



## Featured Artist

Interviews with the Featured Artists  
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### Interview with Joe Queer



Interview with  
Joe Queer 02/10/07  
by Jonny Taint

Tell us about MDV Entertainment -

Most companies like them will say Fuck You to some punk band, but these guys have treated us really well. When I email them they email me right back. Their roster of bands is amazing. They have people like fucking Neil Young - Down to The Queers. They treat us like we're just as important as Neil Young. They're great. It surprised me because they were all over me to do the DVD and I liked that.

How far back does the footage on the video go?

The DVD has stuff that I think doesn't go back past 1992. I wanted to interviews with Wimpy & Bface, but they're too stupid & lazy. To ask those guys to sit down with someone with a camera and do an interview is like asking them to flap their fuckin' arms and fly to the fuckin' moon. They just can't do it, they can't do it, it sucks but we'll do another one.

What's changed with The Queers since you first started?

I don't know. You start out all full of piss and vinegar and get beat up and go down the path. The whole thing about this business is to keep going without dying before the finish line. I don't know. I've learned to have balls to try different stuff musically and not worry about what other people think. Mike was on the new album, we had a lot of fun vocal wise. You know I think it's kind of neat. Our fans accept what we do. I'm proud of the fact that we started with "This place sucks", we arrived with "We're doing heroin", and we evolved to "She's starting to like me" and that's great because you're moving ahead.

How did you come about having that type of work ethic and dedication to your music?

That's something Joey Ramone taught me. Don't worry about what those mother-fuckers say, do what's in your heart, have fun, and experiment. We talked about it a lot. You know we're not trail blazers. I said "you know Joey, if there's any place we can go it's that magical place between the Ramones and the Beach Boys with back vocals and stuff." He thought that was great, he always wanted to do more back vocals and stuff. He thought it was kind of an unexplored territory so, you know, not worry about it.

What's up with the frat-house mentality of the punk scene these days?

I don't know why bands can't love Black Flag and the Beach boys. But now the scene has gotten so set in its ways, and if you're into Social distortion you can't be into pop punk and if you're into fuckin' you know Dropkick Murphy's it certainly isn't cool to be into bands like The Queers or Screeching Weasel. I think kids now are more motivated by what's cool and image rather than really good music.

You did a guest review for us on Dropkick Murphy's, Anti flag, and Social Distortion. Can you elaborate on that?

That was just stuff from behind the scenes. I can't divulge my sources. I don't want my mole to get fuckin' beat up. It's kind of fun to be at a certain level behind the scenes. You hear things about rock stars and what bands have become. I don't certainly care about that "cool" shit. I love a lot of the bands and shit. That whole scene where people beat each other up and shit is stupid. Some of the tough guy images with those guys going blood for blood and shit is nothing I want to have anything to do with. That stuff to me shows how stupid and moronic punk rock can be. They're the musical equivalent to a punk rocker going out and knocking down and old lady when they cross the street. They have to learn to respect and think they're the stereotypical grrr-punk rock.

What are your thoughts on that part of the punk scene?

You can sing about the blasphemy of the world, but you have to be part of the solution, not part of the problem. What the fuck? You haven't learned anything by it. Ok, I'm a punk rocker, I dress up like a moron, look like a clown, so therefore I'm going to act like a clown and do exactly what people think I'm going to do. I saw some poster of the Dropkick Murphy's and it was a fuckin' joke. We were on a radio station in Australia and there's this drawing of this guy with a studded wrist band on. You know like I have on right now and you know a wife-beater on, holding his arms back. I'm like "What the fuck kind of message does that send?" it's for fuckin' morons.

**What was the scene like when you where a young punk rocker?**

The world sucked. But we used to go to the Ramones shows and for those 2 hours we were at the show. Everything was OK, because we believed that bubble gum pop punk, Ramones shit. When they were singing or the whole crowd was singing "Sheena is a punk rocker" or "Rockaway Beach" and we were all singing along, or "I wanna be sedated" we had the world by the balls and everything was ok. Yeah everything sucked, but right then at least we knew we had people of the same mind set in the whole room. It was like, "yeah it all sucks, but we're gonna have a good time while we are here." I just see a lot of those kinds of bands and realize we haven't learned anything by the whole punk rock journey.

