

MAKING A SPLASH



JOSIE COTTON

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PUBLISHER/EDITOR

Jane F. Poirier

Web Master Extraordinaire

Lisa Pelton

DIRECTOR OF ADVERTISING/PROMOTION

Ryan Warner

PHOTOGRAPHY

Jane F. Poirier

COLUMNISTS

Gretchen Diesel Jane F. Poirier
Emily Lime David Acevedo

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Fort Myers: 941.870.5441

Online: www.splashnightlife.com

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or 239.250.6713

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JOSIE COTTON

Born Kathleen Josey in Dallas, Texas, Josie Cotton sang with Dallas bands, then moved to Los Angeles. She recorded her hit single "**Johnny Are You Queer**" in 1981.

She went on to make an appearance in the 1983 film **Valley Girl**, singing "Johnny Are You Queer?", "He Could Be the One" and "School Is In" during the film's prom scene.

In 1984, Josie's follow-up album was **From the Hip**.

In 1986, Cotton appeared in a minor film role as the character Silver Ring in the cult classic film **Nomads** opposite Adam Ant and Pierce Brosnan.

Continuing to work behind the scenes, Cotton co-founded B-Girl Records she released **Movie Disaster Music** in 2006, followed by **Invasion of the B-Girls**, composed of B-movie theme song covers, also produced in part by Bill Rhea, in 2007.

Pussycat Babylon, will be released on September 21st via Scruffy Records.

"Pussycat Babylon is the dance-y electro-pop record my fans have been asking for," said Cotton. "The album stirs and shakes together bubbly top-40, techno, Euro-trash disco and Japanese new-wave into an exploding post-punk cocktail. It's as quirky and noir as it is intoxicating; blending dreamy pop melodies with edgy wit and deft word play. "The album is the most autobiographical compilation I've ever recorded."

She spent a year making Pussycat Babylon, with the help of legendary keyboardist Paul Roessler, who co-produced the record with Josie. Other notable contributing artists are Dead Kennedy's producer Geza X who plays guitar, Princess Frank on drums, and original Black Flag member Kira Roessler on bass.



But move on, she has. Most recently, Josie Cotton has been making appearances at pride events across the country, including a recent performance on the pier at New York City's Pride where she performed two singles from the new album: "Calling All Girls" and "Johnny R U Queer?".

Josie Cotton crashed onto the world stage in the early eighties with the controversial, 'Johnny, Are You Queer?'. When the underground dance hit was unexpectedly catapulted on to the airwaves, it sparked a meteoric rise in fame for Cotton that ultimately went down in flames due to all the political fallout. It was the first time the word 'queer' appeared in a Top 40 song and no one knew how to take it. Cotton was lambasted by the religious right.

"It was hilarious to me at the time," she reflects. "I considered it a badge of honor. What I didn't expect was the backlash from the gay community."

The Advocate, the most popular LGBT magazine at the time, labeled Josie homophobic. New York's alternative weekly, The Village Voice, boldly asked on its cover, 'Josie, Are You a Bitch?'

Almost thirty years later, Josie believes the world is finally ready for queer Johnny. The updated version will be the first release from her Pussycat Babylon album.



"America is a much different place today. Thanks to Queer Nation, television shows like Will & Grace, celebrities coming out, and internet media, the gay lifestyle is a much more accepted segment of our population.

Beginning in August, Josie Cotton will embark on an international tour to promote the new album.

For tour dates, & information on Josie Cotton and her new album, Pussycat Babylon, visit

www.josiecotton.com or follow her on Twitter @Josie_Cotton.



Interview With JOSIE COTTON

By J.P

Splash: Let's get the obvious "Johnny" question out of the way! Can you tell our readers, the back story, why you got so much flack for recording that song?

Josie: I THINK IT HAD A LOT TO DO WITH THE FACT THAT THE QUEER WORD HAD NEVER BEEN HEARD BY THE WORLD ON A MASS SCALE BEFORE.

I REMEMBER MY GRANDMOTHER USING THAT WORD WHEN SHE WOULD DESCRIBE THINGS AS MILDLY ODD BUT THERE WAS NO RANCOR OR ILL WILL IN HER TONE. SHE ALSO USED THE GAY WORD TO DESCRIBE THINGS THAT WERE LIGHT HEARTED AND INCONSEQUENTIAL BUT SHE WAS FROM ANOTHER GENERATION. THE THING IS WORDS MORPH..WORDS EVOLVE OR DEVOLVE AND HAVE DIFFERENT MEANINGS BASED ON INTENT OR THE TIMES WE LIVE IN. IN THE EARLY 80'S. CALLING SOMEONE A QUEER WAS NAME CALLING IN THE MOSE HATEFUL SENSE USED BY SOME EXTREMELY UNSAVORY CHARACTERS BUT USED WITHIN THE GAY COMMUNITY IT WAS ALMOST A TERM OF ENDEARMENT ...LIKE THE N WORD. I JUST HAPPENED TO COME A LONG AT A SPECIFIC MOMENT IN POP HISTORY WHEN THERE WAS A GIANT CULTURAL SHIFT GOING ON. THE GENIUS OF THAT SONG, AND I CAN SAY THAT CAUSE I DIDN'T WRITE IT, IS THAT IT TOOK A LOT OF DISPARATE ELEMENTS AND SCRAMBLED THEM TOGETHER IN A WAY THAT REALLY SHOCKED PEOPLE FOR ONE REASON OR ANOTHER. BUT IT WASNT JUST THE WORD "QUEER" IT WAS THE CONTEXT IT WAS PUT IN...THIS INNOCENT GIRL USING THIS PREVIOUSLY OBCENE WORD TO ASK THIS PAINFULLY HONEST QUESTION TO SOMEONE SO OBVIOUSLY GAY IN THIS RIDICULOUSLY HAPPY POP SONG ABOUT UNREQUITED LOVE . IT WAS BREAKING ALL KINDS OF SOCIAL NORMS AND THAT'S WHY IT WAS SO FUNNY AND LIBERATING TO MOST PEOPLE. BUT IT OFFENDED A LOT OF DIFFERENT POLITICAL FACTIONS. YOU COULD SAY I BECAME A SINGING SCAPE GOAT.



