

**the // skyway **

the replacements mailing list

issue #94

(june 19, 2013)

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*The Replacements, during the recording of Pleased to Meet Me
Ardent Studios, 1987*

WE'RE COMING OUT

So in January, Paul Westerberg and Tommy Stinson released the first recordings as the Replacements in twenty-two years. And just his past week, the announcement came that the rock dream has come true: **the Replacements are playing shows** for the first time since their finale in Grant Park in Chicago on July 4, 1991.

You read that right. The stars have aligned and, while it's not world nuclear disarmament or a perpetual motion machine that ends the need for employment forever, Paul and Tommy will be playing together again as "the mighty 'Mats".

The facts:

- "The Replacements" today are just **Paul Westerberg** and **Tommy Stinson**.
Rolling Stone reports that **Chris Mars won't be joining** the band on drums, and that the replacement drummer and guitarist have yet to be announced.
- They have announced **they will be playing at RiotFest in these cities:**
August 24-25: Toronto (<http://www.ticketfly.com/venue/9031-fort-york>)
September 13-15: Chicago (<http://riotfest.org/chicago-tickets>)
September 21-22: Denver (<http://www.ticketfly.com/purchase/event/292435>)
- They haven't ruled out **more shows or recordings**.
Hallelujah!
- They now have their own **website, Facebook** and **Twitter** pages – which have nothing to do with that Keanu Reeves football movie.
<http://thereplacementsofficial.com/>
<http://www.facebook.com/TheReplacements>
<http://twitter.com/TheReplacements>
- **Why are they reuniting at RiotFest?**
One guy we should thank is Mike Petryshyn.
http://www.startribune.com/entertainment/blogs/211470321.html?fb_action_ids=10101237716009299&fb_action_types=og.recommends

An interview came out in **Rolling Stone** over the weekend where Tommy Stinson talked about **why they chose to reunite**:

It's almost certain the tour will continue beyond these three shows, but Stinson is mum on details – "We'll see," is all he says on the subject. The band hasn't revealed who will play with Westerberg and Stinson, either, though we know it won't be original drummer Chris Mars. He left the band in 1990 and is now a visual artist with no apparent interest in returning to his old gig. "We didn't speak to Chris because we knew the answer before we

even asked – he'd say 'no,'" says Stinson. "We're currently working out who's gonna fill what shoes." (Also unclear: Whether or not there will be a new 'Mats album. "We're not sure if we're gonna do anything with any of [the new recordings]," Stinson says.)

<http://www.rollingstone.com/music/news/tommy-stinson-replacements-reunion-is-aligning-of-the-planets-20130614>

And if you can't wait to read more, below are more news articles on the reunion shows:

Billboard: <http://www.billboard.com/articles/news/1566545/the-replacements-return-for-riot-fest-dates>

Chicago Tribune: <http://www.chicagotribune.com/entertainment/music/turnitup/chi-replacements-reunion-20130612,0.5308483.column>

On their July 4, 1991 show: "We were six months tired on the road, and we knew it was the end," Westerberg later told the Tribune. "Tommy and I knew it was the final performance, maybe ever. And that's a little hard to swallow. We wanted it to be magical, and when it wasn't, it was like, 'Well, that's par for the career, I guess.' When you want it to happen, it never does."

Pitchfork: <http://pitchfork.com/news/50789-the-replacements-announce-first-shows-in-22-years/>

Star Tribune: <http://www.startribune.com/entertainment/blogs/211296491.html>

Time: <http://entertainmenttime.com/2013/06/14/the-replacements-to-briefly-reunite/>



I would write about my life living here on this Mediterranean island as a high school teacher and scuba instructor, but compared to this, forget it.

m@.

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UPDATE ON BOB "SLIM" DUNLAP – and the newest recording from THE REPLACEMENTS!

Slim Dunlap, guitarist for the Replacements, is recovering from the cerebral stroke and fall he had on February 19, 2012. He still suffers from semi-paralysis and bouts of pneumonia.

To support Slim and to help cover his medical bills, no shortage of bands have contributed covers to the *Songs for Slim* benefit. The most recent auction is a single from **John Doe (from X) b/w Deer Tick**. You can bid on one of the 100 limited run copies from June 15-22 at <http://songsforslim.com/pages/auction>.

Current and future releases include **Frank Black, Tommy Keene, Craig Finn, the Suicide Commandos, The Jayhawks, The Young Fresh Fellows, You Am I, The Minus 5 (including Peter Buck), and Jakob Dylan**. All releases include cover art by Replacements drummer **Chris Mars**.

On April 16, the Replacements songs which were previously only available as a special edition of 250 – and **raised over \$100,000 for Slim's medical bills** - were released in a non-limited edition on red vinyl: <http://songsforslim.com/pages/releases/the-replacements-songs-for-slim-commercial-version>.

You can also get it as MP3's at <http://www.assoc-amazon.com/e/ir?t=thesky0e-20&l=ur2&o=1>.

