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Josie
COTTON

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Reissues Her Second Album *FROM THE HIP*

Featuring the Hit “Jimmy Loves Maryann”

By Greg Fontaine

Josie Cotton is back in the news again this month. If you read my story on her last month, you can tell, I just love this woman. There's just something about Josie Cotton's voice that really

gets to me. I don't know how to describe it, but I've been bitten by the Josie Cotton Bug. When I found out that her album *From The Hip* was going to be reissued, I knew I had to let everybody know about it. For a lot of you, you're

probably not that aware of Josie, but whenever she releases or reissues an album or song, I'm going to let you know about it. Believe it or not, she was really an amazing pop / punk / new wave phenomena of the 80s. So here I am

sitting at my computer, the other love of my life, thinking of the best way to tell you about this long lost project. I'm so glad that she has reissued it.

Today is September 4th, the release date or rather the reissue date for Josie Cotton's second album, *From The Hip*. I'm sitting here listening to it now. I love it. *From The Hip* is filled with that great Pop Rock sound that Josie is known for. It is the follow up album to *Convertible Music*. As I expected, this album is filled with an amalgamation (I like that word) of fun music running the gamut from mild to wild, from girl pop to surf rock to rockabilly. There's nothing boring here. The music reflects a wonderful woman having a great time doing what she likes... singing. However, this was also a time for turmoil for Josie as well. We'll get into that in a little while, but right now we'll talk a little about the music.

The lead single off this album is "Jimmy Loves Maryann" and believe it or not, it features Lindsay Buckingham, formerly of Fleetwood Mac, on guitar. Although it only charted at #82 on Billboard's Hot 100 in 1984, it is still one of Josie's hottest tracks. And yes, it is a cover song, but I actually like Josie's version better. It was written by Elliot Lurie and recorded by his band "Looking Glass" in 1973. Josie definitely gives it a life all it's own. Now I'm listening to "Life After Love" and it sounds like one of those girl group songs from the 60s. I can see the girls in a line waving their hands around, singing and going through the mannerisms that they do. I love it. "School Is In" is a bit similar to me. It's definitely one of those girl group songs, but to me it sounds a bit like the Go-Go's



meet The Shirelles. It's a bit popier.

"Stop Me" is up next, and it has a more psychedelic type feel to it. It's the guitars and the keyboards. They really do a number on the song. Josie sounds a bit frazzled here, but it works. We really need to stop her before she loses her mind over the guy she's singing about. It's definitely a cry for help. Maybe the next song will knock her out of that feeling. I was wrong. "No Use Crying" is pretty much in the same vein as "Stop Me." It's a bit psychedelic sounding, filled with those great organ sounds. Josie is definitely having a dilemma right now... but the song sounds fantastic.

On songs like "Straight Talk" Josie sounds a lot happier. She's obviously been listening to a little Rockabilly and it's spilling over into her music. Like I said before, there's a lot of ground being covered in these 10 songs here.

I'm not going to tell you about all the songs here, but there are a lot of good ones. Other songs on the album include "Come With Me," "School Is In," "Gina," and "Way Out West." Okay, okay, I'll let you know about what more song... Josie's in love here... On "Come With Me" she lets go of all her emotions and her true

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Josie Cotton

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feelings come out. Yes, Josie's in love and she wants her man back. Josie knows that the other woman will break his heart and she wants her man back. And she sings it in such a beautiful way that if he doesn't come back, he's certainly a fool.

There's a lot of emotion packed into the 10 songs on *From The Hip*... What! You want to hear about one more song... Okay, "School Is In" sounds a bit like The Beach Boys, and that's all I'm going to tell you about it. Buy the album and listen to it yourself.

For Josie, the writing and production of the album was a bit of a nightmare. CEO's from her record label, Elektra were disappearing. Who knew who would be sitting across the table from her in the boardroom? It was as if the record label had installed one of those revolving doors you see in hotels and as soon as one walked in another one walked out. "I think we all had our version of a nervous breakdown in a closet somewhere," she laughs. "If the

recording of *Convertible Music* was a technically nightmarish Elvis Presley movie, then *From the Hip* was *Nightmare on Elm Street*."

Elektra's new CEO turned out to be Roy Thomas Baker, whose work with bands like The Cars and Queen would become legendary. "By the time *From the Hip* came out, Elektra had changed CEOs several times," she explains. "So we were excited to hear that our new guy would be none other than [legendary producer] Roy Thomas Baker. I was a huge fan of his work, producing Queen and the Cars and we eventually became good pals."

Somewhere along the way her managers and lawyers disappeared, and then Elektra fired her producers, Bobby and Larson Paine, who had worked on *Convertible Music* with her. Fortunately Roy Thomas Baker took over production on her album. "I started taking meetings at Elektra with no representation... *El solo mio*. All the people who had signed me initially and believed in me were gone. It felt like I was starring in my own *Telenovela* soap opera, but my mouth is out of synch with the sound as I overact my way into oblivion."

Josie didn't let anything diminish her spirits however. Although some of the memories were a bit painful, she ultimately prevailed. She gathered her thoughts and energy and pushed on with some other projects to help her along the way. These included her studios, Satellite Park, and Kitten Robot Studios. And of course, she has continued on with her music career and gone on to release new music, such as last year's singles, "Ukrainian Cowboy" and "Cold War Spy," not to mention a great Christmas song titled "Every Day Like Christmas." She has also gone on to reissue a few more of her albums, *Everything Is Oh Yeah!*, *Invasion Of The B-Girls* and the subject of last month's article by yours truly, *Convertible Music*.

It's been quite a wild ride for Josie, but she always comes out on top. When asked what she learned from this experience, she tell us, "What I learned through all of this, is that talent is not enough. You need a team of people you can trust who have your back. And it helps if they've had a lot of therapy."

Be sure to get your copy of *From The Hip*. It is truly a fantastic album... You're going to love it. I certainly do.