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photo: Robert Matheu

RUN FOR THE COUNTRY

This issue is almost 50 pages but only has five things:

- 1) An interview with Matt Wallace, the guy who recorded both *Don't Tell A Soul* and the first Paul Westerberg solo album *14 Songs*.
- 2) 24 years of history about Tommy Stinson and the new album and tour from Bash & Pop, which are getting superlative reviews.
- 3) A story about a great photography book by Daniel Corrigan, the guy who shot the picture that is on the cover of *Let It Be*.
- 4) Again, a eulogy about a talented and wonderful someone who was closely tied to the Replacements.
- 5) An insightful quote about it all from Arab philosopher Naguib Mahfouz.

I've never really met Tommy Stinson. I saw him play solo twice and with Perfect once. But whenever he's been on TV, it has been miraculous. Why this guy is not famous, I do not know. He could cash in and be a judge on one of those fool-filled talent shows that are just modern recasts of *Star Search*. He could give earnest advice and pan what does not rock. He could tell people that as bad as it gets, compared to people in Haiti right now, they're living the high life.

That first Bash & Pop record is my favorite post-Replacements record. While there are many that are a close second, that is the one that to me sounds the most like a *band* with great songs, almost like a replacement.

I haven't heard anything about any Paul Westerberg dates for the I Don't Cares. Whenever this man decides to share his God-given gifts with the rest of the planet again, we'll be waiting.

And speaking of that, Chris Mars apparently has an album coming out in this year too.

The band has broken up again and now there are a bunch of solo albums and Tommy is on tour with Bash & Pop with a record that sounds like one of the best since his days in the Replacements. It sounds like 1993 again, except the internet has a lot more pictures than it used to and you never see forest green Saturns anymore. (Yeah, remember those?) As Sam Cooke said, bring it on home, Tommy Stinson.

m@.

MATT WALLACE INTERVIEW

Being a recording engineer sounds like a dream job. Most people don't realize recording an album is an intense juggling act. Not just in terms of being a master technician and making sure a room full of expensive, vintage equipment is working at a moment's notice - but also socially and psychologically. It is 12-16 hour days, in situations where people are heavily emotionally invested in the outcome and often in conflict. You have a band whose career is on the line. You have to handle the label, whose idea of how the sound and songs may or not coincide with the band's own or your own. And then you have to make sure the entire thing is finished on time and within the budget.

And then, you have to deal with the out-of-control genius of The Replacements.

One person who has gone through the valley of death and has lived to tell the tale is **Matt Wallace**. A Berkley graduate and resident of San Francisco, he is most famous for his decades of producing Faith No More's landmark recordings. He also was the man behind the board for the recording of *Don't Tell A Soul*, which if you've read Bob's Mehr's Replacements biography *Trouble Boys*, you'd be surprised to find out was when the Replacements were at their most rambunctious and self-sabotaging in the studio.

The story that hasn't been told in detail is how five years later Wallace recorded Paul Westerberg's highly anticipated first solo album, *14 Songs*, in three studios on both coasts: RPM in NYC, Toast Recording Studios in San Francisco, and Sunset Sound Factory in Los Angeles. I had a chance to interview Matt and ask him the story about recording this album which has been getting renewed attention since its vinyl re-release by Plain Recordings.

SKYWAY: I assume your story with The Replacements began with your time recording and producing *Don't Tell A Soul*. The lunacy of those sessions is fully covered in Bob Mehr's biography *Trouble Boys*. After putting all that time and energy into *Don't Tell A Soul* after the recording and mixing was over, was there anything left for you to do for the record, or did it just leave your hands? Was it hard to walk away?

MATT WALLACE: Basically, once we handed the 2", 24-track master tapes to Chris Lord-Alge to mix all us, the remaining part of the team (Paul, Slim and I) had to do was to show up around 5 pm each day to check out the mixes and give our input. That said, we did go back to Cherokee Studios and record some Mellotron, replay some guitar parts, and recorded drums for "They're Blind".

Throughout those two weeks our primary focus, beyond the day or two of additional recording, was to focus on the mixing.

SKYWAY: After *Don't Tell A Soul*, The Replacements recorded one more album – *All Shook Down* – and disbanded on July 4, 1991. A year later, almost to the day in 1992, the first two Paul Westerberg solo songs were released on the *Singles* soundtrack, and the following summer in 1993, his first solo album *14 Songs* was released.

What happened between *Don't Tell A Soul* and *14 Songs* - had you kept in touch with Paul Westerberg? How did he or the label approach you about recording his first solo album?

WALLACE: I kept in touch with Paul and the rest of the band prior to them making *All Shook Down* as I was actually hoping to make another record with them. I went out to Minneapolis on my own dime and brought each of the guys some sort of 'gift' such as a guitar pedal or a small reverb unit, etc. I felt that I had tremendous insight as to how they worked and was confident that I could now really make an excellent record with them.

Anyway, Scott Litt produced the record, and did an excellent job, and I was happy that they were able to make at least one more record together. But, as time moved on, the truth was unveiled and I became aware that *All Shook Down* was actually the start of Paul's solo recording career as it's my understanding that the guys (Chris, Tommy and Slim) only played on one song for that album.

That said, I kept in touch with the guys, mainly Paul but also a bit with Chris and Tommy.

I don't recollect how the label approached me but it was most probably Michael Hill, the Replacements' a&r guy at Warner Brothers/Sire that reached out to me to 'test the waters', as it were, to see if I might be interested. As this happened a long time ago my memory is a bit foggy so it's entirely possible that Paul and I, being in occasional contact, started discussing the possibility of us working together. But, knowing how Paul might not have wanted to put himself out there too much (for fear of possible rejection) might have had Michael Hill ask me. I can't remember exactly what happened.

SKYWAY: Considering that the recording sessions for *Don't Tell A Soul* had brought one recording engineer to the breaking point and that you were able to successfully finish the album - and were even happily willing to sign up for another tour of duty - is remarkable. I can see why WB/Sire thought you were the choice to handle recording Paul solo.

WALLACE: The record label didn't believe that I would be able to finish the project [*Don't Tell A Soul*]. I was the third producer hired after Tony Berg and then, apparently, Scott Litt was on board for a very short amount of time.

SKYWAY: Was there any prior preparation for the recording sessions? Did Westerberg give you demos and discuss any ideas, or did you meet the first day in the studio and he said “alright, get ready!”?

WALLACE: Paul did send me demos and I made notes and he and I probably discussed the songs and their possible approach on the telephone. But, I don’t believe that he and I met prior to us meeting out in NYC to begin rehearsals with the band he chose. So, in effect, there was definitely an “alright, get ready!” kind of approach from the start.

SKYWAY: You mentioned at the beginning of the sessions for *14 Songs*, Paul had a backing band, which included Rick Price from the Georgia Satellites and Josh Kelly. He recorded “Knockin’ on Mine” with them but then decided to change his approach almost immediately. Undoubtedly there was the weight of expectations of the first official Paul Westerberg solo album, something that had been rumored about since 1982. What was the balancing act in recording the album?

