

**the // skyway \\  
the replacements mailing list**

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*Our heroes.*

## DON'T ASK WHY

This issue took much longer than I imagined for many reasons: one is to go through the large number of effusive descriptions of the second and third Replacements concerts in over 20 years.

Another is because I figured out what some political philosopher in the era of powdered wigs meant when they wrote that allowing the masses to own property is the key to preventing revolutionary uprisings. For centuries that has probably been interpreted to mean that economic inclusiveness gives people an incentive for the stability of their native political and economic system. After buying a place here in Malta, I can tell you what it really means: give everybody a house and they will be so damn busy that they won't have time to think about starting a revolutionary struggle, much less anything else in life.

But being a teacher, Christmas Break means time to catch up, and I'm on a ship right now off the coast of Portugal thinking of Paul Westerberg's birthday, a snowy world away, and finishing this before 2014.

The Replacements gave the world a huge Christmas present. **The official Replacements website** is now up at <http://www.thereplacementsofficial.com>. It's the only place in the world I know of to get a Replacements concert t-shirt without a time machine, but even more miraculously, the **site streams every Replacements song released** on their albums (including the *Songs for Slim 7"*) as well as the bonus tracks on the recent reissues. Now anyone in the world can listen to the Replacements anywhere they can find/steal an internet connection. Home! Shower! Car! Work! The potential for sonic distraction, enlightenment, or emotional resonance is now geographically unlimited. It's almost 2014 and we don't have flying cars, but this is better.

<http://www.thereplacementsofficial.com/pages/jukebox>

I was hoping that by the time I was writing this, I'd be telling you about more Replacements concerts. But at least at the end of 2013, the news is that there is no new news (yet).

Still, a year ago, I never thought I'd be writing that the Replacements played three surprising shows in 2013—surprising not only in that they happened, but because they were better than anyone would have ever dared to hope.

So what happened after their first RiotFest show in Toronto? Three weeks later on September 17, the Replacements played in the rain in Chicago, and the next weekend on September 21 in a dusty field somewhere in the middle of Colorado.

The setlist in Chicago had some minor changes (including even more from *Tim*, such as "Hold My Life"). The Chicago show sounded even more energetic and confident than the show just weeks before in Toronto.

**Setlist: The Replacements @ RiotFest  
(Humboldt Park, Chicago, Sep. 15, 2013)**

1. Takin' a Ride
2. I'm In Trouble
3. Favorite Thing
4. Hangin' Downtown
5. I Don't Know/Buck Hill
6. Color Me Impressed
7. Tommy Got His Tonsils Out
8. Achin' To Be
9. Androgynous/Hey Good Lookin'
10. I Will Dare
11. Love You Til Friday/Maybelline
12. Merry Go Round
13. Wake Up
14. Borstal Breakout (Sham 69 cover)
15. Little Mascara
16. Left of the Dial
17. Alex Chilton
18. Swinging Party
19. Kiss Me on the Bus
20. Waitress in the Sky
21. Can't Hardly Wait
22. Bastards of Young
  
23. Hold My Life
24. IOU

<http://blog.irockcleveland.com/2013/09/16/riot-fest-sunday-night-the-replacements/>

Minneapolis's ***The Current*** described what it was like to be there:

...the band demonstrated that their debut reunion gig wasn't some kind of crazy fluke. In fact, their Chicago set was even looser and rowdier, at times almost completely unraveling, and it was downright exhilarating watching them ride the rails and drive the performance forward with an unbridled momentum.

"We haven't played for three weeks," frontman Paul Westerberg scoffed at the start of the set, before launching into the same trio of *Sorry Ma, Forgot to Take Out the Trash* songs that kicked off their Toronto show. But I didn't believe him, even for a minute, as he led the band through a series of complex transitions that found them smashing together oldie "I Don't Know" with strains of "Color Me Impressed" and "Buck Hill" with incredible precision.

Overall, Westerberg's stage banter was less coherent this time around. "I don't even know what f\*\*\*ing record this is... The key of E major [Lee Majors?], let's go!" he

laughed before tearing into “Favorite Thing,” while at other times he would mumble off mic and toss out inside jokes with his new-old bandmates.

Ever the comedian, Westerberg also was sure to put his bandmates through the ringer. New guitarist David Minehan, who previously played with Westerberg on a solo tour, got the brunt of Westerberg’s snark, oftentimes mid-song. During the slower and sparser “Swingin’ Party,” Westerberg walked over to Minehan and shook his head. “Can you lose that Cure thing?” At another point, when Minehan biffed one of the chords for “Waitress in the Sky,” he scowled and deadpanned, “We could have Bob Mould up here in an instant, buddy.”

Despite all the little missteps and misfires, the 2013 incarnation of the band—which features founders Westerberg and Tommy Stinson on lead and bass, respectively, plus road warriors Josh Freese on drums and Minehan on guitar—proved they have the chops to not only fire off these beloved songs, but also take drive them all the way to the edge of disaster and pull them back again. It takes a lot of skill to be that reckless, and that’s what always has and always will make the Replacements a one-of-a-kind live band.

<http://blog.thecurrent.org/2013/09/the-replacements-show-their-ramshackle-charm-at-chicago-riot-fest-show/>

You can see **Paul’s interaction with the stage clock** in Chicago below.

<http://www.facebook.com/photo.php?v=390907561037470&set=vb.116892331772329&type=2&theater>

***The Chicago Tribune*** saw the return of the band whose last show was their presumed finale there on July 4, 1991:

Their “Alex Chilton” imagined a world where “children by the millions” worship the underappreciated Memphis rocker. “I’m in love with that song,” they sang. Westerberg and Stinson weren’t so much rock stars reliving their past, as fans reaffirming their passion for the music that made them want to pick up guitars in the first place.

<http://www.chicagotribune.com/entertainment/music/turnitup/chi-replacements-riot-fest--review-20130915,0,3578861.column>

**Eric Spitznagel** at mtv.com **compared both the band that played Chicago in 1991 with the one that played in 2013**, as well as himself.

On the drive down, I listen to “The Shit Hits the Fans,” which plays on my iPod through the speakers of my Honda CRV. I haven’t listened to the bootleg in at least a decade, and the novelty of four guys playing covers because they’re too drunk to remember their own songs doesn’t seem quite as brilliantly subversive as it once did. It also doesn’t make me

feel as smugly superior to the mainstream as it did during my teens. Instead, it just sounds hollow and distant, like hearing an echo from very, very far away.

But then the lights go out and the Replacements come out. The actual fucking Replacements! I have goosebumps big as pennies. My heartbeat is beating ridiculously fast, but perfectly in time with "Takin a Ride," the first song of their set (as well as their discography), so it all works out. I'm way more emotional than I'd anticipated. I'd joked with friends for months that when I finally saw the Replacements play live again, I'd weep like a baby. Turns out, it wasn't hyperbole. I cried and I cried hard. Which is a strange thing to do when you're listening to a punk song from the '80s about driving too fast . . . .

After the show, I walk back to my car, which is remarkably unstolen, and drive it to my three-bedroom apartment on the near-north side. My wife and kid are asleep, so I pour myself a deep glass of whiskey and sit alone in my office and listen to old Mat bootlegs in the dark. They sound so much sweeter than they have in ages.

I know this wasn't one of those legendary Replacement shows that people will be talking about and mythologizing for years. Nothing was broken, nobody did anything embarrassing or felonious because of too much alcohol, and the audience heard most of the hits they came hoping to hear. But for me, it felt historic. It took just 30 minutes of music, and two original Replacements, to make me feel immortal.

<http://www.mtvhive.com/2013/09/17/the-replacements-spitz-take/>

**Andy Mead from *The Current* asked Replacements fans in Chicago to remember what it was like to see the band in Chicago during the 80s and early 90s:**

It was a long day; I don't think the Replacements went on till 3:30 or so, because they were the headliners. So it was a long day of waiting; I think NRBQ played and Material Issue played and then it rained for a while. And then the Replacements came out and it was great; the crowd went nuts.

On a variety of levels, it was the Replacements' final gig. Chris was gone, so Steve Foley was drumming for them at that point. And as happened with a lot of shows around that time for them, it slowly kind of ground to a halt — probably by about two-thirds into the show where you could just tell that Paul especially was kind of losing interest. And then, famously, it ended with them all handing their stuff to the roadies — I think it was Tommy and the roadies doing 'Hootenanny'. And I remember Tommy screaming at the beginning of that song, 'This is the last [expletive] time you'll ever hear this song.' And that was going live on the radio, which was great! It was a fun day. It doesn't seem like it was that long ago. But what the 'Mats proved tonight, at their second of three Riot Fest gigs is that they continue to capture and channel the wry, irreverent, and searing energy that made them such a legendary band to begin with."

