

Q+A

Angie Mattson

Los Angeles musician Angie Mattson recently toured with Uh-Huh Her and released a superb record called *Given to Sudden Panic and Noisy Retreat*, in which she wields her potent voice against a backdrop of layered guitars, keyboards and percussion that goes from tender to turbulent. — *Aimsl L. Ponti*



Did you know what you were getting yourself into with this tour?

I'd heard their name and it wasn't because of [Leisha Hailey], it was just because I love music and I'm always checking out new things. Then I looked them up and was like, "Oh yeah, of course." I like the music, too.

Any tour shenanigans to share?

Well, one night a girl—I sell these little Angie Mattson pins—who was drunk by this point I'm sure, said, "I should take my nipple rings out and put your pins in," and she did, so that was fun. I also signed lots of tits and ass, and a bald head.

How have audiences responded?

It's been great. I didn't really know what to expect coming out here. Some people I

think I really connect with. I've definitely tripled, if not quadrupled, my fan base from this.

I love the song "On the Bay."

I always had this dream to become really successful and be really rich and buy my family houses and spoil everyone, but my dad passed away a couple of years ago, so I couldn't do it. That song is about that, and I say "We'll meet at the gate," because eventually I'll see him.

Let's talk about your song "Drive."

It was inspired by being at a party or a concert or something, and there's somebody there and you keep catching their eye and you just feel this crazy connection, and you wish that you could just grab them and leave and just drive away.

What do you think about when you're playing?

Some of the songs are very emotional to me, so if I think too much about it I'm gonna start crying on stage or something. With Uh-Huh Her, it's a very energetic crowd, so it's a little more sexy and fun.

Tell me about "In Violet."

I was in Japan and I went to a city outside of Tokyo. It was a fishing town and no one was there except for this middle-aged Japanese guy. I sat on the beach and he was there and we started talking about how he lost his job and how his wife was going to leave him. He spoke a little English and we just totally connected and it was this crazy experience.

Sounds like the film *Lost in Translation*.

It was very much like that.

When you were getting ready for this tour, did you rent a couple of *The L Word* DVDs?

I've seen most of them. It's awesome and it's a guilty pleasure. [Leisha's] actually such a good actress.

Is there any downside to being on tour with someone famous for their nonmusical work?

It would be a downside if they sucked and if people just came to see someone famous, but the music is really good, so it's fine. [Leisha] can do both things well.

Where would you like your career to take you?

Ultimately, I just want to be happy, because no matter what success you have, if you're sick or heart-broken it doesn't matter. I want to buy my mom a big house, and I want to be in *Rolling Stone* and I want to do world tours. I'm so grateful, and I never thought I would get even close to as far as I am now in a million years, so I might as well keep thinking big. ■



3-Song Sampler sounds more polished and classically pop-rock than her previous efforts, 2001's *Heart-Shaped Scar* and 2004's critically acclaimed *Suburban Sprawl & Alcohol*. The last teaser cut, "Kill the Pain," doesn't entirely thrill as an arena-rock ballad, but fits in with the production level of the other two tracks. Only time will tell what the remainder of the album will be like, as L.P. is still in the studio finishing it up. Wouldn't it be an awesome coup for a genderqueer dyke with a Shane-like reputation to be the next big thing on the pop-rock radio airwaves? (*lprock.com*)

Believer, Dolorata (self-released): This San Francisco-based quintet is a supergroup made up of veteran female rockers who've previously played with The Hail Marys, 4 Non Blondes, Shelley Doty Xtet and The Amazon Mollies. I don't know who's queer and who's not, but with a lineage like that, well, draw your own conclusions. Their sound on this debut disc is hard-rocking with a blues and soul core, riff-based and uniquely accented by Emily Palen's skillfully aggressive violin. Lead singer-guitarist Katie Colpitts has one of those throaty, born-to-rock voices that just whumps a microphone, particularly on the lead-off "You've Gotta Want It," while bassist Veronica Savage, drummer Dawn Richardson and guitarist Dori Sappo lay down the throbbing rhythm. Equal parts Led Zeppelin, Joan Jett and L7, Dolorata doesn't generally venture into punk-rock territory, except on the one-minute, 21-second whirlwind "Shotwell." The bulk of the album is more in the cock-rock genre, sure to incite headbanging and stage diving, with songs like "Undertow" and the clearly lesbionic "New New," while the dirgelike "Chick Magnet" reminds me of the Moaners. I hope they do some national touring and make their way down to New Orleans,