WALLACE: The ‘balancing act’, for me, was basically me initially just trying to hang on. Paul is pretty mercurial, can be pretty sensitive, generally has a pretty strong idea of what it is that he wants BUT he also looked to me and the musicians for input as well. But, in terms of material and approach, I felt that we were kind of picking up where we left off with *Don’t Tell A Soul* in that I knew that Paul wrote songs that oftentimes stretched the parameters and definition of ‘rock and roll’ music. In a way, while there are certainly songs that he wrote that were relatively simple, he always had songs that defied categorization and they always seemed ready to break out of any mold or expectations that people might put upon them. There was actually, in some ways, less of a ‘balancing act’ because Paul now did not have to weigh in with his former three band members any time he wanted to try something because, as he was now a solo artist, he could do what he wanted. But, as is often the case, with ‘freedom’ comes tremendous responsibility because there are now so many more choices in terms of how to record a song.

SKYWAY: The recording approach on the album is extremely varied. You have the opener “Knocking On Mine”, where the vocals are dry and almost overdriven, giving the first impression that the album is going to be raw and rockin’. Then on the next song, there’s “Runaway Wind”, one of the lushest-sounding songs Westerberg has ever recorded. Was that decision on your part to approach each song uniquely? Or was it the result of the numerous and varied sessions?

WALLACE: Paul and I always wanted each of the songs to stand up on its own. We did, ideally, want each song to be a sort of ‘movie unto itself’ and, so, we wanted to be open to going as far, deep and wide or as close, tight and narrow as each would dictate. Even though I came up as an engineer (and quasi-musician) and could be expected to put

audio quality first and foremost, my feeling has generally been that WHAT you record is far more important than HOW you record. So, if Paul and I decided that we were going to have a rough and tumble song, followed by a much more polished song, and then also include a 4-track cassette demo, then so be it. We didn't want to be constrained by what we were supposed to do but, rather, to really stretch out and try and capture the essence of each individual song. The fact that we started in NYC with a band that Paul chose, were then reduced to he and I as the sole musicians for a short amount of time, followed by us going to San Francisco where I began calling in my friends and musicians for the remainder of the record. And, even within that group of musicians, there was a variety in approach and vibe, especially with the drummers.



SKYWAY: Was “Seeing Her” or “Men Without Ties”, songs which ended up as b-sides, also recorded at the same sessions? Were there other songs from the sessions for *14 Songs* that we still haven't heard?

WALLACE: I can't recall “Seeing Her” so it's probably one of Paul's demos. “Men Without Ties” was a demo that Paul did that I really liked primarily because it had such a vibe of a bunch of guys in a room singing and playing even though it was just Paul. But, it didn't quite fit in with the rest of the album or didn't feel strong enough to either Paul or I to consider bumping one of the other songs off the album to include it.

SKYWAY: *14 Songs* is a large album. It has more songs than any Replacements album (except for *Sorry Ma*), and is longer than any Replacements album by ten minutes. Was there always the idea the album was going to be 14 songs? Also, the diversity of the songs makes it more like a mixtape and it must have been a challenge to sequence the album. Was it obvious from the outset that “Knockin’ On Mine” was naturally going to be the leadoff track, and “Down Love” the finale?

WALLACE: The concept of 14 songs came from two diverse influences. The original concept that Paul had was based on J.D. Salinger’s “Nine Stories” wherein he wanted to initially call his album something to that effect. But, as we recorded songs and our ‘nine songs’ grew (we were probably initially thinking 11 or 12 songs) it eventually became 14 songs.

The album DOES feel like a mixtape, actually. Because Paul has always had songs with varying amounts of light/shade, bluster/shaky confidence, intellectual/dumbed down, complex/simple and, to me, it seems that the width and depth of his writing only increased over the years, we did end up with a very eclectic album. To me it was never obvious as to what the sequence/running order was going to be as I don’t really address that aspect of an album until all the songs have been recorded and mixed. But, my recollection is that, the moment we captured “Knocking On Mine” Paul probably decided that that song was going to be the opener. It’s interesting how he and I were so happy with the results of that recording, based on the abilities and experience of the musicians, but we didn’t record any other songs with that group of musicians. That’s always been a puzzle to me but it was Paul’s decision to let them (and Susan Rogers, the engineer) go.

SKYWAY: The album has had a renaissance recently as more people have started to look back at the Replacements and the first solo tours after their breakup. Recently I’ve seen lots of conversations about the album, its songs, and tour lineup [which included drummer Josh Freese and guitarist Dave Minehan, who later joined as replacement Replacements for the 2012-15 reunion, along with bassist Darren Hill who ended up as the reunited band and Paul Westerberg’s manager.] People still talk about these songs over 20 years later. How did the album feel at the time when you were done with it? And when you look back over it, what are you happiest with? In hindsight, is there anything you would have done any differently?

WALLACE: The album, as a whole, felt, to me, as a very successful realization of many thoughts, instincts, desires and challenges that Paul and I originally embarked upon when we agreed to make his first solo (and first sober) album together. There is no specific song that I’m happiest with and no song that I felt didn’t live up to its expectations because Paul and I poured our blood, sweat and tears into each of the songs. I am happy with what I learned as a producer during the process of working with an artist of Paul’s caliber and the requirements, patience, understanding, experience,

openness, focus and compassion it required of me. There's not much I would have done differently primarily because I was only part of the team with Paul being the main focus and, honestly, in retrospect, the record turned out better than either Paul or I had expected. I learned an awful lot working with Paul this time around as he functioned as a solo artist in that I had to be 100% focused and present in an effort to keep up with him but to also, on rare occasions, I was able to be a half step ahead of him. It was honestly a trial by fire, so to speak, but I was operating at my absolutely highest level of abilities and the fact that I started as the producer and, by the end of the project had also become the engineer, assistant engineer (at times), only available musician (and I use the term 'musician' grudgingly when referring to myself), cheerleader, organizer and scheduler of all the musicians once we left NYC, Paul's friend and confidante. I started wearing one hat and, by the end, was wearing many.

SKYWAY: And The Faces' keyboard player, Ian McLagan, was the life of the party?

WALLACE: He was Paul's idea to have him on the album. I believe that Van Morrison was playing in town and Ian was his keyboard player and somehow Paul got him to come down to the studio around 10 AM one day and he proceeded to play some very exciting and inspiring piano on the record. But, like many musicians of that era, over the course of a couple/few hours, the drinks were poured and the stories came out. All in all a lovely day and experience.

SKYWAY: What is something you learned from recording and co-producing *14 Songs*?

WALLACE: I learned that, to genuinely be able to produce an artist like Paul Westerberg, I had to honestly be 100% on point and focused. Because he didn't always know what he wanted but he definitely knew what he didn't want, I had to be ready, at a moment's notice, to be able to switch gears, make a 180 degree change in direction, and be ready to move in an opposite or tangential direction at the blink of an eye.