MOVIE REVIEW INCEPTION

By Emily Lime

The critics are saying that **Inception** needs deep concentration and focus when viewing, *not true.*

The film is inspired by the experience of lucid dreaming, but becomes a typical con-heist.

Dom Cobb, Leonardo DiCaprio, is an "extractor", who enters the dreams of others to obtain information that is otherwise inaccessible.

His team is hired to plant an idea in a corporate target's mind and to do so they need to develop dreams within dreams, which turned out to be layer upon layer of chase scenes and shootouts which run through most of the film.

I kept wishing that I was in one of the dreams and someone would've shot me in the head to wake me up and out of the theater, (APPARENTLY THE ONLY WAY TO WAKE UP EARLY IS TO BE KILLED IN THE DREAM.)

Once again Hollywood has taken a great idea and wrote it as an action blow-up, gunfighting neo-western with some good special effects.

This film was a waste of great acting by all, and a huge waste of time that could have made this film interesting instead of a macho action flick.



Splash: Can you tell our readers what they could expect at one of your shows? And will you be touring Florida?

Josie: WE ARE WORKING OUT ALL THE DETAILS RIGHT NOW BUT I DO PLAN ON PERFORMING IN FLORIDA. MY SHOWS VARY BASED ON WHETHER I HAVE MY WHOLE BAND WITH ME OR IF I'M PERFORMING TO TRACKS. WHEN DOING THE LATTER IT'S A FAIRLY CAMPY HOMAGE TO THE THEATRE OF THE ABSURD.

Splash: You've been doing some essay writing, would you consider a book, or movie script? I would love to see a movie of you and the B Girls.

Josie: IT FEELS GOOD TO FINALLY BE TAKEN SERIOUSLY AS A WRITER EVEN IF MY WORLD VIEW IS SLIGHTLY SKEWED. YES I AM SLOWLY WRITING A BOOK BUT THERE IS JUST TOO MUCH PERVERSE AND HILARIOUS MATERIAL TO DOCUMENT IN THE REAL WORLD TO EVEN CONSIDER FICTION AT THIS POINT. AND YES THE MANEATERS WILL RIDE AGAIN. THANKS FOR ASKING !

Splash: What do you like to do in your time off, I know you're a collector of strange things, Mao Tse Tung tea sets, etc., a fashionista, and you fight for animal rights, but is there anything that you can tell us that you haven't revealed before?



Interview With JOSIE COTTON

I HAVE AN UNHARNESSED AND USELESS TALENT FOR BEING ABLE TO INSTANTANEOUSLY REPEAT BACKWARDS SENTENCES SIAD TO ME WITH THAT EXPRESS PURPOSE. I CAN ALSO SAY THE PLEDGE OF ALLEGIANCE BACKWARDS AND I SHOULD TELL YOU IT SOUNDS AWESOME THAT WAY. IN FACT MOST THINGS SOUND MUCH BETTER BACKWARDS IF NOT SLIGHTLY ASIAN/SWAHILI.

Splash: Any plans, after the tour?

Josie: PROBABLY HOLED UP SOMEWHERE WRITING EVERYTHING DOWN IN EXCRUCIATING DETAIL SO I CAN FIGURE OUT WHAT JUST HAPPENED.

I'VE RECENTLY FALLEN IN LOVE WITH PERFORMING IN THESE COMEDY MUSICAL VARIETY SHOWS LIKE I JUST FINISHED IN LA WITH WRITER/DIRECTOR JER BER JONES BUT I SHUDDER TO USE THE TERM 'MUSICAL'. IT WAS MORE A DEMENTED RE-ENACTMENT OF THE TV SHOW 'SOLID GOLD' WITH THE WORST SONGS OF THE 80'S AND THE

ALWAYS DISTURBING SOLID GOLD DANCERS. THERE WERE PERFORMANCE ARTISTS (DIAMONDBACK ANNIE AND SQUEAKY BLONDE), PUPPETEER JONATHAN KIDDER DOING WAYLAN FLOWERS AND THEN DIONNE WARWICK (JER BER) HAS A NERVOUS BREAKDOWN ON STAGE AND LOCKS THE DOORS TO THE THEATRE FOR 18 HOURS SO THE AUDIENCE IS HELD CAPTIVE. PEOPLE WERE HOWLING.

THERE'S SOMETHING ABOUT HAVING TO SING CONVINCINGLY WHILE TRYING TO MAKE PEOPLE LAUGH AT THE SAME TIME DOING CHOREOGRAPHED DANCE MOVES WITH THE ACTUAL DANCERS FROM CHER'S SHOW IN VEGAS. IT WAS WORKING EVERY PART OF WHAT'S LEFT OF MY BRAIN. I'M ALSO ABOUT TO GO INTO VIDEO MODE AND AM VERY VERY EXCITED ABOUT WORKING WITH AUSTIN YOUNG WHO DIRECTED JEFFREY STAR'S LAST VIDEO. WE'LL PROBABLY DO A SICK VIDEO OF "JOHNNY ARE YOU QUEER?" FIRST. I'M ONE LUCKY SCAPE GOAT!

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Gina Gonzalez, CBT, LMT



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