer adds their part, the lead guitarist if there's one adds their part and then we discuss. Like Rachel added a bunch of really cool chord changes she added a bunch of music, like instrumentals. Jay in the Homewreckers added a bunch of really cool intros and outros that were like real classic pop punk like flair you know. And then every drummer I have ever had is a killer insane drummer that fills and I don't know if you've seen the pop punk meme that's like a good singer that's high energy a pretty decent bass player and the best drummer you will ever see in your entire life—

Rodriguez: Yeah and that's pop punk, yeah.

Carrera: Yeah so I really do believe that pop punk really, like my era of pop punk that 90's more monotonous like dookie, no solos. You could add them on but it's not Paramour, it's not My Chemical Romance, it's not going to be like that. It's not ever going to be like that. So, that's another reason why I can't keep bandmates for very long because the people from my generation that are kind of like really, really familiar with the kind of punk that I put that I write

and where I'm coming from. They are all in hardcore bands or they all just have kids and don't want to play music. It's just hard.

Rodriguez: Do you want to say hi Desi to my friend Cristy?

Carrera: Hi. Yeah, it's just things you know situational. A lot of my friends live out West. A lot of my friends live in Miami. So me and Jay played together forever because even though we wanted, we had very different visions of playing music and what we wanted but we held on to each other for so long and we're still, you know, really close friends but it's really hard to find people. I call it boomer pop punk and so right now Choked Up like after Rachel and Wess who were just fucking killer. Wess was super into the youth and Rachel was really into like Mayday Parade like those are bands I have never heard in my life. It was very like we created such a good dynamic sound but I think that it's really real when musicians need to move on and play what they love and do what they love and not be in this kind of a band where the singer does everything. So I need to just accept that that's what I do. So ever since I've been looking for bandmates I'm being very clear about that in a if i was rich it'd be it's the kind of thing where you like hire people but because I also come from the punk framework I would love to find people that are really excited about it. So I'm very lucky that after Santos was the first bass player after he left, Rose was the bass player for a long ass time and then after Rachel and Wess left, me and Rose played with Casey for a while. And then Casey was a perfect example of the kind of people that I kind of end up playing music with because so Casey plays drums in Broadway musicals and she's been in really fancy musicals that I don't think she wants me to even say in public but I'm so proud of her and she's in a band called Tender Heart Bitches. And to have two DIY bands on the side when you work in Broadway it's but one DIY band is enough. So I was like girl you can't like try even though it's really fun I know it's really fun to just show up and bash the shit out of the drums and not have to write songs because your fucking singer is crazy and wrote all the songs already. So it was really fun to play with Casey and then Casey quit and now it's me. Rose left also she's doing her thing she's traveling and so now Albert who is in the skates—

Rodriguez: I was hanging out with Albert last night.

Carrera: Yeah, yeah. So Albert's really into DIY punk and the community and building community. And I think that's why it works with them because like they love punk and they know that but they also are open to the hustle. Because I'm like if I get offered a really good opportunity, you know we had a song in a Disney movie and we have opened for— I've opened with Homewreckers and Choked Up it's collectively for a lot of important bands and played a lot of huge shows and like—

Rodriguez: I'm sorry Cristy did you say that you had a song in a Disney movie?

Carrera: Yeah!

Rodriguez: What movie?

Carrera: It's a Disney Pixar short. It's a Pixar short.

Rodriguez: Which one which one? What's it called?

Carrera: Nona. Your kid would love it's really fun. It's about a wrestling grandma.

Rodriguez: Nona, okay. What song and which band. Which uh band was it? Homewreckers?

Carrera: Choked Up.

Rodriguez: Really?

Carrera: Yeah. It's very recent and it's really funny. So we recorded that album with Master Georgini who pretty much wrote all the fucking melodies and harmonies for Screeching Weasel like he's a fucking melodic genius but really, really traditional like really, really meat and potatoes. So after we finished the album I would joke and I would be like we can't find a label. It's fine we'll probably get on a Disney movie and we did that's totally what happened. Because fucking like I told Mass, he was stoked but I was just like we like doing pop punk and making it so like upbeat and clean but then it's still punk and it's still raspy. Like that is a weird genre that is not—if it's not filtered through [speaking-unclear] records or like that mainstream pop punk it doesn't trend and I don't give a shit. I'm like that's what I love like that's what I want to play, that's what I want to write. But yeah finding people that want to do this is really hard and so our new drummer Ozzy, is also in in Circles and he's another one who's really stoked on DIY punk and building community and playing shows and it being fun. He just performed at South by Southwest with his other band Shred Flintstone. So then it's like all right well you also have a consciousness of the business aspect and he's excited about doing these high profile festivals and stuff and I'm not really but I'll do them. Then once I do them, I'm in it. I'm just like fuck yeah we're doing the things but until it happens I'm just kind of like can we just play? Can we just be townies? Like can we just play local bands? I'm so inspired by bands like the Trashbags who I just brought up because they they tour, they play shows but they just fucking play amazing local shows and they don't stop doing that they play every local show they'll play a small show, they'll play a big show. They just are just in a hustle of New York and I just feel like that's what being a

band in New York is about. As a Miami girl that grew up in a—I was seeing Newfound Glory before they blew up and I would go to those shows and everyone in the audience was like fuck yeah these guys are gonna get big, these guys are gonna get big fuck yeah these are my boys, they're gonna get big. And I'm just like why is it that so— then I got into DIY anarchist punk but New York is like this perfect middle ground between DIY building community and then being in a hustle. It's fucking expensive so you want to get paid, you want to but I fucking love—we just opened for Desert Sharks record release and fucking like I didn't look so bad it was just such a fucking crazy beautiful show Desert Sharks are so inspirational, another New York band that doesn't stop and like—

Rodriguez: Yeah it's you know so interesting you mentioned so many people. I mean both Ozzy and Albert are Punk Island organizers this year—

Carrera: Yeah yeah yeah I love that, I love it and it's so crazy.

Rodriguez: So myself and two other Punk Island organizers we were all working South by Southwest this year so I was trying stage managers and we had three of our stage managers now also are Punk Island.

Carrera: That's so interesting to be in that environment and I think as the world progresses and the people who are in charge and involved and working for these huge institutions or corporations are people who are coming from punk. And so much cool work is being done around that, like the downtown voice folks started with a couple other bands what is that called them to get bands paid \$700 instead of a hundred by South by Southwest.

Rodriguez: Oh, I have no idea.

Carrera: Oh it's like musicians, something for fair pay or something like that.

Rodriguez: Yeah I did hear about that yeah, yeah.

Carrera: Yeah to get South by Southwest to pay artists \$700 because they get a nasty deal. Yeah, \$700 is a chunk change and it's not the best. The best bands get the kuza [?] they all get paid \$150 but it's so punk rock that like I don't fucking complain but then South by Southwest they should be paying more. So it's these huge things that are being critiqued but like I love when punks are taking over the means of production because then it's like you're closer to some revolution happening in the pay aspect.

Rodriguez: So I've been looking through your sort of events, your old events and one show popped out at me. You opened for Gloss, Aye Nako and More Mother at Silent Barn in 2015 that's pretty—

Carrera: Yeah that show was so fun, tell me about it. It was even like there was even a nazi escorted out of the building like it was everything happened.

Rodriguez: Yeah that's amazing do you have—

Carrera: That was one of those shows that I was kind of talking about that happened when it was —there's so much energy around representation black brown trans. And it was like Aye Nako are black and trans and then Gloss, the trans woman fronted and the More Mother and me just being like black and brown, non-binary, badass women and I did like solo stuff. I did a couple of poems and stuff like that so it was really fun.

Rodriguez: Very cool, very cool. I don't want to keep you too much longer. I guess is there anything else you want to go over you've added so much to you've really connected a lot of dots because what was very interesting was when I was talking to Al, Al's memory is very different of the of—

Carrera: If you talk to him again ask him about Queers, Beers and Rears. It's making a flood of memories will come back.

Rodriguez: Yeah, I feel like that would probably happen because I talked to him—

Carrera: Because he was involved with that. Like his band played and stuff that so—

Rodriguez: That's so funny and interesting [both speaking-unclear].

Carrera: Yeah that was the thing so we were like lower East side, that's where the gay night like that. That's where we're gonna rally the gays and pyramid club was there and it was just kind of that we couldn't find a venue in Williamsburg. We actually tried to do Queers Beers and Rears before Cake Shop. It was at a sin lounge on Bedford Avenue. But they couldn't have bands comfortably, we played once and it was like what is this tiny ass weird thing and then we moved to Cake Shop. And Cake Shop was very punk at the time, it was still lower East side. Like you know how Saturday night now in the lower East side is like oh I'm in NYU. Yeah, it was not NYU back then.

Rodriguez: Yeah definitely it was like— that's that's so interesting because okay so when I was talking to Al about all this, they're basically saying like I moved to the city in like 2007 and there was nothing going on but they said very similar things.

Carrera: He had a girlfriend and he never left. They were like a couple like I didn't want to say that earlier but that's what I was like I never saw him around because he had a different life but he was on girlfriend island.

Rodriguez: A band called girlfriend island?

Carrera: No.

Rodriguez: He was just stuck on girlfriend island. Yeah, I got you.

Carrera: Disappear and like don't allow—

Rodriguez: Yeah of course okay that makes sense to me.

Carrera: There was a lot happening but he didn't go to Tompkins and stuff. He didn't go yeah and you know I get it too because it's also like Jay was the only out trans person so now a lot of people that were organizing then Erica Lyle who's so important as a trans woman who was in the community she was in so many bands. She organized shows but she came out recently and then Cookie also a huge organizer of all those shows and she's queer and she was just like an organizer of Tompkins shows I don't know there's just so many trans women were present in the—but it was just a lot of queer even a lot of cis dykes were in the closet. Like a lot of just—

Rodriguez: Lorraine [?] Cookie Hagendorf?

Carrera: Um yeah I think so, Hagendorf.

Rodriguez: No, this is not them unless they're into catching trout this is not them, no.

Carrera: Instagram is just Cookie Hagendorf. She just played with Younger Lovers and they opened for Bikini Kill.

Rodriguez: Oh wow, okay. Erica Dawn Lyle?

Carrera: yeah she was in Bikini Kill. She's not anymore but yeah she's she's amazing

Rodriguez: Also from Florida.

Carrera: She also was one of the founders of anarchist punk in Miami. As a community and as a movement, she wrote a zine called Scam in the 90's and I love that zine and so she's such a pinnacle part of New York City trans punk. But because she wasn't this core organizer of Brooklyn TransCore I think that people don't acknowledge but another thing that I think would be really cool to acknowledge is the party Hey Queen. Hey Queen was a queer nightlife night but it was like the hosts were all riot girls, trans and dykes, just really punk in nature. And every party was a benefit for so we were very law project the benefit for somebody's top surgery so it was very it was a very punk queer nightlife party that I think I can't remember if they ever did anything with Brooklyn TransCore but I think by the time Brooklyn TransCore started happening was kind of huge. But you know 2008, 2009, 2010, 11, 12, 13, 14, 15 Hey Queen was where I went to be a queer punk and thrive. Al would go to that too like we all hung out there we all got wasted and sad at Hey Queen and oh yeah that was a very important moment of radical queer punk mobilizing in New York and I think that what held these communities together was just historical queer movements. Like before Brooklyn TransCore during the during pride there was the drag march and before march all the punks were like well let's do a queer march and so around 2009, 2010 there was something called Aggressive Glitter Fest. I organized that with some punks I can't uh tit something... Tit Fit that was their name. Tit Fit were early pre Brooklyn TransCore trans queer punks and they organized a thing called queer I can't remember it was a march that happened before the dyke march. It was just that dyke march is not representing us. Dyke march is very cis women and until it becomes trans which it is now you know until it becomes inclusive we want to do our own thing and there was this I can't fucking remember what it's called I'm gonna ask everybody but it was a huge it was really cool. And I just think that like it's really important to know queer anarchist mobilizing is a huge foundation of Brooklyn TransCore, a lot of the folks that were doing all that ended up doing Brooklyn TransCore. And I think that there was tension in the beginning because it was different people doing different stuff, different bands, exes. It's like we're queer punk organizers, our exes...my ex was in the Homewreckers and then was in Glitter Punch. And I set up a show once with Glitter Punch and after we broke up it was so fucking awesome was my book release but then we were you know we got in a fight and Homewreckers and Glitter Punch never played a show together again. I really feel like the queer punk scenes that fall apart have so much interpersonal stuff that is really important to forgive and sympathize with because we're all we're all wounded and somebody in our community hurts us. We want to do something about it the community falls apart want to do something about it the community falls apart you know and that's really hard and I think that a lot of queer community, queer punk scenes have disintegrated because of interpersonal stuff. But it's been really hard to inspire one another's healing which I always want

to try to do but then it's hard when people are hurting and not...like can't clear the space anymore. I think that a lot of scenes falling apart has a lot to do with that and it's really hard and I think there's been a lot of division in a lot of these really beautiful scenes and but it's always really deep shit that we have to like—we all are working and getting better at addressing harm in our communities. So it's kind of I think it's a lifelong journey of making sure we're creating safe spaces but at the end of the day instead of guaranteeing a certain kind of safety I think it's important to guarantee safety from police, safety from transphobia. Safety, you know, these kinds of overall things where it's like your ex is over there we're over here but we're all safe and that's a very idealized romantic vision that I have about creating queer punk and feminist punk but I think that it's possible. I think it's possible as long as we keep creating, setting up shows that are our rage is visible. A lot of the queer trans representation on television it's not angry enough for my fucking 40 year old ass. Problems get solved so easy over on the freeform ABC television like everything gets so...it's so like instant gratification and I'm just like no it's still angry and that's what I think punk is important for even it's like Brooklyn TransCore, Punk Island is all ages it's about making space for kids, our rage is really in our songs. And that's all that matters, you know?

Rodriguez: Yeah. Okay, very cool. Very cool. There's a lot. You've given me a lot of notes to look up. And before I go, I just want to ask your permission. I see so much great art on your page. Would you mind if I included the art that you made in relation to Brooklyn TransCore in this zine?

Carrera: Yeah, yeah.

Rodriguez: Is that all right?

Carrera: There's the Queer Punk Pride poster with the pigeons on there. I would love to see it.

Rodriguez: I was just looking at that. Yeah, I have it open here somewhere.

Carrera: There's a lot. There's an old ass... I can't even email you. I actually have a folder of queer show flyers that I tried to... Yo, I tried to put it in a queer punk book that was published already. And because they blurbed me in the back. They were like, oh, even though you're a queer punk icon, let's put your blurb in the back. And I was like, well, can you put some of the work I've done to be included in the book? And they were like, no, it won't really fit in because we see you as Green Day. And I was like, I'll take it, but you're missing out. But I kept the folder so I can just send it to you.

Rodriguez: Yeah, yeah. Definitely send me the folder.

Carrera: There's a bunch of Brooklyn Transcore stuff and then pre-Brooklyn TransCore stuff.

Rodriguez: The stuff that's pre-Brooklyn TransCore is very interesting to me because, like I said, Al was the only person from the old crew I could get a hold of. Santos wasn't interested in interviewing. Jane wasn't interested in interviewing. Or Jane was, but then kept not showing up to the interview. Do you still have contact with Jay Oberman?

Carrera: Yeah. I think Jay would be a good... Yeah.

Rodriguez: Would you mind texting them? I'm going to message them on Facebook, but if you could reach out and just let them know who I am and what the project's like, I would love to talk to them because we have very few people from that early period who I've been able to contact.

Carrera: Yeah, yeah, definitely.

Rodriguez: But all that pre-stuff is very, very interesting, very new information to me. So I definitely want to look up a lot of these names.

Carrera: Okay, so a lot of these flyers don't have the year written on them, but some of them are real, like Ladyfest. There's a Ladyfest flyer here from 2005. This is like, oh, this one does have the date on it. And then let's see, the Downtown Boys has the date. Oh, the date. Oh my God. I put the date on the flyers. Yes, I put the date on the flyers. Oh, some of them don't have the date. So yeah, just let me know if—But Aggressive Glitter of Evening of Queer Punk Rag Girl Dancing Drinks and Decorating. Oh my God, I'm so fucking weird. And it was Tit Fit, Bone Token, The Homewreckers, and Hilly. Well, yeah, I'll just send you a bunch of flyers. There's some flyers here from California that are queer shows I organized in California. But yeah.

Rodriguez: Yeah, send it to me and I'll pull some stuff out. But yeah, that's really awesome. Let me see here.

Carrera: Yeah, there's a bunch of flyers here, 1087. There's a bunch of flyers here that are queer shows from like 2011, 2010.

Rodriguez: That's the period. So here's what's interesting. And I've been going back into my own archive and backing up all the flyers that I've made over the years because 2011 is Facebook, right? Everything from 2011 after that is on Facebook and still on Facebook. But everything that

was on MySpace is gone forever. MySpace was sold so many times that all the photos and videos no longer exist anywhere. So a lot of this stuff wasn't even on the internet.

Carrera: Yeah, totally, totally. Yeah.

Rodriguez: One name you gave me, it was Queer Fist pulls up a MySpace page, but all the links are dead.

Carrera: What?

Rodriguez: Yeah, Queer Fist has a Twitter that they never used and a MySpace page that has stuff on it, but stuff that's no longer accessible. It's just a blank page.

Carrera: Queer Fist!

Rodriguez: You can see their friends list. You can see that they used to have photos here, but the photos no longer work.

Carrera: I can't find it. Wait, is Queer Fist one word?

Rodriguez: Yeah, Queer Fist, one word. I mean, there's people in... You remember the top...

Carrera: Oh, I see, I see.

Rodriguez: You remember the top eight? There's people in their top eight. It would be interesting to know about.

Carrera: Queer Justice League.

Rodriguez: Yeah.

Carrera: I have... Oh, no, yeah, no. These are Adrian, Caroline. So hilarious. These are just people that don't even... They probably all live in Portland or something now.

Rodriguez: Yeah, yeah.

Carrera: But, wow, that's so funny. Yeah, so here it is. Here it is, the anti-bush protester link. This is totally... Oh, my God, I want to see if there's a picture of Tommy in here. This is so cool. It's the

LA Times. I wonder if they mentioned NYC Queer Fist. I don't know. But yeah, it's definitely 2004 anti-Bush stuff. Look, queer anarchism! Queer Fist appeared in New York City on Wikipedia.

Rodriguez: You know you have a Wikipedia page, right?

Carrera: What's that?

Rodriguez: You have a Wikipedia page. Which I feel was always my goal. I just wanted to make enough stuff so that I got my own Wikipedia page. And that was the goal.

Carrera: Yeah. Oh, Queer Action at the RNC. This is so emotional. 2004. Wow. I just found... Oh, my God. This is insane. These are my roommates. There's a gay wedding. And it's so funny because this is a performance of a gay wedding. And that was radical, you know? It was a gay wedding on the steps of the court. In 2005. 2004. It was for George Bush protests. Here it is. So this is like... This link here. I don't know if I can... Maybe you found it?

Rodriguez: [Talking to son]. Let's see here. Queer Actions by Sexual Transgender Against Bush. Where is that? That second photo. Vote Republican with the Nazi.

Carrera: Wait, wait, sorry. I've moved on. Wait. Oh, with the Nazi. I don't know who those people are.

Rodriguez: Gay Republicans suck, but they can't suck me. That's great. Cool.

Carrera: George, honey, let it go. Yeah, this is Derwood with the wedding dress, the white dress. And then next to Derwood is Adrienne, who I had a huge crush on when I lived in Philly. And then behind her... Oh my God, so funny. All of these old anarchists from back in the day.

Rodriguez: Interesting. This is great stuff. All right, listen, I'm going to let you go. Thank you so much for everything.

Carrera: Yeah, yeah, thank you.

Rodriguez: This has been really great. And so just so you know, what I'll be doing is I'll be transcribing this interview, and I'll be using pretty much direct quotes from you for this. And I think right now I'm going to be doing a little bit of formatting for this. And I think right now I'm going to email you version 1 of this, which is, let's see here, 26 pages. It's formatted as a zine,

but your contribution will be sort of put into the second version, which is going to be done very soon.

Carrera: Cool, thank you.

Rodriguez: And yeah, I really want to push it out to a, I was trying to— it's too long for a zine publisher. I wanted to push it to Greyhound Bus or something like that. But I don't know who I could send it to, who would be interested in something this long. But, I think it's really interesting. There's a lot of—

Carrera: [speaking-unclear] I don't know where. Aaron Piss [?] publishes on his own. And he just has a bunch of—I feel like he has to have some kind of distribution and some help but he kind of seems to distribute instead of—

Rodriguez: Publish. Yeah, yeah.

Carrera: But I gotta go.

Rodriguez: Listen, thank you so much.

Carrera: Yeah, yeah. It was great to talk. I'll talk to you soon.

Rodriguez: And eventually, not any time soon, but I do want to go through this process again about Punk Island. I'm thinking about this Brooklyn TransCore project as a tester ground to do a bigger, longer thing about Punk Island. So I would love to talk to you. But again, thank you so much for this.