Ed Ackerson talked to the City Pages about **what it was like recording the sessions** with Paul Westerberg and Tommy Stinson:

The session was an absolute blast. The vibe was really easy going but also very high energy and absolutely hilarious. When they want to, these guys can bring it effortlessly. To me the energy on that session was 100% vintage Replacements magic, and I think the tunes on the EP reflect it. I think everyone was happy to be there making rock, especially knowing that the end result would help Slim out a lot.

http://blogs.citypages.com/gimmenoise/2013/01/the_replacements_songs_for_slim_ep_auction_begins_today.php



"The look in his eye when I was playing him the songs and him hearing all these people singing these songs he'd written that didn't sell great numbers on his own records ... he was very moved," recalls Jesperson, who's spearheading Songs for Slim and serves as VP of production and catalog at New West Records.

<http://www.billboard.com/articles/news/1551238/songs-for-slim-project-benefits-former-replacements-guitarist>

Also:

Planning is currently underway for a **CD compilation** of all the various Songs For Slim 45 releases (+ bonus tracks), including the two Slim songs on the Replacements EP that kicked off this whole project. Release date will be later this year. Stay tuned for further details.



All records are released by **New West Records**, the label of **Peter Jesperson** (manager for the Replacements up to the *Tim* era). You can read more in **an interview with Jesperson** at <http://blog.thecurrent.org/2013/06/slim-dunlap-long-difficult-recovery-inspires-star-studded-songs-for-slim-project>. (There's also an older article which gives more information about **what Peter was imagining when he started the series to help Slim**. <http://consequenceofsound.net/2013/01/peter-jesperson-discusses-songs-for-slim-and-the-replacements-reunion/>)

You can find out more news from *Songs For Slim* from:

Facebook: <http://www.facebook.com/SongsForSlim>

Twitter: <http://twitter.com/SongsForSlim>

Phawker: <http://www.phawker.com/2013/03/25/replacements-week-songs-for-slim>

You can also **write Slim and his family** personally at:

Slim Dunlap and family
4006 Washburn Avenue South
Minneapolis, MN 55410 USA

And if you want to read **how Slim is doing** (or never experienced for yourself what a hilarious and humble guy he is), you can **hear it from himself**: <http://songsforslim.com/pages/slim-speaks>

"I hear they've raised a lot of money. I'm so not worth it, but it's still incredible. Tell people I said thanks."

Get well soon, Slim.

"We were very lazy about it. We chose Slim—which is what we call him, for no real reason, but his name is Bob, we just call him 'Slim,' I don't know why. We wanted someone from here. At first we thought we wanted someone who is really hot; a great guitar player, and then we kind of weighed the alternatives, and we figured, 'Well, fuck, we'd rather have some that we LIKE.' And so we thought, 'Who do we like?' And we tried Jeff Waryan, and Jeff was pretty much committed to Figures, and we didn't think of asking Bob, 'cause we thought, 'Fuck, he wouldn't want to, he's a family man,' and we had heard that he didn't enjoy touring. And I guess Tommy had talked to him, and he was dying to try out, and it wasn't even an audition. He showed up, and we spent half of the practice drinkin' beer and goin' 'This is gonna be great!'

"And that's the way it was. We had tons of letters and guys and tapes that sent in that were for the most part, pretty bad. And all of them were big Replacements fans and were trying to fill Bob [Stinson]'s shoes, and that's not at all what we wanted. We wanted someone that fit our personality, kind of, and Bob just fit right in."

- Paul Westerberg, March 1987, from (a full transcript recently found of) **an interview Paul Westerberg and Jim Walsh did for Spin magazine** before "Pleased To Meet Me" came out

Chris Koehler was at last week's Grand Young Days at Rob Rule's farm:

I'm sitting around with some friends near the barn and shed having a beer and listening to a pretty good band blast through "Crime in the City" when these two young girls, maybe about 11 and 6 come up to me and the 6 year old asks me, "Why are you wearing a shirt that says 'Slim' on it?", referencing my homemade 'Slim' t-shirt that I'm wearing.

Having no idea where this might go, I say "Well, Slim's a musician I like."

The girl replies, "He's my grandfather."

Maybe you had to be there, but it was adorable.

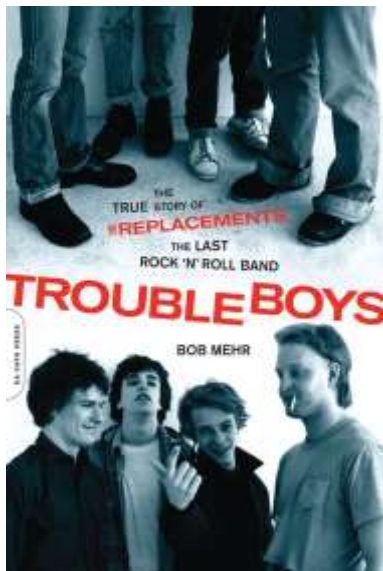
NOT ONE, BUT TWO FORTHCOMING BOOKS ABOUT THE REPLACEMENTS

Jim Walsh, author of *The Replacements: All Over but the Shouting: An Oral History*, is releasing another book about the Replacements. *Waxed Up Hair & Painted Shoes: The Photographic History* is a book of **never previously released photographs of the band** from 1979-1991.

