

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

issue #97
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MY LITTLE PROBLEM

While I didn't get to see the Replacements because I wasn't in the USA, I've listened to every single show I could find. They sounded great in all of them. I think they're most on fire in Georgia, Boston was too short, and they really hit their stride in New York City – but you could listen to any of them and you'll hear something great. But most of the people who were there said it was something transcendental. Then again, they're there to see their favorite band. I'm hoping to see them in Europe in 2015.

This issue took a year! It has been a busy year. Changing jobs, getting another parrot, teaching scuba diving here in Malta, grading history exams, playing with a band in Spain were the best parts. I worked on this issue on almost every flight and bus ride I took that lasted more than 25 minutes. It is huge. I hope people still like to read.

THE REPLACEMENTS IN 2014

A year ago, we were wondering if the Replacements were going to play any more shows after their three RiotFest performances in 2013. In 2014, they played twelve times - or thirteen if you count their appearance on *The Tonight Show*.

11 APRIL 2014 -Coachella Festival (Indio, CA)

Setlist: <http://www.setlist.fm/setlist/the-replacements/2014/empire-polo-grounds-indio-ca-33c39cfd.html>

Recording: http://replacementslivearchive.blogspot.com/2014/04/april-11-2014-coachella-valley-music_17.html

18 APRIL 2014 - Coachella Festival (Indio, CA)

Setlist: <http://www.setlist.fm/setlist/the-replacements/2014/empire-polo-grounds-indio-ca-23c3f057.html>

Recording: <http://replacementslivearchive.blogspot.com/2014/04/april-18-2014-coachella-valley-music.html>

10 MAY 2014 - Shaky Knees Festival (Atlanta, GA)

Setlist: <http://www.setlist.fm/setlist/the-replacements/2014/atlantic-station-atlanta-ga-bc36196.html>

Recording: <http://replacementslivearchive.blogspot.com/2014/05/may-10-2014-shaky-knees-festival.html>

20 JULY 2014 - Forecaster Festival (Louisville, KY)

Setlist: <http://www.setlist.fm/setlist/the-replacements/2014/waterfront-park-louisville-ky-53c10bed.html>

Recording: https://www.youtube.com/results?search_query=replacements+forecastle

3 AUGUST 2014 - Osheaga Festival (Montreal, QC)

Setlist: <http://www.setlist.fm/setlist/the-replacements/2014/parc-jean-drapeau-montreal-qc-canada-2bcea8de.html>

Recording: https://www.youtube.com/results?search_query=Osheaga+replacements

31 AUGUST 2014 - Bumbershoot Festival (Seattle, WA)

Setlist: <http://www.setlist.fm/setlist/the-replacements/2014/seattle-center-seattle-wa-3bce50d8.html>

Recording: <http://replacementslivearchive.blogspot.com/2014/10/august-31-2014-bumbershoot-festival.html>

7 SEPTEMBER 2014 - Boston Calling (Boston, MA)

Setlist: <http://www.setlist.fm/setlist/the-replacements/2014/city-hall-plaza-boston-ma-33cfa819.html>

Recording: https://www.youtube.com/results?search_query=boston+calling+replacements

9 SEPTEMBER 2014 – The Tonight Show Starring Jimmy Fallon (New York, NY)

Setlist: "Alex Chilton"

Recording: <https://www.youtube.com/watch?v=gZi-dw03fE8&hd=1>

13 SEPTEMBER 2014 - Midway Stadium (St. Paul, MN)

Setlist: <http://www.setlist.fm/setlist/the-replacements/2014/midway-stadium-st-paul-mn-2bcfec2e.html>

Recording: <http://replacementslivearchive.blogspot.com/2014/09/september-13-2014-midway-stadium.html>

19 SEPTEMBER 2014 - Forest Hills Stadium (New York, NY)

Setlist: <http://www.setlist.fm/setlist/the-replacements/2014/forest-hills-tennis-stadium-new-york-ny-7bcfc248.html>

Recording: <http://replacementslivearchive.blogspot.com/2014/10/september-19-2014-forest-hills-stadium.html>

27 SEPTEMBER 2014 - Summer Ends Music Festival (Tempe, AZ)

Setlist: <http://www.setlist.fm/setlist/the-replacements/2014/marquee-theatre-tempe-az-63cf028f.html>

Recording: https://www.youtube.com/results?search_query=summer+ends+replacements

5 OCTOBER 2014 - Austin City Limits Festival (Austin, TX)

Setlist: <http://www.setlist.fm/setlist/the-replacements/2014/zilker-park-austin-tx-bcf4d52.html>

Recording: https://www.youtube.com/results?search_query=october+5+austin+replacements

12 OCTOBER 2014 - Austin City Limits Festival (Austin, TX)

Setlist: <http://www.setlist.fm/setlist/the-replacements/2014/zilker-park-austin-tx-23cc9043.html>

Recording: https://www.youtube.com/results?search_query=october+12+austin+replacements

The Replacements as of now are the same as Paul Westerberg's first solo tour for *14 Songs* - Dave Minehan playing guitar and Josh Freese playing drums – except with Tommy Stinson playing bass (and bassist Darren Hill is now Paul Westerberg and the band's manager.) If you never saw that highly anticipated tour, just two summers after the Replacements first broke up in 1991, here's a **performance of "First Glimmer" from MTV's 120 Minutes:**

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

Their first shows of 2014 were at the Coachella Festival in California. I don't personally know anyone who went to Coachella, but judging from the photographs and words of journalists (i.e. a blessed group of people who get paid to go to festivals in exchange for writing stories about going to festivals), there were a hundred thousand people who paid the annual income of a citizen of the Congo to hang out in the desert and take pictures of themselves looking like they're headed to the beach.

And somewhere amongst this crowd was a marginal faction, a subset of people who came to hear groups of triumphantly defeated man-children sing over the soundtrack of loud guitars. And it was this minority whose musical tastes corresponded with the sympathies of the journalists – because apparently people who like to sit and write seem to prefer rock guitars (and alcohol)

rather than many of the other attendees who preferred repetitive electronic hums and ecstasy (and alcohol). And this is my convoluted reasoning why so many articles about the Replacements' performance at Coachella carried an undertone of disappointment that the majority of those who paid a small fortune to hang out standing on piles of sand and listen to electronic noise didn't catch the significance of the occasion and make their way over to see some guys from Minnesota.

So it was in this most un-Replacements-like of atmospheres, **on April 11, a band which never has sold more than hundred thousand copies of an album, walked onto a side stage at the largest annual music festival in the United States** to scattered applause. Paul Westerberg presented a magician's bouquet of flowers to the front row of the crowd and played some of the most revered American rock songs of the last thirty years.



Jason Lipshutz of *Billboard's* review of the night made it sound like it was a disappointment:

Only a few hundred festival-goers watched Paul Westerberg and co. perform their first show in California since 1991, and perhaps as an acknowledgement of the low turnout, Westerberg slathered all of his commentary with a fresh coat of bitterness after taking the stage at 8:45 PM.

"Well, hello," the singer-guitarist announced, striding out in a suit and bow tie. "There's been a lot of good music today, huh? We'll put a fucking stop to that right now."

From there, Westerberg continued to toss out non sequiturs in between songs, most of which were met with disengaged silence from the attendees. He stumbled through the beginning of "Androgynous," complained about his buzzing mic stand and lazily asked the crowd to help pick the band's song choices. As the set wore on, more crowd members wandered away from the stage, perhaps to catch Girl Talk on the main stage or

get ready for Zedd's massively packed performance in the Sahara Tent. By the time the Replacements wrapped, about half of the audience that had seen the start of the show was still standing.

<http://www.billboard.com/articles/columns/music-festivals/6050402/coachella-2014-the-replacements-soldier-through-problematic>

Paul Westerberg didn't let it slide. **Ben Westhoff** of *L.A. Weekly* described his reaction:

At one point he looked out over the crowd, asking for a "girl who has never used the word awesome," which seemed to be a dig at San Fernando Valley ladies, based a couple of hours West, who largely populated the premises.

Except, of course, for the parts when Westerberg simply abandoned the song lyrics all together, as he did during much of "Androgynous." When his lyrics first dropped out he seemed upset that the crowd wasn't doing a better job of picking up the ball and running with it, and then he just seemed to want to punish us. Not unlike Andre 3000 on the main stage later that night, his body language often seemed a mixture of "too cool for school" and "fuck y'all." After asking the crowd if they wanted to hear "Achin' to Be," he clearly found the response too tepid, and visibly recoiled.

"Would you rather hear 'Psychopharmacolgy' or 'I'll Be You'?" Westerberg asked later. The crowd, naturally, cheered for the latter *Don't Tell a Soul* classic, rather than the obscure *Grandpaboy* track, to which he responded: "Bastards." But he did manage to sing almost all of "I'll Be You," which even inspired some crowd surfing. And then they played "Psychopharmacolgy" anyway.

But these descriptions make it sound like it wasn't a life-changing show. It was; if only because, being among the handful of greatest living singer-songwriters, Westerberg can get away with anything. He has that good crack - "Color Me Impressed," "Bastards of Young," "Left of the Dial," "My Favorite Thing" - and even if he's only willing to hand it out in small, measured doses, it's still the best high going. We want to make him happy, and those in attendance who knew the whole catalog sought to make things better by singing twice as loud.

And, again, it was not like the old days where the gang was phoning it in, or drunk. Westerberg often gave his all, playing harmonica, shredding, and really singing. Ironically, he seemed to care *too* much. This fairly small crowd of twenty-something assholes were going to have to earn his full efforts.

<http://www.laweekly.com/westcoastsound/2014/04/12/the-replacements-coachella-april-11-2014>

Listening to the performance, compared to the three RiotFest shows from the fall of 2013, the Replacements were remarkably well-rehearsed – on, practiced, almost professional while still

retaining the feeling of a speeding train, but not one like it was about to careen off the tracks at any moment. If you had never heard this band before, would this be enough for you to take notice?

http://replacementslivearchive.blogspot.com/2014/04/april-11-2014-coachella-valley-music_17.html

It doesn't sound like an off night. Yes, I would've fallen in love with them all over again.

Unfortunately according to reports, aside from a group of people who were in absolute rapture, **the majority of the crowd eventually wandered off before "Alex Chilton"**. Maybe there were fewer Replacements fans who endured the massive ticket price and Southern California traffic at Coachella when there were less expensive festivals elsewhere in the country that they planned to see the band.

But if it really was a tough crowd, the band handled the indifference of the majority much differently than they did in 1989: they didn't give up, they didn't get (any more) sarcastic, they didn't say screw it and stumble from half-baked cover to cover. In fact, when they came back next weekend on April 18, they came out swinging. **Shayla Brooks** for the *Desert Sun* reported:

The crowd seemed much more excited this week, as everyone around me was excitedly sharing their favorite songs and chattering about how excited they were to see the legendary band. They talked about how many years they've waited for this show and how it was their main draw to Coachella.