I had brought out to NYC a flight case full of gear that I thought we might need for the session and I am so profoundly glad that I did. If, in fact, Paul had kept the original band and producer I would have never really had to dig deep, both into my case of gear nor as deep into my abilities as a producer. But, because he let go of our engineer, Susan Rogers, and the band, it was down to Paul and I for about a week's time. When I heard him, alone, in the studio bathroom working on a song (eventually became "Even Here We Are") I quickly grabbed my Fostex 4-track cassette recorder, plugged a mic into it, walked into the bathroom and pressed 'record' and left the room. After he, over the course of about half an hour, wrote and recorded two 12-string acoustic guitar tracks and two vocal tracks (which we eventually transferred to 24-track so that I could play some remedial bass on it). When he started playing "Something Is Me", sans band, I quickly put the drum tracks in record (the drums were rentals and were still at the

studio), ran into the room, and played some inspired but shaky drums in an effort to keep up with Paul's inspirational moments. While recording "Silver Naked Ladies" I quickly set up a Neumann U-47 tube microphone in the control room knowing that, once we got the right take with the musicians, he was going to want to sing immediately. Knowing that Paul likes to 'shoot from the hip' or 'fly by the seat of his pants' and that, if it's ever possible for me to surprise him or be a step ahead of him, when he walked into the control room I put him in front of the Neumann mic, turned the monitors up incredibly loud, and pressed 'record'. He looked at me as if to say 'are you serious?'" I nodded my head and he grabbed the mic and sang the take you hear on the album with amazing vibe, energy, and verve. My foresight helped me help Paul capture moments throughout the recording process.



SKYWAY: Thank you for your time and all the insight into *14 Songs*. Of all the interviews, we've never heard how much of it was 'winged'. People at that point had been waiting for the Paul Westerberg solo album for over ten years and there were huge expectations about what it was going to sound like. As his subsequent solo albums showed, the eclecticism - from power rockers to what could have been 70's AM radio ballads - was probably actually closer to Paul's inner musical world than the bunch of burners that people were expecting.

It is only speculation, but after this interview, it sounds as if the reason Westerberg fired almost everyone after successfully recording "Knockin' On Mine" could have been that he now had that the perfectly representative song on the record. After that, it was too easy, too close to what people were expecting, and too much what he already had been.

From what I gathered from other interviews and his overall story in *Trouble Boys*, confounding expectations and being at the edge of knowing what the hell you're doing is Westerberg's personal *modus operandi*. Once he got it down, he could have been thinking, "Enough of that. Now let's see what comes out of some chaos..."

MATT WALLACE: Why he fired the band and Susan Rogers, the engineer - he never talked to me before he did it nor after so, to this day, I have no idea. He is a pretty mercurial artist and person and it is challenging to know what he's thinking and feeling because he can be guarded at times and he can change directions abruptly.

But very talented, no doubt.

SKYWAY: Thank you for your time and sharing all your stories of a pivotal time in the band and the launch of Paul Westerberg's solo career.

MATT WALLACE: You're welcome. And thank YOU!

Photos: Matt Wallace

BASH & POP

The best (only?) good news so far of 2017 is that **Tommy Stinson** has reformed a version of **Bash & Pop**, is releasing an album, and is on tour. Bash & Pop was Tommy Stinson's first solo foray from 2002-2004 after the breakup of the Replacements on July 4, 1991. The band originally included the last drummer for the Replacements, Steve Foley (who passed away in August 2008), Steve Brantseg on guitar, Kevin Foley (who also passed away in March 2011) playing bass. Kevin was replaced Caleb Palmiter of the Magnolias (pictured right). When Tommy moved to Los Angeles, Max Butler and Janis Tanaka - both from the San Francisco area - joined the band on guitar and bass.

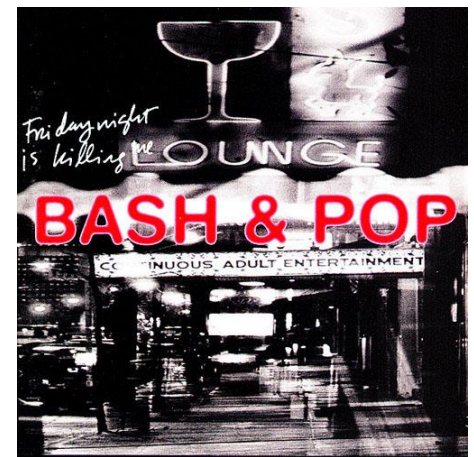


If you've never heard Bash & Pop, then you are in luck: there is a piece of unheard sonic gold that is awaiting you.

Their **first recorded** show was on New Year's Eve 1991 at the Hyatt Regency hotel in Minneapolis, MN, when they were still called "Heywire".

<http://replacementslivearchive.blogspot.com.es/2013/10/december-31-1991-hyatt-regency.html>

In February 2003, they released the 24 year old under-heralded classic *Friday Night Is Killing Me*, which frequently is touted as one of the best post-Replacements releases from the band. Even though Tommy played almost everything himself on the album, there were guest appearances from Mike Campbell and Benmont Tench (of Tom Petty & The Heartbreakers) and Paul Westerberg on at least one song. The lyrics were bittersweet and could or could not have been about the end of the Replacements. As Tommy said to **Bill Holdship** in an April 1993 interview for *Spin*, "I liked the concept of the Replacements – we had a good thing going. This record is definitely about the angst of the last few years. It's really like splitting up in a divorce."



While still on the Replacements' old home of Sire Records, Bash & Pop released two 7" singles whose b-sides were just as good as the ones that made it onto the album:

"Situation": https://youtu.be/s4_tfx_lgSM?t=3m34s

"Harboring a Fugitive": <https://www.youtube.com/watch?v=xK90ngYIRPk>

Their most-heard song was probably **"Making Me Sick"**, which appeared solely on the *Clerks Soundtrack*: <https://www.youtube.com/watch?v=eOx5ahjzpJU>

There was a **video for “Loose Ends”** that had Tommy cross-dressing and featured the Stones/Faces riff rock that would’ve made the album a huge success if it had come out in 2001.

<https://www.youtube.com/watch?v=BZeN5z9HapA>

If you’ve never seen it, their **performance of “Fast and Hard” on Letterman** is on fire.

<https://www.youtube.com/watch?v=C8cZviyWhOA>

Despite great reviews, shows on tour weren’t well attended. (I still recall the anguish in the summer of 1993 when I arrived at the venue in Omaha, Nebraska to find out that Bash & Pop had been cancelled their concert.) At only 26 years old and still finding his way after the end of the band he had spent nearly half his life in, Tommy moved to Los Angeles in 1993. He explained where he was at in an interview with **Mike Boehm** from *the Los Angeles Times*:

"It's my big adventure," Stinson said of his decision to leave Minneapolis about a month ago and move into his girlfriend's apartment in Hollywood. "I don't feel much connection to the last 10 years now that I'm here. I feel I've walked away from it quite far."