<http://www.thecurrent.org/feature/2013/09/12/chicago-views-on-the-replacements>

You can hear it at the Replacements Live Archive:

[http://replacementslivearchive.blogspot.com/2013/09/september-15-2013-riot-fest-humboldt\\_24.html](http://replacementslivearchive.blogspot.com/2013/09/september-15-2013-riot-fest-humboldt_24.html)

You can see **videos of the entire show** at **paulwesterberg.net**:

<http://www.paulwesterberg.net/2013/09/17/the-replacements-in-chicago-videos-in-setlist-order-only-missing-two/>

But if you want to *feel* like you're there, watch **this video taken from in front of the stage**.

<https://www.facebook.com/photo.php?v=10201302060705601&set=vb.129292827160400&type=2&theater>

But it was the show the next weekend at May Farms in Byers, Colorado was where the Replacements definitively showed they hadn't forgotten a trick in the last 22 years.



*photo by Daryl Paul Brothers*

In **Reverb**, a story by Denver area local **John Moore** (which includes over 30 photos of the Replacements' performance) explains **how lucky the locals felt**:

The Replacements were playing the last of their only three shows in more than 20 years, following gigs in Toronto and Chicago. And WTF, we got it. Not Minneapolis. Not New York. Not L.A. Rather: A field-turned-rock-carnival right here in Nowhere Land Freaking Byers. Population: 1,160. Population Saturday: Guessing about 10,000.

All day, there was a sense of building, palpable joy for the utter randomness of it all. As if no one could believe the Replacements — the band that was responsible for some of the most raw and uncompromising and thoughtful rock of the Reagan-era decade — were actually going to step out on one of these three stages and play songs.

<http://www.heyreverb.com/blog/2013/09/22/the-replacements-bring-the-mess-to-riot-fest-denver-photos-review/>

Journalists are taught to be objective and have column size limits, which is why the **best diatribe I've seen about the last Replacements show to date** is from **Adam Gimbel**.

Paul and Tommy were wearing matching red and black cowboy shirts with pink and red skirts while the replacement replacements had similar black and white checkered shirts, making Dave look even MORE like John Fogerty. All four were wearing bright Bronco orange hats. These are men that were not afraid to be silly AND melt our faces off with songs they recorded as teens. Only the ghost of Bob Stinson was smiling harder than we were. [*Maybe a nod to Bob Stinson.* - m@.]

A few songs later, he gave us the quote of the night: "What's that? You're in the jungle baby?" "Ohhh, I knew it was coming," Guns n Roses longest enduring bassist replied. "Far be it from me to give you shit for being in Van Halen...."

On and on they rocked until they'd played longer than they had at either RiotFest. Closing with a glorious "Bastards of Young" and not returning would've been fine with any of us but they'd been doing short encores. Sure enough, they came back on just to end with the kind of chaos that they were so notorious for. Paul headed straight for the drums, which meant they were about to recreate the musical chairs of "Hootenanny" with Josh Freese trying to make due on Tommy's bass as Stinson switched to guitar. Figuring the interlude wasn't going to go beyond one song, Freese started to take off the bass but Paul stopped him. "What else do you know? Hang on to that fuckin' thing! I got a chance to sit down. I ain't leavin' it." Tommy played the "Detroit Rock City" opening lick and they made a fun go of it for a verse and a chorus but then stopped to laughter and cheers.

In trying to come up with something to finish with that would "send them away happy", Tommy started into a closer fitting for a somewhat reunited band called the Replacements: "Substitute" by the Who. Paul had suggested they name the band the Substitutes shortly after he joined the band some 35 years ago. It looked like he was gonna kick in along but instead did a hilarious half-second Keith Moon impression that sent drumsticks flying. Tommy cackled away laughing, pointed at Paul and sang "You

think we look pretty good together...” As Westerberg went to get his Daltrey on, the mic unplugged, leaving him just twirling the cord. After finding the mic and underhanding it into the crowd, he patted Josh on the ass and ambled offstage, leaving the others to awkwardly follow. Perfect anticlimax.

<http://yerdoinggreat.wordpress.com/2013/10/03/matsindenver/>

**Setlist: The Replacements @ Riot Fest (Near Denver, Colorado, Sep. 21, 2013)**

1. Takin' a Ride
2. I'm In Trouble
3. Favorite Thing
4. Shiftless When Idle
5. Hangin' Downtown
6. Jingle Jangle Jingle (Tex Ritter cover)
7. Color Me Impressed
8. Tommy Gets His Tonsils Out
9. Kiss Me On The Bus
10. Achin' to Be
11. Androgynous
12. I Will Dare
13. Love You Till Friday/Maybelline
14. Merry Go Round
15. Wake Up
16. Borstal Breakout (Sham 69 cover)
17. Little Mascara
18. Left of the Dial
19. Alex Chilton
20. I Don't Know
21. Hold My Life
22. Hello Goodbye (Beatles cover)
23. Can't Hardly Wait
24. Bastards of Young

Encore:

25. Hootenanny, Detroit Rock City (Kiss), Substitute (The Who), etc.

The **clearest photos I've seen from the show** are in online stories carried by the **Minneapolis City Pages** (which is a re-post of the report from the local alt-weekly correspondent in Denver, **Westword**), which reprinted one of the cleverest quotes of the night:

Random Detail: Westerberg mentioned how they had picked up their shirts in downtown Denver (at Rockmont, we presume), and then went on to point out that the shirts were made in India. "I thought western was here," he said with a laugh.

[http://blogs.citypages.com/gimmenoise/2013/09/the\\_replacements\\_riot\\_fest\\_denver\\_concert\\_review.php](http://blogs.citypages.com/gimmenoise/2013/09/the_replacements_riot_fest_denver_concert_review.php)

You can hear it at the **Replacements Live Archive**:

<http://replacementslivearchive.blogspot.com/2013/09/september-21-2013-riot-fest-may-farms.html>

You can see videos of all the songs at **paulwesterberg.net**:

<http://www.paulwesterberg.net/2013/09/23/the-replacements-in-denver-videos-in-setlist-order-still-missing-a-bunch/>

This *City Pages* story has a **video of the perfect disaster of an ending to their concert**.

For this segment, Westerberg handed his guitar to Tommy and took over the drums while Josh Freese settled in on bass. The band laid into the KISS fist-pumper "Detroit Rock City" with the precision of a garbage compactor. After a minute of this confusion, he noted "We're getting warm!"

"You asked for us, we're here," Stinson said with a laugh. "We gotta send 'em away... happy," Westerberg then cut in. "We're gonna give you a song so you can, like, drive down the lonely, dark, two-lane highway." And, then he beat the crap out of the drum set until the sticks flew into the air as Stinson dashed off the opening chords of the Who's "Substitute." And then it deflated like a soggy brown paper bag. The guys then left the stage laughing.

Hopefully this will not be the last we see of the band in the near future. (I can't count the number of pleading comments we've received regarding local Replacements shows.) But this Riot Fest chapter ended in a tumble -- a joyous one at that -- reminding us that it's still only rock 'n' roll.

[http://blogs.citypages.com/gimmenoise/2013/09/the\\_replacements\\_end\\_riot\\_fest\\_denver\\_set\\_on\\_hilarious\\_note\\_video.php](http://blogs.citypages.com/gimmenoise/2013/09/the_replacements_end_riot_fest_denver_set_on_hilarious_note_video.php)

Here's a **summary of the show in four cartoon panels**:

[http://1.bp.blogspot.com/-k\\_NAR5D4hB0/Un0DoY97RMI/AAAAAAAAAcc/RPjwxd00dFo/s320/11+7+13+replacements.jpg](http://1.bp.blogspot.com/-k_NAR5D4hB0/Un0DoY97RMI/AAAAAAAAAcc/RPjwxd00dFo/s320/11+7+13+replacements.jpg)

Some other great **stage banter from their Denver show**:

“You hired us!”

"Don't shoot! I'm only the singer/songwriter!"

"I think we need to play one we haven't played -- in fact one we don't know."  
(before “Shiftless When Idle”)

“Thanks for enduring that.”

And in case you missed all these shows, you’re not alone – Jim “Barefoot Jim” Connelly described the Five Stages of Grief, or **the Five Stages of Missing The Replacements Reunion**.

**Denial** - Look man, it’s not even the full band! I mean, sure Paul & Tommy toured with two other guys in 1991, too, but how can it be legitimate without Chris Mars and the reanimated corpse of Bob Stinson? No way.

**Anger** — This is fucking stupid! Why can’t they play any shows on the West Coast? I mean, what makes Riot Fest so special, anyways? Not to mention, that the ‘mats were one of the greatest club bands to ever walk the earth, so seeing in a Festival setting wouldn’t nearly be the same. Whatever.

**Bargaining** — Maybe if I skip paying my mortgage for a month, I can afford to go. No? I know, I’ll put it all on a credit card and skip Christmas instead. Or maybe we can get by with only having one car for awhile.

**Depression** — I’m so old and lame that I can’t figure out how to see one of my all-time all-time all-time favorite bands. What kind of Replacements fan am I anyways? I mean, if I was a true fan, I’d totally be there. Fuck me, I really suck.

**Acceptance** — Holy fuck, did you see how awesome “Left of the Dial” was?? I got chills and tears when they went out of the guitar solo and into the last verse. I’m so glad they did even this.