“Arranged chronologically, each chapter includes a brief essay by a notable Minneapolis rock scribe of the era—making this the . . . only illustrated history of the band ever produced.”



http://rcm.amazon.com/e/cm?lt1=blank&bc1=000000&IS2=1&bg1=FFFFFF&fc1=000000&lc1=0000FF&t=hesky0e-20&o=1&p=8&l=as4&m=amazon&f=ifr&ref=ss_til&asins=0760345236



Bob Mehr, music journalist and critic, **has written the Replacements biography** that everyone has waited for. Written with full participation of the members of the band such as Paul Westerberg, Tommy Stinson, and Slim Dunlap, *Trouble Boys* is as definitive of a history of the Replacements **as we're likely to ever see from the band itself**. Mehr was given an open door to the archives of Twin/Tone and Sire/Warner Brothers to hear the entire recorded sessions of the band. He conducted over 200 interviews with those surrounding the group, including managers Peter Jespersen, Russ Rieger and Gary Hobbib; the producer of every record; all associated with the band at Sire/Warner Brothers, from Seymour Stein to Lenny Waronker to Michael Hill; and the bands' childhood friends and family, including the family of Bob Stinson. It will be out May 2014 from DaCapo press.

(Note: The cover and subtitle are only mock-ups. The real deal will be unveiled before publication.)

Bob Mehr has been a longtime contributor to MOJO magazine and wrote the liner notes to the reissue of *Tim* and a number of Big Star and Alex Chilton reissues. You can follow his updates on Twitter at <https://twitter.com/BobMehr> and read several articles he wrote for *Spin Online*:

- a great **retrospective on the history of the band**, the reissues, and the reunion rumors, from May 2008.

When I ask Westerberg what might have been if they'd had that one radio smash that made them stars, even briefly, he laughs. "Well, you wouldn't be here today," he says. "The fact that we

came up short is the thing that's kept us interesting. We've retained this mystique. And I don't know how, 'cause goddamn it, we tried. We tried to have hit records there at the end. And someone was looking out for us that we didn't."

"I told Tommy, 'Let's have auditions,'" says Westerberg. "'Let's you and me go onstage and play 25 songs, and we'll have a different guitarist and drummer come up for each song, and that'll be the show.'"

<http://www.spin.com/articles/the-replacements-paul-westerberg-tommy-stinson-reunion-riot-fest-reissues>

- Also check out an interview Bob Mehr did with **Tommy Stinson** from August 2011.

<http://www.spin.com/articles/tough-questions-tommy-stinson>

THE REPLACEMENTS

Jay Theobald

I discovered the Replacements about a year and a half ago while finishing up my last year of grad school. I was in the depths of a band t-shirt buying frenzy and was desperately trying to find a halfway fashionable Husker Du shirt on Ebay when this black, white, and pink thing caught my eye; a seller had slapped a "Husker Du" description tag on a shirt with the Tim album cover on it in a (successful) bid to retrieve more page views, and something about the bizarre design coupled with the bright pink made me want to buy the damned thing. Of course, I'm not so shameless that I'd wear a shirt advertising a band I'd never heard of, so I had to check out some of their music to see if they clicked with me. Christ, did they click. I must've stayed up listening to 'Mats songs on youtube till 4 a.m. that night. The next day I checked out Tim and Let It Be from the library, and that was it—I'd caught the bug. My infatuation with the band hasn't let up since.

It's such a cliché I almost hesitate to write it, but The Replacements really did help me out during a dark time in my life. I was going on my second year living by myself in a town that I didn't know many people in, and I'd just had something of a falling out with most of the friends I'd made during the first year. I was feeling about as isolated and depressed as I've ever felt in my life—and for a loner like me, that's saying something. I can't say anything as grandiose as "the 'Mats saved my life," but they certainly made a lousy year for me much, much better. Like falling in love, whenever you discover your new favorite band, the timing always seems to be just right.

The Clash was the first rock band that I really loved, and that affinity with the late 70's and early 80's punk scene has stuck with me since I discovered them when I was 19 (I mainly listened to classic jazz before then). I continue to listen to The Ramones, The Clash, The Dead Boys, and The Adicts. After that I got into noise pop acts like The Pixies and Husker Du, then 90's indie acts like

Guided by Voices and Elliott Smith. Lately I've been listening to a lot of power pop, specifically the Buzzcocks, The Undertones, The (tragically short lived) Exploding Hearts, and an obscure early 80's band from Milwaukee called The Shivvers (would've hit it big if they were from LA or NY), as well as Big Star and Grant Green (famous jazz guitarist from the 60's--not sure how that fits in with the rest of the stuff I listed).

Chris Shining

I remember seeing numerous shows in the years I was at the "U" ('82-'85) [in Minneapolis]. The first time ever was at Coffman Union in a classic drunk 45 minutes of greatness with 30 minutes of a drunken brawl. Way too much fun.

