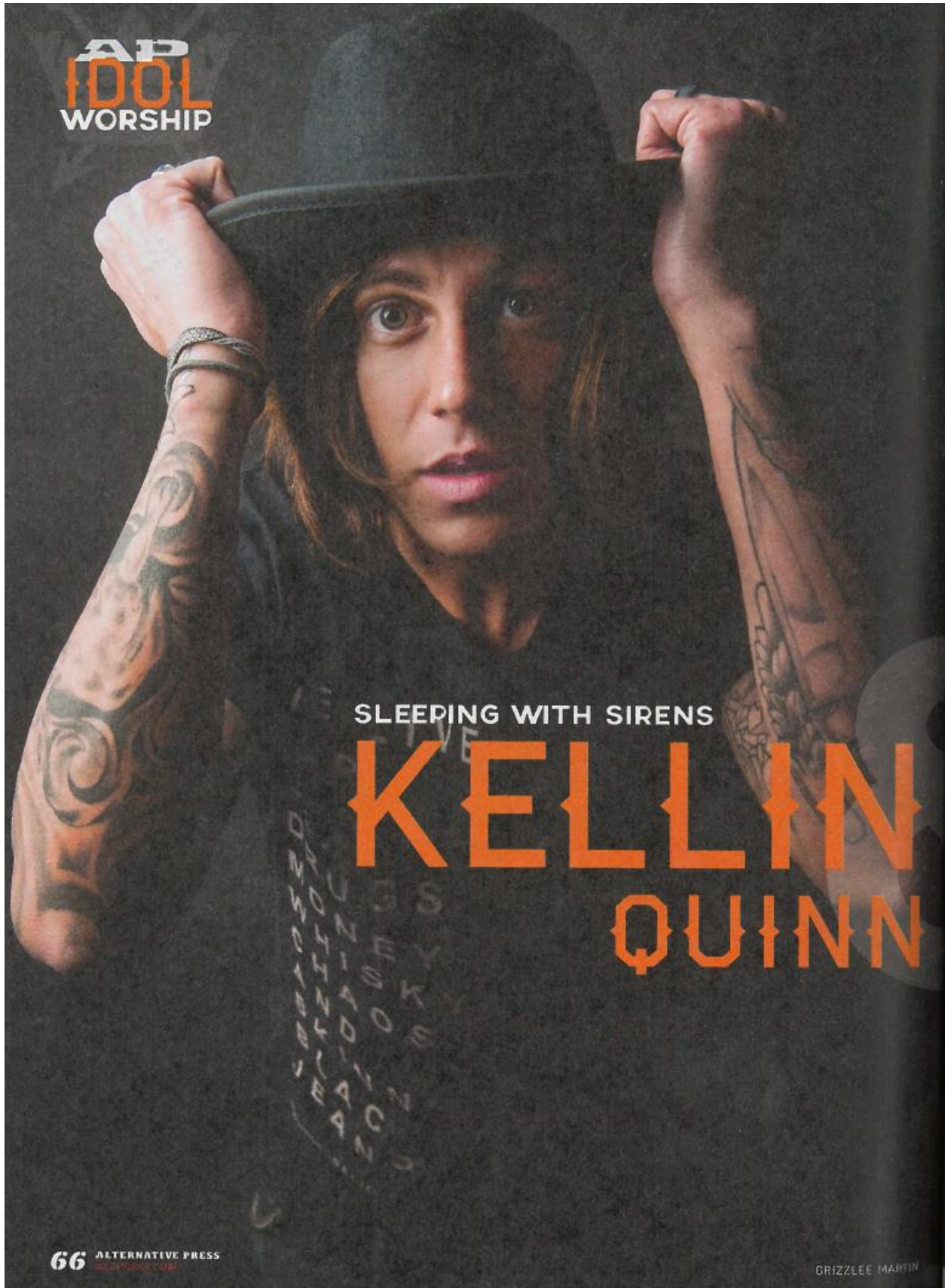


June 2016



**AP**  
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WORSHIP

SLEEPING WITH SIRENS

**KELLIN**  
**QUINN**

June 2016

## THE SLEEPING WITH SIRENS LEADER FLIES THE FLAG HIGH FOR THE MAN WHO GAVE THE WORLD "IRIS."

**KELLIN QUINN:** It's nice to finally connect with you.

**JOHN RZEZNIK:** Yeah, really. I've been checking out the latest record that you guys put out. I love that song "Gold." Such a great song.

Thank you very much dude, I really, really, really appreciate that. I gotta tell you, I love your version of "Iris." You got it to a different emotional level than I was able to get it to. I listen to it now, I'm like, "Wow." It's really emotional, I loved it.

Thanks! You guys originated as a punk band. What was it like playing CBGB's? Because that's an iconic venue and I've always dreamed of having the chance to play there, but it's not around anymore.

It was pretty exciting. It was like you were walking into a really filthy piece of history, right when you went in the front door. [Laughs.] We were lucky enough to be able to play there, toward the end of the club being there.