**In your opinion what's the stem of all the bullshit in the punk scene?**

The other thing I always say is these bands now-a-days have no fuckin' sense of humor. The bottom line for a lot of punk-rock bands in the old days, Circle Jerks, Black Flag, Dead Kennedy's, was they all had a good message those bands Dickey's and all them. But, humor was the bottom line. They were goofing on themselves, laughing at themselves which is the punk rock message. Don't take yourself too seriously. Be able to laugh at yourself. They were laughing at themselves, but I think they got a great message out. Now if I bash the street punk/white power scene I get death threats. I have gotten death threats. It's just a weird fuckin' scene, you know the whole street punk thing. It's like the whole Irish thing. Me and Ben Weasel were talking about, "So what if you're fuckin' Irish?" I'm half Irish, I don't give a fuck. It doesn't give me a cause to get out of bed in the morning. When you run around saying you're working class, which is code for your fuckin white power, if you ask me. Because, all of those nuts were fuckin' Nazis 10 years ago. Now they're working class Irish. It breeds prejudice and prejudice breeds racism. Once you say that you're better then someone else because you're Irish, it's fuckin' moronic, ya know.

**What pisses you off the most about the whole thing?**

A bunch of fuckin stuff, the punk scene I don't give a fuck anymore. There's no integrity in the scene. I mean, if me and Tommy, and you, and my mom put on a grass skirt with a ukulele and started a fuckin band and were on Hellcat, and we said Oi Oi a lot, we'd be the biggest thing since fuckin sliced bread. It's fuckin stupid. It used to be good bands were good bands. Fuck it. Now you hear these bands and my jaw drops. I'm like are you fucking kidding me, these guys are big? Ok, let's look cool get on the right label, shop at Hot Topic make sure to get the right gear. Now, way down on the list is song writing. That's the last thing that anyone even considers.

**What are your thoughts on politics in punk?**

The other thing about those "political bands", ok they have the politics of a freshmen girl at Brown University, but I think it's conceited to get up on stage and say you're so much smarter then the audience. I think that's conceited. That bugs me. Like someone else is so much smarter then you that you have to go to a punk show and see some dumb motherfucker that can barely tune a guitar with a purple Mohawk tell you what hand to wipe your ass with. It's fuckin stupid. Who the fuck are you? The punk scene was like we were all equal, the bands weren't better than everyone else. They didn't talk down to the audience, Black Flag and all those guys, so I think the punk scene is just a bunch of fucking bullshit, a lot of it so, I don't know.

**How would you describe the queers to a person who had never heard them before?**

I don't now, Beach Boys Ramonesy shit.

**The new records "Munki Brains" sounds a little different then some of the more recent ones. Did you put something different in this one?**

Yeah, Yeah, Mike came up and did a lot on the album and Lisa Marr. We didn't really have it mapped out. We threw shit at the wall. We kind of created it in the studio. I didn't have the shit mapped out. I didn't stand there with a clipboard and a whistle saying "Alright you're up mike, do the guitar." It wasn't like that. We really created. So that was different. We didn't really sit down and say "Let's make a poppy album." I think in the studio, the fun stuff we really sunk our teeth into was the pop stuff like, "I think she's starting to like me" & "Brian Wilson." It was fun. That's where the beat your head on the wall, do drugs, and kill mom & dad that shit songs are easy. The Beach Boys type was really new territory with the keyboards. That was fun.

**I guess that's the difference I heard. You really sounded like you were having fun.**

We had a great time. It was fun. It's fun to go in without anything mapped out. You can go in and create. If it's mapped out the session might go quicker, but they don't flow together. Where this one was like "What do you hear? What do you hear?" Shit, we didn't even really know because the song wasn't even written. So it was kind of cool, I think there's some good stuff on this new one.

**Is the song "Monkey in a suit" a political song or were you just having fun?**

The song was originally called "Marky don't surf". This is pretty typical, So we didn't really have any lyrics for it, so I said lets just do this stupid song called "Marky don't surf" and it's not about anything, it wasn't about Marky Ramone or anything, shit I don't even know where it came from. Next thing you know Mass & Phillip start singing Monkey in a suit, saying "OOOOO, OOOOO, AAHH, AAHH." We thought that was pretty cool. Then we decided we'd make it about the president and then it evolved to what it is. It was pretty funny.

**Are you still working on the project you had with Marky Ramone & Ben Weasel?**

Yeah I talked to Ben Weasel the other day and I think if I organize it, it'll happen. So I have to go up and see him in April or something.

**Is it in Europe or something?**

No, not the one with Ben and Marky, but The Queers are going to be touring in Europe or something and we'll be opening for Marky and I was told I'll be playing guitar for Marky.

**I've been noticing a lot of really good punk bands coming out of Europe. What do you think it is that's making them so good?**

I don't know, I'm kind of in a bubble. I don't check out a lot of bands. We play with a lot of good bands out there. Dead Pets is a Ska band, they're really good. I think over there it's more, not a career move. When a band like the queers, I'm not saying it makes us any better then anyone else, I'm just saying in a day and age when you're going to starve, break down, try to get through the tour, certainly

not a career move. Now the bands like good charlotte, sum 41, blink 182 and shit with no talent making tons of money and they're making it, so it becomes a career move for people who see them do it.