Ketch Justice

"answering machine" - heard it on the radio a few weeks ago made me cry. have pleasant memories of the original line-up - esp. stinson elder's stunning ability to play. they did so along with the guitar part from "WALK THIS WAY" TURNED UP WAY LOUD AS an incentive for the ritz to turn off the video and let them play.

Evan Peta

For me, the Replacements are the only band that, at times, could be that sloppy & I'm ok with it. if any other band tried that, I'd laugh 'em off.

I love the whole band, but its Paul's lyrics & Bob's sideways on the spot guitar that set them apart from every other band that is grouped in with them. They're just too original to not take notice of. And it's pretty cool to think they were one state over. On top of that, they're the perfect band to be playing at 3 a.m. when you're driving around by yourself.

Jim Clarke

Got this comment on one of my videos.

The Replacements – Maxwell's, Hoboken, N.J. May 23, 1989: I was 17, and my buddy and I commandeered a dummy and an old trumpet to get into this sold-out show. We told the guy at the door the dummy was the horn player. He told us to take a hike. On our way out, guitarist Slim Dunlap saw us. He laughed at our schtick and vouched for us. He put us on the guest list and we got in.

Randy Hess re: *Songs for Slim: "I'm Not Sayin'"*

I got it on iTunes (which I don't use that often). I probably listened to it a dozen times thinking it was Tommy. I felt guilty because it was my favorite song out of the bunch, but that it wasn't one of the ones Paul was singing. I guess I don't need to feel so guilty. There's a little different tone of voice than the other songs. Maybe he sings a little different on it. I don't know. But, it sounds like Paul at the end of each verse or line. I'm not sure what I was thinking or why I thought it was Tommy Stinson.

I live in Portland, but didn't listen to college radio as a teenager. It either wasn't around or I didn't know where it was. I listened to classic rock strictly (since I didn't like the 80's pop/rock music on MTV or top 40 radio). By college, there was a whole wave of new bands I liked coming out in the early 90's.

I was near the end of college in 1993 when I bought 14 Songs. Then, I worked my way backwards through the entire Replacements catalog from there. I just didn't know people who listened to college rock in the 80's (even though I was old enough to be obsessed with music by then). By the 90's, I think they got buried by Nirvana, Pearl Jam, and the many, many others that I liked. I'd call the Replacements my favorite band though.

It's good to know my favorite song of the bunch is one Paul is singing. It was driving me crazy once I started to doubt who it was.

- The website I have been on the most in the last month is **colormeimpressed.com**, who have been both ambitious and successful their goal to **make every live Replacements (or Replacements-related) recording available to the world**.

<http://colormeimpressedlive.blogspot.com/>

<http://www.facebook.com/pages/The-Replacements-Live-Archive-Project/129292827160400>

There are so many great show recordings that it would take you a week to listen to them all, but **Buzzfeed** noted six good ones.

<http://www.buzzfeed.com/verymuchso/the-6-craziest-recordings-from-the-replacements-archives>

You can read an article in **Spin** about this service to humanity.

<http://www.spin.com/articles/replacements-live-show-archive-color-me-impressed/>

Also check out their **collection of Replacements photos, flyers, and ticket stubs**:

http://www.facebook.com/pages/The-Replacements-Live-Archive-Project/129292827160400?ref=br_tf&id=129292827160400&sk=photos_stream

...which is where you can find gems like this:



February 1, 1989 – The Replacements: *Don't Tell a Soul* is released.

Don't Tell a Soul is an album by The Replacements released on February 1, 1989. It reached #57 on the Billboard 200 Top Albums chart, bolstered by the track, "I'll Be You", which topped both the "Mainstream Rock" and "Modern Rock Tracks" charts.

ORIGINAL ROLLING STONE REVIEW

When The Replacements left the indie world to sign with a major label four years ago, fans of the Minneapolis quartet wondered if the corporate music industry could somehow subvert the rock underground's most feckless heroes and turn them into a calculating hit machine. They needn't have

worried. The band – raised on the fodder of Seventies radio and the fiery irreverence of Eighties punk – continued exploring its mutant combination of chaos, sensitivity and self-abuse and filled two albums (*Tim* and *Pleased to Meet Me*) with explosive energy and playful, incisive lyrics, leavening the power with sturdy melodies and tender sentimentality. The group's gigs remained joyously haphazard mixes of song fragments, lengthy pauses and impromptu cover versions, from Black Sabbath's "Iron Man" to R.E.M.'s "Radio Free Europe."

But as the Replacements shrugged off external pressures to toe a straighter line, personal maturity struck from within. Faced with the possibility of indulging his way to an early grave, Paul Westerberg, the group's twenty-nine-year-old songwriter, took a safer road: he grew up. The author of "Treatment Bound" and "Shiftless When Idle" traded in his careless ways and married his longtime girlfriend.

The band made a critical move toward self-respect in 1986 by sacking guitarist Bob Stinson, in light of whose increasingly erratic behavior Westerberg had become a straight man. When the Replacements hit the road again with Slim Dunlap in the lineup, they played complete songs; set lists rather than inebriated whimsy guided the band's performances.

