

**the // skyway **

the replacements mailing list

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The Replacements reunited at RiotFest in Toronto

25 August 2013

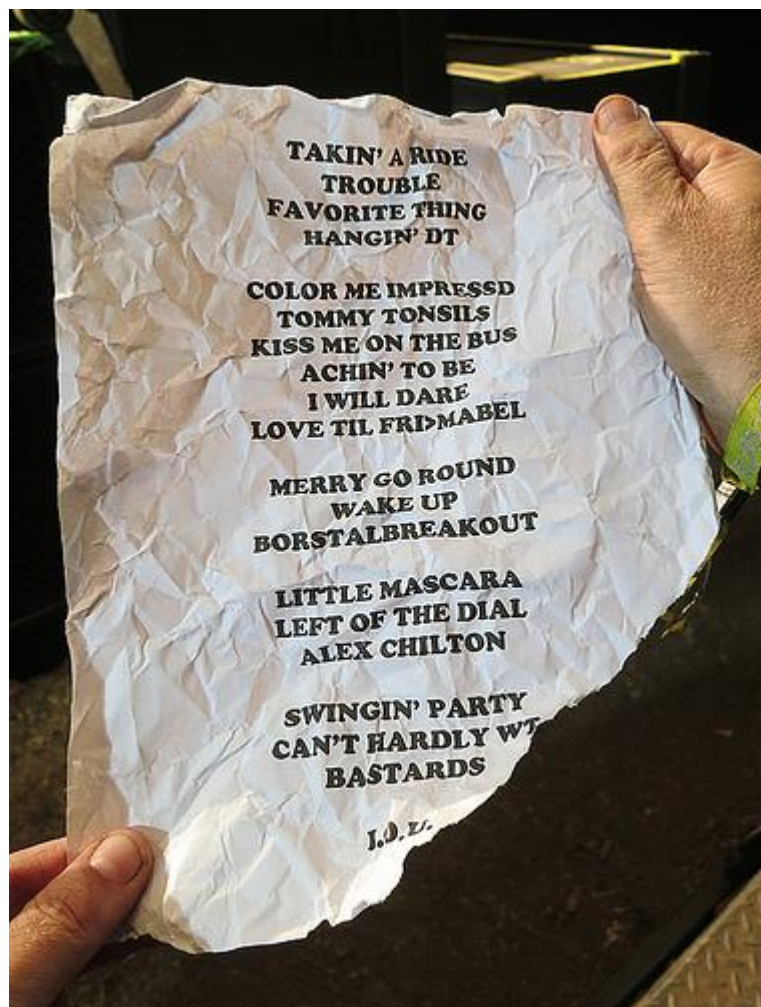
(photo by Brad Searles of Bradley's Almanac at <http://www.bradleysalmanac.com>)

TAKIN' A RIDE

For a band that's famous for beautifully blowing it, **the Replacements triumphantly reunited on August 25th 2013 at the Riotfest festival in Toronto** to play the first of three announced reunion shows. Paul Westerberg and Tommy Stinson were joined by drummer Josh Freese and guitarist David Minnehan, both who had played with Westerberg on his 1993 solo tour.

What came out of the four of them at the headlining slot on the last day of the festival was no different than what the Replacements were like on vinyl and on stage anywhere from 22 to 32 years ago: rocking, sarcastic, earnest, snide, clever, and unpredictable.

The band played a surprisingly perfect set for the inaugural of their return.



(photo by Brad Searles of Bradley's Almanac at <http://www.bradleysalmanac.com>)

I wasn't there, because I live on a rock in the middle of the Mediterranean Sea (about an 18 hour flight from Canada and the weekend before the first day you have to be back at school, bad news when you're a teacher). But I woke up the morning after the show and was relieved to read from people who were there that the show was everything those who came had hoped

for. I was amazed to see they played something from every full length album they ever recorded (that is a fancy way of saying they unfortunately didn't play anything from the *Stink EP*), and surprisingly **played almost as many songs from *Sorry Ma* as from *Tim***. (Maybe this settles the argument about whether *Tim* or *Let It Be* was the better album, at least in the view of the band.) And as I clicked through the videos before I had to show up to work, it was remarkable to see how *on* they were. Have they ever seemed so happy to be playing? Have they ever played for this many people (10,000, according to Rolling Stone), even during their finale at Taste of Chicago on July 4, 1991?

So what was the first Replacements show in 22 years like? They're roaring with energy. Paul sounds like he's been yelling at Little League practice (which he literally has), and Tommy has been playing incessantly since 1991 and sounds better than ever. Josh Freese and Dave Minehan did their homework and nail everything perfectly like professional fans playing in their favorite band. For a band that revels in being the Bad News Bears of rock, they hit a brilliant home run.

