

Angela Motter Bio 2005

Recent Stuff:

Along with a few gigs at the usual Atlanta haunts, Angela Motter spent the last two summers on stage acting, singing and music directing. This summer she'll be gigging around town and playing in a few select out of town haunts.

Summer 2003 was spent playing Yitzhak in the Actor's Express staging of [Hedwig and the Angry Inch](#). "One of the best summers of my life. I think I had like 45 cents in my checking account when it was all over, but I've never been happier. I got to play my electric guitar really loud, act and sing with Mark Salyer, an amazing Hedwig, and assist music director Pete Hauenstein. I also got to take a break from the pressures of doing my own music and work with a band again. Total fun.

Hedwig and the Angry Inch has been called the only rock opera that really works, and I agree. The music is so well written and it never got old playing those tunes. Director Randee Trabbitz is so talented, and the way she put together the room and the show got the audience involved in the play in a way that it couldn't have in a larger venue like the [Jane Street Theater](#). We had some pretty rowdy audiences. I have some interesting stories to tell."

Summer 2004 was spent directing and playing in the band for the musical [Beehive](#). [Theatrical Outfit](#) staged the play at the [Rialto](#), directed by Kate Warner. "Once again being in an ensemble (an all-female band and cast this time) and directing the band was the best because *Beehive* covers so much musical ground. It starts with the "girl groups" of the 60's and ends with Tina Turner and Janis Joplin. Playing Janis' *Ball and Chain* and really letting it rip on my electric guitar was one of the many the high points of the show for me. I had so much fun playing with the band: [Jen Lowe](#) on Drums, Francene Machetto on Bass, [Amy Lee](#) on Sax, and [Sue Wilkinson](#) on Keyboards. Working with such incredible singers every night was an amazing experience. Divas Katy Carkuff, Rita Dolphin, Kenya Hamilton, Betty Hart, Denitra Isler, Katie Kneeland, and Wendy Melkonian: wow. Me wearing the mini dress and go-go boots in the first act: ugh!"

The Usual:

Clearly born a musician, Motter began writing songs at age 10. She began her recording career after earning a degree in Classical Guitar Performance from Georgia State University. Her pop-jazz song "Secret Lover" – from the compilation CD *Best of the Jazz Flavours Cats IV* (Primedia) – received heavy airplay in Atlanta and on the nationally syndicated "Jazz Flavours" radio show. After a gig opening for B.B. King, Motter decided to add the blues to her mix. Soon, she was experimenting with the slide guitar riffs that would become an integral part of her sound. Motter has since opened for Indigo Girls, Tuck & Patti, Loudon Wainwright III, Southern Culture on the Skids, Canadian born ex-Nylons lead singer Barnes, Michelle Malone, Doria Roberts, and Melissa Ferrick.

Her Recordings:

Motter has received critical acclaim for both of her recordings, and enjoys a devoted fan base in Atlanta and points beyond.

Outta Control:

Just released on CD on her own Hey MISTER! label is [Outta Control](#), her first recording, which originally came out only on tape in 1992. *Outta Control* features ripping slide licks and beautiful fingerstyle work as well as big, strummy pop tunes. *Outta Control* was produced by Russ Fowler, Motter and Dede Vogt and received critical acclaim from the press in its first release. Jeff Clark, then writing for [Creative Loafing](#), called it "...swampy, steamy, incredibly sexy."

Worth noting, too, are pictures of the then long-haired Motter featured in *Outta Control's* liner notes that cover ten years of hairstyles. This retrospective shows the transition from her long, curly haired feminine/androgynous look to her present look, a black-leather and muscle stage persona. Now, Motter might be easily mistaken for a tough guy right out of 1955. "The hair and make-up thing started not feeling right to me in about 1992. It's really true, when I was in High School leaving for a gig my Mom used to say 'you're not leaving the house without any make-up on'. God bless her. I've always been a tomboy. I've always walked funny, not like "a girl", whatever that means."

Pleasure and Pain:

[Pleasure and Pain](#), Angela Motter's 1999 CD, won her more critical acclaim. The late Ricky Keller helped Motter produce the record in his "down time" at his studio Southern Living at its Finest. Motter introduced her very out, very sultry and very accomplished blend of rock, jazz, blues, soul and funk to the world beyond her Atlanta confines.

Pleasure and Pain combines influences as unique as the artist herself. Mixing the Delta blues ache of Robert Johnson with the swagger of James Dean and a heavy dash of Keller's sexy bass-slappin' and poppin' funk, *Pleasure and Pain* rocketed Motter to critical and popular acclaim – acclaim culminating in two 1999 Gay and Lesbian American Music Award (GLAMA) nominations. The "gender-bending soulster" (-GAYBC) and her band performed the song "isitaboyisitagirl" at the New York ceremony, offering the Big Apple crowd a taste of her studious guitar chops and her rich, smoky alto vocals. At the end of the night, Motter had picked up a win in the "Best Out Recording" category for the track "My Mama Told Me."

"Although physically she fits the stereotypical androgynous mold and some of her songs, most obviously the humorous "isitaboyisitagirl" clearly state her sexual preference, it would be unfortunate if this terrific album is lumped into the strummy, alt-folksy gender-bending "women's music" genre. Angela Motter is

simply too good and too eclectic to be relegated to the dusty "indie gay" release racks.

...*Pleasure and Pain* is a perfect vehicle for Motter's husky, uncut vocals and smart, tuneful and cutting songwriting. Regardless of her looks, she's too damn talented to get lost in the back CD racks dedicated to "women's music." Close your eyes, open your mind and surrender to her soul" –*Hal Horowitz, Atlanta Press*

Now What?

Motter is gigging around town, trying out songs she hopes to include on a third release. About her recent performance at [Smith's Olde Bar](#) in Atlanta:

"Angela Motter has this piece of wood called a porch board that plugs into a DI. [That's technical jargon for how she plugs her porch board into the sound system] She stomps her boot down on the thing and it sounds like a cross between a weathered Tupelo veranda and a big ol' bass drum. The young heterosexual rocker boys in the room were blown away by her slide guitar playing and the hot blondes blushed at her naked, gender bent and pride bruised lyrics." –*Kahle Davis, host of SongSmiths Songwriter Series in the Atlanta Room at Smith's Olde Bar*

Her music just got picked up by Borders, and she also continues to play gigs, teach guitar, write, fund raise for her third recording, and lift weights. Motter says someday soon she'll enter a bodybuilding contest, just to say she did it. Look for her latest performances on her [web site](#). And maybe she'll be at a gym in your town, soon...