

BJ: Just happy to play.
 TW: We support minorities. Especially cute ones.

Q: Do you think it's important to be seen as a queer band? On some level it must be as your name references one of the first gay rights organizations.

JW: A lot of our songs have to do with gay historical figures or those rumored to be gay.

BJ: Richard Nixon?

JW: [People] don't know the history of our community. We won't preach about it but we will write songs about it.

BJ: Because it's not taught in school.

TW: Conservatives act like we're in end times because there are all these "deviants" but we've always been here.

BJ: Every culture has had [queer and gender variant] people.

AK: Most of my educational background is film or feminist and queer theory and being in classes with young people who don't know this history, the post-Ellen kids. They think Pride is just a party and Stonewall is just a movie.

Q: What are some other projects you each work on?

JW: We do a lot of video work.

AK: I'm wrapping up a 2 year feature film (I'll have some Mattachine Social songs in there) called Spark and in July I'm directing a film adaptation of Tanna Hall's play Leaving. And we're going to make a 3D stop-motion porno, probably for Hump in October. We have a production company, TimeOut Films.

BJ: I just do weird experimental stuff for myself.

AK: I do weird Lebanese dance music for myself.

Q: Does that ever find its way into Mattachine? Is your music danceable?

BJ: We're trying to move toward a pop sensibility.

AK: You can definitely dance to it.

TW: People have danced.

JW: Formed a conga line.

BJ: But people have also shuffled their feet and looked at the floor because its Portland.

AK: Our producer, Jesse Holt, was saying he could produce it to make it radio friendly even if that's an ugly word, but we were all for it. Our stuff on the radio would be the most subversive and punk rock thing in the world.

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