You can hear the show for yourself:

<http://teenagedogsintrouble.blogspot.com/2013/09/replacements-riot-fest-toronto-august.html>

And there are plenty of videos of the performances:

http://blogs.citypages.com/gimmenoise/2013/08/view_replacements_reunion_videos_riot_fest_toronto.php

Two weeks before the show, **Gorman Bechard** (creator of *Color Me Obsessed*) **summed up the personal conundrum and drama inside many fans**:

Let me try to explain what that means to me. It would be like an extremely devout Catholic meeting the Pope. Like a Chicago Cubs fan not only seeing their team make it into the World Series, but sweeping the other team. Like a Jets fan seeing their team go undefeated. Like buying that Powerball ticket and being the lone winner of a few hundred million dollars. It's a dream. It's unreal. It could never happen.

<http://gormanbechard.wordpress.com/2013/08/11/im-seeing-the-replacements-in-two-weeks/>

And **his review of the show**, two weeks later:

In a word, they sounded great. If you closed your eyes you could imagine you were at one of those shows way back when where they hadn't gotten too drunk, but instead had decided they were in the mood to play the greatest rock show of all time.

Of course it ended much too soon. "Bastards of Young" closing the set, as raindrops started to lightly fall. Ilona, my fictional Daughter of God [in his book *The Second Greatest Story Ever Told*], whose favorite band was The Replacements, no longer able to

hold back her tears of joy. They came back for a two song encore, "Everything Is Coming Up Roses" an old Broadway standard that only The Replacements could rock, and "I.O.U." from "Pleased to Meet Me." And the show was over. The impossible really had happened.

And it happened oh, so fucking well.

Was it a miracle? Well, in the 80s The Replacements took a few albums worth of songs and fed the rock-starved world. Those same songs have taught the world not how to fish, but how to rock & roll.

And I'm pretty sure I saw them walking on water as they left the stage.

<http://gormanbechard.wordpress.com/2013/08/29/the-replacements-live-at-riotfest-toronto-a-review-of-sorts/>

Titus Andronicus' Patrick Stickles wins the award for the longest review I've ever read in his thesis '**Satisfied?**' or '**How I Learned to Stop Worrying and Love the Replacements Reunion**':

Paul steps to the mic. "We're gonna play some old shit, if that's all right." Then they go into it, and they pop it off the same way they popped it all off, "Takin' A Ride." The minute that I realize this, I forget everything — this article, my home-life concerns, my professional woes, the greater meaning of it all, *maaaan* — and from beyond the grave,

How many lives were saved by this thankless work? How many people were talked down from the ledge by a disembodied voice on a little slab of plastic? How many times did Paul Westerberg do what no doctor, no parent, no teacher, no president could do? How was he compensated? He wasn't. He was shit on and degraded and denigrated by the powers that be, his parents' generation. Well, all those kids, all those orphans he took under his wing, for no "good reason," for no bottom line you could point at to justify yr actions, they run the world now, and we have found a way to compensate Paul and Tommy and even the other two for doing what had to be done when no one else was stupid or brave enough. Paul Westerberg is a millionaire now. It still seems a little funny, maybe ("Oh, the guilt"), but maybe, just maybe, the world wants to be a fairer and more loving place.

Let it be.

P.S. They sounded awesome.

<http://www.spin.com/articles/the-first-replacements-show-in-22-years-riot-fest-titus-andronicus-patrick-stickles/>

Author and ardent Replacements fan Caryn Rose wrote how the show compared to the months of anticipation:

“Favorite Thing” . . . and then “Hangin’ Downtown” and and and it’s GOOD! They are GREAT! They are loose and polished and rehearsed and happy and smiling and having fun. Paul looks fantastic and confident and all I could think was, *this is what I have been waiting for you to do! This is all I have been waiting for! Yes! FINALLY!* It’s not like they’ve suddenly turned into some session band or something, but they are loose and happy and nervous but they are up there and owning that fucking stage. Which is all I had ever hoped for.

For weeks now, months even, since the announcement, I have had to deal with endless grumpy “Well unless Bob has risen from the dead, this isn’t the Replacements” and yet tonight on that stage, it certainly felt exactly like I remembered it, the essential soul of the entire operation, the levity and the camaraderie and the heart and the vulnerability and the just plain having fun and fucking around part of it. It was all of that and it was more than that and it was just plain old coming home. Welcome back.

<http://www.jukeboxgraduate.com/2013/08/concert-review-the-replacements-riotfest-toronto-august-25-2013/>

Reed Fischer from *The Twin Cities’ City Pages* described how “**the foursome received exploded-heart greetings**” as soon as they hit the stage. The alt-weekly newspaper was often critical of Westerberg’s solo shows (c.f. their review of Westerberg’s first hometown solo show at First Avenue on the 14 Songs tour in 1993), but this review radiates nothing but adoration for their hometown heroes.

http://blogs.citypages.com/gimmenoise/2013/08/the_replacements_at_riot_fest_reunion_2013_concert_review.php

Robert Leedham of *Drowned in Sound* did fly across the Atlantic for the show and was not disappointed.