Don't Tell a Soul reveals the extent of the rethink. Proceeding from the experiments of prior records (which ranged as far as cocktail jazz on *Pleased to Meet Me*'s "Nightclub Jitters"), this subdued album turns exceptions into rules, reducing the ration of loud rock & roll in favor of detours into funk, folk and Beatlish pop. More than half of the songs on *Don't Tell a Soul* are built on acoustic guitars; layers of harmony vocals, keyboards and modest studio effects are part of the sonic overhaul. Outside the handful of traditional rock numbers, electric guitars appear only to play brief solos and provide texture; otherwise, Westerberg's unmistakable shaggy voice and Chris Mars's decisive 4/4 snare work are all that keeps the LP from drifting away.

Amid such artistic adventurism, Westerberg's writing remains the band's rich core. *Don't Tell a Soul* is full of his sharp-tongued wordplay and idiosyncratic musical structures. Although the rampant diversity occasionally stymies the album's momentum, many of the songs are quietly powerful, expanding the group's repertoire in both quality and scope.

"Talent Show," a plain but pleasant recollection of the band's amateur days, and "Back to Back," an intricate, catchy number with a jarring key change, open the LP on a superficially upbeat note. With the exception of "Achin' to Be," a twangy country song that paints an enigmatic portrait, and "Darlin' One," a memorable minor-key love song enhanced by majestic production and an uplifting chorus, the rest of the album takes a grimmer view.

"We'll Inherit the Earth" is a soaring anthem of alienation whose acoustic power strumming suggests a post-apocalypse Moody Blues. "I'll Be You," the record's most engaging tune, is a cry of disillusionment, sung with mounting desperation. Describing himself as "a rebel without a clue," Westerberg offers to swap lives in the hopes of escaping the bitter disappointment of dreams realized. Self-critical dolor hits a rueful peak in "Rock-n-Roll Ghost," an ethereal dirge about the band's wayward past, sung in a haunted voice over extended Mellotron strains and mournful slide guitar.

Sadness turns to vitriol in "They're Blind," a stinging attack on an unspecified enemy (critics? record

buyers?). As the band plays a slow shuffle accented by mandolin and doo-wop backing vocals, Westerberg sings, "The things you hold dearly are scoffed at and yearly judged once and then left aside / They're blind / They hold you too close to the light." But even careful examination doesn't illuminate the intentions of "Asking Me Lies," a Stonesy funk stroll that nonchalantly strings together non sequiturs.

Mindless defiance of rock-star traditions is what originally endeared the Replacements to those unmoved by ambitious bands of wanna-be stars. But with irresponsibility threatening to become an identity – just another exploitable gimmick – the band has gone out on a new limb, with an audacious album that reclaims its valued independence by confounding audience expectations.

- Ira Robbins (February 9, 1989)

- The story behind the Replacements' song "**Portland**" is legendary. Josh Neas wrote an article in ***Aquarium Drunkard's*** Sevens column, which "pays tribute to the art of the individual song."

<http://www.aquariumdrunkard.com/2013/04/23/sevens-the-replacements-portland/>

- Speaking of ***Spin*** magazine, you can find **old Replacements interviews** in their back issues thanks to **Google Books**. (All that selling of our private information to advertisers has done something good for the world!)

May 1985:

http://books.google.com.mt/books?id=9ugCQfxwym0C&lpg=PA1&lr=&rview=1&pg=PA24&redir_esc=y#v=onepage&q&f=false

June 1987:

http://books.google.com.mt/books?id=VVODZz_egcEC&lpg=PA1&lr=&rview=1&pg=PA21&redir_esc=y#v=onepage&q&f=false

July 1987 (*Pleased to Meet Me* advertisement):

http://books.google.com.mt/books?id=sc9ijqDlbEgC&lpg=PA1&lr=&rview=1&pg=PA72&redir_esc=y#v=onepage&q&f=false

April 1989:

http://books.google.com.mt/books?id=h-bxx05B-xsC&lpg=PP1&lr=&rview=1&pg=PA28&redir_esc=y#v=twopage&q&f=false

December 1990:

http://books.google.com.mt/books?id=RDWxkmx1bj4C&lpg=PP1&lr=&rview=1&pg=PA68&redir_esc=y#v=twopage&q&f=false

(You can look up an index of articles about your other favorite bands in ***Spin's*** back issues thanks to ***Slicing Up Eyeballs***:)

<http://www.slicingupeyeballs.com/2010/03/16/spin-magazine-archives-google-books-80s-college-rock/>

Spin Magazine interview with the Replacements (April 1989):

WESTERBERG: When we were in England a couple years back I read this incredible interview with Stevie Ray Vaughan where he really went into depth about all his drug and alcohol problems. It seemed like a really manly thing to do, to just let it all out like that.

SPIN MAGAZINE: *That was probably part of his treatment, you know, to testify.*

WESTBERG: Fuck him then.

<http://books.google.com/mt/books?id=h-bxx05B-xsC&lpg=PP1&rview=1&pg=PA28#v=onepage&q&f=false>

Spin Magazine interview with the Paul Westerberg (The "Soul of Rock n' Roll" issue – August 1991):

SPIN: I heard that opening up on Tom Petty's recent tour was a big disaster for you.