**Why do you think they're able to put out such "true" punk music?**

Over there I think it's more like people are doing it for the love of the music. They are not saying "We might make it big like blink 182". I think that has something to do with it. It's funny because over here bands with no talent become huge as long as they have a big production team & record label behind them. Over there I've always thought there was a lot of integrity in their music. Germany you don't get a lot of good punk bands out of there. UK has some good ones, Italy has The Manges, and Spain has a great underground scene. I can't think of any other good ones right now, but I will probably wake up at 3am and remember a ton of them. Apers are good & Zatopeks they are good. They play like The Undertones.

**What's the weirdest thing a fan has done at a show?**

Screeching Weasel told me they were doing a show in the Midwest and some dude whipped his dick out and started beating off, but nothing like that has happened to us. I guess naked guys and sticking bottles up their ass or something like that. I was sitting out side the other night watching these kids all dress up coming in. They were so excited to see the show and it was like people put too much importance on the whole scene. There's a lot more importance than all this stupid walking into a bar dressed up like who ever the fuck. It's like it has a value to it, like how extreme they can be, it's fucking stupid and superficial. I'm at the point where, it's funny but I feel bad. I've been down the drinking and drug road and I just feel bad they think they have to act that way.

**After you look back on everything, what's the biggest regret you've had?**

Probably fighting with my friends. Putting my band and money in front of friendship. I find the older I get that's the important stuff, your friendships. It bugs me that I was fighting with my ex-drummer Hugh, he's dead now. We were fighting before he died, we buried the hatchet before he died, before we buried him, no pun intended. That stuff, like when Hugh died puts things in perspective, like what's important. So that's it, well drugs of course and that crap. You know you wanna be like DeeDee Ramone and all that crap and travel around. Then you wake up and realize it was all a waste of time, the drinking and drugging. I wasn't a quick study, it took me 20 years to learn.

**How many times have you had to go to rehab?**

I just did an interview with Stomp and Stammer talking about all that stuff. It just came out this week, I think. It was a big long one with those guys. Yeah I've been in rehab 3 times to finally kick it.

**I read an interview you did with Eric Mitts, you mailed Joey Ramone a demo tape when you 1<sup>st</sup> started out, tell us about that experience.**

The Ramones would always let us back stage. They gave us their address and I sent them a 4 song tape, "Goodbye California, I'll be true to you, I don't wanna get involved with you, and Love, Love, Love." Then about 3 months later I was with this chick Tammy, (we called her Boobarella) and we snuck back stage at the University of New Hampshire on a Wednesday night. The Ramones would show up at these little shows, especially UNH. They'd get guarantees of like \$5000 or whatever. The schools don't give a fuck about how many people show up. It was great and you could always get backstage. It was great. This little bowling alley, GG was there 300-400 kids there in Manchester in 79, 81 or something. So 3 months later I get back stage at UNH and I introduced myself to Joey and he immediately knew who I was. He said "Hey, I've got to tell you, I love, "Love, Love, Love" and "Goodbye California". I was like oh my god, he had to of listened to the songs. I just said I sent you a tape, but didn't say oh did you like "Goodbye California, blah blah blah"...I just said, "Hi, I'm Joe from The Queers" and he immediately said he liked those songs. The vocal phrasing, etc.... I had no self esteem, let alone low self esteem. I needed someone like Joey Ramone to validate me, because I was too full of fear to have any objectivity or even dream I could write any good songs.

Him saying that meant a lot to me and it was really exciting. He said he really wanted to record "Love, Love, Love".

**Whatever happened to The Ramones covering "Love, Love, Love"?**

I don't know what album that was, but they covered that song on some album, but Johnny didn't want to do cover songs, he was tighter then bark on a tree I guess. So they didn't end up doing it. Joey had sent us a tape of "Slug" before it came out and it had "Love, Love, Love" on it. It meant a lot to me, it was awesome. You know, Joey Ramone said I could write a song. Shit it made me think, maybe I can write a song or two. What a nice guy he was.

**Do you think that made the difference for you in pursuing music as a career?**

Oh fuck yeah, I mean you have Joey Ramone saying he likes one of your songs. I don't know it was like '85 and he's telling me he liked my song. It was really exciting for me.

THE END

\*\*\*\*I could have sat there for hours, asking questions, listening, and just shottin the shit, but the show must go on. The interview came to an end as The Queers got ready to go on stage.\*\*\*

If you ever get the chance to speak to Joe, it's like speak to a piece of Punk Rock History. Normally, this is the place where the interviewee thanks people, but in this situation it's the interviewer who would like to thank Joe Queer for the time to conduct the interview.

To quote Joe Queer –

Sayonara Suckers

~Jonny Taint ~

Posted by Jonny Taint at 01:52 AM | [Permalink](#) | [Comments \(0\)](#)

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