



Official Angela Motter Bio 2006

First, what the critics say:

"You'll love Angela Motter. A leather-jacketed, muscle chick with Brylcreme looks, she plays queer funk with extreme musicality born of her classical guitar training and a life spent immersed in jazz, blues, folk and pop. **Pleasure and Pain** [is] a lushly recorded collection of original songs, ranging in tone and texture from delta blues to alt-pop."

-Todd Paul, *Chronogram*, NY

"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...Close your eyes, open your mind and surrender to her soul"

-Hal Horowitz, *Atlanta Press*

" **Pleasure and Pain** (Hey *MISTER!*) by Angela Motter, who is yet another **GLAMA** nominee, is one of the best albums of the year, independently released or otherwise. There's not a mis-step on this disc of original and intelligent pop songs. From the opening title track to the timely "**isitaboyisitagirl**" to "**Cake**" to "**My Mama Told Me**" to "**Imprint**," Motter gets politically and emotionally active without ever sacrificing her singer/songwriter chops."

- Gregg Shapiro, *Outlines*, Chicago

"One disc I can't wait to play this weekend is "**Pleasure and Pain**" (Hey *Mister!* Records), the new one from gender-bending Atlanta native Angela Motter. Motter has duly impressed the queer music community with her wicked acoustic-funk sound, earning a **1999 Gay and Lesbian American Music Award for Best Out Recording** and the praise of ***Southern Voice*, *Etcetera***, and the on-line queer music site ***Outvoice***, but it's inexplicable why the mainstream music press has yet to catch on to her stunning sophomore set.

In short, "**Pleasure and Pain**" is one of the most compelling discs of 1999. I wish I had more space to sing its praises; I can't recommend it highly enough"

- Margaret Coble, *Impact News*, New Orleans

Basic Bio Stuff:

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 first recording, a pop-jazz single "**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 a part of her sound. Motter has since opened for **Indigo Girls, Tuck & Patti, Kevin Eubanks, Loud-en Wainwright III, Southern Culture on the Skids, Canadian born ex-Nylons lead singer Micah Barnes, Michelle Malone, Doria Roberts, and Melissa Ferrick**. She's played gigs and songwriter's circles with **Edie Carey, Girlyman, John Mayer, Mary Gauthier, Angie Aparo, Amelia White, Bain Mattox, Nini Camps, Butterfly Stitch, Johnny Rabb, and Claire Campbell**.

"Angela Motter has this piece of wood called a **Porch Board**... 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



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Recent Stuff:

Along with gigs at the usual Atlanta haunts, Angela Motter spends time on stage acting, singing and music directing. This year she'll be gigging around town, traveling to a few select gigs, and raising money for her third CD. She's also entering **bodybuilding contests** in April and July, one being the Gay Games in Chicago.

Goals for 2006-2007:

Raise enough money to record a third CD, find a home on a compilation for her new CD Single "**Makin' Love**". "Makin' Love" will also be makin' the rounds as a fundraising item and "who knows, maybe I'll shop it around a bit for some licensing for Indie Films or TV." She is also working on a publishing deal.

Just Out:

The instrumental version of "**My Mama Told Me**" from **Pleasure and Pain** will be heard on the soundtrack to the Vivian Price Indie Film **Transnational Tradeswomen** about women construction workers, connecting the issues we have in the US with the problems women face internationally in the trades.

Her Recordings:

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

Makin' Love:

Motter's newest recording, a single not yet released, will be used as a fundraising vehicle for her third recording. She's received excellent feedback from mainstream Atlanta DJ's who say it's "radio ready." Look out, she might be calling you soon asking you for money.

Outta Control:

Re-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."

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 "**isitaboysitagirl**" 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.**"

Her music is available at **Goldenrod Music, Borders, and CD Baby**. Look for her on myspace.com/angelamotter.

Look for her latest performances on her web site. And maybe she'll be at a gym in your town, soon...