Westerberg: We thought it was going to make us very successful, popular, and famous for very cheap reasons. But we didn't go out with a very positive attitude of "Let's win these people over." It was like, "On your knees you bastards! The might 'Mats have arrived."

SPIN: You guys definitely have a strong cult following, but it's not as high-profile as some like the Cure's or the Grateful Dead's.

Westerberg: We really do. It's funny because there's no uniform. It's neat because then they're all regular, and in that way they're exactly like me. I can fit in crowds easily. I can get lost in the crowd. I don't stand out like Robert Smith from The Cure would.

http://books.google.com/mt/books?id=OR4h_dORXcUC&lpg=PP1&lr&rview=1&pg=PA42#v=onepage&q&f=false

The cover with Paul Westerberg:

http://books.google.com/mt/books?id=OR4h_dORXcUC&lpg=PP1&lr&rview=1&pg=PP1#v=onepage&q&f=false

- Years ago the Twin/Tone website put up a video of **the Replacements at the 7th Street Entry in Minneapolis in 1981**. The video is in improved quality on *YouTube* and shows how much of a ridiculously tight punk band the Replacements were at their outset. This video of the entire show is almost a live version of "Sorry Ma..." with bonus tracks from *Stink* thrown in.

<http://www.youtube.com/watch?v=AUFWnbz2siM&hd=1>

- ***Color Me Obsessed***, a video history of the Replacements, is now on *YouTube*. (The DVD version has hours of extra materials including many of the full interviews.)

<http://www.phawker.com/2013/03/26/mats-week-color-me-obsessed-the-possibly-true-story-of-the-replacements/>

- The **C.C. Club in Minneapolis** just changed owners on May 1. While it's unclear what the effect will be on the venerated locale, the City Pages marked the moment in local rock history with a **retrospective** on the bar to the Twin Cities rock stars:

Tommy Stinson, bassist for the Replacements: I [spent] about a quarter of my life probably in that bar. It wouldn't be so uncommon to go there in midafternoon and end up walking out at closing. I hung out there because that's where everybody kind of gravitated from the time that we hooked up with Peter [Jespersion] and stuff. I think we did all our business there . . . We spent countless hours in there talking, doing business, drinking, and just general tomfoolery over there. You know, just general goofing off. Wasting time, precious time, and brain cells. We kind of lived there through the '80s. It was the place to go and meet and do the crap we were into.

Bell: Paul [Westerberg] did a lot of his interviews during the day in here. I remember he did one with *Rolling Stone*, back there by the pool tables. He asked if I wanted to get in some pictures with him, but I said no.

Jespersion: I remember when [*Rolling Stone* journalist] *David Fricke* first came to Minneapolis to interview Westerberg. I think I picked him up at the airport actually, and brought him to the CC. So you think about that, a journalist who's now one of the senior editors at *Rolling Stone* magazine and writes the liner notes for half of the records released these days that are like archival pieces, he was hanging out there.

David Fricke, *Rolling Stone* senior editor: Paul obviously felt comfortable there. He was funny and thoughtful, warm and open with the right edge of confrontation. I remember that the ham and cheese sandwich I had was good and that Paul and I enjoyed a few Stroh's beers as we talked. He also kept putting quarters in the jukebox, which got us talking about his favorite records. In the piece, I noted that he punched up *Elton John*'s "Rocket Man," *Black Sabbath*'s "Iron Man," and *Cher*'s "Gypsies Tramps and Thieves." The last one got us into a minor argument — he loved the song. I hated it.

The Replacements released the album Tim in October 1985, which included the song "Here Comes a Regular," widely thought to refer to the CC Club.

Stinson: I wouldn't know [if the song's about the CC], but it wouldn't be surprising. We spent countless hours and time hanging out there. When I hear the song, of course, sure, easily [I think of the bar].

Jespersion: I always picture that place when I hear that song. I think that if you ask Paul

[Westerberg] he'd probably say that it's written about — I don't know if he'd cop to it or not — but yeah, I think it was. There were a lot of us who were regulars there, and to some degree that was a good thing, and to some degree it was like, Jesus, we're all at a certain point when we needed to cut back on our drinking. So it's a little of each. There's a positive and a negative to it in some ways.

G.R. Anderson Jr., Twin Cities journalist: I mean, it sounds like it was written in that place. Who knows what a song is about, but it sure sounds like the CC Club to me, the CC Club that I know. And the place always got awfully quiet when you played it on the jukebox.

In 1990, the Replacements released what would be their final album. Before the subsequent tour, original drummer Chris Mars left the band, and the remaining members turned to the CC to find a new one.

Pirner: My favorite story is the Replacements sitting around without a drummer and saying they were going to hire the next drummer who walks through the door.

Stinson: It happened like that, and it was kind of a funny fluke. We hired **Steve Foley** at the CC. He happened to walk in the door right as we were thinking, "Oh we need a drummer." Then he walked in the door and we said, "Oh, there you are. You're the drummer." And it turned out that he was pretty good too, so that helps.