The pain of parting, separation and having to move on resounds through the more reflective songs that crop up on Bash & Pop's album, along with a large helping of rough and crunchy rave-ups in the old Stones/Faces tradition. Stinson has had his share of significant partings over the past few years, including the breakup of the Replacements and his separation from his wife and their 3-year-old daughter. . . .

Stinson wrote songs during his years as a Replacement but he says he felt overshadowed by Westerberg. The oldest song on Bash & Pop's album is "First Steps," a nakedly emotional solo-acoustic piece that Stinson brought in when the Replacements were working on their 1989 album, "Don't Tell a Soul."

"We demoed it when we did 'Don't Tell a Soul,' but I couldn't sing it. I didn't have the nerve," Stinson recalled. . . .

Stinson also makes no bones about being under the influence of the raunchy early '70s sound of the Rolling Stones and the Faces--a sound that several young bands have nicked in the '90s, especially the hot-selling Black Crowes.

"I'm not doing it and saying I invented it. I play from the sleeve, just doing what I like. If it sounds retro, I would be the first to admit it. Everyone steals from their influences." . . .

With the band's album's having failed to stir much sales action since its release in February, and no new video or single in the offing, Stinson said he isn't that hopeful of boosting the record's commercial prospects.

But "whether (the tour) revives the record doesn't matter," he said. "I just want to go out and have fun. I have material in my head (for another album) that's trying to find its way to my fingers."

Stinson said he was drawn to Los Angeles not only by his girlfriend but by the city's music scene--the possibility of meeting good new musicians, recording in better studios, and perhaps finding a compatible songwriting partner. As he says, it's a "big adventure" for someone whose life centered on one rock band ever since his junior high school days.

http://articles.latimes.com/1993-06-12/entertainment/ca-2308_1_tommy-stinson



Tommy Stinson with Kathy Valentine of the Go Go's, possibly in the early to mid-90s (from Kathy Valentine's Twitter account, thanks to Chris McKinney)

By the end of 1993, Tommy had split up the band and started a new band, Perfect, who recorded an EP and an album with Jim Dickenson at Ardent – the same combination as Pleased To Meet Me – before the album and the band was sunk in the midst of the great record label consolidation of the early 2000s. He then paid the bills by going into telemarketing, and then got picked up by Guns n' Roses (from a suggestion by Josh Freese), played in Soul Asylum after the death of their beloved bassist Karl Mueller and released three solo albums under his name.

(Here's a great performance he gave on **the Craig Kilborne show in 2004** playing "**Motivation**" from his solo album Village Gorilla Head: https://www.youtube.com/watch?v=t6Gui_ZHNkQ.)

The Replacements reunion from 2012-2015 gave Tommy the impetus to get on the rock bandwagon on his own again. Here is a video of him **playing a sold out show at First Ave.** in Minneapolis in January 2016 that ended with Tommy **singing on the bar.**

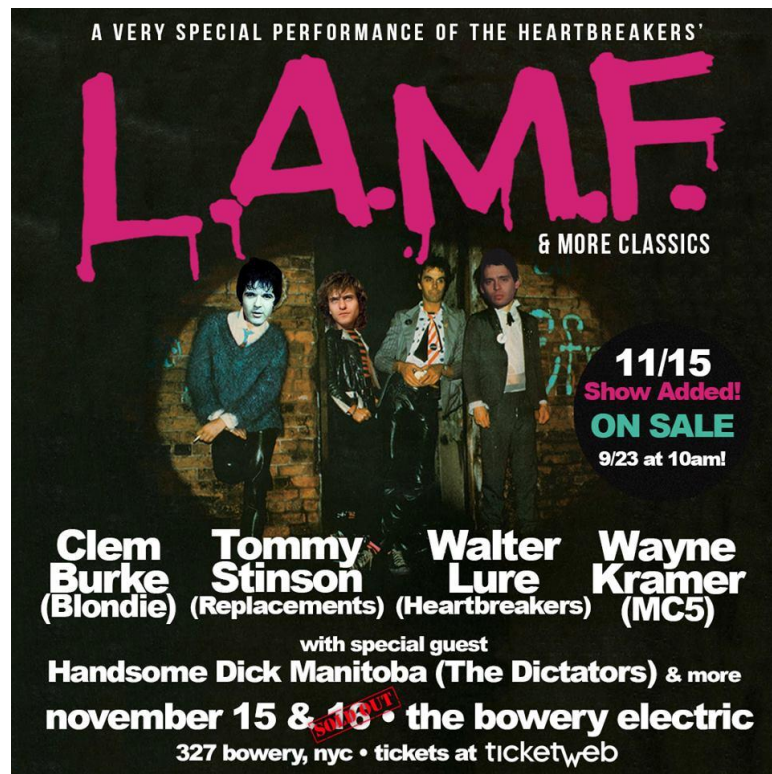
<https://www.youtube.com/watch?v=bXWb81ntmDQ>



On November 16, 2016 he **played bass in an all-star band covering the Johnny Thunders album L.A.M.F.** at the Bowery Electric in NYC. Author and massive Replacements fan **Caryn Rose** wrote an article for *noisy*:

The band let slip that there had only been two days of rehearsal, but that's two days of rehearsal with Tommy Stinson, who at this point is the poster boy of a journeyman rock and roll musician. He ran the show during the Replacements reunion gigs, reminding Paul Westerberg of the lyrics and the chords, and kept his compatriot from going off the rails, and performed the same function at the Bowery Electric Wednesday night, holding the bottom down fiercely along with Clem Burke [of Blondie]. Burke was almost too good for this gig: not because Jerry Nolan wasn't a great rock and roll drummer, but because Nolan was more straightforward of a drummer. Stinson and Burke created a strong enough backbone for [guitarists Wayne] Kramer [of the MC5] and [original Heartbreaker Walter] Lure, whose hearts were in the right place, even if their performances weren't as intense as the rhythm section. Kramer's contribution to the evening went beyond his role as an early punk grandpa: he teamed up with Thunders in the late '70s to form Gang War, a punk rock supergroup that never got off the ground.

https://noisy.vice.com/en_uk/article/revisiting-johnnythunders-and-the-heartbreakers-lamf-live-at-bowery-electric



In addition to classics like "Chinese Rock" (<https://www.youtube.com/watch?v=Op0iY2Diuco>), they covered the MC5 song "Kick Out The Jams" (<https://www.youtube.com/watch?v=AKQKwPUh7Fs>) and The Heartbreakers' cover of The Contours' "Do You Love Me?" (<https://www.youtube.com/watch?v=FxxEFQQNifU>).



setlist photo by Margaret Saadi Kramer from https://noisy.vice.com/en_uk/article/revisiting-johnnythunders-and-the-heartbreakerss-lame-live-at-bowery-electric

Before that, over the summer and fall of 2016, Tommy went on tour as a two-man acoustic duo with Chip Roberts (of the One-400's) from Philadelphia as *Cowboys in the Campfire*.