Do you still consider yourself a punk rocker at heart?

I don't know. It depends what the definition of "punk" is. I just feel like the word's been so overused and co-opted by so many commercial entities that it has lost its effectiveness. I do basically what I want to do, and I really don't give a shit that much with people anymore. In that respect, I've become more of a punk in my old age.

That's what I mean. I don't necessarily mean the style of music, because I agree with you 100 percent. I think you can still be a punk at heart. It doesn't matter what kind of music it is.

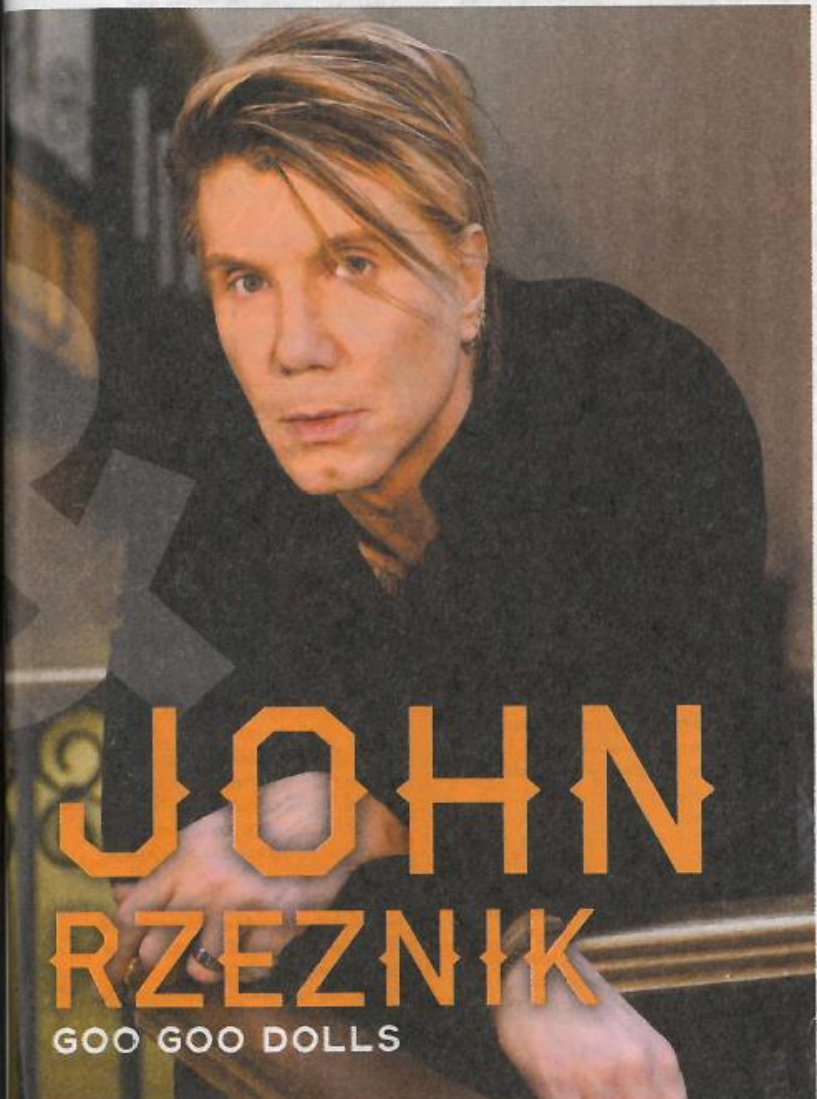
That was something that I always said about the Replacements. When people would say, "What was your favorite punk band?" and I was like, "The Replacements," and they were like, "They're not a punk band," and I'm like, "Yes, they were!" No matter where they tried to get pigeonholed, they always found a way to get out of being labeled, you know?

Exactly. I think that's what our bands have in common, we kind of have this acoustic element to us. It doesn't mean we're like a sissy band, it just means we're really good at writing songs that stem from emotion. I think that acoustic music has a way of getting to the rawness of someone's basic emotion.

Yeah, and that's the most important thing. I was listening to your stuff: There's a sense of melody and different influences that I hear in the music. It's a pretty eclectic blend.

Thank you. I feel like you guys have that, too. One of the first CDs I ever bought was your album *A Boy Named Goo*. And I bought it because of the song "Long Way Down." I remember hearing that song and falling in love immediately. I loved the chorus, and I loved the melody of that song. I know that that was a few records into your career, but listening back now, do you think of that album with songs like "Long Way Down" and "Name" as finally discovering who you guys were as a band by that point?

Yeah, because we had always been obviously compared a lot to the Replacements. But I always loved pop music and folk music, and it was definitely an influence on me. That set the stage where we were starting to grow out of that and find our own voice—which is what you do. Sometimes I get a little freaked out by 20-year-old kids that get record deals, and if they don't get a hit off that first record, [the labels] throw them away. It's so sad, because we put five records out before they made any money off of us. It really bugs me that people aren't allowed to develop and grow. You've got to make a million mistakes.