(I think Jim couldn’t resist and finally made it to the Denver-area show.)

<http://barefootjim.tumblr.com/post/59722474969/the-5-stages-of-missing-the-replacements-reunion>

And today: happy birthday, Paul Westerberg.

~ Matt ([mattaki@gmail.com](mailto:mattaki@gmail.com))

## 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.

**website:** <http://www.songsforslim.com>

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

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

The songs compiled for the Songs for Slim charity drive have finally been compiled in the 2 CD set ***Songs for Slim: Rockin' Here Tonight***. The previously released singles have been combined with unreleased covers of Slim's songs by Soul Asylum and the Jayhawks as well as new cover art from Replacements' drummer Chris Mars, who drew the covers of all the previous releases in the series. **Jason Heller** wrote in his review for *Pitchfork*:

First released as a series of singles, this new collection expands that selection of Dunlap covers, and the roster is formidable: Jeff Tweedy, Lucinda Williams, Steve Earle, Frank Black, Craig Finn, Jakob Dylan, John Doe, Patterson Hood, Lucero, Soul Asylum, and the Replacements themselves are among the featured artists. That such a staggering array of moving parts came together so relatively soon after Dunlap's stroke is a testament not only to the love the music community has for him, but to the gumption of Peter Jespersen, co-founder of Twin/Tone, the indie label that housed both the Replacements and Dunlap's rootsy new-wave band, the Spooks, in the early 80s . . . .

Tribute albums are beautiful things more often in sentiment than execution; that Songs for Slim not only rocks but educates means it pulls double duty. And like Dunlap's tasteful, soulful licks themselves, it does so with ease and grace.

<http://pitchfork.com/reviews/albums/18751-songs-for-slim-rockin-here-tonight/>

### ***Songs For Slim - Rockin Here Tonight: A Benefit Compilation For Slim Dunlap***

#### *Disc One: The 45s*

1. The Replacements - "Busted Up"
2. Chris Mars - "Radio Hook Word Hit"
3. Steve Earle - "Times Like This"
4. Craig Finn & Friends - "Isn't It"
5. Lucinda Williams - "Partners in Crime"
6. Tommy Keene - "Nowheres Near"
7. The Minus 5 feat. Curtiss A. - "Rockin Here Tonight"
8. Tim O'Reagan & Jim Boquist - "Cozy"
9. Jakob Dylan - "Ain't No Fair (In a Rock 'N' Roll Love Affair)"

10. Joe Henry - "Taken On The Chin"
11. John Doe - "Just for the Hell of It"
12. Deer Tick, Scott Lucas, Vanessa Carlton - "From the Git Go"
13. Frank Black & the Suicide Commandos - "The King & Queen"
14. You Am I - "Ain't Exactly Good"
15. Patterson Hood - "Hate This Town"
16. The Young Fresh Fellows - "Loud Loud Loud Loud Guitars"
17. Jeff Tweedy - "The Ballad of the Opening Band"
18. Lucero - "From the Git Go"

*Disc Two: Unreleased Bonus Tracks*

1. Peter Dinklage - "Laugh It Up (it's all a big joke anyway)"
2. John Eller - "Girlfiend"
3. Soul Asylum - "Little Shiva's Song"
4. The Young Fresh Fellows - "Slim's Place"
5. Bee, Louie & Brien - "Two By Two"
6. Chris Mars - "When I Fall Down"
7. Chan Poling - "Chrome Lipstick"
8. Frankie Lee - "Times Like This"
9. LP.ORG - "The Ballad of the Opening Band"
10. The West Saugerties Ale & Quail Club Feat. John Sebastian - "Love Lost"

**Spin** reports the latest from Slim through his wife Chrissie Dunlap:

"His comfort has been interrupted by many trips to the hospital, but his will to live is strong. His mantra is 'Fight, fight, fight.' All of us who love him are fighting with, and for, him. His strength, along with the love and support of so many wonderful friends and fans, has kept him going. Slim is so grateful for the Songs For Slim project and takes great joy in listening to his songs performed by some of his favorite musicians and friends. The revenue from the project has saved us from financial ruin, enabled us to hire nursing help and therapists, and helped to make him as comfortable as possible. Slim and the family send our love and gratitude to New West and everyone involved in the project, and everyone who bought a song for Slim. Special thanks to our long time friend, Peter Jespersen, who worked tirelessly to produce Songs for Slim, and to whom we are eternally grateful."

<http://www.spin.com/articles/replacements-songs-for-slim-dunlap-benefit-compilation-rockin-here-tonight/>

There was also an beautiful extended message from Chrissie Dunlap on the Songs For Slim Facebook page on November 12, 2013 to the bands who recorded Slim's songs and those who helped release the album:

Our footprint is behind us. When we are in place, we do not know of the impression we are making; it only becomes known when we step away. I am thinking about impact, and how we are unaware of it at the time we are making it. The Songs for Slim compilation CD is being released today, and never have I been made more of aware of the impact that

Bob Slim Dunlap had, and continues to have, on so many people, on so many different levels. He wrote many wonderful songs in his long career--songs that in their entirety define him: Smart, funny, humble, original, soulful, kind, wise... add your own adjective.

It is a most wonderful thing that these songs are now reaching a wider audience with this record, and they are being heard anew, covered by different artists nearly twenty years after being recorded. Thank you to the press and radio (especially the Current) who help spread the word.

Peter Jespersen and New West Records have invested over a year and a half into this labor of love--a year of much organizing, rallying, emailing, recording, cajoling and who knows exactly how Peter was able to get so many talented and busy artists to sign on, select, and record one of Slim's songs. The result is a spectacular and surprising kaleidoscope of talent and sound--everyone has their own take on his songs, and we love them all.

Please allow Slim and me to acknowledge and thank some of the players. Peter first, because it was his concept and dream that instigated it--with a nudge from our friend Brian Balleria. Peter--we love you and owe you everything, and are so grateful for your friendship.

Our friend Joe Henry, who not only recorded a lovely, poignant version of "Taken on the Chin" (featuring his talented son Levon on clarinet), but he produced the other LA sessions. I know how busy Joe is, and we are grateful he made time in his full schedule to work on these wonderful recordings. The west coast sessions include Jakob Dylan, John Doe, Lucinda Williams, Steve Earle. All are artists Slim adores and he is still awed, honored, and thrilled to hear their versions and we thank Joe and each of them, and also the ace session players Joe (miraculously) assembled: big thanks to Jay Bellerose, Greg Lisz, Jennifer Condos, Keefus Ciancia and Val McCallum.

Paul Westerberg and Tommy Stinson reunited, with a couple of replacements, to record "Busted Up" and three heartfelt covers chosen with tenderness and love as messages to Slim. It made him very happy that these guys reunited to record, and went on to play three spectacular shows, had a great time, and brought joy to thousands of fans. Thank you to them and to Pete Anderson, Kevin Bowe, and Ed Ackerson for the recording. Thank you to Chris Mars for recording "Radio Hit," writing, recording, and donating the proceeds to us of his own lovely song for Slim, "When I Fall Down," and for contributing all of the incredible artwork that graces the records. We love you Chris.

Many of the talented artists on Songs for Slim are his friends, some of whom he has known for over thirty years. We are so grateful to know and say thank you to: Curtiss A, Sprague Hollander, Jim Boquist, Tim O'Reagan, Frankie Lee, John Eller, Chris Lynch, Steve Price, Dave Boquist, Noah Levy, Dave Biljan, Jacques Waite, Gary Louris, Marc Perlman, Karen Grotberg, Chan Poling, Dave Pirner, Steve Almaas, Chris Osgood, Dave Ahl, Kraig Johnson, Scott McCaughey (who played on several cuts--thank you Scott!!!) and all the Young Fresh Fellows, Pete Buck, Tommy Keene, Jeff Tweedy. A special thank you to Peter Holsapple-- one of Slim's all-time favorite songwriters and singers. He was moved to tears that PH participated and dug out and recorded Slim's first recorded song "Laugh it Up." Slim absolutely loves it.

Two of our adorable children (the third, Delia, lives in Africa) played one of their dad's unrecorded songs "Two by Two," along with Slim's best friend and long-time drummer, Brien Lilja. Slim wrote this song for his mother as she aged and was unable to navigate the stairway. This one always makes me cry as now it is the songwriter who is unable to get up the stairs. And because I love the players so very much.

We do not personally know some of the artists, which makes their contribution even more remarkable. Thank you to Patterson Hood, Craig Finn, Lucero, You Am I, Frank Black, Nate and John from the Decemberists, Deer Tick & friends, and unbelievably-- John Sebastian! All delivered wonderful versions of Slim songs and he loves and appreciates every note, and we sure wish we did know them.

Thank you to our long-time friend PD Larson and to the team of Ben Perlstein, Chris Trovero, and Caroline Jaecks for running the auctions, press releases, website, social media updates and assisting Peter in so many ways.

The impact Slim's stroke had on me was immediate and deep. The world changed when he fell. While I admit it has been twenty one months of constant sorrow and anxiety, there has also been something wonderful. A village of support and love was built around us--first with our immediate family and our friends--with whom we are closer to now than ever, then the music community in our towns, and then it spread everywhere--so much love for Slim! We slowly became aware of the impact he has had, and it seems everywhere he has traveled in his forty year career-- first with Thumbs Up, then Replacements, and finally with his own band--he has made friends, offered a story, joke, or a little advice or encouragement, and played like he meant it every time, and moved you. We are basking in--and clinging to--this love and support. It inspires both of us to try to be worthy. Slim said when this first happened to him that he wanted to get better for everyone: "If they think I am such a great person, I want to get better and be that person for them." This humble man did not believe me when I told him he already is that great man. Look at who recorded your songs! Listen to this! He is a hero to me, and many, and has already left a footprint much larger than his size 12 shoes.

The purpose of Songs for Slim is to raise money for our ongoing medical expenses, which are mighty, and it has already saved us, and will continue to. There is a bigger purpose being served here though--it is found in the unity, the love, the strength, the way everyone has made Slim feel valued, appreciated and loved. Thank you.

If you helped with Songs for Slim and I have omitted your name--sorry, and thank you!!

Go buy the damn record--it's great!!

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.

- **Harold Baker:**

I first heard the Replacements on WSRU, the Rutgers College student radio station in New Brunswick NJ in about 1984 and loved them, although at the time I didn't know the name of the band, just had a couple songs that I taped off the radio show. A few years later, I met my buddy Phil Presby while we were both attending Brooklyn Law School and we bonded over our shared love of punk music. It was Phil who filled in the blanks for me with respect to the Replacements songs I had recorded in college through many a drunken night listening to his music collection. He then made copies of all the Replacements albums for me. Phil and I and our other buddies spent a lot of our free time going to lots of punk rock shows on the Lower East Side of Manhattan (CBGB's, the Continental, Coney Island High) and hanging out at our two favorite punk dives, Downtown Beirut and Psycho Mongo's. Even after we both got married we would pursue our punk rock dreams, even briefly forming a band called Needle Exchange which played its only show at an artist's loft directly across the street from CBGB's. We always hoped the Replacements would reunite so we could see 'em, but it never happened. At least not until now! Unfortunately, if they ever do come around NYC, I won't get to see them with Phil because he passed away in '07 from non-Hodgkin's lymphoma. I miss him dearly and whenever I hear a Replacements tune, I always think of my buddy Phil. My favorite Replacements song is Bastards of Young.

- **Sam McCroakam:**

I don't know really what to say about The Replacements. I first heard a cover of Bastards of Young a few years ago (by British punk band The Cribs) and didn't think much about it, I liked the title really! Soon after I heard The Cribs again talking about how much they loved The Replacements, and as a loyal fan of theirs, I thought I'd see what the fuss was about! That was when I stumbled across Swingin' Party... It sounded like a completely different band to the one I thought made Bastards of Young, but I instantly fell in love with the lyrics, music, everything!

Pretty soon after, I got a copy of *Tim* and thought it was great! I then progressed on to *Let It Be*, *Hootenanny*, *Sorry, Ma*, and *Pleased To Meet Me* as my local record shop had a little five-pack box set of theirs. I would listen to these albums constantly (particularly *Tim* and *Let It Be*) and I felt I had my own little hobby, as I was the only one of my friends who knew about them aside from my best friend, and he actually had a similar experience to me in terms of progressing through the albums the way I did.

It's very rare I think that you can care about a band the way I do about The Replacements, they come from what I feel is a completely different world to me, that is so far away! But I know I'll always listen to them and I'm sure whenever I play them I'll be asked to turn them off with my friends, but I will smile when I don't!

If I had to choose a favourite song, I'd probably have to say Here Comes a Regular as I think it is so raw and so beautifully written/produced that it puts a lump in my throat!

Sam, 19  
Leeds, UK  
s.mccroakam@hotmail.com

- **Chris Champagne:**

Drove 10 hours a few months ago for my first visit to Toronto to see this old band get back together. Was nervous and excited all at once, and must admit a bit concerned it would not live up to my memories as a 15 year old in a small club watching my life change before my eyes from the sonic assault. Strangest part was showing up in that field known as Fort York surrounded by strangers that nonetheless were kindred spirits - the diehards that even minutes before the band took the stage had that look of "there's still no way the Mats actually show up and rock us." Before "Takin' a Ride" had ended, those same faces had the best combination of sheer joy/near tears/rock n' roll ecstasy I've ever seen. Felt like being among your own people if that makes any sense. Anyway, it was an amazing experience and bottom line they rocked. Hard. Like they had been on tour for months. Freese and Minehan are the perfect replace-mats. I'm convinced Paul & Tommy had enough of the "so drunk they couldn't stand" legend and wanted to remind everyone that when they want to, this band can bring the rock like no one's business. And they played Love You Til Friday. And Favorite Thing. Four months later, I still get pumped just writing this. I'm sure you've heard/read/seen plenty of accounts by now, but wanted to share my two cents. And I don't think they did this for a quick cash grab - my gut tells me some new songs and a tour/more shows of some sort will follow in the coming year.

- **Thomas Harju:**

My original introduction in Skyway led to some great friendships that have faded over the years. It was likely around 1995. The best thing about Replacements fans is their excitement. Sending tapes to people only known by e-mails and information on Skyway was compulsive! I recently e-mailed an old AMR (alt.music.replacements) Skyway friend, Jimmie K. The last time we communicated, his frustration over a hurricane that devastated his home in Mississippi was clear. He even lost some Replacements tapes. He said he had to get out before the next hurricane. Time pasted and when hurricane Katrina came, I thought about Alex Chilton and his survival, and Jimmie K. The first words I typed to Jim were, "I bet you are happy you left Mississippi!" Way back when, we talked about our love of the early Mats albums. I then told him how much he would have enjoyed the Chicago Riot fest show and all the Twin/Tone songs played.

My first exposure to the Replacements was at a record store in Ann Arbor late 1987. My brother pulled out a green cover cutout copy of *Pleased to Meet Me* and told me that these guys are supposed to be good. Once I played it, the Replacements were my new favorite band and I started buying their back catalogue at a brisk pace. I saw *Boink!* early

on, and not knowing what it was, bought the other Mats LPs. I eventually found *Boink!* again and even have two copies, but that is another story.

Before the internet, every month I would pour over the latest *Goldmine* magazine looking for Replacements rarities. My mission at every record store was to find copies of Replacements LPs that were different than the ones I owned. The joy from finding a used copy of *Sorry Ma...* with the liner notes, a black and later red hand stamped copy of *Stink*, and my first copy of "I'm in Trouble" is still with me.

In one *Goldmine* ad there was a listing for the Replacements' Twin/Tone promo poster for \$35 bucks. I called information for Minneapolis and asked for the Twin/Tone number. I called the number, told them that I owned a bar and we played the Replacements all the time. The lady who answered offered to send me a few promo posters! I asked for 3, for my big bar. A week later three posters arrived in the mail. All three are framed, one at my place, my brother's and another 'Mats fan friend's.

My first show was in '89, Chicago at the Aragon Ballroom. Tommy said it was their last show of the tour and they couldn't wait to get home to see their friends and family. Cameron Crowes' movie "Say Anything" had just come out, and Chris was the only member to have seen the movie. The show was loud, hard to see, and I couldn't wait to see them again. *[This show is one of my favorites - you can hear it at*

<http://replacementslivearchive.blogspot.com/2013/09/june-10-1989-aragon-ballroom-chicago-il.html> – m@.]

In February '91, I saw them in Chicago, including a store signing at a new record store and they played a great show. We were in the 23<sup>rd</sup> row and more than made up for my bad spot at that venue in '89. Tommy sang Satellite, and earlier in the day he signed his autograph as "got lost dussy." Ann Arbor was my first drunk show. Slim had trouble standing up and leaned on a microphone stand. Tommy seemed to be the most coherent. Paul was forgetting lines to songs, but they didn't play a raft of covers, just barely made it through the set. At the end, Paul told us to come see them in East Lansing. The crowd shouted, "Kalamazoo" to correct him. The Kalamazoo show was a huge improvement over Ann Arbor and only 45 minutes from my home. We heard later that they did an after show party at a local bar and were bummed that we drove home. They were tight and played better than the Chicago show. The first three shows were all in February, driving to Chicago and around Michigan on snow-covered roads. The Ann Arbor show was a tough one to get to as the state police suggested that people stay off the interstates. Their second to last show was in early July '91, at Clubland in Detroit. They were on and played a great show! It was about as long as the Chicago where they always played longer. It was their true last serious show. Tommy was telling the crowd to quit cheering because he wanted the show to end. I remember walking through downtown Detroit thinking about what a great show they played. Their last show was in Chicago [4 July 1991] and I needed to help my mother as my dad was out of town. My wife and our newborn baby were in St. Joseph, MI., 90 miles away. XRT's signal could be spotty across the lake but remarkably came in crystal clear. A friend and I listened to the last show live over the radio and each of us had our tape decks recording the show.