After opening with “Taking a Ride” followed by “Favorite Thing”, all bets were off and the twin waves of initial bemusement, then relief that rolled across the crowd were palpable. Everything was going to be okay. It might even be great.” In the end, “The Replacements picked up from right where they tailspun off all those years ago. If that’s not worth crossing the Atlantic to witness, I don’t know what is.

http://drownedinsound.com/in_depth/4146787-the-replacements-riot-fest-toronto-25-august-2013

Another Twin Cities institution, public radio station ***The Current*** made sure to send **Andrea Swensson** to cover the show, and she thought it was all she could have hoped for.

At most points in the set, all I could manage to tweet was the song title and an exclamation point, and those exclamation points stood for so many things. At the risk of leaning too heavily on hyperbole, their performance sounded exactly like I hoped it would, and I got the overwhelming feeling everyone in the crowd around me was experiencing an intense, heightened sense of satisfaction. Like a decades-old bottle of champagne finally uncorked, the whole set had a celebratory, infectious, and downright giddy spirit to it that was most clearly illustrated in the giant smile spread across drummer Josh Freese's face. There's an undeniable joy in getting exactly what you've been craving, and on that note the Replacements delivered fourfold.

<http://blog.thecurrent.org/2013/08/the-replacements-make-a-triumphant-return-at-riot-fest-in-toronto/>

Stuart Berman of **Pitchfork** summarized some of the best of Westerberg's banter:

Following a feverishly received "Favorite Thing", Westerberg quips, "If you liked that, we've got a lot more songs exactly like that". . . After admitting he tried practicing some stage banter, Westerberg put his platitudes to the test: "Everybody put their hands in their pockets! Everybody feeling uptight and worthless?"

<http://pitchfork.com/features/articles/9201-the-return-of-the-replacements/>

Rolling Stone:

The band showed its charmingly ragged side during a 23-song, 75-minute set, which included occasional little fuck-ups and false-starts. "Now I'll play the song that I started last time," Westerberg said before "Favorite Thing".

[During] "I Will Dare": "You know the next line? I don't."

It was funny, not sloppy, and rock & roll. The band, notorious for drunken performances back in the day, played it straight, but with humor and ease and professionalism.

The Replacements finished with "I.O.U," a song inspired by an autograph, "IOU nothing," that Iggy Pop gave to Westerberg in the early Eighties.

It was a fitting song to end with – and not just because the Stooges were also on the Riot Fest bill, but because the Replacements owed us nothing and gave us everything we had hoped a reunion would be after two decades.

<http://www.rollingstone.com/music/news/replacements-make-up-for-lost-time-at-first-show-in-22-years-20130826>

Micahel Roffman at ***Consequence of Sound*** was full of insight about the show's significance:

What's crucial to consider about this reunion is how these aren't only the biggest crowds Westerberg or The Replacements have faced in their 30+ year career, but their most devoted . . . Because it wouldn't be a proper Replacements gig without a few fuck ups, Westerberg refused to brush the rust of his sleeves, tripping over vocal lines on every other song. It was hilarious though, and added another element to this reunion that separates it from any other nostalgic gathering. "Anybody know the next line," he asked during "I Will Dare", and when he attempted the second verse anyhow, he realized his flub, admitting: "I think I sang the second part already." His Midwestern smile crept in every time and he received a pat on the back several times from Stinson. He also played this weird game where he'd act like they didn't already have a setlist in place, asking things like: "Any requests? Should we bother with 'Androgynous'? No piano...gonna be stiff." And later, he ran back out to mock the crowd in a Montreal Canadiens jersey, which he wore for the entire encore. Not too shabby for a guy's who's kept mum the past decade.

<http://consequenceofsound.net/2013/08/the-replacements-shrug-off-22-years-at-riot-fest-toronto-it-was-worth-the-wait/>

The local Canadian website ***exclaim.ca*** website was impressed with their fellow NAFTA members:

As Westerberg sloppily stumbled away from the stage as a gigantic light display in the shape of a middle finger shone out to the thousands in attendance, it was hard to imagine a better performance from the defining alternative rock act.

http://exclaim.ca/Reviews/Concerts/riot_fest_featuring_replacements_iggy_stooges_dinosaur_jr_best_coast-fort_york_garrison_common_toronto_on_august_25

John Samson of ***The Weakerthans*** talked to the ***Huffington Post*** about how excited he was to see (much less play on the same stage as) The Replacements.

"I don't want to believe it until I actually see it, because that's a band I've always wanted to see, that was hugely inspiring for me," he said before the show. "I still listen to them all the time. To me [this is] a culmination of seeing bands. This is the band I've always wanted to see."

The next morning, Samson emailed us his take on how the reunion went: "It was simply the best show I have ever seen."

http://www.huffingtonpost.ca/2013/08/26/replacements-reunion-toronto-riot-fest_n_3817928.html?utm_hp_ref=tw

The almighty ***Replacements Live Archive Project*** reprinted an article from ***The Guardian*** that has an overview of the band's history and how this show was the culmination of a rock career.

The last show they had played, in Chicago in 1991, ended with resignation as one by one, the Replacements handed over their instruments to roadies to finish the set. But their Toronto reincarnation offered something new: a feeling of victory. As they blasted out the set-ending Bastards of Young, accompanied by thousands, the lifelong misfits seemed to have come good at last. A once-defiant anthem was triumphant.

<http://www.facebook.com/notes/the-replacements-live-archive-project/the-replacements-return-with-the-chaos-dialled-down/512062328883446>

Cam Lindsay of ***noisey*** comes out and says it:

I won't prolong it. The Replacements played their first gig in more than 22 years and it was inspiring, uplifting, life-affirming, all that shit.

For the encore, Westerberg came out donning a Montreal Canadiens jersey, goading the Maple Leafs-strong crowd. I've seen this move pulled by musicians before, and as a lifelong Leafs hater, I've gotta say that move never gets old.

I got the sense from possible subliminal messaging that Westerberg and Stinson are pretty serious about this reunion and want to make up for lost time. But if I'm not, well, I got to see the Replacements, something I never thought would ever happen in this lifetime. And that makes me feel pretty damn special.

<http://noisey.vice.com/blog/i-saw-the-replacements-at-riot-fest-and-guest-what-it-was-great>

Westerberg's **Canadiens jersey joke** even made the pages of ***Sports Illustrated***:

<http://nhl.si.com/2013/08/27/replacements-singer-paul-westerberg-punks-toronto-maple-leafs-fans/>

Spin Online and ***Slicing Up Eyeballs*** have posted generous amounts of photos of the show:

<http://www.spin.com/gallery/riot-fest-replacements-reunion-iggy/>

<http://www.slicingupeyeballs.com/2013/08/25/replacements-riot-fest-setlist-video-photos/>

Scott Hudson's excellent rock radio show, ***The Ledge***, interviewed four people who were at the Replacements show in Toronto: author/filmmaker **Gorman Bechard** (mastermind behind *Color Me Obsessed*), author **Caryn Rose** (author of *Raise Your Hand: Adventures of an American*

Springsteen Fan in Europe), blogger **Brad Searles** (and photographer of the photo that graces the first page of this issue), and longtime Boston music fan and international man of mystery **Jason Loeb** (whose couch I crashed on after seeing the 1996 Westerberg solo show and who gave me a copy of the Bash n' Pop B-side "Situation" – eternal thanks). Hear some genuine, real, and strong opinions from people who had seen the Replacements at various points in their career and how this show compared to seeing the 'Mats in the 80s and 90s.

<http://networkedblogs.com/OB3LN>

Bob Mehr, who is writing the Replacements' biography (entitled *Trouble Boys*), wrote an article for *Spin* in May 2008 that foreshadowed Paul's slowly warming attitude to the reunion. It also shows how perceptive Mehr has into the band and its members, and how insightful his biography is promising to be:

"I'm still in the Replacements," Westerberg tells me at one point. "I never pulled the plug on the group. If there is a Replacements, I'm still in the band. No one can kick me out."

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

And if you want to hear what drummer **Josh Freese** has to say about the Replacements reunion, how he was asked to join the band, and what it's like playing with the Replacements, here's a video interview with the man who played with Paul's first solo shows twenty (!) years ago:

<http://www.youtube.com/watch?v=pkAYlhJuRXw&list=TLZerFeLL6hg>

Guitarist **Dave Minnehan** posts a couple behind the scenes photos (and equipment info for guitar fanatics) on the Facebook page to his recording studio, *Woolly Mammoth Sound*. And an interview in *the Noise* shows what he's been up to in the last 20 years since playing with Paul Westerberg (the first time) and why they chose to cover "Daydream Believer" on the 1993 solo tour:

Suffice to say it was Paul's tour and I was happy to play anything he wanted to play. Of course his taste in music is all-encompassing as well as impeccable. We are the same age anyway, and I probably bought that Monkees album the same week he did back in the day. The Hoods used to cover 'She' back in the day as well. Godspeed Davy J.

<http://www.facebook.com/pages/Woolly-Mammoth-Sound/171905510087>

<http://thenoise-boston.com/2012/04/david-minehan/>

And if you can't make it to these three RiotFest shows, don't worry: **Paul hinted that there's going to be more**, or at least a hometown show in Minneapolis.

http://blogs.citypages.com/gimmenoise/2013/08/will_the_replacements_play_a_reunion_show_in_minnesota_paul_westerberg_video.php

I'm prayin' for a show in Spain, or London, or Omaha, or just another one, period.

m@.

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UPDATE ON BOB 'SLIM' DUNLAP

Slim Dunlap, guitarist for the Replacements, is recovering from the cerebral stroke and fall he had on 19 February 2012 that has resulted in his semi-paralysis and inability to swallow.

You can find out more news from *Songs For Slim* from their Facebook and Twitter sites.

web site: <http://www.songsforslim.com>

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

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

The final auction in the series is for 250 numbered copies of a split 7" with cover versions of Slim's songs by **Jeff Tweedy** ("Ballad of the Opening Band") and **Lucero** ("From the Git Go"). The auction begins today on **September 15th**. You can place a bid at www.songsforslim.com.

Slim "needs daily nursing care and expensive medications", and probably has the same amazing health insurance plan as all career independent rock musicians (i.e. none). If you want to support Slim with a donation, Dan Baird of the Georgia Satellites created a **fundraiser** to help pay for Slim's medical bills: <https://fundrazr.com/campaigns/9Hhw0>

Minneapolis resident Jon Clifford took a promotional poster of Slim's first solo album *The New Old Me* and **had it signed by seemingly everyone from or associated with the Twin Cities** who has played a music instrument on a major stage (142 different musicians) that he could get ahold of - including Paul Westerberg, Tommy Stinson, Chris Mars, Dave Pirner (Soul Asylum), Bob Mould, Jakob Dylan, Prince drummer Bobby Z, all of Wilco, and Slim himself – and had it auctioned off to raise money for Slim's medical bills.

"So I brought [the poster] over there (to the Dunlaps' home in Linden Hills), and it was about half full at the time. It was amazing. It was one of the most powerful moments in the world. He was just holding it, and looking at it, and raising it up to see it. His only

words were, 'We are so blessed.' He held the pen, and signed it right there on his right leg."

<http://www.minnpost.com/arts-culture/2013/08/20-facts-owner-slim-dunlap-poster>

Dave Pirner of Soul Asylum gave a heartfelt self-interview to RUST magazine about the Songs for Slim fundraiser and the cover of "Little Shiva's Song" he contributed to the series.

<http://www.youtube.com/watch?v=TTfTVrari04>

Chris Leming wrote with a great Slim story:

I caught Slim opening for Sun Volt circa 1993. He was on the pay phone and when he hung up, I asked, "Hey Slim, can you sign something for me?", while holding out the CD insert for *The Old New Me*. He looked up with his Midwest draw and said, "Shute, anyone that won't sign for you is an asshole". Slim went on to ask if there was anything we wanted to hear. My buddy and I responded "Partners in Crime". Slim went on to a crowd that could care less, and when he and the band got to "Partners in Crime", he paused and said, "This is for my two fans in Philadelphia ... I've got two fans in every city," Too cool. What an awesome night. Love ya Slim!

Slim's words for the Replacements reunion were written by his wife Chrissie on *The Slim Dunlap fan club message board* on Facebook:

Slim hopes his old band-mates have a great time playing tonight!

Paul Westerberg said that Slim requested "Swingin' Party," which they played and dedicated to their bandmate.

<http://www.facebook.com/n/?groups%2F70296711520%2Fpermalink%2F10152126147691521%2F&aref=223326292&mid=884aff6G25af2afbGd4fb054G96&bcode=1.1377481416.AbmWC8tLk4oR7tz>

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

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

Get well soon, Slim.

THE REPLACEMENTS

- **Chris Shining:**

Thanks for taking this on. I remember seeing numerous shows in the years I was at the "U" ('82-'85) [in Minneapolis]. 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.

- **Nick Madonna:**

There's something to be said about being a 'Mats fan - "do what makes you happy and fuck what everyone thinks."

Here's a little piece of trivia for you: I'm a video game producer and last year my company released a small downloadable game based on the *Battle: Los Angeles* movie. Check out the achievements and see if you recognize any of the names. I try to drop a little nod to the band in every game I make.

<http://www.xbox360achievements.org/game/battle-los-angeles/achievements/>

- See if you can figure out **what's wrong with the band** during this (in)famous 1989 interview while on tour in England.

<http://www.youtube.com/watch?v=axN4jeuKEiY>

- The famous Hoboken, NJ rock club **Maxwell's** shut its doors on July 31, 2013. Its memorial oral history in **Vulture** has a couple Replacements stories:

[co-owner Steve] Fallon: The Replacements loved Maxwell's. Tommy Stinson brought his mother. They never had a bad show here. Maybe because they knew I'd stay up until 5 a.m. and drink with them.

[co-owner Todd] Abramson: There was one Replacements show when it got so hot chairs actually melted. It was discovered afterward that the attendance clicker had broken, and they'd let in something like 380 people. Capacity was 200.

<http://www.vulture.com/2013/07/hoboken-sound-an-oral-history-of-maxwells.html>

You can hear and actually watch **the Replacements play there on February 4, 1986** thanks to the miracle of YouTube: http://www.youtube.com/watch?v=GO_0HlOfBdl&hd=1

They played "Color Me Impressed" during the soundcheck:

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

There's also another **raucously spirited show from May 23, 1989**. **Brian Donohue** has a hilarious story from this night:

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.

<http://www.youtube.com/watch?v=VZTOA8me24g&hd=1>

- An undated issue (circa 1984) of Rock magazine has Pete Buck of R.E.M.'s contemporary review of *Let It Be*:

You think you've got problems? Paul Westerberg drinks too much, Bob Stinson wears a dress, Tommy Stinson is only 17, and nobody knows anything about Chris Mars. They're the Replacements, and their new record, *Let It Be*, title notwithstanding, is one of my favorite records this year. I took this tape with me on our last tour, and it sounded great on the bus at three in the morning, when I was looking out the window. It really captured the mood.

The Replacements formed in Minneapolis in 1979 and have released two albums (*Sorry Ma, Forgot to Take Out the Trash* and *Hootenanny*) and one EP (*The Replacements Stink*), all with a different stylistic character. The new record is again a bit of a departure for them, in that it encompasses some styles they've never delved into before, i.e. glam rock and mid-'70s hard rock. *Let It Be* is a pretty diverse album: There's a rowdy Kiss song ("Black Diamond"), a countryish ballad ("16 Blue"), a kind of Lovin' Spoonful-type song that sounds like a hit single to me ("I Will Dare"), and a strange little piano ditty called "Androgyny." [sic]

By and large, the songs are very personal, embodying the confusion, anger and fear that you go through in your teenage years and early 20s. "Answering Machine" is my favorite song on the record. It's real touching, with eight electric guitars intricately put together and a vocal over the top. It's almost like heavy metal guitars, but without bass or drums; it's a strange sound.

Paul Westerberg is one of the best singers around. His passionate vocals have all the energy and excitement of rock 'n' roll and none of the self-consciousness that has crept in over the last decade. It's pretty much straight soul singing, but most people would think he sounds like Bruce Springsteen. His influences are actually old blues singers and people like Neil Young.

The musicianship on *Let It Be* is crazed. They're all good musicians, but a lot of it is improvised and spur-of-the-moment. They're trying to go for the overall feel rather than a real professional sound. The production on the record is decent; it suits the band. You wouldn't want to drown a band like this in tons of overdubs. They try to get it as loose and free as possible, which embodies the whole rock 'n' roll feeling. The Replacements are the kind of band you just have to capture; you can't expect to *produce* them.

There are a lot of bands in America who are doing great stuff and are being ignored. Because the Replacements are on a small label out of Minneapolis, there's probably not a lot of chance that you're going to hear this record on the radio. *Let It Be* is one of the best records of the year. You should definitely go out of your way to seek it out. The only reason this album is an "A-," rather than an "A," is that I know they can become a better band in the future.

- Peter Buck

PETER BUCKS 5 ALL-TIME FAVORITE LPs

1. The Beach Boys, *Pet Sounds*
2. The Rolling Stones, *Exile on Main Street*
3. The New York Dolls, *The New York Dolls*
4. Big Star, *Radio City*
5. The Replacements, *Hootenanny*

- There's a preview of several pages **from Jim Walsh's forthcoming photo book of the Replacements, *Waxed Up Hair & Painted Shoes***, which is due to be released November 16.

http://blogs.citypages.com/gimmenoise/2013/08/the_replacements_photographic_history_book_jim_walsh.php

An interview with Walsh with **Minnesota Public Radio** talks about why he thinks the Replacements are **"probably the greatest American rock and roll band"**:

Paul's voice captures something raw about living. And his chemistry with Tommy was very real as well. The genesis of all this has been the "Songs for Slim" EP that those guys got back together to do as a benefit for (bandmember Slim Dunlap) who was struck down by a stroke. It's been a very emotional thing for friends of the band, Minneapolis and St. Paul and worldwide. He's a true American legend. When he went down it's been very hard, and the brotherhood of The Replacements, if you can call it that, kicked those guys in the pants, that "Life is short. Hey, how about if we go 'Bastards of Young' or play 'Left of the Dial' to 20,000 people and see what happens."

<http://minnesota.publicradio.org/display/web/2013/06/13/arts/music-jim-walsh-replacements-reunion>

- **We Love The 'Mats** Facebook group (<https://www.facebook.com/pages/We-Love-The-Mats/116892331772329>) has posted a ***Pleased to Meet Me*-era interview where Paul talks about the recording** and how some of the songs turned out, from the intentional weariness

of “Valentine” to why they changed “Can’t Hardly Wait” for the album.

<https://www.facebook.com/photo.php?v=386709838123909>

<https://www.facebook.com/photo.php?v=386704864791073>

- And if you’re newly indoctrinating somebody to the genius of this beloved rock band, **Jason Heller** of ***The Onion’s AV Club*** has written an article that gives a short history of the band and **what makes the songs of Paul Westerberg universally great**.

“What makes The Replacements special is that the band never lost that ramshackle, flop-sweat spirit, no matter how slick or acclaimed it became. It also happens to boast one of the greatest songwriters of his generation in Paul Westerberg. Over the course of his 34-year career—with The Replacements, as a solo artist, and under the name Grandpaboy—Westerberg has created a body of work that devours and disgorges the best of what rock songcraft has and can accomplish, all while downplaying his own prodigious gifts of melody, tenderness, toughness, wit, and a rare, poetic wordplay that feels as effortless as stumbling off a stage.”

<http://www.avclub.com/articles/a-beginners-guide-to-the-music-of-paul-westerberg,102761/1/>

- Similarly, Minneapolis public radio station **89.3 The Current** has a guide to the Replacements that **is full of personal stories of those who met, saw, and loved the Replacements** throughout the years. The page includes a link to the **recording of their last show with Chris Mars and Slim Dunlap on July 4, 1991** at Grant Park in Chicago.

Contrary to popular opinion, you didn't have to be there.

When dealing with The Replacements — a band that means so much to so many — it's easy to forget that not everyone knows it all when it comes to Minneapolis' best rock 'n' roll band. So we're creating a safe space for those who weren't at Jay's Longhorn Bar, or those who didn't pore over every liner note and wear their record players' needles to nubs in the end groove of "Here Comes a Regular" at Tim's weepy conclusion.

To ease you into it, The Current staff compiled their first encounters, understandings and essential wisdoms of the band, retold here.

<http://www.thecurrent.org/feature/2013/08/20/the-currents-guide-to-the-replacements>

- **89.3 The Current** also has a **band family tree** that **Andrea Swensson** made of how The Replacements’ members are connected to other bands, from Bob Dylan to Devo to Uncle

Tupelo and Wilco.

<http://blog.thecurrent.org/2013/08/the-replacements-family-tree/>

- And in case you can't swing a flight to Minneapolis, that's okay – **Leah Garaas** of **89.3 The Current** has **taken pictures of everywhere in the Twin Cities in a Replacements-related tour** for you, from Buck Hill to the house on the cover of *Let It Be*.

<http://www.thecurrent.org/feature/2013/08/21/the-replacements-landmarks>

- **Luke Taylor** interviewed **Deborah DeStaffan, the person responsible for the cover art for their 1985 album *Tim***. She talks about the inspiration for Robert Longo's sketches of the band members at the top of the album and what she would change about the cover's art today.

The cover of *Tim* features a bright element containing Longo's drawings of the band members (from left to right, Chris Mars, Paul Westerberg, Bob Stinson and Tommy Stinson). Although DeStaffan acknowledges the hot pink is a color of the time, the drawings themselves are representative of Longo's larger oeuvre; specifically, his "Men in the Cities" collection. "His work is a lot about a moment, a gesture," DeStaffan explains. "There is a little bit of angst, a little bit of tension, a little bit of foreboding. It really was his style to capture individuals in that moment."

<http://www.thecurrent.org/feature/2013/08/23/cover-me-impressed-the-story-behind-the-tim-album-art>

- ***The Stoneside Collective*** wrote a fictional abstract to a hypothetical article for *The Journal of Longitudinal Studies* on how "**Research shows wide gap in incomes and happiness of fans of the band The Replacements compared to fans of the band R.E.M.**"

Replacements fans exhibit far greater levels of happiness, shaped by what the authors called "their ability to see everything that is bad, and good, be aware of all that, and realize that life is what obtains, not what should obtain. This realism of the Replacements fan appears to free him or her from pathological levels of depression, and also fosters a joyful, wry humor."

<http://stoneslidecorrective.com/?p=314>

- **Calexico** successfully does the nearly impossible – a decent cover of “Unsatisfied”:

<http://soundcloud.com/cityslang/unsatisfied?in=cityslang/sets/calexico-maybe-on-monday-ep>

- Here’s **Ancient Chinese Secret** (ex-Shadowy Men from a Shadowy Planet, the guys who did the theme song to *Kids in the Hall*) doing a touching instrumental cover of “Achin’ To Be”:

<http://vimeo.com/167596>

- And if you wanted a copy of ***All Shook Down* on vinyl**, it is being reissued on Record Store Day on November 29th, 2013.

http://www.spin.com/articles/replacements-all-shook-down-vinyl-record-store-day-back-to-black-friday/?utm_source=em&utm_medium=dailynl&utm_campaign=082113&utm_content=article1

- One of my favorite Replacements’ covers: **Prince’s “I Could Never Take the Place of Your Man”** from Detroit in 1987.

<http://www.youtube.com/watch?v=KtYn3Qe4H2I>

- This is **possibly the best Replacements show I have ever heard**: The Living Room in Providence in Rhode Island on July 21, 1987. It was about 2-3 weeks after *Pleased To Meet Me* came out and they must have been stoked to see all the positive reviews rolling in for their new record. They probably felt like a new band, maybe like they ready to take on the world. Well, at least they sound like it.

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

PAUL WESTERBERG

- Paul Westerberg released a limited edition (and already sold out) 7” with Boston band The Silks. On it, **Paul covers The Rolling Stones’ “One More Try”**.

<http://thesilksmusic.bandcamp.com/track/one-more-try-jagger-richards-feat-paul-westerberg>

THE STINSONS

- **The Replacements Live Archive Project** found an interview with the Stinsons' mom in what looks like *the Minneapolis City Pages* circa 1985-6:

A WORD FROM MRS. STINSON

We asked Anita Stinson, day manager of the Uptown Bar, about Tommy and Bobby, her boys, who play guitars in The Replacements.

Were Bobby and Tommy good babies? How much did they weigh?

Bobby was 7 lbs. 3 oz., Tommy was 6 lbs. 8 oz. and they slept a lot.

Either of them play little league baseball or collect things?

Bobby won a trophy in softball.

Did they beat on cans to get started in music?

Bobby got a guitar for Christmas when he was 12. He taught Tommy. Once, Tommy got distracted and Bobby threw a pizza at him.

Which one cut the lawn?

Bobby, till I finally had to replace the sod.

Did they play guns or army?

Tommy did - he'll never forgive his sister Lonnie for breaking his bazooka.

How'd she do that?

He was running down the alley and Lonnie and her girlfriend tackled him.

What were the best presents they ever gave you?

Tommy made me a frog and Bobby made me a leather hanging planter with his name on it.

Are you a proud mom?

Yes.

<http://www.facebook.com/photo.php?fbid=10153103980085080&set=o.129292827160400&type=1&permPage=1>

- **Sean O'Neal** of *The Onion's AV Club* got a tour of the Stinson's old house and neighborhood from Tommy himself!

<http://www.avclub.com/articles/tommy-stinson-of-the-replacements-takes-us-to-his,101904/>

- An article by Ralph Heibutzki called “**There goes a regular: Bob Stinson’s Secret Life After The Replacements**” is full of anecdotes about what Bob did in the days following the Replacements, particularly with the bands *Static Taxi* and *the Bleeding Hearts*. (The link has several additional stories about Bob and the Replacements.)

<http://www.heretodaygonetohell.com/board/index.php?topic=16757.0%3Bwap2>

OTHER BANDS FROM THE TWIN CITIES

PRESS RELEASE: *EVERY EVERYTHING: THE MUSIC, LIFE & TIMES OF GRANT HART*, a documentary about singer/ songwriter/barefoot drummer from legendary 80’s punk rock band **Hüsker Dü**, will have its world premiere at the 21st annual Raindance Film Festival in London, England on October 6th, 2013, and its U.S. Premiere four nights later at the 2nd annual CBGB Festival in New York City.

EVERY EVERYTHING is one of the most intimate portraits of a musician ever filmed. Using a mixture of footage and extensive interviews with the man himself, (*Color Me Obsessed*) director Gorman Bechard gives you an extraordinary account of this fascinating artist’s life. We get a no-holds-barred history of rock and roll and an insider view of the music industry – and it’s this honest style of documentary filmmaking that really separates this film from other music docs.

Bechard is the filmmaker behind 2011’s *COLOR ME OBSESSED, A FILM ABOUT THE REPLACEMENTS*, which *The Village Voice* called the “rock version of *Rashomon*,” and *Rolling Stone* dubbed one of “The Seven Best New Music Documentaries of the Year.”

“I knew I had wanted to make a rock doc in the style of Errol Morris’ *FOG OF WAR*,” Bechard explains. “But the challenge was finding a musician who could carry a feature film by himself. Then I shared a meal with Grant, and after listening to him speak about everything from Studebakers to William S. Burroughs, I knew I had found the perfect subject.”

Grant Hart is given free reign to talk about his life, his influences, his art, his obsessions, his vices, and, of course, Hüsker Dü and his music. Filmed while Grant was mixing his critically acclaimed new double album *THE ARGUMENT*, this is one of the most off-the-wall, yet captivating conversations that you will witness for a long time.

“We were able to find video clips that even Grant had never seen before,” Bechard exclaims. “Footage of side projects like Yanomamos and The Swallows, an amazing on-stage rant from Grant’s days with Nova Mob, the list is endless.”

The 93-minute film, funded completely through KickStarter, is an insight into a piece of American musical history, through the eyes and thoughts of a truly compelling and intellectual individual, who is arguably one of the most influential musicians of the last thirty years.

For more information please visit: www.WhatWereWeThinkingFilms.com

Or email all requests to: EveryEverythingMOVIE@gmail.com

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"People say that what we're all seeking is a meaning for life. I don't think that's what we're really seeking. I think that what we're seeking is an experience of being alive, so that our life experiences on the purely physical plane will have resonances with our own innermost being and reality, so that we actually feel the rapture of being alive."

Joseph Campbell, *The Power of Myth*