*On February 18, 1995, Anderson was one of the last people to see former Replacements guitarist Bob Stinson alive. They ran into each other at the CC during a snowstorm, and over a few beers, Anderson convinced Stinson to play with his band, **Rex Daisy**, at the Fine Line that night. Anderson and his band's guitarist left the bar to pick up their lead singer from the airport, promising to swing back to Uptown to pick up Stinson on the way to the show.*

Anderson: And we just made this deal: "Bob, we gotta play this gig tonight at the Fine Line, you know, come and play with us." When we left Bob, he said, "Don't be late. Don't be late." He really didn't want us to be late. And, of course, we were, because it was the airport and it was snowing and we were trying to get ready to go to the gig. My recollection is that we were like 15 minutes later than we said we'd pick him up. I got out, and I knocked on the door. It had a door at the bottom of the back of the building and it was open, so I went up to what I thought was his apartment, and I knocked on the door. And nothing happened. I got just this really creepy feeling. Like I was so creeped out, I don't think I even knocked again. So that following Sunday, which might have been the very next day, actually, Peter Jespersen had his radio show. He said Bob had died. And Steve — who I was with, **Steve Price** — called me. And I think we cried on the phone. I think Bob's death was — you think of him so tied to south Minneapolis, and southwest Minneapolis. I think Bob dying in Uptown at that time isn't even metaphorical. I think it was a legitimate casualty of what was going on with the scene. It was sort of indicative of what was happening to this sort of idealized place that was never really ideal anyway.

<http://www.citypages.com/2013-05-01/news/the-cc-club-an-oral-history/>

- If you never heard the promo-only 1989 **Inconcerated EP** of live songs from the *Don't Tell a Soul* tour, you can find it here in MP3 format:

<http://wilfullyobscure.blogspot.com/2007/07/replacements-inconcerated-live-ep-1989.html>

- **Josh Neas** wrote a column for ***Aquarium Drunkard*** where, on the anniversary of Bob Stinson's death, he compares **the meaning behind "Hold My Life"** and Westerberg's **"Good Day"**.

<http://www.aquariumdrunkard.com/2013/02/18/sevens-the-replacements-hold-my-life-good-day/>

- Nashville musician **Tommy Womack** wrote an 8 and 1/2 minute song called **"The Replacements"**, which won the 2002 Nashville Scene Critics' Poll for "Best Song".

Studio version (2002): <http://www.youtube.com/watch?v=mvzg-tkCCVo&hd=1>

Live (March 10, 2012): <http://www.youtube.com/watch?v=Ww7rKaG-Sk&hd=1>

PAUL WESTERBERG

- There's a new **Paul Westerberg 7"**, a split with the Providence, RI band **The Silks**. A limited edition of 300 copies with **cover art by Paul Westerberg himself**. For more information, check out the band at <http://www.thesilksmusic.com> or write to them to find out information about ordering at thesilksmusic@gmail.com.



- Paul Westerberg wrote an insightful article for the *New York Times* on songwriting.

Many a songwriter, when asked how it's done, will underestimate the talent he was born with and blow his skill for brandishing it out of proportion. My talent (if that's what we call it) is never, ever doubting goose bumps.

<http://opinionator.blogs.nytimes.com/2013/05/24/simple-or-impossible/?hp>

- Paul **Westerberg played on** the Tim O'Regan (The Jayhawks) the Jim Boquist (Son Volt) **cover of "Cozy" for Songs for Slim** (with The Minus Five with Curtiss A on the flip side). You can read about it at the *Star Tribune*.

<http://www.startribune.com/entertainment/blogs/202563311.html>

<http://www.discogs.com/Minus-5Feat-Curtiss-A-Tim-OReagan-Jim-Boquist-Songs-For-Slim/release/4497132>

- Man, I almost forgot about this! Did you ever see **the video for "Dyslexic Heart"**?

<http://www.youtube.com/watch?v=JcMIWKu0ZYE>

- Or when Westerberg played **"Love Untold" on Letterman in 1996**? (This is really a top notch performance. Letterman's rhythm section is on point...and hey, look, Tommy Keene!)

<http://www.youtube.com/watch?v=2cu34Xs0Zs0>

- The **demos for *Mono***! Rawer than raw. Isn't the internet great?

<http://www.youtube.com/watch?v=-L5hsTDQ6lg>

- And a performance of **"Things" from UK television** from 1993.

<http://www.youtube.com/watch?v=iFBH4pLUhjs>

- *YouTube* has nearly the entire performance of an energetic and raucous performance when **Westerberg played NYC in 1993**.

http://www.youtube.com/watch?v=IR4G-GnpwoA&feature=em-subscriptions_digest&list=TL9hFBL6_EF3U

- And an **entire performance at KFOG** (104.5 FM in San Francisco) from September 12, 1996.

<http://captainsdead.com/mr-paul-westerberg-live-on-kfog-9-12-96.html>

- In an older but undated interview, **Billboard** interviewed Paul on **the early days of the Replacements** and **his thoughts about a reunion**.