The '93 Westerberg *14 Songs* tour with Darren Hill, Dave Minehan and Josh Freese's band was at St. Andrews in Detroit in early August. He mixed the set list quite well, considering there were 14 new songs to be played, plus the two off of the Singles soundtrack. I remember hearing all of my favorite 'Mats songs.

The '96 *Eventually* tour was in Pontiac at a smaller venue. Paul and company wore suits. I remember Tommy Keene looking very professional. I was out about 10 yards from the stage and yelled. "Hey, Paul, I finally found a copy of *Boink!*" He responded by saying, "Where'd you find it, Phoenix?"

The 2002 Westerberg tour was great because at the time, I didn't work Saturdays during the summer. After the show in Detroit, I met a number of AMR [alt.music.replacements] people and they passed on talking with Paul to go bowling. I instead spoke with Paul and Darren Hill about a pre-beat generation author John Fante. I was a little drunk and they had fun with me. The next show was in Chicago and I told one of the roadies that I brought a book for Paul. Paul started the show by saying, "Does anyone have a good book?" I had a friend in from out east and didn't go to his bus to speak with him. In Madison, I gave him *The John Fante Reader* and had him sign a few things as I was really burnt out. I was welcomed at Bill Ruef's house, south of Madison and met a number of AMR people before the show. I really wanted to give him Fante's classic, *Ask the Dust*, but didn't have time to pick up a copy beforehand. Standing in the bus line before me was a woman who said she drove straight from Seattle to see Paul. She missed the show, but made the bus line. Paul hugged her and whispered something in her ear. Seattle to Madison is quite the road trip. I can't recall how many hours. It was like 36 straight hours or some extraordinary feat. I bought a *Stereo/Mono* shirt and for a brief moment considered giving it to her.

The 2005 Westerberg Chicago show was great. At one point he paused longer than usual and I yelled "Unsatisfied" and he played the song. I had to work the next morning and it was 2 in the morning, so I passed on the bus visit. Later in Detroit, I saw Princes' drummer [Michael Bland] before the show and asked how the tour was going and told him I enjoyed the Chicago show the week before. He asked me if I was one of "those crazy fans" who follow Paul's entire tours. (I had a copy of Fante's *Ask the Dust* because the copy I gave my brother sat in his house unread.) I told him, no I have a real life, but I did bring a book to give to Paul. As the show progressed, I thought that I'd just throw the book on stage. I did with about three songs left in the show. Paul immediately picked up the book and started reading from the middle of the book. The bass player was playing beatnik background music and it was the wildest experience I've ever experienced at a Paul Westerberg/Replacements show. When Paul was done reading, he just dropped the book and continued the show. When the show was over a roadie was nice enough to give me the book back, so I took it to the bus line. When I got to Paul and gave him the book, he asked me if I brought two copies? No, you have cool roadies and then Paul looked pissed and said, "Next". I couldn't leave it that way, so I got back in line. When I reached Paul again, there was no one behind me and it was just the two of us. He asked why I would give him someone else's work. I told him that I sell cars and spend so much time at the dealership that it is hard to find time to write. I told him his music is important to me and to so many others, and I at least wanted to give him something to show my

appreciation. I explained that my dad fought in WWII, my wife taught in a Catholic school, that my mother had MS, I sell cars, and that we had similarities in our lives. He told me to write every day, and that he'd read the book on his flight to Boston. He was sincere and I felt a lot better. My brother went across the street to a bar with a couple we met that traveled from Toronto for the show. Just as Paul and I finished, my brother came back and told Paul what big fans we were and that I didn't mean any harm in keeping him so long.

2013. The Riot fest show was great, Paul looked healthier than I have ever seen him and he and Tommy kept looking at each other and seemed tremendously happy. Josh Freese kept them on schedule. Josh would twirl his finger and say let's keep going. I met our friend from Toronto who flew in for the show and had even seen the Toronto show. I found myself in the loop at 1:30 AM needing to get to work by noon, a three hour drive ahead of me.

Whenever I met artists after shows, I'd always ask them about the Replacements. Doug Gillard told me that Paul didn't like his band Death of Samantha, but told Doug that he was one hell of a guitar player. Scott McCaughey told me about the Young Fresh Fellows playing at Paul's wedding in Ann Arbor. Robert Pollard [of Guided by Voices] told me that he loved all of the 'Mats stuff. The singer from Lucero talked about working with Jim Dickinson on one of their albums. He said that Jim told him he had to figure out when Paul and the guys had the perfect amount of alcohol, before they got sloppy. Charlie Chesterman from Scruffy the Cat said he really liked The Replacements. The Young Fresh Fellows as well. Around 2000, I met Alex Chilton in Chicago, supporting his CD "set." I asked him about his [1985] Replacements recording session experience. He said that he quit drinking in '81 and the 'Mats were drunk during all of recording sessions. He was really cool, that was a great experience.

Sincerely,  
Thomas Harju  
thomasc.harju@gmail.com

- One of the best things I have read about the Replacements since the last issue is **Dan Weiss** from the band Ex Deus Machina who wrote an article titled **THE REPLACEMENTS ARE AWESOME AND IF YOU DON'T LIKE IT YOU CAN GO TO HELL** where he describes what makes this band great:

"In an alternate universe ... the Replacements are king. They're still kind of king in reality, though they really deserve a logo-and-t-shirt ubiquity the way Ramones and Sex Pistols got. Only the Clash comes near their musical breadth (Did your punk album start with Peter Buck on fucking mandolin?) but the Clash were so formal and neat that their punk associations never had much to do with the sheer dumb anarchy it's known for. The Replacements did dumb smarter than anybody had ever done it before them.

The Replacements weren't afraid of shit.

And that's almost as important as the amazing songs they left behind.”

<http://noisy.vice.com/blog/the-replacements-are-awesome-and-if-you-dont-like-it-you-can-go-to-hell>

- In hindsight, this story by **Julie Paneblanco** from ***Rolling Stone***, circa 1985-6, captures a moment in time when the band was in their transition from the underground to a major label, while it's just as applicable to the band today (from the *Replacements Live Archive project*). (It also shows how astute music journalism could be while focusing on the band on their songs! Notice there is no mention of their hair, clothes, or personal lives.)

#### THE REPLACEMENTS LAND BEHIND ENEMY LINES

"So you think the Replacements have a chance to be the most hated band in rock n' roll?" - this from the mouth (some would say /big/ mouth) of Paul Westerberg, singer/songwriter of Minneapolis's incorrigible Replacements. The Replacements fast discovered that rock had many rules -- all made to be broken.[*Note the clandestine Soul Asylum reference. – m@.*]

The word's been getting around, even to mainstreamers, that going to a Replacements gig does not necessarily guarantee hearing a Replacements song - or even a song the Replacements know how to play. They might switch instruments, or pull a singer out of the crowd. Maybe lead guitarist Bob Stinson will don a dress, or wear nothing but his Les Paul. They might play the brashest, hardest rocking set you'll see on any stage.

"Yeah," Westerberg answers himself. "I think we could become the most hated band. The Sex Pistols, they were just throwing rock at the windows. We have a chance to slip inside the house, ambush from the inside."

With their major-label debut LP, *Tim*, now available, Westerberg, Stinson, bassist Tommy Stinson (Bob's half-brother) and drummer Chris Mars have come inside from a very long way out. The story is that Westerberg eavesdropped at a window while the other guys were hammering out cover songs, asked if he could join the combo, and took over the vocals by lying to the incumbent singer, "explaining" to him that "the band doesn't like you. I think you're *great*, but the band says you're out."

The Replacements whipped through hardcore, punk, blues and folk on four suburb albums (and one tape [*the Shit Hits the Fans*]) on the independent Minneapolis label, Twin/Tone, all while forging their own characteristic naïve, careening sound. They sing about tonsils, bad parties, needing a job, and stewardesses ("But deal, you get to fly/You ain't nothing but a Waitress in the Sky"). They also sing about feeling restless, rootless, unsatisfied and loss – Westerberg bares all with an anguish that is sometimes frightening, always moving.

“The best songs come from being depressed, or just bored of everything you’re supposed to do,” Westerberg rasps in his smoker’s wheeze.

“A lot of people come up and say, ‘Oh, you are speaking to me, you are telling my life story on this song.’ I’ll say, ‘Give me a break,’ but it’s true! I listen to it, it is *my* life and it feels like I’m listening to someone else sing it.”

But the Replacements disciples enough to carry themselves up “ladder of success,” or are they going to trip and “miss the whole first rung,” to paraphrase their anthemic “Bastards of Young”?

“We’ll go on-stage, take our shirts off, and play ‘If Only I Had a Brain,’ but we’re not as dumb as we pretend,” Westerberg contends. “We’re trying to blaze a trail and we have no one to follow. It’s frightening and confusing. We’re just trying things and being cautious not to do what is usually done, which is throw yourself out there like you’re some kind of god. Great applause doesn’t mean that much to me. Sometimes an audience will act like, well, they paid money so they own a little piece of you . . . The key is, we don’t take anything seriously. Our goal is to be the biggest, worst, most natural thing that we are, just be ourselves with as much gusto as we can. And,” he adds, “be as big as possible.”

- ***The Current’s* Jim McGuinn** has a series of articles on essential albums, and they have entries for both *Let It Be* and *Pleased to Meet Me*. What do they say that hasn’t been said before?

“The album careens from seemingly “dumb” rockers like “Tommy Gets His Tonsils Out” or “Gary’s Got a Boner” to songs of infinite heartache like “Unsatisfied,” “Sixteen Blue” and “Answering Machine.” The zigzag sonic contrast seems to make each style more powerful. Add in a fairly straightforward cover of Kiss’ “Black Diamond” — which is so not punk as to be incredibly punk — and you’ve got a timeless album like none other at the time and probably not possible to make today.

One motivation for some of the songs seemed to be Westerberg’s observations of what bassist Tommy Stinson was going through as a touring rock veteran / high school dropout / punk sex symbol by the tender age of 15. You can extend this theme to the group’s collective coming of age as a band, as people, and as music became a career for them — with *Let It Be* being the band’s last album on Minneapolis indie label Twin/Tone before jumping to major label Reprise for 1985’s *Tim*.

If ever an indie-rock album felt like freedom, like an adventure, or like the heartache, joy, ridiculousness, angst and celebration of life itself, it was *Let It Be*. Like Colin Meloy, I was a young man feeling that “hardest age,” wearing out my copy of the album and wondering what would be ahead in life and love and music, and *Let It Be* was the soundtrack to seeking those answers. Nearly 30 years later, some of us have found answers, some of us sadly never did (RIP Bob and too many more) and some of us are still asking. And *Let It Be* is still on that soundtrack of timelessness — not only for the

generation like me who were there, but for anyone who has felt those feelings and asked those questions since . . . or who ever will.”

<http://www.thecurrent.org/feature/2013/09/04/musicheads-essentials-the-replacements-let-it-be>

And about *Pleased to Meet Me*:

“First, the facts. *Pleased to Meet Me* was released July 7, 1987. It was The Replacements' fifth album and the second one they recorded after being pulled up to the big leagues to partner with juggernaut Sire / Warner Brothers. It was also their first and only record made as a trio. Not only had Paul Westerberg, Tommy Stinson and Chris Mars recently parted ways with founding member and savant guitarist Bob Stinson — who many fans saw as the physical manifestation of the true spirit of The Replacements — but they'd also chosen to dismiss their manager Peter Jespersen, who was widely recognized as the fifth Replacement.

*Pleased to Meet Me* was recorded at Ardent Studios in Memphis, Tenn., in late 1986 through early 1987. The record was produced by Jim Dickinson, a musician and producer who worked with Ry Cooder, Aretha Franklin, Mojo Nixon, Screamin' Jay Hawkins and — most importantly for this story — Alex Chilton and Big Star. When all was said and done, *Pleased to Meet Me* peaked at 131 on the Billboard charts, and though reviews continued to be strong, sales fell short of the expectations of both the label and the band.

Now, a whole bunch of opinions. *Pleased to Meet Me* is the finest record The Replacements ever made. Sonically, it is fantastic; rich and full of style and swagger. It lands in that sweet spot where technology, team, craft, chops, guts, attitude, ideas, creativity and some major label money all intersected at the right time for those songs to become what they became. Exploding drums. Growling bass. Ripping guitars that defied the trends of the time (mostly).

Difficult circumstances certainly surrounded The Replacements during the creation of *Pleased to Meet Me*; certainly some of the inspiration for the songs on this record can be attributed to that situation. But in the face of those challenges, the band persevered and somehow managed to make the finest album of their career . . . so far.”

<http://www.thecurrent.org/feature/2013/09/04/musicheads-essentials-the-replacements-pleased-to-meet-me>

- First Ave. in Minneapolis held their **annual Replacements tribute concert** on November 29, 2013. The **City Pages** have a full story and photos:

In a year that's brought three reunion shows and a Rock and Roll Hall of Fame nomination, anything seems possible for the Replacements. Just to get this out of the way: no, the band themselves did not show up to Friday night's tribute. All the same, the showcase brought with it a whole range of scenes one would have expected from

the 'Mats at various stages in their career: high school bassists, drunk and disintegrating performances, and some of the most solid rock music out there from Minnesota musicians.

[http://blogs.citypages.com/gimmenoise/2013/12/a\\_tribute\\_to\\_the\\_replacements\\_2013.php](http://blogs.citypages.com/gimmenoise/2013/12/a_tribute_to_the_replacements_2013.php)

<http://www.citypages.com/slideshow/a-tribute-to-the-replacements-at-first-avenue-11-29-13-40682923/#10>

- The Replacements **were nominated to be inducted in the Rock n' Roll Hall of Fame in 2013**. They didn't make the vote (along with Deep Purple, the Zombies, N.W.A., and Bob Stinson's favorites, Yes) despite the question of whether the Replacements or another other rock band should get the paradoxical honor of being institutionally immortalized by a music form founded on rebellion against institutions.

If you think it's all a load, well so does Minneapolis-native **Alex Pareene** of *Salon*, who wrote why he thinks his favorite band shouldn't be inaugurated. He does a great job of explaining why this band is great:

"Their music defines my home for me, as much as Wellstone! stickers on rusted sedans, and butter sculptures and the Guthrie's annual Christmas Carol. Their music, as a whole, is a sort of extended, glorious tribute to a particularly upper-Midwestern variety of failure. They were one of the biggest critical darlings of the 1980s, and when the acclaim failed to translate into anything resembling mainstream success, they just sort of stopped. Before that, they released one of the defining albums of American alternative rock, and put out a couple of songs that could be described as "generation-defining" for the more disillusioned souls of the 1980s. They also got drunk a lot and played funny covers. There is no doubt, to me, that they're among the greatest American bands ever. But they're not Rock and Roll Hall of Fame material.

I mean I'd call this musical excellence, but, speaking as objectively as one can about an entirely subjective process, I'm not sure the 'Mats qualify. They likely sold fewer records than every other nominee, had fewer (as in zero) major hit singles, and were, honestly, quickly eclipsed in terms of influence over the genre by bigger bands like the Pixies and, yes, Nirvana. (Fun story: Westerberg met Cobain once, in a hotel elevator. They didn't say a word to each other.)

Maybe the Hall ought to just have a party this year for Nirvana, wait five or six years for Oasis (and Radiohead if they're feeling "adventurous"), then call it a genre and close up shop. After that Wenner and his cranky band of canon-definers will be looking at list after list of utterly unfamous indie darlings, pop-emo bands old boomers despise, and the post-grunge sludge-music that grew out of "alternative." (Your Hall of Fame Class of 2020: Pavement, Jimmy Eat World, and Incubus!) They won't be happy. Those bands'

and artists' fan bases won't care about the "recognition." It won't be fun for anyone anymore."

[http://www.salon.com/2013/10/17/keep\\_the\\_replacements\\_out\\_of\\_the\\_rock\\_hall/](http://www.salon.com/2013/10/17/keep_the_replacements_out_of_the_rock_hall/)

- For the first time ever in the United States, ***All Shook Down*** was re-released on vinyl on November 29, 2013.
- If you've never seen the old downtown Minneapolis bus terminal that was turned into **First Ave.**, the iconic central music club in the Twin Cities, there's a **short documentary on its history**.

[http://www.youtube.com/watch?v=l6\\_NVbzt3H0](http://www.youtube.com/watch?v=l6_NVbzt3H0)

- If you've gotten to the point in your life where you've bought a three or four figure coffee table, now here's something to put on it: **Jim Walsh** (author of the Replacements oral history *All Over But The Shouting*) has published the photographic history of the band, ***Waxed Up Hair and Painted Shoes***. The book includes 150 pages of photographs of "flyers, posters, and ephemera from 1975-present," according to Walsh. **The City Pages** and even **USA Today** (no joke!) have some pages from the book in the link below.

[http://blogs.citypages.com/gimmenoise/2013/08/the\\_replacements\\_photographic\\_history\\_book\\_jim\\_walsh.php](http://blogs.citypages.com/gimmenoise/2013/08/the_replacements_photographic_history_book_jim_walsh.php)

<http://www.usatoday.com/story/popcandy/2013/11/11/replacements-photos/3497631/>

- Sometime when the Replacements were using the major label bank to get a tour of the UK, **they appeared on British television to play "Kiss Me On The Bus"** on *The Old Grey Whistle Test*. Converted directly from PAL format to the internet for you:

<https://www.facebook.com/photo.php?v=362767347184825&set=vb.116892331772329&type=2&theater>

- One of the biggest Replacements fans I know is **Jon Wurster**, drummer man for Superchunk as well as Bob Mould, Guided by Voices, Rocket From the Crypt, and the Mountain Goats at various times in rock history, as well as a comedian. During his stint as a guest editor at ***Magnet***, **Jon wrote about his love for the Replacements, the time**

he saw them at a skate rink in Raleigh, and recording with Jim Dickenson at Ardent.

<http://www.magnetmagazine.com/2013/09/27/from-the-desk-of-jon-wurster-the-replacements/>

- **Some of the best Replacements shows I have ever heard** have been at the now sadly closed **Maxwells** in Hoboken, New Jersey. They always sound like they're playing to a hometown crowd of friends. You can hear them thanks to the *Replacements Live Archive Project*.

<http://replacementslivearchive.blogspot.com/2013/10/february-4-1986-maxwells-hoboken-nj.html>

- **The Replacements always played some of their most memorable shows in New York**, whether it was the show heavily attended by label executives in 1984 where they barely played their own songs and instead sang their own songs while playing a bunch of covers ("Live and Drunk")...or all their fan favorites (and then ending it with a drunken barrage of covers of everything from Elvis to a beer commercial)l, like they did in this phenomenal show at Irving Plaza in 1985.

<http://replacementslivearchive.blogspot.com/2013/11/august-16-1985-irving-plaza-new-york-ny.html>

- This is what **the house from the cover of *Let It Be*** looks like Minnesota-style (i.e. covered in snow six months of the year):

<http://www.flickr.com/photos/unmikely/8652643143>

## PAUL WESTERBERG

- **One of the most insightful interviews I have ever read with Paul Westerberg** is from a July 2008 issue of *Uncut* where he **gives his perspective on every album he recorded with the Replacements** and some of his thoughts on some of his solo albums. (I would put a quote in here, but I would just end up re-printing the entire article.)

<http://www.uncut.co.uk/the-replacements/the-replacements-paul-westerberg-album-by-album-feature#IMY3OWUThMTMV5xI.99>

- There wasn't a tour for *Suicaine Gratification*, Paul's third solo album – and he rarely if ever plays any of the songs from that album on tour – which **makes this performance of "It's a Wonderful Lie"** from the **Jools Holland show** even more special.

<https://www.youtube.com/watch?v=8lRxa3GryfE&hd=1>

- Westerberg's second solo album ***Eventually* is being re-released on 180 gram vinyl** on January 21, 2014 by Plain Recordings, with a vinyl reissue of *14 Songs* to shortly follow.

<http://www.slicingupeyeballs.com/2013/11/01/paul-westerberg-eventually-vinyl-reissue/>  
<http://modern-vinyl.com/2013/12/30/westerbergs-14-songs-to-be-pressed/>

- Around this time last year, Paul Westerberg was **randomly interviewed in a parking lot by a local Minneapolis TV affiliate** (who seemed perfectly clueless that they were interviewing a rock celebrity) on **what he was buying for Christmas**.

[http://chicagoist.com/2013/09/03/video\\_tv\\_reporter\\_doesnt\\_realize\\_sh.php](http://chicagoist.com/2013/09/03/video_tv_reporter_doesnt_realize_sh.php)

- **Josh Neas** has one of the best jobs in the world: perpetually writing about the Replacements on the ***Aquarium Drunkard*** website. This time, he's analyzed **Westerberg's wedding songs**, and makes some good observations about the changes in the almost ten years between "You're Getting Married" (as included on the *Stink* reissue) and "Nobody" from *All Shook Down*. I can't wait to take what will inevitably be Professor Neas's LIT 620 class on Westerbergian Motifs.

<http://www.aquariumdrunkard.com/2010/12/06/westerbergs-wedding-songs/>

- From the **City Pages**, a Twin Cities alt-weekly:

*What's your favorite Uptown Bar memory?*

In the mid-'80s someone had written on the back wall of the building:  
 "There is a little Paul Westerberg in everyone."

*(As purportedly spray-painted by Ray Reigstad behind the Uptown Bar in 1986.)*

## INTERVIEWS

Paul Westerberg himself said that, "We always thought the way to make it was to make great music and be exciting live." We're lucky every time there were crowd members and sound guys who were at Replacements shows from 1981 to 1991 who recorded the performance and passed them along amongst fans for decades on 90 minute Maxell CrO<sub>2</sub> magnetic tapes. What used to take weeks or months of scouring music stores, record shows, the back pages of *Goldmine*, or writing people on the internet to find now takes only a few minutes to download as MP3s.

One person who has spent an inordinate amount of time preserving and spreading the memory of the Replacements' live shows to the world is **Trace Hull**, who in conjunction with numerous other fans, collects and makes available every live Replacements recording he can find as part of **the Replacements Live Archive Project**.

### What is The Replacements Live Archive Project?

Put simply, the mission of the "Replacements Live Archive Project" is to track down, digitize, share and archive all Replacements and related recordings.

### What made you decide to start The Live Archive Project?

The Live Archive Project grew out of many things. I guess it goes all the way back to the old newsgroup days. A lot of us used to hang out on alt.music.replacements (AMR) and trade shows on CD or do blanks and postage for people starting a collection. Some of us would transfer old recordings on tapes and trade with each other. It was a way to get shows out on CD and prevent more generation loss.

We all had the same goal though - to seek out every known recording and preserve this music that may one day be lost if someone doesn't. Eventually someone suggested we form an organized group so we didn't duplicate efforts. So MatsTapes (Mats+Tapes) was born. This was well over ten years ago. We had stashes of tapes that needed converted, There were probably between eight and ten of us that would convert two shows a month and send them to each member of the group. So any month we could be receiving twenty new Mats shows. This went on for a few years until we ran out of tapes. We literally transferred hundreds of Replacements and related shows to digital. MatsTapes evolved into ColorMeImpressed.com, which became a live guide and a place to download bootleg art, get news, etc.

During this time Paul and Tommy were actively touring off and on, so we started taping shows and getting them out to others. It was always our intention to get the shows into as many hands as we could.

Things went quiet for awhile and I really wanted to get an interactive presence for the Replacements on the internet. I was missing the interaction of newsgroups. And I wanted to organize the hundreds of shows I had in boxes. This is what gave me the idea to start the Live Archive Facebook/Blog. I always loved seeing old flyers, photos, tickets, etc. And this

was a great way for others to contribute. It also raised our profile and has allowed others to contribute.

We haven't always been fans of MP3s, but we've loosened up on this lately. We used to be afraid that people would burn them to disc then trade them and in the process degrading the sound quality. But does anyone really trade CDs anymore? This was just an easy way to get the music to the masses. And I'd like to believe most are only using the recordings for their personal listening. Plus, I know there are several copies of these shows available in lossless format.

### **Where do you get all the recordings?**

Originally we had a couple of fans donate pretty large tape collections. Since then we've grabbed recording from many of the bit torrent sites. Usually we already have the recording, but there's that rare instance when it may be a lower generation, more complete or even another source. Since we started the Archive we've been contacted by tapers and have received new masters and occasionally uncirculated recordings. Those are the good days.

### **What should people do if they have a live recording that you don't have?**

Send us an email ([thull1@columbus.rr.com](mailto:thull1@columbus.rr.com)) and let us know what you have. If it's something new, we'll get someone to work on it.

### **What do you do when you find a live recording? What editing/audio mastering do you do?**

First we compare it to what we already have. Is it better sound, a new source, uncirculated, more complete? If it's any of those things, we have several people who can work on getting it transferred to a digital format if needed.

As for mastering, I guess that would depend on who is working on it. Some don't believe in doing any mastering saying that they want to hear what it was like to be there. Personally, I believe that the sound is limited to the equipment the taper used. You aren't hearing what it actually sounded like, you're hearing the limitations of the equipment. Maybe the levels were set to high and there's tons of distortion. Maybe it was copied so many times there's tape hiss. I believe in making the recording sound as good as possible without compromising the integrity of the recording/performance.

### **What is your dream with all of this? When will it ever end? Where do you hope it all ends up?**

Dream? Who knows. Hopefully we'll see the Mats on the road again in 2014 and it won't end. Ideally, I would like to see someone take notice of what we are trying to do and perhaps influence releases in some kind official capacity. Or maybe someone writes a great in-depth biography.

### **Having listened to almost as many Replacements shows as anyone on the planet**

**except for the band itself, how would you characterize the eras and changes you hear in their live performances?**

I've probably listened to at least two shows, five days a week for almost a year. I was going to say 'maturity,' but they don't sound very mature on some of those '89 shows with Tom Petty. That's a tough question. Obviously Paul's writing did 'mature' ... but live... there could be nights in 1989 where they sounded as sloppy as 1984. But then again there were nights where they sounded like a well-oiled machine and could blow anyone off the stage.

Listening to the early years with Bob, there was definitely an 'us against everyone' attitude. They were kids, Tommy literally. It was almost like they were saying "let's see how far we can take this" or "let's see what we can get away with before someone catches on" attitude.

With *Let It Be*, *Tim* and *Pleased To Meet Me*, I think they finally began to believe in themselves somewhat. They knew those albums were good but they were caught up in the expectations of the audience. Again, they could be the best or the worst band on any given night, and sometimes within the same show.

In the later years, I think they were pretty conflicted. Paul obviously wanted a hit, but the thought of 'selling out' also nagged at them. And you can hear it in the shows. The Tom Petty tour was an opportunity to possibly reach a new audience and they pissed all over it. Those shows can be some of the funniest and saddest at the same time.

**What are some of your favorite shows?**

That's tough. Obviously the shows I attended are always at the top of my list, but you can't go wrong with any of these.

*The Replacements:*

September 5, 1981, 7th Street Entry, Minneapolis, MN

<http://replacementslivearchive.blogspot.com/2013/09/september-5-1981-7th-street-entry.html>

October 4, 1984, Stache's, Columbus, OH

<http://replacementslivearchive.blogspot.com/search?q=October+4,+1984,+Stache%E2%80%99s,+Columbus,+OH+>

July 1, 1985, 7th Street Entry, Minneapolis, MN

<http://replacementslivearchive.blogspot.com/2013/10/july-1-1985-7th-street-entry.html>

February 4, 1986, Maxwell's, Hoboken, NJ |

<http://replacementslivearchive.blogspot.com/2013/10/february-4-1986-maxwells-hoboken-nj.html>

January 22, 1986, First Avenue, Minneapolis, MN

<http://replacementslivearchive.blogspot.com/2013/10/january-22-1986-first-avenue.html>

May 19, 1986, Club Vera, Gronongen, Holland

<http://replacementslivearchive.blogspot.com/2013/10/may-19-1986-club-vera-gronongen-holland.html>

July 27, 1987, The Ritz, New York, NY

<http://replacementslivearchive.blogspot.com/2013/09/july-27-1987-ritz-new-york-ny.html>

March 12, 1989, Newport Music Hall, Columbus, OH

<http://replacementslivearchive.blogspot.com/2013/10/march-12-1989-newport-music-hall.html>

August 31, 1989, Lake Compounce, Bristol, CT

<http://replacementslivearchive.blogspot.com/2013/09/august-31-1989-lake-compounce-bristol-ct.html>

*Paul solo:*

August 7, 1993, Stone Pony, Asbury Park, NJ

<http://replacementslivearchive.blogspot.com/2013/10/august-7-1993-stone-pony-asbury-park-nj.html>

September 17, 1996, The Troubadour, West Hollywood, CA

[http://replacementslivearchive.blogspot.com/2013/12/september-17-1996-troubadour-west\\_12.html](http://replacementslivearchive.blogspot.com/2013/12/september-17-1996-troubadour-west_12.html)

April 17, 2005, Headliner's, Louisville, KY

<http://replacementslivearchive.blogspot.com/2013/10/april-17-2005-headliners-louisville-ky.html>

**What shows do you know that you're missing that you're ardently searching for?**

November 17, 1987, Memorial Auditorium, Ohio University, Athens, OH. Winter, out in the middle of nowhere. There was nothing else to do except drink. And we did and we went to see The Replacements. I wasn't drunk, but I don't remember much except jumping up and down and screaming every word at the top of my lungs. After the show, the band went to The Union Bar which was about a block from where I lived at the time. I wish I would have known...

**If you were able to archive every Replacements and Replacements solo show, what band would you archive next?**

None! I don't like any other band close enough to even consider it. The great thing about the Mats was almost every night was different. I'm a huge Jam/Paul Weller fan, but luckily they were popular enough in the UK that they are pretty well represented in the bootleg community.

*Trace Hull is a graphic designer that lives in Columbus, OH and has heard "Color Me Impressed" over 534,000 times.*

You can see the latest from the Replacements Live Archive Project at:

<http://replacementslivearchive.blogspot.com>

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

Another person who has hundreds of thankful followers is **Jim Clarke**, who has a YouTube channel where he posts and distributes Replacements rarities. I asked him some questions about what motivated him to relentlessly track down, listen to and share the best unreleased and live material from The Replacements.

**You're at the very least, judging from the number of people who subscribe to your channel on YouTube, internet famous. So what do you do?**

By day I am a lowly factory worker, by night an aspiring songwriter and youtube uploader.

**Where'd you first hear the Replacements?**

It was in 1991 or 92. I was coming off a bad breakup with a girlfriend and trying to write a song about it, I had MTV on in the background and a song called "When It Began" came on, something about the song made me focus on the TV and pay attention. The video was bizarre but there was one line in the song that hit me upside the head: "and if you said nothing, then that's something I'd understand". I heard that, looked down at the reams of paper and thought to myself, "this guy just said everything I'm trying to say in one short sentence!"

I went out the very next day and bought *All Shook Down* and loved the whole album. Then the next week I bought *Don't Tell a Soul* and the week after I picked up *Tim* and *Pleased To Meet Me*. I went about it ass backwards, I guess. No-one else seemed to know anything about this great music I'd discovered. They were my little secret.

I'll never forget the shock of recognition the first time I heard "Here Comes a Regular" - how on earth does this guy know exactly who I am and how I feel?

I didn't write another song for 20 years...why bother? It's been done to perfection.

When I like I like a band a have a need to own everything they've done, bootlegs and everything. I live in Rhode Island and back then, the place to get that sort of stuff was a few record stores in Providence, so I drove up one day checked out the bins and to my surprise there were four albums that I'd never heard of! I walked out of there with the first four Twin/Tone albums on vinyl. Cost me 18 bucks. The clerk was this goth girl who gave me a big smile and said "money well spent!"

**Did you ever see the Replacements live?**

No. A few weeks after I bought *All Shook Down*, they broke up. Perfect timing as always....

### **What about seeing Paul Westerberg or Bash n' Pop/Tommy Stinson live?**

I've seen Paul three times, twice in 1993 and once in 1996. All three shows were in Providence, Rhode Island. I was set to see Bash n' Pop at Toad's Place in New Haven in 1993 as well but the show was cancelled for some reason. If anyone has tapes of the Westerberg Providence shows from 1993, please get in touch with me!

### **You have made a huge effort in collecting and sharing live recordings. What makes you still want to hear more Replacements concerts?**

Apart from the great songs, I think it's the fact that no two shows are the same, especially from 1980 to 1987. Too many bands come onstage with a setlist and cling to it for dear life and you get the feeling that they'd be lost without it.

Plus, I'm a big fan of wacky cover tunes.

The internet has been such a huge boost to getting these shows out there and letting people hear what a great band they were. Back in the 90s when I started collecting, it was a real chore to find bootlegs. I had to send away for them or drive across the state to underground record stores.

The first bootleg I bought was the famous 'Live and Drunk' [1984] CBGB's tape. When you went in this store - a place called Tom's Tracks in Providence - you would go to the vinyl bins and there would be a piece of cardboard cut to the size of an album with the date, location and song titles written on it, and you would bring that up to the counter and the clerk would get your phone number, record it onto a cassette and call you a few days later when it was ready. Then you'd have to drive back and pick it the tape (which I still have).

Then towards the end of the 90s, I discovered the internet and found that there was a lot of other people out there that liked the band as much as me like you, Kathy Shine of the manwithouties website and in terms of sharing the music online, no-one can beat Trace Hull [of the Replacements Archive Project] who uploaded a lot of his huge collection way back when and still does today.

### **Do you have favorite Replacements shows that you've heard?**

That's a tough one because there are so many! If I had to pick a few, I would say the Maxwell's show from February 1986, the Duluth roller rink show from 1982 and the CBGB's show from December 1984.

### **What bands do you love besides the 'Mats?**

I inherited my cousin's Beatles collection when I was 11 years old and lost myself in that until The Who slapped me upside the head in 1978 when I went to see 'The Kids Are Alright', which was a revelation. I came out of the theater that day feeling like I'd never be the same again.

Along the way there was Cheap Trick, The Kinks, The Stones, Aerosmith (being a New Englander). Then the Replacements opened me up to Husker Du, the Minutemen, the Meat Puppets, Guided by Voices, Bad Brains, The Stooges, The Clash, The Neighborhoods [Dave Minehan's old band]. I'm sure I'm leaving out a few names (the Pixies!)

These days I'm listening to a lot of Warren Zevon, the new Grant Hart album, Steve Earle, Lynda Land who goes by the name Pauline Trouble and the guy I collaborate with on my songs, Gil Michael.

### **What's the best show you've ever been to?**

I saw a lot of shows in hockey arenas in the 70s and 80s. I guess the Kinks would be the best from those days. *[What a lucky guy! - m@.]*

In the 90s, I started going to the clubs where everything was a lot more up close and personal. The shows that stick out to me was an Iggy Pop show in Providence during a snowstorm with 60 or 70 people in attendance, an Alex Chilton show in '96 at a tiny club where I got to hang out with Alex before the show. I've got a great story from that night - remind me sometime and I'll go into detail.

*You can see and subscribe to Jim's youtube channel of Replacements-related videos at <http://www.youtube.com/bobstinsonsghost>*

*fin.*

"I'd usually sit around  
And drink up all my dreams  
Then ask for yours  
I go to bed  
But not to sleep  
I'm just one of those things  
Life can't keep."

**Bob Stinson, *unrecorded Static Taxi* verse**