TOMMY STINSON'S

COWBOYS IN THE CAMPFIRE

Southern Dandies Tour 2016



JULY

27 REHOBOTH BEACH, DE
 28 WASHINGTON, DC
 29 RICHMOND, VA
 30 CHAPEL HILL, N
 31 ATHENS, GA

AUGUST

01 NASHVILLE, TN
 02 MEMPHIS, TN
 03 ST. LOUIS, MO
 05 MADISON, WI
 06 APPLETON, WI
 07 MILWAUKEE, WI
 09 CHICAGO, IL
 11 OMAHA, NE
 17 DETROIT, MI
 18 KALAMAZOO, MI
 19 COLUMBUS, OH
 20 PITTSBURGH, PA

DOGFISH HEAD
 BLACK CAT BACKSTAGE
 GALLERY5
 THE CAVE
 NORMALTOWN HALL

 FOND OBJECT RECORDS
 ARDENT STUDIOS
 HOUSE SHOW
 KIKIS HOUSE OF RIGHTEOUS MUSIC
 THE REFUGE
 ANODYNE COFFEE
 G-MAN TAVERN
 HOUSE OF HI-FI
 ZEKES ROCK N ROLL BBQ
 BELLS ECCENTRIC CAFE
 RUMBA CAFE
 LIVEBURGH

Also:

- Oct 06 - Dallas, Texas - Double Wide
- Oct 07 - Houston, Texas - Cactus Music
- Oct 08 - Austin, Texas - 3ten ACL Live
- Oct 09 - San Antonio, Texas - Frank San Antonio
- Oct 10 - Marfa, Texas - Cobra Rock Boot Company
- Oct 12 - Phoenix, Arizona - Valley Bar
- Oct 14 - Pioneertown, California - Pappy & Harriet's
- Oct 15 - Long Beach, California - Federal Underground
- Oct 16 - Los Angeles, California - Harvard & Stone - free show!
- Oct 17 - Felton, California - Don Quixote's International Music Hall
- Oct 18 - San Francisco, California - The Lost Church
- Oct 19 - Oakland, California - 1-2-3-4 Go! Records
- Oct 21 - Eugene, Oregon - Barno's Backyard Ballroom
- Oct 22 - Portland, Oregon - Bunk Bar
- Oct 23 - Seattle, Washington - Slim's Last Chance Chili Shack
- Oct 27 - Rapid City, South Dakota - Nameless Cave
- Oct 28 - Sioux Falls, South Dakota - Vishnu Bunny Tattoo
- Oct 29 - Duluth, Minnesota - The Red Herring
- Oct 30 - Minneapolis, Minnesota - Triple Rock Social Club

Gary Graff of *Billboard*:

Stinson is previewing some of the songs this summer on the road with Cowboys in the Campfire, a duo he formed with his uncle-by-marriage Chip "Sippy Fly" Roberts. The two have talked about touring together for awhile, and the anything-goes shows give Stinson plenty of options each time the group plays -- including brand-new songs made up on the spot. "I can play everything from my catalog," says Stinson, whose Southern Dandies Tour has shows booked until Aug. 21. "It's low overhead, so it's been quite profitable as well as fun. We're working hard, and it's worked out pretty good. I haven't toured in a year due to some personal issues back home, and I need to work. It's my job. It's what I do. It feels good to get back to work."

Stinson has also been keeping tabs on his most recent former band and is enjoying the success of the Guns N' Roses reunion. He bears no ill will toward GN'R's reunion with founding members Slash and Duff McKagan; McKagan, in fact, subbed for Stinson during 2014 when the Replacements reunion schedule conflicted with GN'R shows in South America. "It was a really good run for me with them and I've seen two of those shows since and saw everyone and made peace with it," Stinson says. "It's part of my life that is over, and I couldn't be more thankful for it. It was a great run. I made money and they kept me out there doing stuff. A lot of my friends are still in that band, and I'm glad for them." . . .

The Replacements, meanwhile, remains done for good after co-founder Paul Westerberg pronounced the June 5, 2015, show in Portugal the group's last one ever. "Y'know, we did our thing," Stinson says. "We got up there and made a lot of people happy, and it was fun. I think we overstayed our welcome a little bit, possibly, considering we weren't making a record or anything like that. Without new music, I don't think you want to drag something like that out too long. I know for me, personally, I get bored playing the same stuff all the time. There's got to be an artistic change for me, so I'm just looking forward to what I'm doing now, and in the future."

<http://www.billboard.com/articles/columns/rock/7476230/tommy-stinson-bash-pop-guns-n-roses-replacements>





<https://www.instagram.com/p/BLWVidpAxuJ/>

Paul Easterberg gave a review of what the show was like in Cincinnati, Ohio:

A hell of a time was had by ALL as Tommy and Sippy were on fire! Sippy's masterful lap steel guitar work on the '48 Gibson "baseball bat" knocked Tommy off balance for a moment, forgetting lyrics. Sippy isn't just a handsome face with a great fashion sense -- his humor stole the show at least twice.

If it was me and I was touring with my uncle having that much fun on stage, I'd play more shows...

Set list:

(Tommy solo):

Alternative Monkey [Perfect]

Makes Me Happy [Perfect]

One Man Mutiny

Light of Day

Nothing (unplugged and came out on the floor) [Bash & Pop]

(Tommy and Uncle Sippy):

Chippy's intro stomp

Not This Time

On The Rocks [new Bash & Pop]
Breathing Room
Bad News [new Bash & Pop]
New Chippy and Tommy Song (Fall Down Together Or Stupid Is??)
Match Made In Hell
He Means It [Bash & Pop]
Zero To Stupid
Anything Can Happen (Chip's Song that Tommy hijacked)
Unfuck You [new Bash & Pop]
It's A Drag
Chippy's outro stomp

(Encore Tommy solo):

Medley: First Steps/ Friday Night Is Killing Me / First Steps [Bash & Pop]

Tommy talked to Brian Philips from 102.5 FM in Columbus, Ohio about how **the tour was thrown together "last minute" to play anywhere** from clubs to basements to caves for something to do (and mentions the cancelled Replacements shows with Two Cow Garage when Paul Westerberg got sick). <http://cd1025.com/about/jock/brian-phillips/post/2336>

If you want to **see and hear how great these shows were**, there's a clip of "Friday Night Is Killing Me" and some other songs here, as well as a description of the whole show from longtime fan **Dave Splash** (and about a special meeting with Tommy.) https://youtu.be/xlbwPb1Ei_w?t=29s

Tommy gave probably the most positive interview of his life to **Dan Mistich** of *Salon*.

How often do you speak with Paul Westerberg and are you two working on anything together? There was some talk of another Replacements record before the reunion ended.

You know, we exchange texts now that he's actually got a cell phone. We exchange goofy pictures and texts about once a month. We never lost touch. We never went years without talking to one another. We always talked and had that sort of thing. It's like your brother that you have a lot of history with — good and bad.

He's a little bit older than me. There are certain witticisms that I reach out to him for. We did our thing. As far as anything together, we'll probably play something together again. We never said we wouldn't.

As for anything in the works? Not a thing.

Because of the nature of touring in a band together, do you ever get tired of being asked about your brother, Bob, and re-living that familial element of the band?

No. I miss my brother a lot. When my brother died, the one thing that happened to me and for me, I suppose, was that there were a lot of good, bad and ugly things that we grew up with — even before The Replacements were put together — there were all of these thought-bubbles and memories of shit. When he died — what I was left with — I just have the good thoughts. All of the bad thoughts died with my brother. So, I'm left with these beautiful and colorful experiences that we had together. We lived in Florida when I was five or six years old, but they're not full memories because I was so young and I'm old now. But they're colorful and positive thoughts. All of the bad stuff that happened during The Replacements, all of that stuff went away.

I have dreams about cool things. I don't have nightmares about my brother dying or anything weird. I had those when he was still here.

These days, you're being asked to play on a lot of records and produce for other artists that cite the bands you've played in as inspirations. Is that flattering for you?

You know what? I am. I'll be honest with you. I'd like a whole lot more bands to get down with reaching out — whether they want me to produce a song or whatever. At the end of the day, all of my old, staunchy '80s music friends or A&R guys are complaining about how the internet is killing everything. I'm not on that kick. I think there are options. I think the world is still our oyster.

If I'm going to write a song, I still want that feeling like, "This is the best song I've ever written" and then I throw it out there. I wouldn't bother if I didn't do that. It's not like I go to work and say, "Well, I've got a mediocre song. I might as well put it out there." Every song I put out there, I look at it like it's great — whether it is or not.

I would like more bands, if they felt like I could bring something to them and their sound or whatever — whether I play kazoo or I produce their band — to reach out.

I love the fucking process of this. I love playing live. I love recording. I love being on both sides of the mixing console.

The recording industry may be in shambles, but you can still get in a van have the time of their life.

Fuck yeah! Hell — fucking — yeah. And that's the reason why we do it. You can't get in any vessel and go play a set show and half-ass it. Are there 20 people? Or are there 20,000 or 50,000 people? Doesn't matter. You're just driven to do it. I may just sit in a cornfield and do it for a bunch of stalks of corn, but I have an inner drive that has nothing to do with who is going to be there. I just go and do my thing.

http://www.salon.com/2016/07/23/tommy_stinson_is_the_most_positive_man_in_rock_n_roll_all_of_the_bad_thoughts_died_with_my_brother/

Chip is also a professional chef, you can get some tips on cooking braised chicken thighs when they visit the Cento Academy of Chefs at https://www.youtube.com/watch?v=xbis_btS1KU.

But if there is one interview you should watch, it should be this one from *Kids Interview Bands*. In it, **an 11 year old girl named Piper asks Tommy Stinson questions** such as “If there was a movie about your life, what would it be called and who would play you?” and “If you got paid to sleep, would you be rich or poor?” <https://www.youtube.com/watch?v=QkHtyZ6qyms>

On August 5, 2016 at the Cowboys in the Campfire show in Milwaukee at Kiki’s House of Righteous Music [and the main reason I’m mentioning the venue is because of the kick ass name], **Tommy announced the reformation of Bash & Pop** and that a new album was coming out in January 2017. Later it was released he’s the only returning member of Bash & Pop, as **Ross Raihala** from the *Twin Cities Pioneer Press* explains:

[Tommy] made the upcoming record with a series of musician friends including Steve Selvidge (the Hold Steady), Frank Ferrer (Guns N’ Roses), Cat Popper (Jack White, Ryan Adams) and Luther Dickinson (North Mississippi All-Stars). Stinson told Billboard: “We recorded everything as live as I could. I was missing that vibe with my last couple of solo records, so I really tried to hunker down and capture a moment, and I realized I was doing it with a really good band.”

<http://www.twincities.com/2016/09/21/replacements-tommy-stinson-bash-and-pop-album/>

Ryan Reed from *Rolling Stone* asked Tommy about **why he started to use the band’s name again** after two decades:

“I found myself longing to make a record in the same way that we made the early Replacements records: live, in the studio, as a band,” he said. “Since early 2015 I’ve been recording new songs with new and old friends, cutting all of them as live as possible without losing too much fidelity nor over-thinking the songs.”

<http://www.rollingstone.com/music/news/hear-tommy-stinsons-cathartic-bash-pop-song-never-wanted-to-know-w458955>

Tommy talked to **Craig Rosen** of *Music Aficionado* about how the end of the Replacements led to the reformation of Bash & Pop:

How hard was it for you to shift back to playing in the Replacements after GNR?

It wasn't so much that it was weird because of doing one thing and then the other. It was more just shooting back into the 'Mats thing. There was a whole lot more emotion going on there than I thought there would be. I thought it would be pretty carefree, and fun to go and play those songs again. There was a whole lot of baggage that we carried along that was a little bit much at times. You know, "Your brother's gone, your drummer's gone [Chris Mars left the band in 1990. His replacement, Steve Foley, died of an accidental overdose in 2008], and we're kinda doing this thing. We're called the Replacements, but it's just Paul and I." It was cool, though, and I think we did a good job and gave people what they wanted and that was what we set out to do.

In that version of the Replacements, were you in the team leader role as well?

Not really. You don't really lead that team. It's all for one, or no one for anyone.

After doing solo records, why did you feel the time was right to do a band record now?

Because I've realized I've got to keep moving forward, but I was getting tired of doing it all myself, and piecing a record together. I got lucky enough when we were doing those 'Mats shows where some of my friends could play in my studio as I was putting stuff together—just doing band tracks and kind of doing it live. I was just, "Yeah, this sounds great. I love doing it this way. It's kind of like doing it when I grew up in the Replacements days." I thought, "This is more fun than sitting there with a guitar in my lap with my slippers on trying to come up with guitar parts for a song that I wrote four months ago." It was more spontaneous and fun for me that way. It was always the record I was meant to make after the Replacements broke up. That's what I know and that's what I like doing—playing in bands. I like to be in a band. So it kind of came through and people were telling me it reminded them of that Bash & Pop record, so it kind of just occurred to me one day, "Alright, if we do that, call it Bash & Pop."

So you actually started working on 'Anything Could Happen' while you were touring with the Replacements?

Jeez, I started recording this thing in 2013 and 2014, in the fall of one and the winter of the other. I was just sort of amassing tracks. I'd write a few songs, call up my buddies, get in my studio and record them in a quick live fashion and move on. Over the course of a couple years there, the majority was recorded, and then when my lineup came into complete focus, I did the other half of the record here in my studio. We did a couple of things over. That ended up being the majority of the record. The core of what is going to be the touring band the touring band is going to be Joe Kid [Sirois] on drums, Steve Selvidge on guitar, Justin Perkins on bass and Tony Keiraldo on keyboards, whenever we can find a place to put him.

You mentioned you were working on the album while you were on the road with the Replacements. Was Paul working on [his collaboration with Juliana Hatfield] the I Don't Cares record on the tour as well?

I would only assume so, but I don't really know. We tried to record stuff together and it went nowhere quick about three different times. You can't even say exactly why it didn't work out, but it didn't. And that's kind of when I said, "Well, I want to do something with these songs and it's not going to happen that way," so that's when I switched gears and went towards getting my own band together to do these songs.

https://web.musicafictionado.com/main.html#!/article/how_tommy_stinson_went_from_the_replacements_to_guns_n_roses_and_back_by_craigrosen

Scott Hudson interviewed him on his radio show *The Ledge* (<http://theledge.realpunkradio.com>). As a long time Replacements fan and local concert promoter, **his questions were exactly the ones that you wanted to ask.**

Q: Although you'd been playing and recording for over a decade, you were just under 25 when the Replacements broke up. Was there kind of a "what am I going to do now" feeling?

A: Not really because Paul and I had already been kind of talking about it on that last tour. Honestly, we had been talking about it even before when it was just getting ready to start making "All Shook Down." He felt that maybe he wanted to produce things more on his own rather than let someone else do the thing. He had a lot of ideas he wanted to get out. By the time we got done touring that record, it was clear to both of us that maybe it was time to put this to bed for awhile, if not for good, and move on and get into other things. I was already playing demos of that Bash and Pop record for Warner Brothers. Paul had basically been doing the same thing for the last few years, so it was a good thing.

Q: Why did Bash and Pop break up?

A: Like I said, when I moved to L.A., there wasn't much of a lineup left to tour and keep the record going. The record wasn't going, and by that time I had already begun playing with some other guys. I was still kind of calling it that, but when I started playing with them, it became Perfect. It just became clear it was a whole different thing happening. That record was pretty rootsy; kind of rock and roll-ish. With the direction I was going after that, it was a whole other thing.

Q: There were a couple of attempts at recording that didn't work out. Do you wish that had you had managed to release something?

A: You know, I do. That was kind of the bumner part for me. We had set up to do that and tour. The idea was to have something new to go along with playing all the old hits that everyone wants to hear that we've played a billion times. It was fun to do it, but the idea was, "If we're going to do it, let's make a record, too. Let's do the whole thing." It didn't work out. I know why it didn't work out, and that's cool. We tried. We tried three times. I think ultimately it became that the idea of trying to make a Replacements record now was far too daunting of a task when you sit and compare it to old Replacements records. I didn't really have that thought. I think Paul has too much baggage for it. If it wasn't going to be all four from the original band, then it wouldn't be a Replacements record. It would be a Paul solo record with these guys playing on it, and he couldn't really get into the right mindset for it. Again, there were four people there trying to record it, and we all have a good stake in why it didn't work.

Q: Back to Bash and Pop. What made you decide to revive the band?

A: It's just simply that I kind of went back to square one in how to make a record. I recorded a bunch of stuff live with a band in the studio at my house the way I wanted to do that Bash and Pop record originally. As it was coming together, and the tunes had more of a rootsy vibe to them, as I was playing it for people, they were saying it reminds them of a Bash and Pop record. It kind of sounds like the stuff (I) used to do. It had similar qualities to it, so I figured what the (hell). I already had a band name, and it seemed like a band record instead of a Tommy Stinson solo record. I've made those, and kind of piecemealed them together in a certain way. I really didn't want to do that again. I was lucky enough to put together a group of people that could record in a real live atmosphere where you're not wearing out the material.

(You can hear the whole interview at <http://scotthudson.blogspot.com.es/2016/10/live-ledge-263-tommy-stinson.html>.)

Or, if you're on public transportation or in a meeting at work at the moment, you can read the rest at <http://www.argusleader.com/story/blogs/scotthudson/2016/10/27/tommy-stinson-talks-replacements-guns-n-roses-and-his-cowboys-venture/92770690/>.)

With the announcement, Tommy Stinson put up <http://www.pledgemusic.com/projects/bashandpop>. **to pre-order the record – as well as everything** from signed vinyl of *Friday Night is Killing Me*, to Tommy's basses used on the Replacements reunion tour, to a game of pool with Bash & Pop, to (the ultimate teenage dream) "Full Band House Show/Kegger!"

By pre-ordering the record via PledgeMusic, you'll become a part of the process of making of this record. Not only will you have the opportunity to buy the new record in whichever format is best suited for your listening pleasure, but you can also purchase one-of-a-kind items, merchandise and experiences only available here for a limited

time! You'll be able to purchase everything from high quality vinyl, cassettes, CD's and MP3's to instruments, lyric sheets, posters, framed photographs, and so much more. You can see our first show as Bash & Pop at the historic 7th Street Entry in Minneapolis, and I could even crash your wedding and flaunt my ordained status to officiate it!

As an added bonus, a portion of the proceeds of this campaign will benefit the Timkatec trade schools in Port-au-Prince, Haiti. As you may know, there is still a dire need for us to help these great young people learn how to rebuild their fractured nation. They desperately need any help that any of us can give, no matter the monetary amount. I chose this school after visiting their graduation in 2011 and seeing for myself what a big part of the long-term solution it is for the people and infrastructure of Haiti.

Craig Wright of Eugene, Oregon's *Daily Emerald* asked him what was the idea behind the tour and the story behind him being an ordained minister:

TS: I'm waiting on the Bash & Pop record to come out in the new year, and it got pushed back so far that I had to do something. I had to get out and work and keep myself busy so Chip and I decided to throw it together. We did the East Coast run, which was great, and had such a good time that we decided, "Let's do that again in October and see how that goes." So now we've got that, and I think we're going to aim to put a record together to follow it up probably in the new year.

E: On PledgeMusic you are offering a variety of options for fans to buy the new Bash & Pop album. Are there any packages you're particularly excited about?

TS: Yeah. The pool ones. I think it will be fun to have some people come in and play pool with me. I like the intimacy of the whole thing. It gives people a chance to hang out with me and I get to hang out with them in return, and it's kind of a goofy bit, but it works.

E: The one that caught my eye is the Tommy Stinson Wedding where you will officiate a wedding ceremony then play songs. How long have you been an ordained minister?

TS: A few years. I married my friends Dan and Kathleen like 15 years ago, pretty much to the day. I think that will be fun. That probably will be the funnest bit.

E: A portion of the proceeds of the PledgeMusic campaign will benefit the Timkatec trade schools in Port-au-Prince, Haiti. Why did you decide to do that?

TS: They need a lot of help. They just got decimated with another hurricane and it's just fucked up down there and they get very little help. It's a country that really needs to get itself together and rebuild itself, and so this little school, Timkatec, it's a trade school; they teach electricians, plumbers or whatever kind of things like that, and all those things are necessary to help rebuild Haiti. It's a good cause, it's a good thing, and I support it.

<https://www.dailyemerald.com/2016/10/17/tommy-stinson-qa-replacement-showman-ordained-minister/>

Keith Valcourt of *The Washington Times*:

Q: Are any of the original Bash & Pop members are involved?

A: No. Well two of them have died — the bass player (Kevin Foley) and the drummer (Steve Foley). And honestly, when we made the first Bash & Pop record, it was basically just me and the drummer anyway. This time around, this is actually more of a band than that was.