"We're the world's greatest Replacements cover band!" frontman Paul Westerberg said before the band launched in to "I Will Dare" as the crowd screamed and cheered...even as Paul Westerberg spent the show on a couch.



I'm not sure I heard any crowd sing anything so far at Coachella louder than it belted out "Bastards of Young."

After The Replacements wrapped up its encore with "I.O.U.," the woman standing next to me said to her friend, "I can die now."

<http://www.desertsun.com/story/life/entertainment/music/coachella/2014/04/19/the-replacements-coachella-green-day-billie-joe-armstrong/7902157/>

Posts on internet message boards conjectured **how/why Paul was incapacitated**. Twenty years (!) ago in October 1993, I saw Paul Westerberg solo at a barely advertised show in a theater at the University of Missouri. Being a university town during fall break, there were only a handful of people there, which gave the show the aura of a near-private solo performance. Halfway through this dream concert, during a cover of “Turning Japanese”, Paul fell to the ground with a look of anguished confusion that made me fear he had suffered a stroke. Darren Hill carried him off the stage in his arms and announced the show was over. It turns out Paul’s back had gone out – and now, twenty-one years later, the same problem was flaring up again.

(According to Tom Bojko, apparently this was also the incident that cancelled a leg of Paul’s solo tour which Juliana Hatfield was scheduled to open for. She recounts her broken dream in her autobiography, *When I Grow Up*.)

In another turn in the Replacements story which continually ends up being stranger than fiction, since Paul wasn’t going to be able to stand up for an hour, the band asked a guest to come in Paul’s stead. Fervent Replacements fan **Billie Joe of Green Day** joined the Replacements onstage for the second Coachella performance in what he called “a dream come true”, while **Paul sat on on-stage on a couch and played and sang whenever he felt like it**. Whether it was the presence of a multi-platinum celebrity or because tickets were easier to get for the second weekend, the crowd gave the band a much better reception.

Slicing Up Eyeballs has photos of the Replacements’ second Coachella show:

<http://www.slicingupeyeballs.com/2014/04/18/replacements-billie-joe-armstrong-photo-video>

Billie Joe’s surprise performance wasn’t as a permanent membership of the band, but it wasn’t a one-off event either. He was seen with the rest of the band at the Deer Tick show in Boston weeks later, and then joined the Replacements at the more rock-centric **Shaky Legs festival in Atlanta, Georgia** on Saturday, May 10. Paul was standing this time, while Billie Joe was playing rhythm from the third song onwards. Paul and Tommy looked like they were having more fun than ever. **Chris Rutledge** of *americansongwriter.com* listed their performance as the top of the 5 best moments of the festival:

“All those rave reviews of Replacements shows on the internet are more than just praise from diehard fans, the Mats are legitimately one of the best touring acts around this year.”

Even their **soundcheck of “Wake Up” and “Borstal Breakout”** may be some of the rawest moments I’ve heard from the band since their reunion (posted by Eric Rovie).

<https://www.facebook.com/n/?photo.php&v=10201806032887966&aref=257074455>

Derek Robinson was at the show and got to see the Replacements for the first time in his life. Derek goes to more concerts in the last 20 years than almost anyone I know, but he was still smoked by what he saw:

On my drive down from Charlotte to Atlanta that Saturday, all I could think about was the fact I was finally getting to see my favorite band of all time, the Replacements. When I first arrived at the festival, I have to admit, I was a little worried. First off, this festival was basically in a parking lot outside of some sort of shopping mall and the sky above looked like it was going to storm any second. This was a 3 day festival, but I could care less about any of the other bands - it's all about the Mats.

I showed up a few hours before they were supposed to go on so I could get some beers in me and get as close as possible. This worked really well, as I was able to work my way up pretty close to the Piedmont stage where the Mats were going to play. Right before they were supposed to go on, the rain came down and came down hard. I have never gotten more drenched in my life. This delayed the start time for the band. Hey, I've been waiting over 11 years to see them - I can't wait a few more minutes right? A lot of people here have been waiting twice that long.

It was nice to have really a cool couple beside me to talk to during the wait. We nerded out about our favorite Mats songs and stories. The guy beside me told me that at the Riot Fest show in Chicago, it stopped raining right as they went on and wouldn't you know it, the same exact thing happened at this one.

The band burst out onto the stage and when the opening riff to "Takin' a Ride" starts blasting. I am in disbelief. The sound coming from the stage was unbelievable. Watching Paul and Tommy, I was in awe. I couldn't believe how great they looked after all these years. They are the very definition of cool. Next they rock through "Love You 'Til Friday" and "Maybellene". After this I see someone come out onto the stage and it's Billie Joe Armstrong of Green Day looking a lot like Ryan Adams these days. I thought this was crazy (I had no idea he had played with The Mats at the Coachella show.) It made sense to have him out on the songs that came next "I'm In Trouble", "Favorite Thing", and "Nowhere Is My Home". They were played with such punk frenzy it was amazing. I kept expecting Billie Joe to leave, but he just stayed out there and just stayed in the background where he should - it didn't take away from anything. It was really cool to see Paul and BJ sitting down right beside each other playing a fine version of "Androgynous" (was not expecting to get that one). On "Kiss Me On The Bus", Paul and Tommy shared a great big kiss that I thought was great fun. I remember being very impressed with "I'll Be You" which isn't one of my favorite Mats tunes, but they rocked that out live. Both Josh Freese and Dave Minehan were great and are fantastic choices to be playing live with Tommy & Paul. I'm a huge Neighborhoods fan so it was great to see Dave cranking out loud killer guitar solos.

Highlights for me were "I Will Dare", "Bastards Of Young", "Left Of The Dial", and a really badass cover of "Judy Is a Punk" (I'm sure this made BJ happy). The encore was amazing, but I wish they had more time to play longer and I could tell the band did too. "I.O.U." was a perfect way to end this amazing set by my favorite band of all time. As soon as their set was over I went ahead and drove back to Charlotte. I could have cared less about seeing Modest Mouse or anything else that could follow. I still am in awe that I got to finally see the Replacements live. They sounded better than I could have ever imagined and their setlist shows why they are so cool. They are a band that gets it and know how to do it. I only wish now I get the opportunity to see them again in the very near future.

New York, Boston, their hometown, a headlining show, a club show? All these dreams were answered within weeks. But the event that was beyond anybody's expectations is when it was announced that the **Replacements would be playing on national TV** - much less on *The Tonight Show* on NBC, the same network which had banned them from ever appearing live on their network again* thanks to their epic alcohol and curse-filled *Blitzkrieg* on SNL in January 1986.

On September 9, **The Replacements played "Alex Chilton"** to a national audience.

<https://www.youtube.com/watch?v=gZi-dw03fE8&hd=1>

Andrea Swensson of *The Current* caught an interview with a staffer who was able to attend the taping and confirmed that **they were scheduled to play a second song**, but were pre-empted when Keith Richards babbled on too long about being a grandfather. (Let me know if you ever find out what the second song was going to be!)

<http://blog.thecurrent.org/2014/09/replacements-on-the-tonight-show-with-jimmy-fallon/>

* *Paul Westerberg performed "You Ain't Got Me" on the Tonight Show on October 3, 1996.*

https://www.youtube.com/watch?v=266pep1_Ito&hd=1

HOMEcoming

The Replacements' hometown show in St. Paul, Minnesota on September 13, 2014 was the last event held at Midway Stadium, a hometown minor league field built in the early 80's and the home of the beloved St. Paul Saints (and full of remarkable poetic symbolism with the band). As **Ross Raihala** at *twincities.com* described Midway Stadium:

When it came time to book their first hometown gig in 23 years, the Replacements couldn't have picked a better venue than St. Paul's Midway Stadium. It's rough around the edges, difficult to get in and out of and smells like spilled beer.

http://www.twincities.com/localnews/ci_26530702/concert-review-replacements-are-at-home-at-midway

13,000 tickets sold out in 27 minutes as fans from across the country and other continents scrambled to see what undoubtedly would be a landmark hometown show. Anticipation built to a peak, as local radio station the Current polled the world and presented a list of the results of the voting for top 30 Replacements songs.

<http://www.thecurrent.org/feature/2014/09/02/top-30-replacements-songs-pleased-to-meet-and-greet-me-giveaway>



The night before the show, Jon Clifford (of Hifi Hair and Records [see later in this issue]), Gorman Bechard (director of *Color Me Obsessed*), and Scott Hudson (producer of *The Ledge* radio show) put together **a benefit for Slim Dunlap** at the Parkway Theater in Minneapolis. Fans got together on stage to cover Replacements songs and raffle off Replacements stuff, all as a massive benefit that raised over \$8000 for Slim's medical bills.

The next day, fans converged on the parking lot of Midway Stadium to hang out with coolers and BBQ's to prepare for the show they had waited over 20 years to see. **Jim Walsh** interviewed people who were waiting for the show for the *Minnpost*:

Autry and Peter Jespersen, Los Angeles. "I think it's about time these songs are being heard by a larger group of people than perhaps heard them in the past," said Peter, the Replacements former manager and producer, now an executive with New West Records. "I think it's the songs that have carried it this far, and it's the songs that will carry it a lot further." Said Autry, 12, "They're awesome, I saw them in Denver. [I expect] nothing but the best. I'm sort of overwhelmed right now."

Kii Arens, Los Angeles. "I got to do a video for Glen Campbell for a song Paul Westerberg wrote, called 'Ghost on a Canvas,'" said Kii Arens, who designed the official gig poster of Tommy Stinson and Paul Westerberg cartoonized as the Minnesota Twins shown on Sonick's shirt. "I decided to continue where the '[Bastards of Young](#)' video left off to reveal that Paul was actually just listening to Glen Campbell records, and in the process of working with him I think I kind of gained his trust a little bit and got in contact with Darren [Hill], who manages Paul and the Replacements, and he had a great idea to riff off – and rip off – the Twins logo. I just thought that was hilarious. I had to add the Twin/Tone logo on there, because I used to work at Twin/Tone in about '94. I saw them at Coachella and I just think it's amazing that their music doesn't sound dated at all. By the time these five hundred cars leave this parking lot tonight, it's gonna be the biggest singalong you've ever heard in your life."

Rick Olsen, Hastings. “We’ve just opened up the martini kit to make Manhattans, because the last time I saw the Replacements was in Manhattan in 1986 at the Beacon Theater. I wish my kids could understand the teen angst that I had from the Replacements, because now they’re 12 and 14. I’ve bought them shirts tonight; I hope they get it, but I’m losing hope because they’re still listening to a lot of Disturbed and country [music], but I hope they someday understand the Replacements can get them through their teen years.”

<http://www.minnpost.com/arts-culture/2014/09/swingin-party-replacements-fans-gather-once-lifetime-show>

Both openers **Lucero** and **The Hold Steady** remarked how it was their dream show to play with one of their favorite bands, as the crowd huddled around in temperatures just 20 degrees (F) above freezing.

Then the PA played the sound of Minnesota’s own Trashmen’s “Surfin’ Bird”, the Replacements came out in matching plaid suits. The place was in an uproar in what may have been the largest audience the Replacements ever played for as headliners.

(The largest show the band ever played was probably to 50,000 people at the Taste of Chicago show on July 4, 1991 – their last show before the reunion shows beginning in 2013.)

Opening with a roaring version of “Favorite Thing”, they went straight into “Takin’ a Ride” and “I’m in Trouble”. <http://www.youtube.com/watch?v=uyQ91H92WUE&hd=1>



Photo by Darin Kamnetz

Andrea Swensson at *The Current* described the band's mood:

They didn't acknowledge the fact that St. Paul Mayor Chris Coleman declared a citywide "Replacements Day" just 10 minutes prior to their performance or that it was their first show in their home state in 23 years, and they only begrudgingly donned the Saints jerseys that were gifted to them for headlining the last event in the Midway Stadium before it's torn down. ("Do you think Bob Dylan put this f*cker on?," Paul Westerberg cracked. "Did Michael Stipe put this f*cker on?") But Westerberg and his co-founding bandmate Tommy Stinson didn't need to come out and say just how special it was — instead, they opted to let their music do most of the talking."



<http://blog.thecurrent.org/2014/09/the-replacements-finally-bring-it-back-home-for-crowd-pleasing-midway-stadium-show/>

This was their own show — not a festival slot - and no one knew what version of the 'Mats they were going to get this time. What they got was a top rock band: they were on — both musically and in personality, cracking smiles and jokes. **Chris Riemenschneider** from the *Star Tribune* and **Andrea Swensson** from the *Current's Local Current blog* described the show:

Westerberg and . . . Stinson, shared a few funny exchanges. Like when Westerberg said he was sorry the local fans had to wait a year for the show. "No you're not," Stinson insisted. <http://www.startribune.com/entertainment/music/275038201.html>

"Wait'll you get a load of this crap," Tommy Stinson joked irreverently before driving the band into a medley of "Love You Till Friday" and Chuck Berry's "Maybelline," while at another point he joked that, "It's colder than we thought it would be so things might sound a little funny."

Although the temperature plummeted to the low 50s by the concert's end, the crowd huddled together and it was easy enough to stay warm, especially during bounce-alongs to hits like "Color Me Impressed." And Westerberg did his best to create a little heat during "Kiss Me on the Bus," when he made his way over to Stinson's side of the stage, grabbed him by the sides of his face, and kissed him square on the lips.

In an uncharacteristically serious moment, Westerberg grew somber and said, "Our old buddy Slim [Dunlap]" is back in the hospital. So, that's bad. I wish he was here." He followed up the short tribute with a jumpy frolic through the Jackson 5 song "I Want You Back."

<http://blog.thecurrent.org/2014/09/the-replacements-finally-bring-it-back-home-for-crowd-pleasing-midway-stadium-show>

They played their best songs from each album, even including "If Only You Were Only", "Nowhere Is My Home", and a 'what the hell, let's give it a shot' version of "I Won't". The crowd's enthusiasm only built and finally exploded with the grand slam finale of "Can't Hardly Wait", "Bastards of Young" and "I Don't Know", with an encore of "Skyway", "Left of the Dial" and "Alex Chilton".

According to the written version of their set list, the band had planned to end the show with "I.O.U." They didn't play it. **Caryn Rose**, author of *B-Sides and Broken Hearts*, described the final encore on her blog *Jukebox Graduate*:

I was fine when they left the stage at that moment, because it had been so big and glorious and so very much, you know? So much. This is why I was caught completely unaware when Paul returned with a 12-string electric and started playing chords I did not recognize, and when Tommy came back and whispered in his ear I still had no clue. But then he shifted from random into straight ahead fucking focus when he hit the opening chords to "Unsatisfied," and the world stopped turning, at least for a moment. The stars aligned, the planets paused. It is my song, you know? It is the song I play for people to explain my love of the Replacements to. It is the song for which I put forth my passionate exhortation in "Color Me Obsessed." There is a reason there is a chapter about the Replacements and this song in my first novel. It is my song, and I am front row center, and they are playing it, and right now I don't care but they are playing it for me. And they were playing it for them, Paul's voice edging out on the border of the gravel, he is playing it perfectly, he is playing it straight, he is going to end this show with this performance, and none of this is offhand, or accidental. He was going to get it right, he got it right, and he knew he got it right.

At the end, after he put the guitar down, he headed straight for Tommy and grabbed him into the fiercest bear hug ever. The expressions on their faces were of triumph and relief and satisfaction and happiness. It said, "We did it," and "We did it right."

<http://www.jukeboxgraduate.com/2014/09/the-replacements-midway-stadium-minnesota/>

And as she wrote in her review of the show in *Billboard*:

At the song's end, he grabbed Stinson in a bear hug that looked like an expression of both relief and triumph. Arm in arm, the two bandmates left the stage for the final time.

<http://www.billboard.com/articles/news/6251464/the-replacements-rock-homecoming-concert-at-minnesota-stadium>

You can see the end for yourself at <http://www.youtube.com/watch?v=ISqCiPRIj0&hd=1>



Photo by Darin Kamnetz

Prints are available through darinkamnetz@yahoo.com

His other great photos of the show are at http://www.flickr.com/photos/darin_k/sets/72157647604243315

Favorite Thing / Takin' a Ride / I'm in Trouble / Don't Ask Why / I'll Be You / Valentine / Waitress in Sky / Tommy Gets His Tonsils Out (with *Hendrix's Third Stone From the Sun*) / Take Me Down to the Hospital / I Want You Back (*Jackson Five* cover) / Going to New York (*Jimmy Reed* cover with *Tony Glover* on harmonica) / Color Me Impressed / Nowhere Is My Home / If Only You Were Lonely / Achin' to Be / Kiss Me on the Bus / Androgynous / I Will Dare / Love You Till Friday (with *Chuck Berry's* Maybellene) / Merry Go Round / I Won't / Borstal Breakout (*Sham 69* cover) / Swingin' Party / Love You in the Fall / Can't Hardly Wait / Bastards of Young / I Don't Know (with Buck Hill)

ENCORE 1: Skyway / Left of the Dial / Alex Chilton

ENCORE 2: Unsatisfied

There are more photos at *twincities.com*: <http://photos.twincities.com/2014/09/13/the-replacements>
There were also video cameras all over the stage and there may be a live DVD coming one day.
Until then, you can hear the entire show at https://www.youtube.com/watch?v=h3s2Pefs_cg&hd=1

Fans on internet message boards wrote for weeks afterwards how they felt withdrawal after the spectacular highs of the show. **Jim Walsh** wrote in the *MinnPost* how it was a watershed:

“At the very least, Saturday night was nothing short of a cultural moment, and a blow struck for rock & roll as one of mankind’s most enduring cries of freedom and fun. Speaking of which, before heading into the show, I came upon this scene by the railroad tracks abutting the Midway parking lot, which most of the late afternoon and early evening turned into something of a low-burn Burning ’Mats tailgating orgy, albeit with long port-a-potty lines. “If I don’t get a ticket to the show,” said a buddy, “I’m gonna sit by the railroad tracks and drink some cheap wine with [the ghost of] Bobby Stinson.”

Were you there? If you were, you felt it – the tremor of all those feelings conjured by all those songs in all those souls for the first time en masse. If I heard it once I heard it a hundred times Saturday and Sunday, the one about how lives were changed by the show, performance, by one song or another, or just the whole of this singular and singularly moving 80-minute concert.”



<http://www.minnpost.com/arts-culture/2014/09/replacements-midway-night-remember>

Andrew Smith summed up the show in relation to the last two decades of his life:

A more perceptive version of myself probably would have noticed (and therefore worked to change his act) that things were going (or about to go) downhill about a year ago when she said "I'm not driving that far just to see The Replacements."

But I remember being probably 20, maybe 21, and drunk walking out of the Ritz when "Bastards of Young" came on and I sat down ON someone else's table and wailed along with every word while they, no doubt, looked at me like I was some kind of lunatic. Last night, there were something like 9,999 other lunatics wailing along with me and it was awesome.

Adam Gimbel wrote an epic diatribe about his sojourn to the show all the way from California in his blog, *Yer Doin' Great*:

Thousands headed for the exits but many stayed behind to breathe it in, exchange knowing looks, steal grass from the outfield as a keepsake or randomly run into old west coast high school classmates(!). In the afterglow, the crowd parted and I saw my new friend and fellow San Diegan, Howard. He was the hero of the Slim benefit from the night before because he'd come all the way from California without a ticket and deservingly won one in a raffle. We hugged and laughed and he told me how now he just HAD to get to New York by the following weekend to see them one more time. All around us, people who had not yet witnessed the reunion excitedly talked about how it couldn't have been more perfect. I grinned along, happy to witness the band giving the town a helluva homecoming dance, filled with nods to their old stomping grounds without being overly sappy 'cos that's not what we want from this band.

<http://yerdoingreat.wordpress.com/2014/10/09/matsmidway>



Twin Cities radio station The Current had a "Pleased to Meet and Greet" contest where two lucky winners would get tickets to the show and get **to meet the Replacements**. **"Binky"** from Winnipeg, Canada won:

Everything after the concert seemed surreal. My wife and I along with the other contest winners (I think 8 plus guests) were led past security behind the stadium fence and through the backstage area past a tent for family/friends and crew members to a building where we would meet the band. We lined up on the steps outside the building and in pairs met, shook hands (Tommy hugged/wrestled me), briefly chatted and posed for photos with Tommy and Paul. And for a gift we received an autographed poster from the show! I know bands probably have to go through this

kind of fan interaction every show through promoter commitments and whatever, but the guys were soft-spoken and seemed genuinely sincere to meet us.

<http://teenagedogsintrouble.blogspot.com.tr/2014/09/the-replacements-at-midway-stadium.html>

Michael Roffman from **Consequence of Sound** wrote in “You’re Getting Married: The Replacements Come Home (Life Review)”:

But really, when did this happen? As a longtime (okay, obsessed) fan, I was surprised that I hadn’t heard about his divorce until last week, when I stumbled across an article hyping the Replacements’ big homecoming in the Minneapolis Star Tribune. It wasn’t until eight paragraphs in that writer Chris Riemenschneider casually referred to the 54-year-old singer-songwriter as “recently divorced and without a steady income,” seven words I re-read again and again in absolute disbelief.

Now, to be fair, who knows what happened between Westerberg and his wife Laurie Lindeen. I don’t really care; after all, it’s none of my business. But that’s unfortunately all I could think about on Saturday night as I watched Westerberg smirk, shimmy, and eventually cry through 31 songs: My favorite songwriter of all time is more or less performing open heart surgery on stage, and I’m here celebrating my fucking bachelor party six weeks out from my wedding.

And if I’ve learned anything from The Replacements, it’s that love is neither a diamond nor a coal. Instead, it’s this tumultuous, multi-faceted beast, the likes of which has fueled Westerberg’s manic lyricism for decades, whether he’s doped up on the stuff (“Valentine”, “Kiss Me on the Bus”), tortured by it (“Unsatisfied”, “I’ll Be You”), or embracing rock bottom (“Sixteen Blue”, “The Ledge”). These imperfections push him beyond the confines of a songwriter and are what make him a tangible human being to his listeners and fans. That same weathered soul returned home Saturday night, and that’s what made the performance so special.

<http://consequenceofsound.net/aux-out/youre-getting-married-the-replacements-come-home/>

People who were there can’t verify that Paul shed tears during the finale. Paul Westerberg in 2014 is different than Paul Westerberg in 1994 or 2004. At what point in the last 30 years would the Replacements have played so many songs off *Sorry Ma*, an album that Paul supposedly didn’t even recognize when it was played over the PA system at a concert in ten years ago? In terms of number of songs played from each album, what made him discover it to put it on the level with *Let It Be* or *Tim*? Listening to it today, it does sound like it could have been a show recorded almost at any time in the last thirty years of the band’s history: <http://www.weepingelvis.com/you-can-go-home-the-replacements-the-hold-steady-lucero/>

At all these reunion shows, there have been fans who saw the Replacements with Bob Stinson, who saw the band with Bob “Slim” Dunlap, and who never saw the band at all. Each group could tell the one down the line that they missed ‘the real’ band or other dismissive comment. **Jay Gabler** of the Current’s *Local Current Blog* explains what it was like to see the band for the first time in “*My first Replacements show: What I learned about a band I’ve always loved*”:

Seeing the band play these songs three decades later, in front of an audience that included many people who’ve been fans from the beginning, brought home — so to speak — just how powerful the songs have always been. If “Unsatisfied” once gave voice to a young man’s angst, it’s just as compelling 30 years down the road. After half a lifetime of love and loss, with the Replacements and their original audience facing middle age and beyond, the song’s unanswered questions now carry a profound weight.

I came away from the show with a new appreciation of a band whose songs I’ve known for years. While the huge Midway Stadium spectacular was far removed from the Replacements’ messy romps at the Entry, I feel like I understand at least a little bit better why the band attracted such a rabid cult, and why they’re a band critics so universally love to love.

The Replacements perfectly embody a certain, cherished idea of what rock and roll means: they take the stage smoking, joking, wearing ironic pants. They make fun of the venue, they make fun of themselves, they set expectations low. Then they plug in, grin, and play some songs that will change your life.

<http://blog.thecurrent.org/2014/09/my-first-replacements-show-what-i-learned-about-a-band-ive-always-loved/>

The following weekend, the Replacements played another headlining show at Forest Hills Stadium to 11,000 people, their first New York appearance in 23 years. **David Roe** knows what the important things in life are:

When I'm on my death bed I'm not going to look back on my life and think "Man that sure was a sweet flat screen TV I bought". Nope, I'm going to look back on my life and say "Remember that weekend you hopped on a plane and flew up to New York to see The Replacements?" This is that weekend, actually this is the second of one of those weekends. In the end, it's the experiences that will matter.



Photos by Rich Tarbell. His other great photos of the show are at:
<https://www.flickr.com/photos/richandpollywedding/sets/72157647871658342/>

Jon Pareles of *The New York Times* wrote a glowing review:

The Forest Hills show was simultaneously resurgence and a tribute, with two opening acts that have learned mightily from the headliners. Deer Tick, an indie-rock band that leans toward country, puts its own twist on Mr. Westerberg's unlucky but obstinate characters; its most recent album is titled "Negativity." The Hold Steady places surging

guitars behind Craig Finn's detailed, talk-sung lyrics about fringe characters; Mr. Finn took time, during "Your Little Hoodrat Friend," to name the Replacements as his favorite band and to connect them to the Ramones, who were from Forest Hills. . . .

But it was the Replacements who played to a suddenly full stadium, with their songs tumbling out: the bratty sarcasm of "Color Me Impressed," the shyness of "Swingin' Party," the underdog persistence and Merseybeat swing of "I Will Dare," the yearning of "Can't Hardly Wait" and the pop-fan solidarity of "Alex Chilton," about the Memphis songwriter who was a cult hero to the Replacements; it imagines that "Children by the million sing for Alex Chilton." The encore was "Unsatisfied," which insists the singer is exactly that. Still, seeing that so many people have taken the Replacements' non-hit oldies to heart, after all these years, must have been just a little satisfying.

<http://www.nytimes.com/2014/09/21/arts/music/the-replacements-play-at-forest-hills-stadium.html>

Caryn Rose wrote a remarkable song-by-song description of the night on her blog *Jukebox Graduate*. (This is only an excerpt but I can't recommend enough you read the entire thing):

The lights go down, the crowd roars, and what comes out of the PA? "Jet Song" from *West Side Story*. "When you're a Jet, you're a Jet all the way, from your first cigarette to your last dying day..." One can only assume that this was inspired by the fact that the proper name of the venue is the West Side Tennis Club (although there is nothing at all gritty and urban about this particular locale, which hates outsiders so much it privatized its streets, and has imposed a 10 p.m. curfew on concerts held here).

Paul bounds onstage again, dressed in an outfit I can only describe as "renegade elf". He is wearing a multi-colored jacket over a bowling shirt, atop red corduroys he has cut off just below the knees. This is so we can see his lovely striped socks (prompting a guy behind us to yell, more than once, I WANT YOUR SOCKS). Tommy, on the other hand, has another dapper plaid suit worn over a black shirt and red tie which to me says JOHNNY THUNDERS in capital letters. (I realize I may be projecting.)

They charge into "Favorite Thing" and the energy is immediately, markedly different than Minnesota. "Takin' A Ride" and "I'm In Trouble" see your bet, and raise it. "It's an absolute pleasure to be here," Paul says, glancing up at us. Unlike last week, you can see his eyes, because they are venturing to look out past the edge of the stage.

Last Saturday they felt like a coiled spring, taut, holding back, driving power just on the edge of exploding into chaos; today they are powerful, driving, muscular—it is a looser energy. Freese is on, but the dude is always on, and Minehan is his usual whirling-dervish-Muppet self over on stage left. It feels more relaxed, more open, less

contained. Paul is the fulcrum, and he just seems less nervous, and more confident. This bodes well.

The setlist is largely the same—it is the same songs but it is not the same performance, and it is not just because I don't have some moron jumping into my back all night long. The band is playing like a well-oiled machine, and watching the show tonight is like watching when your favorite outfielder makes that impossible catch with what seems like zero visible effort. This is the only other headlining show of the reunion, and they are in front of different friends and music biz honchos and every rock writer you know is here. There is still a lot on the line, but in a different way than it was at Midway Stadium last weekend.

The audience was so loud during "Can't Hardly Wait," they had to hear us in Brooklyn; it was one of the loudest and most intense singalongs I have ever been part of, and Paul, Tommy and Dave kept stepping to the front of the stage to hear more of it, nodding and smiling and looking proud, and wistful too. It was like the goddamn alternative rock national anthem was being sung at that moment, and it was that reminder of how long you have been singing that song and how great that song is, and how important it was, and is, and will always be.

Everyone had a fist in the air for "Bastards of Young," even the people up in the stands (who were on their feet for most of the evening, at least from what I could see, even up at the top) and it was triumphant and raucous and full of joy and energy and remembrance. "White and Lazy" kept that going, straight back into "Left of the Dial." That was the one that got me last week, and Paul Westerberg is a very smart man. I might wish for more variety in the setlist, but he has put together a sequence that is so powerful emotionally I get that he doesn't want to tinker with it all that much.

"Left of the Dial" channels waves and waves of energy, building and building and building, and Paul feels it too, he rushes back to his amp at the intro to turn it up more, throw some more fuel onto the fire.

Everyone knows what has to be next and one more time, "Alex Chilton," one more time, everyone laughing and crying and cheering and jumping up and down. It has been so long since you heard it live, since you got to sing it next to other people who love this song as much as you do. Even if you never stopped listening to the Replacements, or caring about this music, what was missing was being in the same place with other people who felt the same way about it as you did. The audience tonight was filled with people I know or am on nodding acquaintance with from seeing them at other shows by other bands, and it's not accidental or surprising that they all converged here tonight.

I was talking to friends and did not notice that he came back with the 12-string electric for "Unsatisfied." I do not think that I will ever top seeing this one front row center,

and it was not in my notes, because there is nothing you can write or say about this one. I am mostly glad that the friends with me, who didn't get this in Boston, their only other Replacements outing, are getting it tonight. It wasn't on the setlist, like it wasn't last week, and it is an obvious reward for a crowd that deserved it.

And then it is over, and they are running off, except Paul comes back, and waves, and starts throwing things into the crowd, wristbands and I think maybe a capo? He didn't want to leave, and didn't want to stop. Tonight it seemed like Paul Westerberg was finally ready to accept the musical legacy he has created, and was willing to visibly enjoy it. And all I can say is, about fucking time.

<http://www.jukeboxgraduate.com/2014/09/the-replacements-midway-stadium-minnesota/>

And in a Replacements move straight from the intro to *Stink*, they **got a ticket from the cops for being too loud**.

Inspectors warned the first two acts, Deer Tick and the Hold Steady, when the music got too loud, and the bands turned down the volume. But the Replacements played at three times the permissible level during their finale.

"They basically turned it up too loud for the end of the show," Chris Gilbride, a department spokesman, said. "That means we've sent them a violation for as much as \$3,200."

<http://www.nytimes.com/2014/09/24/nyregion/as-concerts-return-to-forest-hills-stadium-so-do-complaints.html>

There are more photos and reviews of the NYC show at the **NY Daily News** and **Newsday**:

<http://www.nydailynews.com/entertainment/music/replacements-rock-stage-forest-hills-tennis-stadium-article-1.1946534>

<http://www.newsday.com/entertainment/music/the-replacements-at-forest-hills-stadium-1.9364190>

You can **hear the whole concert** at <https://www.youtube.com/watch?v=yr4o6frnME&hd=1>

The only thing Replacements fans could have asked for at this point was a **small, intimate indoor club show**. There wasn't one scheduled, but one happened incidentally at the Summer Ends Festival in Tempe, Arizona when the outdoor venue was rained out. **Ed Masley** at *The Arizona Republic* described the show:

It took an act of God to make it happen. But for the first time in 23 years, the reunited Replacements played a rock club, bashing their way through a spirited 24-song

whirlwind of alternative-world hits at Tempe's Marquee Theatre Saturday after severe weather forced the second day of the inaugural Summer Ends Music Festival to find a safer home than Tempe Beach Park.

It was clear from the moment they wandered on stage that the Replacements were not only willing but able to live up to their reputation for onstage shenanigans. For one, Paul Westerberg was wearing what appeared to be a clown hat with a safari-print blazer and green tux pants cut off just below the knees with the parts he'd cut off worn around his ankles like loose-fitting leg warmers. For another, bassist Tommy Stinson was wearing a Teletubbies costume. No, really. He was Po, who as Wikipedia tells us, is "the smallest and youngest out of all the Teletubbies."

Westerberg and Stinson are the only two Replacements on this tour who were actually in on the ground floor back when the Replacements were inspiring "children by the millions," as they sang on "Alex Chilton," to make the sort of solemn "change your life" pronouncements that Natalie Portman character in "Garden State" would later make about the Shins. They had that "only band that matters" vibe on lockdown, which is why the lead singers for Taking Back Sunday and local rockers the Maine used up valuable time in their truncated sets to gush about how thrilled they were to be sharing a stage with the "f---ing" Replacements.

<http://www.azcentral.com/story/entertainment/music/2014/09/28/summer-ends-music-festival-tempe-replacements/16384675/>

Tom Reardon of the *New Phoenix Times* sounded like he underwent a religious conversion:

The Replacements finally took the stage and immediately began an onslaught which brought the joyous crowd to a heightened state of euphoria. Even though the vocals were missing in the mix for the song and a half, it was almost okay as the crowd made up for it by singing Paul Westerberg's lines for him. And for Westerberg, The Replacements' venerable lead singer and guitar player, all I can say is, "Wow!" The man is a songwriting genius and the show, supposedly The Replacements' first club gig in more than 20 years, did absolutely nothing to tarnish his image, even if he did forget the occasional lyric. When a band goes away for as long as The Replacements have, it is easy to overlook just how many great songs they wrote and recorded. Westerberg's contribution to the American musical canon, along with his bandmates, is truly remarkable, and their set list on Saturday was a killer mix of their best songs, with a few covers thrown in.

When the other original member of the band, bassist Tommy Stinson, strode out on stage in a Teletubbies costume with his huge "I know I'm cool enough to completely pull this off" grin on his face, I think everyone knew we were in for a treat. Stinson is a

bass player's bass player and between he and Descendents' bassist Karl Alvarez, Saturday night was a clinic for how to make the most out of an instrument with just four strings. Stinson's melodic runs and hard-charging bass lines on the more punk-ish early Replacements' songs were super-tight. One can't help but see a resemblance between Tommy Stinson and the late Sid Vicious, although Vicious never played his bass even close to as deftly as the ever-grinning Replacement. . . .

To be honest, the entire set was brilliant. I could gush about nearly every song, for one reason or another, and if you weren't there, you're going to be hearing about it from everyone who was there for quite awhile. As the set was starting to come to a close, the band was clearly having way too much fun, so we were treated to a finish rivaling every concert happening on the planet last night. Going back to back with "Can't Hardly Wait" and "Bastards of the Young" had the entire crowd singing along, and when they came back for their encore with "Alex Chilton," you could almost hear the hearts breaking that it would all come to close very soon. Those of us who stayed to the end wandered out with our smiles still intact. The night was beautiful and it was fitting to venture into the rain cleansed air of our desert city with hope in our hearts and drunk on possibility.

http://blogs.phoenixnewtimes.com/uponsun/2014/09/summers_end_festival_-_storm_of_the_century_vs_the_replacements.php

Ed Masley (*The Arizona Republic*):

They brought the proper set to a raucous finale with "Can't Hardly Wait" and "Bastards of Young," Westerberg and Stinson clearly having a ridiculously good time through it all. And then, they returned for a generous encore that kept the night rolling until just after 1 a.m. It started strong with "Alex Chilton," a haunting "Unsatisfied," and "Love You in the Fall," a song Westerberg wrote for the animated children's movie, "Open Season," which sounded like it could have been from "Pleased To Meet Me" in that context.

Westerberg sang a few seconds of "Mr. Whirly," a song from the request sheet [of notebooks thrown into the audience when asking for requests] that inspired him to say "We haven't played that since Bob was alive," referring to Stinson's older brother Bob, their guitarist, who died in 1995, years after being tossed from the Replacements. Then, they signed off with a cover of "Another Girl, Another Planet" by the Only Ones.

In the end, it was everything a Replacements fan had any right to hope for after all that time away, from the playful rapport still very much in evidence between Stinson and Westerberg to the ramshackle charm of the loose but spirited performances -- just

sloppy enough to be better than perfect. And the silliness never felt forced, which is not often said for a rock show that features a man in a Teletubbies costume.

Chris Coplan from *Consequence of Sound* wrote one of the most poignant reactions:

If you've followed our coverage on The Replacements reunion over the last year, you probably know our own Editor-in-Chief is a little obsessed. Rightfully so, as he was raised on their brand of ballsy, emotionally unflinching rock 'n' roll; the band is a crucial component of his emotional makeup. Unlike him, though, I only came into their mythology recently, so they're not as crucial to my own constitution. Instead, I viewed The Replacements as another nostalgic act of the past, resurrected by the sort of inherent nostalgia that accompanies any reunion. Then I saw them on Sunday.

Everything was in order: Paul Westerberg stumbled over iconic verses ("We haven't played for a week"), their most celebrated hits turned into rallying anthems ("Can't Hardly Wait", "Bastards of Young"), and they even squeezed in an encore at the tail end of their power-hour set ("Left of the Dial", "Alex Chilton").

Now I see The Replacements in a whole new way. They're not just a hipper-than-thou band with infectious songs and a cultish fan base; they're a power that abounds. One that can remind you of the real truth about life and love and the endless pursuit of happiness. The kind that makes you want to take those nagging feelings and anxiety, ball them all up, and use that volatile mound as fuel to rock and roll and shimmy and shake, if only for an hour or so. Amen."

The Replacements ended their shows for 2014 at both weekends of the Austin City Limits festival. **Jeff Warren** calculated the difference between the two shows:

SONGS WE BOTH GOT: Alex Chilton first, then Left Of The Dial. Takin A Ride, I'm In Trouble, Valentine, Kiss Me On The Bus, I Will Dare, Can't Hardly Wait, Bastards Of Young

SONGS ONLY THE FIRST WEEKEND GOT: I'll Be You, Favorite Thing, Tommy Gets His Tonsils, Waitress In the Sky, Take Me Down To The Hospital, Achin' To Be, Nowhere Is My Home, White And Lazy

SONGS ONLY THE SECOND WEEKEND GOT: I'm In Trouble, Don't Ask Why, Love You Till Friday, Maybellene, Live Forever (Billy Joe Shaver cover), Color Me Impressed, I Don't Know, If Only You Were Lonely, Love You In The Fall, Unsatisfied

Paul brought out the hammock for the second show in Austin, as you can see in this video of "I Will Dare":

Part 1: https://www.youtube.com/watch?v=f4ZNs_7TsUU&hd=1 (Paul in hammock)

Part 2: <https://www.youtube.com/watch?v=-rvY2xhhXYw&hd=1> (Tommy joins him)

Jeff Warren (via Ted James) described the show:

The band came out on fire. New order of the setlist, and they were mad and rocking. I liked this show much better than last week. Paul had on duckie overalls. No shirt underneath or anything and he looked almost emaciated. There were two hammocks on both sides of the stage, and he took a couple turns to lay down and sing. I am assuming the back issues have returned. He never really talked about it but did change a song's lyrics (can't remember which one) and talked about taking pills and taking more pills and taking more pills. Tommy at one point teased him about being an old grandpa.

Josh wore a tourist sunglasses kind of visor for probably half the set because of the sun. It was still cooler temperatures than last week though.

There was a lot of setup and downtime between songs with the hammock adjusting, and Tommy made multiple comments about this being the final one and there was no more shows. He kind of shrugged and said something about, "I am not sure what you are doing after this, but we aren't doing much." I think he said something about probably not ever coming back. At the end of Unsatisfied Paul destroyed the guitar and walked off kind of cursing everything. That 12 string eclectic must be worth at least 2K, and he killed it to end. I don't think he really wanted to play the song, but everyone in the band convinced him. And the passion behind the song was amazing.

Paul had one moment where he came to the stage edge and screamed, "You motherfuckers," toward the crowd, but then he would be laughing about something else in the next song. For the end of I Will Dare he had Tommy join him in the hammock and they seemed like best friends having a blast together. This crowd was better than last week, though the front was still dominated by the Pearl Jam fans. I still hate them, but at least they clapped. There was a pathetic moment where a guitar player for PJ stood on the side of the stage to take pics of the Mats, and all the PJ fans freaked out and took pics of him.

During If Only You Were Lonely as Paul sang from the hammock, "There was liquor on my breath, but not today," and that made us smile. If any narrative is started about him being too drunk to play, etc., then it is flat out wrong. My wife has had terrible back pain all week, and many can attest at how terrible it is, so I think Paul was tremendous to push through it.

They were so powerful and just said to hell with crowd. As we left it was a mad rush of PJ fans pushing forward and about 8 of us leaving. I did hear someone yell Burt Reynolds for Can't Hardly Wait. The show was so powerful, and yet I feel despondent afterward because I hope that is not the end. They are too good to stop now.

You can see **the finale of “Unsatisfied”** at <https://www.youtube.com/watch?v=JkL7-K5EsPU&hd=1> and **the entire show** – the last the Replacements have played as of December 2014 - at <https://youtube.com/playlist?list=PL1NB9y8y4p34idv7TbZovJ2wCO1xsFXIO>

Patrick Beach:

After last night's set I told my son, "You saw THE Replacements." [It] was epic [and] felt a bit like a valedictory, but I sure hope not.



(The Replacements in a tender photo moment with Josh Freese's son, asleep backstage.)

In a 1989 interview for the *Los Angeles Times* by **Mike Boehm**, Paul Westerberg was asked, **“Of all the songs he has written and sung in nearly 10 years as front man for the Replacements . . . which one would he stand behind as the best summation of what he and the band are all about?”** The answer he almost gave 25 years ago is as insightful now as it was then to describe why he chose to close the Replacements’ shows since Minneapolis with “Unsatisfied”:

After pausing to think it over, Westerberg gave an answer that wasn't the least bit reticent but that also was full of ambivalence. That in itself seemed to sum up the Replacements pretty well.

The song he picked to stand on was "Bastards of Young." The ragged anthem from 1985 is solidly in the tradition of the Who's "My Generation" and the Sex Pistols' "God Save the Queen" as an expression of adolescent frustration and defiance, except that the Replacements' version is as anguished as it is angry.

The song bewails the diminished economic prospects and loss of parental time and caring that so many children have suffered growing up over the past 20 years or so: "God, what a mess, on the ladder of success/When you take one step and miss the whole first rung. . . . We are the sons of no one, bastards of young."

But even "Bastards of Young" holds some ambivalence for Westerberg who, at 29, is far beyond adolescence. "It was meant to be sung through the eyes of someone younger than I was when I wrote it," he said--a perfectly legitimate artistic device. Still, Westerberg said, "I always feel uncertain singing it" because of that gap between himself and the character in the song.

Actually, Westerberg said, he almost picked a 1984 song called "Unsatisfied," in which his hoarse, cracking roar and cry conveyed unfathomable depths of disappointment with the world. The Replacements have always sung and played with full believability about outcasts and misfits, romantic yearnings unfulfilled, slights and intrusions from the music business endured. Dissatisfaction is a theme that continues to run through their current album, "Don't Tell A Soul." At one point, Westerberg dismisses the world that the bastards of young will one day find in their charge: "We'll inherit the earth, but we don't want it."

Still, despite all that dissatisfaction, Westerberg said "Unsatisfied" doesn't fully encompass what the Replacements are about. "I've gotta admit that there is satisfaction in what we do," he said. "After a show, someone will come up and say, 'This song you sang, I've listened to it every day for a year, and it helped me get through my breaking up with my girlfriend.' I find that satisfying."

http://articles.latimes.com/1989-05-05/entertainment/ca-2390_1_paul-westerberg-replacements-adolescent

Tommy Stinson was interviewed by **Ed Masley** for *The Arizona Republic* and gave his opinion on the legacy of the band and why the reunion has been so successful:

"To me, what's important is the songs. I think Paul's a great songwriter. And I think we captured something. However finite and small, we did something. We left a mark. And people still talk about it."

<http://www.azcentral.com/story/entertainment/music/2014/09/22/-replacements-interview-tommy-stinson/16073745>

As of today, there are no Replacements shows scheduled so far for 2015. But two weeks after their last show for 2014 in Austin. What is next? One clue is from drummer Josh Freese's Twitter from October 29 (<https://twitter.com/joshfreese/status/527673299737018368>) with a link to an Instagram photo showed a photo of a rehearsal space that hints of more things to come:

Westerberg on harmonica. Crackers w/hot sauce for dinner. Cigarettes for dessert.
<http://instagram.com/p/uwz5lbKExF>

Judging from the September 25, 2014 *Rolling Stone* article – the only interview Westerberg has given since the reformation - there **is a hint that there might be a new Replacements album**:

The Replacements say they'll likely make an album at some point in the future. Westerberg, who often writes on piano as well as guitar, has plenty of songs in the hopper. One candidate for inclusion might be called "Are You in It for the Money?"; another is titled "Dead Guitar Player" (which he says was written before Dunlap's illness).

<http://www.rollingstone.com/music/features/the-replacements-the-greatest-band-that-never-was-20140922>

(The Minneapolis husband and wife photographer team of **Jenn Ackerman and Tim Gruber** were the photographers for the September 25, 2014 *Rolling Stone* article on the reunited Replacements. They've put up all the photographs from the shoot on their site:

<http://ackermangruber.tumblr.com/post/98234685190/the-replacementsf-or-rolling-stone>)

THE FANS AND THE REPLACEMENTS THE FIRST TIME AROUND

Steve Kendall:

Picking a favorite Replacements song is like picking a favorite child -- impossible! Each is special in its own way,

One of the other rabid fans at Boston Calling asked me which song I hoped to hear. My response? All of them! I would have loved to see the entire catalog live, from "Androgynous" to "Beer for Breakfast" to "Portland" to "Shiftless When Idle" to "We'll Inherit the Earth" and everything in between.

Paul and Tommy were on top of their games, other than forgetting the words to Androgynous (which the crowd helped remind him), while replacements Dave Minehan and Josh Freese proved to be worthy. I waited 15 years for this show, and it

blew me away. The Replacements have been my band, and nothing was better than seeing them live again. It was like a reunion of old friends.

Mike Loftus describes what it was like seeing the band for the first time in 1989:

I had been anticipating this moment for a long time, like we were little brothers up since 4 a.m. for a decade waiting for Christmas to start. Right before the show began some dudes came out and set Heinekens in each band member's certain spot on stage and we looked at each like "Holy shit, dude...here they come..." and the lights went dim and you could see Slim tugging on a cigarette in the dark and then there was this really fast CLICK CLICK CLICK CLICK of the drumsticks and then the lights are blasting and Tommy's sky high jumping up and down and there they are crashing out "Hold My Life" louder than all hell and it was just insane.

One thing that was great was like 30 seconds into it, Paul and Tommy ran over to each other and laid a big smooch on each other's lips and they were in all that makeup and those ridiculous plaid suits and it was just SOMETHING to see because that same damn month Kelly and I traveled down to Kansas City to see U2 in the Joshua Tree tour and that was outstanding but Bono and the Edge weren't kissing each other in makeup and painted boots and they sure didn't tell Kansas City how much they hated Kansas City the way Westerberg did with us in Omaha. Westerberg between songs at one point: "You guys...your town fucking sucks, we were listening to the radio on the way in and it fucking sucked." Bono didn't do things like that.

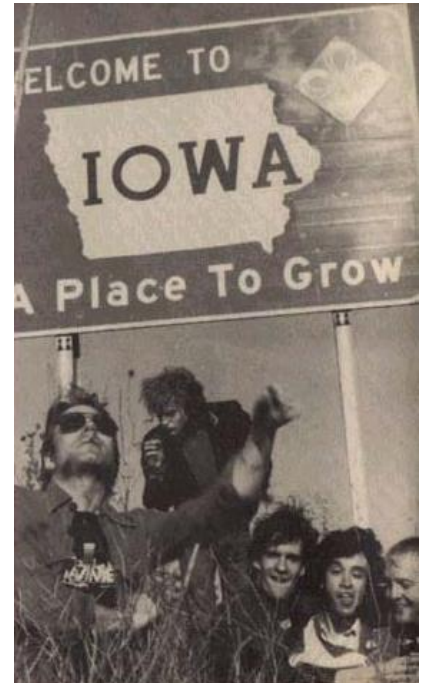
Also, some security guards kept all us kids back about six feet from the stage at first, for like the first three songs or so. The security guy in the middle looked like a 40's-ish chubby Hell's Angel and he was - not kidding here - "Mr. Clean bald." At one point - with the biker security guy having his arms folded at the rest of this like No One Shall Pass - Westerberg knelt down during a tune and scratched the guy's head with his pointer finger and it was great because the biker guy then turned around at him and laughed and then motioned for the rest of his crew to leave their posts and we all rushed the stage. Nice memory.

One reason I started the Skyway in 1992 was to capture all the memories from fans of the band that had just broken up from the people who had saw them while they were together. While none of the Replacements have yet written their memoirs, one of the people who was there is writing theirs. **Bill Sullivan, long time roadie for the band, is 'crowd-sourcing' to write *Lemon Jail*, the story of his time as the road manager for the Replacements:**

In 1981 at the age of 21, I was as uncool to the scene as I am now at 54, when my junior high friend Tom Carlson turned me on to The Replacements. We were working as night guards at The Walker Art Center heavily under the influence of the brilliant Tim Carr. Carton (as he became to be known) had been helping their manager, Peter Jesperson by carting gear around. I wormed my way in as a driver/gopher by cornering Westerberg and offering my services at no charge. It was an offer he could have refused. Instead, in 1983 I quit my last "real" job.

I am proposing a photo diary focusing on the east coast tour April 1983 after the release of "Stink" through the world tour for "Tim". Focusing on the original touring party of Paul, Tommy, Chris, Bob, Peter, Carton ["asleep at the wheel"] and myself.

http://blogs.citypages.com/gimmenoise/2014/07/replacements_roadie_bill_sullivan_writing_80s_tour_diary.php



(Bill Sullivan is the guy in the First Avenue shirt in one of my favorite Replacements photos, from the inset of the *Shit Hits The Fans* cassette.)

If you remember the 80's, you probably remember a late night network TV music show called **Night Flight**. Here's their overview of the Replacements, probably played at 11:30 p.m. one Friday night: <https://www.facebook.com/photo.php?v=354112931383600&set=vb.116892331772329>

The persistent question in Replacements fandom for decades was whether the band would ever get back together. Now that that's been answered, the second question is whether *Let It Be* or *Tim* (or *Pleased to Meet Me*) is the band's greatest album.

Personally, I believe *Let It Be* was the album that resonated so much with the personality of the band that made me fall in love with their songs and their *spirit d'corps*. Any group that could combine the humor of "Tommy Gets His Tonsils Out" with the wreckless rock of "Favorite Thing" with the touching emotion of "Unsatisfied" and "Answer Machine" had the perfect combination of heart and soul that made me say, 'this is the band more than any other that resonates in my soul'. October 2, 1984 was the **30th anniversary of *Let It Be*. Len Commarata** at *Consequence of Sound* reviewed the making of the album and asked other musicians about its effect on them decades later:

"It's the only truly perfect Replacements record, even if they started writing better songs on the next record, because they also started writing worse filler."

- singer/guitarist Zack Weil (of Thrill Jockey band *Oozing Wound*)

The article also interviews Replacements manager (1980-1986) **Peter Jespersen**:

I heard the songs that make up the *Let It Be* album in dribs and drabs – initially as Paul wrote the first couple, then in the studio as he taught them to the band. “I Will Dare” was actually written in the spring of 1983. I clearly remember being in the kitchen of Paul Stark’s house, which was where the original Twin/Tone office was. Paul W. called and told me he’d just finished the best song he’d ever written and that we needed to record it immediately. I could hear the excitement in his voice, which, of course, got me very excited too. But I had to remind him that we’d just shipped off the recently completed *Hootenanny* to the pressing plant and that it just didn’t make sense to go in and record a new song. Not to mention the fact that we couldn’t afford it! A week or two later, they were playing a gig at a downtown club called Goofy’s Upper Deck. A few songs into the set, Paul started that catchy rhythm strum intro, and I knew instantly this was the one he’d called me about – it was clearly a classic. Next came “Sixteen Blue”, which Paul taught to the band in the Del Fuegos practice space in Boston on a tour day off, summer 1983. The first time I heard it was later that night at soundcheck at The Paradise. I was walking around the empty room, listening to how the live mix was sounding and noticed they were doing a song I didn’t recognize. It didn’t take long to realize the words were about Tommy, who was 16 at the time – gives me shivers just to think of it; it sounded so good!

Peter Buck of R.E.M. was originally set to produce the album. Though he did contribute a little to the album (guitar on “I Will Dare”), what are your thoughts on that? Do you think the album’s rawness may have been compromised had he produced the entire affair? The possibility of Peter Buck producing was a great idea that just didn’t come to fruition. He did come up for the early sessions and played guitar on the one song, and that was a blast. But, in retrospect, I think we felt confident in the material and in our ability to pull it together in the studio ourselves.

<http://consequenceofsound.net/2014/10/let-it-be-turns-30-celebrating-the-replacements-best-album/>

Altrockchick has a thoughtful **song-by-song review of the album** and does a great job of describing what it was like to hear the album in “the Orwellian year” of 1984, with Reagan’s reelection and when American FM radio was overrun with synths.

Let It Be came out about three years after MTV entered the scene and began to have an enormous influence on music and the music industry, all for the worse. Most videos served as nothing more than visual titillation, using the camera’s manipulative ability to imbue the artist and the music with a veneer of depth and sex appeal. From a marketing standpoint, it was a brilliant move, because the industry needed a gimmick to gussy

up the really shitty products they were trying to peddle at the time. From an artistic standpoint, few artists took advantage of the medium to enhance the artistic message; most used it to raise their public profile and their own sense of self-importance. "Seen Your Video" exposed the bullshit in brilliant fashion

And if you want to do a comparison between competing Let It Be albums, well, there is no comparison. The Beatles' Let It Be is a piss-poor collection of weak music by a bickering bunch who were already past their prime. The Replacements' Let It Be is a daring, powerful, sensitive and truthful work that is both endlessly entertaining and thought-provoking. Had that same music been packaged with the four mop tops on the cover, it would be universally celebrated as a masterpiece of the highest order.

I'm glad that didn't happen. I like the thought of four regular guys winning in the end.

<http://altrockchick.com/2014/08/12/classic-music-review-let-it-be-by-the-replacements/>

(*Tim* was released less than a year later, on September 18, 1985.)

The UK's *The Guardian* reprinted an **irreverent interview with the Replacements from *Creem* from 1986:**

TS (Tommy Stinson): They think we're trying to piss them off, but we're just being ourselves. This isn't like a job. Or a big thing to make us popular and pick up chicks. We just like doing this – it's fun. They just sit there and go, "You guys are just trying piss us off. You want to be the bad kids of the rock business."

They discuss their hard-drinking image ...

PW (Paul Westerberg): We drink heavily. Not all the time, though.

TS: We're such outsiders to say this again, but we get onstage, all our amps are far behind us, and you got a crowd that's real far in front of you, and you feel weird because you're standing there in the middle of nowhere with a guitar in your hand. You don't know what to do with it. Still, to this day, and we've been like in the band for five or six years. And you can't get up there and be nervous.

JK (J. Kordosh): Do you guys have massive stage fright or what?

PW: Yeah. We're unprofessional. I'm still as scared as I ever was.

TS: You can't trust writers, I swear to God! We had RJ Smith pal around with us for a week, and we thought he was our friend. Then he turns around and writes all the bad things about us and makes us look like a bunch of fuck-ups.

JK: We don't think you're fuck-ups.

TS: We *are* fuck-ups!

JK: Well, I bet I can drink as much as you guys. In fact, I know I can.

TS: Wanna try?

PW: No, let's not.

At this point in the interview, Tommy abruptly leaves the room, without a word to any of us.

BH (Bill Holdship): Are we making him mad?

PW: No. He's probably going to look for a girl. It's been half an hour.

By the time we re-enter the auditorium, we are both seeing double (and maybe even triple). The place is packed.

"We can't find Bob," Paul says into the microphone. "Has anyone seen Bob?" (Bob is actually sitting with some fans in the audience – but no one knows this until much later.) "Oh, well, this might be fun."

The Replacements begin playing, replacing the lost Bob with a roadie – and later an usher – during the opening part of their set. They begin with a dynamic Color Me Impressed, followed by an *incredibly* sloppy Johnny B. Goode that couldn't have been any more powerful if it were Chuck Berry playing it in '58 or the Stones in '66. "Bob! Bob!" chants the audience. "Bob?" asks Paul. "Fuck Bob!" He is obviously a bit perturbed.

Chris is a terrific drummer. Tommy is a terrific bass player (though he wouldn't want to admit it). They play Alex Chilton's September Gurls, the intro riffs to Sweet Home Alabama and Substitute, and a great Unsatisfied before Bob rejoins them in the middle of Tommy Gets His Tonsils Out. "He's late. Don't clap for him," says Tommy. Bob looks apologetic. Paul still looks perturbed, but says "*Now* we got it..."

They wail through Bastards Of Young, Left Of The Dial (one of last year's best rock songs), Waitress In The Sky (pssst...Westerberg's sister is a "flight attendant") and a whole bunch of other songs from Tim and Let It Be. They cover Black Diamond, Takin' Care Of Business, Polk Salad Annie, a snippet of Folsom Prison Blues and 20th Century Boy. Maybe to compensate (maybe not), Bob is playing some fine guitar licks, interplaying with Paul. They sound "awful" – sloppy, hitting wrong notes everywhere, missing cues – and positively, absolutely *wonderful*.

"I'd like to mention that the band is breaking up and we'll never be back again," Paul says at the end of the show.

The Truth: On this particular night, the Replacements are one of the greatest rock'n'roll bands in the universe.

<http://www.theguardian.com/music/2014/oct/01/the-replacements-interview-rocks-backpages>

In a 1991 interview with **Robert Hilburn** for the *Los Angeles Times*, Paul Westerberg **explained what the band was trying to do on their 1989 album *Don't Tell a Soul*:**

Q: Did you try to figure out why your albums didn't get more airplay?

A: Yes. I'd listen to "Tim" (the band's greatly admired 1985 album) or whatever and see all the things I liked about the album, but then I'd try to see the album through the record company's eyes or through the radio stations' eyes and I could see that the playing wasn't really all that good and the singing was pretty flat some times. Then, I'd listen to some of the bands who were getting lots of airplay. The songs on their albums might have been pretty innocuous a lot of the time, but the playing was top-notch and the singing was in tune. So, we tried for more of that ourselves. I'll admit that with the "Don't Tell a Soul" album (in 1989), we tried to get on the radio.

Q: Did you feel compromised--the kings of alternative rock trying to appeal to mass radio?

A: It didn't bother us to do it. But it really bothered us when it didn't work. I remember we thought, "God, we look dumb." I'm not talking about the songs because we believed in them, just the way the album was mixed. We spent so much time on "Asking Me Lies" (one of the album's tracks) because we thought that was going to be a smash.

http://articles.latimes.com/1991-02-03/entertainment/ca-692_1_pop-music

A 1996 interview by Alan Paul with Paul Westerberg describes his perception of **whether the Replacements were ever a success** and insight into the band worked (or didn't):

GW: Did the Replacements' reputation for inspired drunken mayhem become a trap?

WESTERBERG: Of course it did, though we didn't realize it at the time. We drank to give us courage and once we had courage we did zany things to make people remember us. And once they remembered us we started to write good songs and play better but it always seemed to be overshadowed by the zany things we did. We just couldn't up the ante that last time. We didn't know where to take it because we had created this albatross. That's why the band broke up — there was nothing left to do.

GW: Why do you think critics liked the Replacements so much?

WESTERBERG: Because we never made it. If we had sold a million records, most of them would have abandoned us real fast. I know that they still like U2, but we didn't have that kind of integrity or sophistication. We were just a good fuckin' time. Then we started taking the whole thing seriously and that was the kiss of death.

GW: You guys were very different from the type of acts that a major label was used to working with in 1985. Do you feel that you were sort of put into a slum there?

WESTERBERG: To a certain extent, but to be fair, they did give us a chance with Pleased To Meet Me. But no one really spelled out what was required of us. A few years later bands like Guns N' Roses promoted themselves on a major label with our style of behavior, but we were still of an era where misbehaving was not something that the label could tolerate or promote. I think they thought we were just pretending to be what we were and what we really wanted to do was sell a million records and live the good life. I think they were kind of shocked when they realized that we were what we were.

GW: Are you saying you didn't want to sell a lot of records?

WESTERBERG: I'm saying we wanted to do what we were doing. If that sold a million records, wonderful. But they wanted us to change and toe the line and that tore us apart. Each individual band member went through this trauma: "Do we change what we do?" The problem deepened because we began to realize that our behavior had become old hat and we had to change, but we felt trapped that if we did change, it would look like we did it because the label told us to, and we'd lose credibility and everyone would say we sold out. We suffered a lot for that.

GW: That seems somewhat silly now, but at the time, many considered the mere act of signing with a major to be an act of treason.

WESTERBERG: You resent where you're going because it means you have to leave where you came from behind. I've often wondered how our music would have been effected had we never signed to a major label, and I really think it would have gotten slicker quicker. I think if anything we tried to keep it as rough as possible for as long as possible because we felt somehow dishonored by being on a major label. I mean, we always loved pure pop music. We would have made that kind of music from day one, had we been capable of it

GW: Did Bob love that stuff, also?

WESTERBERG: Oh sure. You shouldn't confuse what Bob liked with what he was capable of playing as a guitarist. He was great at playing one style, but he loved lots of other music.

GW: Were your ballads immediately accepted by the others?

WESTERBERG: Rarely was there a song that we all thought was great. There was tension pretty much every day over everything. [laughs] And, yes, as a rule, Bob preferred the high voltage stuff but I knew that sticking to that was going to lead us to a quick end, because we weren't the best at it. Black Flag, Hüsker Dü and Minor Threat were our contemporaries, whether we wanted them or not, and they did that better than us. There was also R.E.M. I think it was very good for us to see a band that could retain their credibility while playing softer music, but we were more often slugging it out in clubs with genuinely scary rock bands, not writing pretty songs to compare to R.E.M.

GW: There was a time when you and R.E.M. were on equal footing, the two great hopes of bringing underground music aboveground. Have you reflected on that much?

WESTERBERG: Of course. I've had to mention them in every interview I've done since 1981. The problem is, they don't have to mention us anymore. You'd think I would learn my lesson and never mention their name again. They simply don't have to acknowledge us anymore. They won.

<http://alanpaul.net/2014/09/a-pretty-damn-good-interview-with-paul-westerbeg/>

At least at the time when this was filmed, here is **Paul Westerberg's one word descriptions** of each of the Replacements' albums:

Hootenanny: "theft."

Pleased to Meet Me: "frightened."

Sorry Ma...: "fearless."

Don't Tell a Soul: "sad."

Let It Be: "drunk."

Stink: "says it all right there."

Tim: "could've been."

All Shook Down: "..."

<https://www.youtube.com/watch?v=7Y7ZumEa94M>

Jeff (thatvideoguy) mentioned that an article in Minneapolis's own *Star Tribune* described the impetus for **the recording of the party at the beginning of *Stink***:

The building served as a makeshift home for the artists who brought about the North Loop's 1980s renaissance. Minneapolis alternative rockers the Replacements played a party there that still lives on in a 1982 album. Now the Harmony Lofts' eclectic residents could soon be gone, forced out by soaring rents in a resurgent part of the city.

Holzschuh recalls paying \$600 a month with two roommates for the entire fifth floor, about 10,000 square feet. Short on rent one month, they charged \$3 admission to a kegger featuring the Replacements.

"I said ... we're going to have a kegger and raise some money for rent," Holzschuh said. "Do you want to play? And [the Replacements] said 'Yeah.'?"

Posters advertised the "art studio RENT PARTY" with a photo of feared Soviet ruler Josef Stalin and a drawing of a woman.

The elevator didn't work, so they lugged the kegs up five flights of stairs. "The place was packed," Holzschuh said.

Several hundred people were partying with the Replacements when the Minneapolis police arrived. "The party is over with," an officer announced in a recorded moment that would later kick off the band's album "Stink." "Grab your stuff and go, then nobody goes to jail."

<http://m.startribune.com/local/west/278185511.html>

Dan Keating <dksyracuse@gmail.com> :

In 1991, there was an MTV News / Week in Rock piece on the final tour of the Replacements. Tabitha Soren did the piece. It was once on YouTube, but was taken down for copyright stuff.

I'm in the interview... a zonked-out 20 year old blabbing about how great the Replacements are. I say something like "they'll be legends because of quitting now." Or some such claptrap.

For my own amusement, I'd love to see the clip again. I can't find it online, but I bet you have a copy. Could you put it in a Dropbox or something? I promise not to do anything nefarious with it.

If you live in the Los Angeles area and play an instrument, **Werner Joseph Boer** is starting a **Replacements cover band**:

I, Joe B., declare I am a one man Replacements cover band. I know 23 of their best songs. I'll play any Replacements fans' party if they live in the LA area. I also need band member "replacements" for Tommy, Bob, and Chris. I've got 25 years band experience. Anyone still love to play rock n roll and want to play a few parties in a Replacements cover band? This is your official invitation for fun. Write to <https://www.facebook.com/werner.boer.7>

There is also an **interview with Tommy Stinson** from December 2014 where talks about his daughter and playing with Guns n' Roses at https://www.youtube.com/watch?v=N_RIG-B4JRk.

If you've never seen Replacements drummer **Chris Mars's artwork**, there's an overview by Chantelle Lamoreaux in *The Art Elephant*:

Chris's work is largely influenced by his brother Joe's experiences with mental illness, specifically schizophrenia. On Chris's website he writes, "Joe experienced his first pronounced episode at age 16, and was immediately institutionalized. As a result, I acquired an early and lasting fear that if you are not one of society's 'Normal' members, then you are likely to be labeled, whisked embarrassingly away from your family, stripped of your freedom, drugged and humiliated."

<http://theartelephant.com/mixed-mediums/fighting-personal-demons-art-chris-mars/>

Chris Mars's most recent animated video ('narrative film') is "Elk Mound". You can see it at <https://www.facebook.com/video.php?v=10153135230365839&fref=nf>.

I have a personal prejudice about people from Minnesota – I am unequivocally convinced that people from Minnesota are the kindest and most conscientious that I have found in the United States. For this issue, I had an e-mail interview with rock hairstylist and selfless benefactor **Jon Clifford**. Jon has been a member of the Minneapolis music scene even before the Replacements played their first show and saw the band through all their eras.

I first learned of Jon when he was opening his hair salon/indie record store *Hifi Hair and Records*, a combination hair salon and rock store in 2012. The opening coincided with Johnny's efforts to get signatures from every local musician of notoriety he could find on a large promo poster of Slim Dunlap's first solo album, *The Old New Me*, in an auction to help defray Slim's hospital bills. He also helped 'Mats fans from around the world avoid scalpers by helping get tickets for fans to the sold-out Replacements hometown show this past September.

I guess I truly discovered our local music when I was about 14 or 15. Right around '79-80. I had gone to see Foreigner at the St Paul Civic Center, fall of 1978. Much to my good fortune, this band called the Ramones warmed up for them. I can't tell you a thing about the Foreigner show, but I can remember every second of the 20 minutes The Ramones were on stage before being booed off. Life changing for sure.

We had heard of a band called the Suburbs, that played this really cool style of music; not really punk, but kind of. I bought *In Combo* and was mesmerized.

Back then you could weasel your way into a bar to see bands, even though I was considerably under age. Duffy's was one that I could easily get into and they always had great local bands.

The holy grail for a kid my age back then was the Longhorn. I was always intimidated by the thought of sneaking in there. ALL the cool people hung out there and all the cool bands played there. I mustered the courage right around 15-16 and got in. Sadly, I spent the whole time in there terrified I would get kicked to curb and don't even recall the band that was playing. I do remember, under that fear of getting caught, I felt like I was standing in the coolest room in the world. It was different than the others. The people there knew they were in a place that didn't require any posturing. They all looked like they had found a place to be themselves, which was not common back then for those that followed that kind of music.

My first experience with seeing the Replacements was a high school dance at Hopkins High around 1980. I remember the crowd was about 30 percent filled with us "outside crashers". They were playing with the Suburbs. When they tore into "Fuck School", all bets were off and the crashers went nuts. My guess is that Hopkins changed some rules for dances after that night.

The city was different back then. The whole process of finding music was different. We had Uptown, back before it became gentrified. We had block E, which back then was just called 7th and Hennepin. Schinders, Hot Licks, Music City before it became Northern Lights. Brady's and Moby Dicks bars. Rifle Sport Arcade. It was beautifully seedy and loaded with characters on the street and in the stores and bars. Uptown was not yet discovered by suburbia. Nothing but little boutique shops, cafes and local bars. Tatters was on 26th and Hennepin back then. The Uptown bar was a local watering hole that just happened to spawn some of the best bands ever. It helped pick up where the Longhorn left off. Then you had Oarfolk, Knut Koppe, CC Club and Twin Tone Records all within arms' length. Between the Uptown Bar, CC, and Oarfolk, you could go to any one of them at any time and see at least half dozen local musicians hanging out. I have come to believe that the main ingredient of the golden age of Twin Cities music was the fact that they all

had a gathering place to come up with inspiration. "Hey that's so and so, I am going to buy him a beer".

I can't say that I knew [Bob] Slim [Dunlap] on a personal level, save for the conversations I would have with him on the occasions I would run into him. The musicians have always been very friendly here, especially if you run into them in their own environment (record store, neighborhood bar, etc.) Bob [Slip Dunlap] was different though. He always had time for conversation. Like real conversation, asking you how

you were doing, how life was. When I had heard about his situation, I was heartbroken for him and his family. I didn't have any money to help the cause, but I had a poster of his *Old New Me* record. Originally I thought I would have a few of our local musicians that I knew were his friends, sign it, and we could auction it for a few bucks for him. Next thing I know, I have musicians coming out of the woodwork asking me if they can sign it. The bands came together like a family to help one of their own. It is finished now and needs to go to auction soon. It has about 140 signatures on it from bands of the last 40 years [including Paul Westerberg, Tommy Stinson, Chris Mars, all members of Hüsker Dü, the Suburbs, Wilco, Dave Pirner from Soul Asylum, and Jakob Dylan, and Slim Dunlap himself according to

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



Paul and Tommy signed the poster on May 14, 2013 in Minneapolis – photo by PD Larson.]

HiFi Hair and Records started as just the salon. I have been doing this [hairstyling] for some 30 odd years and really don't like the direction my industry has gone: spas, egos, money, etc. They have taken all of the fun out of doing what I do.

I had all of this [music] stuff I have collected throughout the years, and thought it would be cool to have it displayed. My love of hair was conceived through my love of music, so it just made sense to me to open a little rock and roll salon. I am pleasantly surprised that our clientele is about a 50/50 split of men and women, which is really kind of unheard of. We have a staff of killer people that love what they do, and have a blast doing it. This ain't no run of the mill hair joint. Loud music, dirty jokes, and a barbershop, hang out kind of vibe.

With our focus of local music, when the space next door opened up, it seemed the natural move to add a little record store to allow our local talent a place to better expose their talent. As anyone would guess, there isn't a ton of money to be made selling records - it's a labor of love and passion. I like to think of it as the coolest waiting room in any salon. Come early, and browse through some records. It's actually the best marriage imaginable.



I am not sure what I would be doing had I not done this. I was actually considering getting out of the biz, feeling jaded with the industry and the ability to do it the way I wanted. I build stuff, I garden, and I create. That is all I know, so it would have to be something along that order. I love cutting hair more than anything on earth, so I am grateful to be able to make a living doing what I love. I suppose that puts me in the 1% club.

You can find Hi-Fi Hair and Records at 1637 Hennepin Ave South in Minneapolis, Minnesota USA and on the internet at <http://hifihair.com/> and <https://www.facebook.com/HiFiHair>.

You can make an appointment or prank call Jon at +1 612-486-5900.

The **annual Replacements cover fest at First Avenue** happened on November 28 this year. **Chris Riemenschneider** of the *Star Tribune*'s descriptions makes it sound like there were several standout performances, but this below sounds like it would've been the treat of the night to see – even more than hearing Dave Pirner of Soul Asylum sing “Answering Machine” (<https://www.youtube.com/watch?v=31bPH-unHIE>):

Most personalized set: Stereo Confession – with members all younger than the last Replacements album by several years – stuck largely to the punkier tracks off the first two ‘Mats efforts, making for the night’s rowdiest set despite the lack of alcohol. Talk about timely song choices, too. Bassist **Theo Pupillo** couldn’t make the gig because he couldn’t get off from his job at Ikea on Black Friday, which made for a great tie-in with “Customer.” Even better, Pupillo’s fill-in, **Malcolm Ragan**, announced he had just dropped out of college before playing – you guessed it – “F*** School.”

<http://www.startribune.com/entertainment/blogs/284269321.html>



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“Close your eyes and floor it.”
- *Bob Stinson’s advice on red lights*

(Happy birthday Bob.)