Yeah, you know, the Replacements scare me. Tommy came over here [to Westerberg's home in Minneapolis] about a month ago, and we sat down and talked, and that was a scary thing,

because, you know, so much has happened, and we've grown. Yet, it was the same goddamn conversation we had before we hired [final drummer] Steve Foley in the bar. So things change, and yet he was pitching me, like, "We should play and do all this," and I'd respond by saying, "Who's gonna play the f*ckin' guitar?" It's been the question from day one, since Bob left the band.

So we left it like that, sort of hanging there, sort of, like, "Well, we'll find that guitar player somewhere." But it's like, "No we won't." He's dead. And the drummer doesn't want to play. To me, if we've ever gonna do this thing, he should come and play drums. But he doesn't want to play drums anymore than a guy wants to get on a scooter or a skateboard after he reaches a certain age, and I can dig that. But my bit was a little bit more. And he said, "You have my blessing to go play," but, for me, without him playing the drums, it wouldn't be close. Me and Tommy, yeah, we're the frontmen in the end, and we had Steve and [latter era guitarist] Slim [Dunlap], who were just sort of hired hands. But Chris was a big part of the whole thing, especially in the beginning of the humor and the push-the-envelope chaos. He was very much one of us.

<http://www.billboard.com/articles/news/1045799/the-billboard-qa-the-replacements-paul-westerberg>

TOMMY STINSON

- You can hear a nice 17 minute **radio interview from April 2013 with Tommy Stinson by Brian Phillips of CD102.5 FM (Ohio)** about his recent tours, the Songs for Slim series, and the Replacements. He comes out and says that **he hopes that there would be a new Replacements album** recorded before the end of the year (!).

<http://cd1025.com/about/jock/brian-phillips/post/605>

- Tommy Stinson was interviewed by **WTF** about **what Replacements songs he thought were going to be hits**.

http://www.wtfpod.com/dispatches/entries/wtf_tommy_stinson_talks_about_the_songs_he_thought_would_be_hits

- Tommy Stinson was interviewed by **Time** magazine, of all places! There isn't much in the interview you haven't seen before, but it's still remarkable.

<http://entertainment.time.com/2013/03/28/alt-rock-legend-tommy-stinson-talks-about-guns-n-roses-puff-daddy-and-a-replacements-reunion/#ixzz2Or3SBsyX>

- The entirety of a **Tommy Stinson show in Philadelphia from February 18, 2011** is shot clearly and sounds great and is up on YouTube.

<http://www.youtube.com/watch?v=vA1qS65E3Ok&hd=1>

- And Bash n' Pop was tragically short-lived, but thankfully somebody had a tape recorder running!

<http://greatwhitewonders.blogspot.com/search/label/Bash%20And%20Pop>

- Speaking of Bash n' Pop, there's an **early version of "Friday Night is Killing Me"** from a Replacements show (April 12, 1991, Willem II Concert Hall, Den Bosch, Netherlands) when Paul was taking a break and Tommy plays part of the song himself.

http://www.youtube.com/watch?feature=player_detailpage&v=o4zzlbOArkw

CHRIS MARS

- Mike Walsh pointed out something that I never noticed before. According to Michael Azerrad's book *Our Band Could Be Your Life* (page 199), **Chris Mars has "an unpublished memoir"** which includes this quote:

"Like maybe the main act doesn't show, and instead the crowd has to settle for an earful of us dirtbags. [...] It seemed to sit just right with us, accurately describing our collective 'secondary' social esteem." [cited on the Replacements entry on Wikipedia at [http://en.wikipedia.org/wiki/The_Replacements_\(band\)](http://en.wikipedia.org/wiki/The_Replacements_(band))]

From what I understand from someone in the art world who is a fan of Chris Mars' artwork but didn't know anything about his previous life in a band, Chris is doing very well in his artistic career. So maybe there might be a Chris Mars biography someday, even if it doesn't focus solely on his days in the Replacements.

- There is a review of Chris Mars' animated short film *In Hanford* from Robert Bell at ***exclaim.ca***.

Told with a stoic and foreboding voiceover, the impressionistic animated short film, *In Hanford* details the environmental plight of the people in Hanford, Washington after contaminants from nuclear arms manufacturing polluted their land.

http://exclaim.ca/Reviews/Sundance/in_hanford_short-directed_by_chris_mars

- There is an interview with Chris Mars about the short film from the ***City Pages***:

So what was the genesis of this piece about the horrors of discarded plutonium?

"Years ago, I saw a piece of a documentary about it and said, 'Wow, I didn't even realize it had happened,'" says Mars. "The story had been floating around in my mind. It was one of those things that just stuck in my craw. I was putting together just kind of a mish-mash of a film. I didn't even know where it was going to go and I started putting these pieces together. Then a storyline developed and I thought, 'Wow, this would really fit with the Hanford story. So I mixed my sort of surrealistic elements with the factual elements of that story and that's how it came to be, I guess."

http://blogs.citypages.com/gimmemoise/2013/01/chris_mars_in_hanford_interview.php

fin.

"For all that has been, thanks.
For all that will be, yes."

- Daj Hammarskjöld

Bonus:

