

Trap Girl

Roll Call

Drew Arriola Sands: lyrics and voice
Jorge Reveles: drums and production
Gaby Zamora: bass
Daniel Guzman: guitar

When did the band form and what was the original intention of the band?

Drew Arriola Sands : I formed Trap Girl in the fall of 2014 after recovering from a mental breakdown that I had in the summer of that year. I also started my transitioning journey and at twenty-five years old I discovered The Germs. I also began to date online, and I wrote a lot of the early songs from my experiences of dating as a trans person. My real intention was to release these feelings of frustration and to exercise my rage through punk music and to do it as a woman with other women and shake things up.

Jorge Reveles : Drew came up to me in a local bar (Toadstools in South Gate, CA) while watching a friend's band. She was declaring to anyone that would listen that soon she would start an all-female punk band filled with beauty and rage. Not only that, but she also had a name lined up! Trap Girl. I asked if she needed a bass player and was told that no one but her would be playing bass. Not to be discouraged, I asked, "How about a drummer?" She looked at me closely, almost as if to determine my true devotion to her passion project, and said, "Maybe..." That's all I knew about the project for about two months until one Monday out of the blue, she reached out to me and asked, "Were you serious about drumming for Trap Girl?" I said I was, and immediately she wrote, "We're practicing tonight, show up." Just like that, with no hesitation, she trusted me to bring my skills and love of performing to her beloved project. And I haven't found a reason to leave yet...

Daniel Guzman : I don't know, but I first heard Trap Girl play at Non Plus Ultra. Must've been 2016. I was a big fan immediately.

About your name: how does it communicate the sound or vibe of the band?

DAS : Trap Girl as a name is controversial, it's shocking and it's sexy. I wanted people to have to think when they heard our name. I wanted them to be interested and I wanted us to be mysterious. I think it does that while also giving you edge and attitude.

DG : The name sounds dangerous and sexy. That feels right.

How would you describe your music to someone who has not yet heard you?

DAS : We're queer cunt punks on dope! Just kidding, Trap Girl is seductive fun yet lethal with imagery that makes you think of 1960s babes dressed in black with razor blades in their beehives or retro glam rock or suicide punks from the 70s. No matter how you cut it, Trap Girl is hardcore, dangerous, and beautiful with a rocking "force to be reckoned with" sound. All our own. Shock rock or punk rock. You pick.

Gaby Zamora : Drew's diary. That wave of rage after getting cat called. The longing you feel for someone who is gone. The moment of peaked elation during a high.

DG : Hard, aggressive punk with a touch of fun as fuck.

What inspires you to create this style of music?

DAS : Drugs, sex, relationships with ungrateful men, violence against trans people,

my rage, my grief, the transgender experience. Being fat, being Latinx. But there's also a little bit of a bright side that influences me, like overcoming the darkness, getting back up, not giving up. Not giving a fuck about what people think or say. Reclaiming my power and sharing the secrets of the world to the world.

What influences in fashion, literature, and culture impact your creativity?

DAS : I love poetry, like the confessional poets of the 50s and 60s: Sylvia Plath, Allen Ginsberg, and Anne Sexton. I love Hollywood icons like Jayne Mansfield, Marlene Dietrich, and Joan Crawford. I love reading biographies on musicians like Etta James and Bessie Smith. I love the trans girls from the Andy Warhol factory era: Candy Darling, Jackie Curtis, and my favorite Holly Woodlawn. I love films from Larry Clark and John Waters and Harmony Korine. I love drag queens like Divine, RuPaul, and Varla Jean Merman. The 1960s is perhaps my absolute favorite decade and it definitely influences my style and music. I love the hair from that era; it usually was the bigger the better. Now I'm known for my big hair and it reminds people of the 60s and I like that because I do base my look off of the films I like from the 60s like *Faster, Pussycat! Kill! Kill!* which is my favorite film of all time besides *Hedwig and the Angry Inch* and *Coal Miner's Daughter*.

GZ : One of my major influences in fashion growing up was my goth tia, Ana Lila. I'm also creatively influenced by the desert, small loud engines, the warm tone and slight crackle of a vintage Fender tube amp, Alejandro Jodorowsky, fruit, imperfections captured on an album that only makes it better/more authentic, cursive handwriting, coil tattoo machines, Dee Dee Ramone, that vibe at a Mexican baby shower/kid's birthday party that goes late into the night, Gabby Elan grills, and so much more but let's keep this short.

DG : Source materials: our LA femme/queer/ black and brown punk friends, X-Men, NY fashion week runway shows on vogue.com.

What other bands are inspiring you right now?

DAS : I've been listening to The Sinseers, Seth Bogart, Girlfiend, and Michati. GZ : The bands/artists that are really doin' it for me right now are Sister Mantos, Neza Alexander, Duderella, Lil Uzi Vert, and Nihilanon always.

JR : I'm a huge fan of the English band IDLES, their record *Joy [as an Act of Resistance]* has a style and sound that is refreshing for the punk scene. The lyrics exist to be disruptive of the standards of masculinity so ingrained in our modern culture.

DG : Moisture Boys, Sparks, Grado 33, Equinoxious.

How would you describe the current alternative music scene where you live?

GZ : Our music scene here still isn't diverse enough but I see change coming.

DG : I'll only speak to the queer/femme punk LA scene that is made up of our friends like Tolliver, ModPods, Dudrella, Pussy Tuesday, Garbitch, YAAWN, Smiling Beth, Royalties, Enrique Jesus Hernandez, the Groans. It's the shit.

DAS : It's pretty freaking queer right now which is good. Thankfully, the macho wave of women haters kind of died down after 2014, but don't get me wrong,



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Photo by Henry Zavala.

there's still a few trash cans in guitar straps around town. But I am not some evil witch, I still enjoy the company of men, just not as their groupie. I'm a fellow peer, and for the most part, if you're a weirdo like me or my band, you'll fit in perfectly or imperfectly, whichever you think suits you.

What are your favorite tour or stage stories? Share 'em here.

DAS : One year my bassist and I secretly named our tour "Jizz in Every City" because we had a running bet that we wanted to hook up with a different guy in every city after every show. But it turned out that tours are very exhausting so by the end of the night me and her had no energy whatsoever to find guys and commit to a night of hooking up when all we wanted to do was play the show, sell merch, and go back to our hotel room to eat and sleep!

GZ : We toured this earlier year and I saw a blind man play drums like an absolute beast, get his cane stolen, swiftly whack the person on the head with the recovered cane in an alleyway, then he came back into the venue to enjoy the rest of the night like a G.

JR : I'll never forget opening up for Hunx and his Punx at the Regent Theater. It was a culmination of years spent playing in random sports bars and empty clubs. It was amazing to have a full crowd enjoying what we do and sharing in the energy that we produce on stage when we play live.

DG : One time Gaby and I escaped our Las Vegas hotel room to wander around Old Vegas. We heard a white man finish a song with an "Ole!". When we got back thirty minutes later, Drew had bolted the door. It was wild.

Tell us about your latest release.

JR : *Transamerican Chokehold* is an immediate response to the incident that transpired at the Las Perlas nightclub. It's about the helplessness that one feels

when we see violence against our trans brothers and sisters. It's about the rage that we promise to keep alight against the bigots that choose to silence trans voices.

DG : *Transamerican Chokehold* was recorded quickly and live. It sounds great and that group of songs feels perfect for that EP. It's a snapshot of shit that was going on at the time in the news and in Drew's life.

What's next for your band?

JR : More recording. I cannot wait to work on the new songs we've been hammering away in our practice room. Trap Girl is ready to move forward sonically and bring in new sounds and themes that have not been present in any previous releases. Drew and I took a detour to work on the upcoming Drew Sands solo record, and in doing so we've found new ways of writing and recording songs that we would love to bring back into the Trap Girl world.

DG : We've been, "on the low-key grinding. Learning, on the low-key shining." There's an album's worth of music ready to be recorded.

Where can people find out more about your band and any other projects members are involved in?

DAS : I just released two solo singles that came off my first solo full length album that will be released March of 2021. ["Weak" and "Learn to Love Frankenstein" by Drew Sands.]

GZ : I play bass and sing in a stoner metal band, Her Majesty Baby. Luckily, we got to play out in the desert this year before the pandemic hit LA! hermajestybaby.bandcamp.com

JR : Besides drumming in the Trap world, I've released my own material as Pope Alexander. It's a departure from the hardcore sound that is Trap Girl, so it's mainly recommended for folks who are fans of power pop/rock.

DG : Check out my other band ModPods.