**JOHN RZEZNIK**  
GOO GOO DOLLS

June 2016

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**The cool thing about being a musician is that you can put a time frame on your life.**

—KELLIN QUINN

I feel like when you start a band, you write a lot of songs that sound like the bands that influenced you, or bands you want to sound like. And like you said, it takes time to find your own voice. I feel like personally for me and the band, we're just now getting there. This'll be our fifth record, which we're about to go into the studio to write, so I get what you're saying.

Is that just an EP that I heard, *Madness*, or is that...

No, that's a full record.

Yeah. I'm just saying, it's really cool. Do you find yourself challenging yourself, like "Okay, we gotta push, keep going forward"?

Yeah. The interesting thing about that record is that we went to Nashville and we had written and recorded a whole other album that we threw away before we did *Madness* with John Feldmann because we just didn't feel it was right to put out at the time. I'm glad you enjoy that record. So moving on, *Dizzy Up The Girl* is definitely an essential album to me. First of all, I've always wondered what the title of that record means.

[Laughs.] Honest to God, I had just moved to Los Angeles and I was driving a Jeep and there was nobody around. I had just bought the car, so I slammed down on the gas as hard as I could. I went over a speed bump and just got all knocked around. As soon as everything sorted itself out, I just said, "Dizzy up the girl." I swear to God, it was like something got knocked loose in my brain, and that phrase came into my head. And I'm like, "What a weird thing to think about." I was just fucking around in my car. [Laughs.]

Dude, that is insane. Has anybody ever asked you how you came up with that before?

No, nobody. But I still remember that. It's interesting that you asked that. I still remember going over the speed bump and going, "Oh shit!"

I love that. I was wondering how many songs did you guys have going into that album process? I feel like this album to me, from start to finish, is just perfect. Every song flows really well. Did you guys feel like that? I think the biggest fault that I've had is that I

edit myself and I self-censor so much that we've never had a lot of B-sides or anything. I kind of get like, "Well, I'm not humming it." If I can't remember the words or the hook while I'm just singing in the car or whatever, then why bother? I'm like a drill sergeant on myself. I throw away tons of stuff. I think it's worked against me, because I don't have a lot of extra material.



I think my biggest thing is I'm definitely an over-editor. I'll change things up until the point that it's out of my hands. You send the songs in to get mastered, and then there's nothing you can do about it anymore. It's finally out of your hands. To me, that's the most relieving part of making a record.

I have recently learned to worry about what I can control [and] accept what I can't. Robby [Takac, bassist] and I were talking about this the other day. This is the 11th album we're doing, and I said to him, "You know, we mastered it, it's out of our hands, we can't do anything about it." We already won, because we got to make 11 records. We already won, man.

The cool thing about being a musician is that you can put a time frame on your life, and you can go back and listen to your pieces of work that represent you for a time in your existence, which I think is a really cool thing. And you have something to show for your history; you can show your kids and your grandkids. "This is what I did and this is what I felt." It's something really special I think we get to do as musicians.

Absolutely. In a strange way, guys like you and me, we get to watch ourselves grow up.

We get to watch ourselves grow up with other dudes in a van or a bus.

[Laughs.] Exactly.

So "Iris" is one of those songs that has such lasting power that a band like mine can cover it and it's brand new again. I think that's so cool that you have the opportunity to have a song like that. You hear that song, and everyone knows it, and that's an amazing thing. How does that feel to you?

I've never really thought about it like that. I've always been super-grateful for that song, because that song allowed us to have a career. I wanted to really tell you thank you, for making it new again. It's our song, but you made it your own, man, and it's awesome. I appreciate that.

Hey, I appreciate it, too! I don't do a lot of covers because I feel like unless the song sounded right, and it gives the song justice, then I don't like to do it, just out of respect. Also I think that song is probably one of the bigger songs when we play live. Every kid in the venue where we're playing knows it word for word. To me, it's cool, because this article gives listeners that are younger that may have never heard the original the chance to check it out, because it's one of those timeless songs. I think it's so cool that you had a chance to do that, to create history.

Wow, dude, you flatter me.

I just wanted to say thank you so much for making music. When is your new record coming out?

I think the new record is coming out the beginning of May, it's called *Boxes*.

We have a live record coming out, and I'd love to send it to you. "Iris" is on there. I'd love for you to check out the live version.

I will check it out, man. It's great finally talking to you. I hope we get to meet up in person soon.

Do you think there could ever be a chance that we could sit down in a room and do a song together?

Hell, yeah. You tell me where and when, I'll be there. [alt](#)

   **KELLINQUINN**  
**JOHN RZYZNIKGGD**

KELLIN QUINN: GRIZZLEE MARTIN; JOHN RZYZNIK: BOB MUSSELL