KATHERINE COPENHAVER (DOLORATA)



because it's a rare treat these days to experience dyke-friendly rock live in a club if you live anywhere outside any of the major queer meccas. (*dolorata.com*)

A for Effort, Jenn Lindsay (No Evil Star): We've written about New York City's anti-folkie Jenn Lindsay before in these pages, but she keeps sending us amazing albums, so we'll keep on writing about them! A self-described "declara-

tion of independence, love letter, primal scream, and Dear John note," *A for Effort* is another DIY project (completely financed by her fans), on which Lindsay plays all the instruments. Working through the varied emotions that surround the end of a relationship, the lead-off "I Am Breaking Up With You" is just about the catchiest, breeziest breakup song ever, while "Choose Me Back" tackles the hard moments of realizing a breakup is imminent. Musically, the disc ranges from the straight-up acoustic, Americana-tinged folk of "Kinda Guy," to twangier slow-burners like "Second Wind," funkier grooves like "Catnip and Kryptonite," and hand-clapping gentle rockers like "The Land of Bad Ideas." All in all, breaking up never sounded so good. (*jennlindsay.com*) ■



RHEA ANNA (DIFFRANCO), CHRIS STRONG (BARBER), PATRICK NICHOLS (MACLELLAN), STAPHANE GALLOIS (LADYTRON), KHAREN HILL (MCLACHLAN)

OTHER LICKS



Red Letter Year, Ani DiFranco (Righteous Babe): With her new mantra, "Don't forget to have a good time," the "little folksinger" is back after a two-year studio hiatus with another album out of New Orleans, of which the Rebirth Brass Band-featured "Red Letter Year (Reprise)" is the highlight. The balance of the joyous disc is filled with atmospheric, textured tracks that fall on the more experimental, rock-funk side, so traditionalists yearning for the sparser Ani-plus-guitar sound will have to bide their time until her next album. (*righteousbabe.com*)



Velocifero, Ladytron (Nettwerk): The co-ed electronic rock band from Liverpool triumph again with their fourth full-length disc, featuring 13 distortion-filled tracks of mind-numbing synths, guitars and beats. (*ladytron.com*)

Tango, Sonia & Disappear Fear (self-released): Putting a global spin on songs old and new, longtime lesbian favorite Sonia Rutstein sings in Spanish, Hebrew, Arabic and English on this recent 13-track album of spirit-soaring world-pop. (*disappearfear.com*)



The Cole Porter Mix, Patricia Barber (Blue Note): Out-dyke jazz genius Patricia Barber offers an innovative take on several Cole Porter classics and a few original cuts in the Cole Porter style, including the sultry "I Wait for Late Afternoon and You," the sex-themed "Snow" and the last track, "The New Year's Eve Song." (*patriciabarter.com*)



Fumbling Towards Ecstasy: Legacy Edition, Sarah McLachlan (Legacy): This delux two CD and DVD package combines all three *Fumbling*-era projects together and includes the original Grammy-nominated studio album (1993), the acoustic demo album *The Freedom Sessions* (1995), and a DVD

version of the original *Fumbling Towards Ecstasy* live home video (1994)—all with new bonus material. (*sarahmclachlan.com*)



Love Is Dead, Kerli (Island): I don't really want to like this Estonian, Eurovision Song Contest-winning Bjork-alike, but I just can't help it. With her creepy, goth-friendly image and catchy electronic-tinged pop, which is both radio-friendly and dark, Kerli is indeed a winner, particularly on the autobiographical "Walking on Air." (*kerli.net*)



Church Bell Blues, Catherine MacLellan (True North): Hailing from Prince Edward Island, this young singer-songwriter, the daughter of Canadian music legend Gene MacLellan, offers up a gorgeous 12-track set of stunning folk and country with powerful and poetic confessional lyrics. She's one to keep an eye—and an ear—on. (*catherinemacLellan.com*) — MC