Q: Was this album easier to make than a solo CD?

A: When you're making a solo record on your own, you are piecing it together and really fussing over the songs a whole lot more than you need to be because you're playing all the instruments, doing this and that. I wanted something quick and immediate.

Through doing it live, a lot of the songs turned out more rock 'n' roll. I guess that's probably why people are saying it's a Bash & Pop record.

Q: How did the record come together?

A: It came together on some quick weekends. I'd have guys come up to my studio for the weekend, and we would cut five or six songs. We did that a bunch of times last year. Plus, I recorded some other songs for a future Bash & Pop EP. I think it's more consistently a rootsy record.

On my solo records I tend to get more experimental. I also tend to overthink things. Things get a little too precious when I do it like that. The mantra here is "Play the f***ing song and play it well."

Q: Why did you decide to give a portion of the album proceeds to a trade school in Haiti?

A: I had a bad experience trying to help after Hurricane Katrina. I sent some money to the Red Cross and was really disappointed on how that entire thing panned out.

After the earthquake in Haiti, I had seen so many reports of the disaster. I went over there to see for myself how I could help. I saw this school called Timkatec. It's a trade school for homeless abandoned kids. They school them, house them the best they can and turn them out with a trade — whether it's plumbing, electrical or masonry.

Sadly, the earthquake made the desperate need there continue. These Haitian kids are learning these trades, and they are trades they need to rebuild Haiti. Because Haiti is ... decimated.

Q: Let me ask you a couple Replacements questions.

A: If you must. [laughs]

Q: Are you glad you did the reunion, and what did you get out of that tour?

A: I'm glad we did it. I think it made a lot of people happy. We obviously got paid well for doing it. I think we might have stretched it out too long. It might have been better to get out a little sooner, just because of our nature.

Q: Did you guys try to record any new Replacements music?

A: We recorded on three different occasions and couldn't make anything happen. Mainly because we recorded at places that weren't even suitable for what we were trying to do. Trying to make a live record like we used to do, like I just made, in overdub studios.

Made zero ... sense, but no one listened to me. [laughs] No one wanted to hear it. No one wanted to ask the tough questions. That was that. Done.

Q: Are you also done playing with Guns N' Roses for good?

A: I never say never to either [band]. I just know right now I'm looking at a lot of other things I'd rather be doing than working for someone else.

<http://www.washingtontimes.com/news/2016/dec/13/replacements-bassist-tommy-stinson-talks-reunion-a/>

There is a **no-holds barred (and profanity-strewn) interview with Tommy** from **Marc Maron** on the November 15 *WTF* podcast, where they talk "about firing his brother from the band they founded together, working with disparate lead singers, from Paul Westerberg to Axl Rose, and why he's focusing his current attention on relief efforts in Haiti."

<https://youtu.be/A9oGcCBsFRA?t=13m54s>

Anything Can Happen will be released on Fat Possum records on January 20, 2017.

**Bash & Pop – *Anything Could Happen*
(Fat Possum Records)**

Not This Time
On the Rocks
Anything Could Happen
Breathing Room
Anybody Else
Can't Be Bothered
Bad News
Never Wanted to Know
Anytime Soon
Unfuck You
Jesus Loves You
Shortcut



The first single is “On The Rocks”. Tommy Stinson said to **Michelle Geslani** of *Consequence of Sound* it was:

“...one of the first songs that I penned for this record in the rock department,” adding, “I’ve been writing a whole bunch of stuff over the last few years, and this is the one that I decided was going to be sort of the lead-in kind of song as far as how the record is going to sound.”

<http://consequenceofsound.net/2016/11/tommy-stinson-previews-new-bash-pop-album-with-on-the-rocks-listen>

The **video for “On The Rocks”** is at https://www.youtube.com/watch?v=zXNkz_awcOI.

The second song to be released is an **even bigger rock song, “Never Wants to Know”**. You can hear it at <https://soundcloud.com/fatpossum/bash-pop-nefver-wanted-to-know-2>.

There is also a **video for “Can’t Be Bothered”**: <https://www.youtube.com/watch?v=Rja6gHF1Sao>

Leslie Michelle Derrough interviewed Tommy for *Glide* magazine about recording with Luther Dickenson, the son of Jim Dickenson (the guy who recorded *Pleased to Meet Me* and *Big Star’s Third*.)

How did you do it when you were in the Replacements?

That's kind of the vibe of it. Back in the early 1900's, or late 1900's I should say, when the Replacements were making records, the best ones we made really were the ones where we just sort of learned the songs and hacked them out and those are the songs people know and love. I mean, that was the way we knew how to do it, the way we were most comfortable and it worked out well. So that was kind of what I was aiming for, to kind of go back to that kind of vibe of getting more of a band feel and a cohesiveness of dudes in a room sweating it out.

Almost like being back in the garage

Yeah, if you think about it in terms of the best records, the greatest records of all time, most of them, the Beatles and the Stones, they recorded that stuff live. They might do a fucking hundred takes of a song before they get it just right but it was always done kind of altogether. So along those lines except I wouldn't do anything a hundred times. Not that dedicated to that (laughs).

What happened with the first Bash & Pop? It didn't last but a couple of years and then you disappeared. What happened?

Well, what happened was the record company really didn't give me a whole lot of help on that and then I moved to LA and two of the guys that I was playing with didn't work out so I got two other people and by the time I had run the course of that record it just seemed like, why? I started playing with some other people and it just seemed it was starting to turn into a whole other thing so I asked to be let go of my contract with Warner Brothers cause it didn't seem like it was a good thing. I just kind of went, yeah, let me do something else here.

What is the oldest song on the record?

The oldest song on the record is called "Shortcut" and I wrote it about twenty-five years ago. It just took that long for me to decide what way I wanted to put it out.

You asked me about Tipitina's in New Orleans earlier. Is there a story there I should know about?

Man, we played there way back in the day, when my brother was in the band. We came down to New Orleans and coming to New Orleans was a scary fucking bit. We came through from the Biloxi side, from like Florida, right, so traveling down in the south, and mind you this might have been about 1984 or 1985, somewhere in there, and when

you're going through Mobile [Alabama] on your way to New Orleans, at that time it was a lot of rednecks and things like this.

So cut to us rolling into a McDonalds right on the Gulf on our way to New Orleans and I've got like, you know, OshKosh B'Gosh red and white striped overalls on, makeup on from the night before, my hair is going crazy and I go to the phone booth on the Gulf side of the Thruway. I walked across this little freeway, whatever, to go to the beach where the phone booth was to call my sister. I get my sister on the phone, I'm chatting with her and I'm watching this guy walk all the way from the beach. He just looked at me and he must have been a fucking hundred and fifty yards away. He saw me walk to the phone booth and he came up there right in the phone booth and said, "You better get the hell out of here, fag, or you're going to die." I was like, "I better go right now." (laughs)

And I go back to the van and my brother was like, "Fuck that, man, where is he?" And he's ready to jump out of the van now and they were restraining Bob: "We're not doing that. Let's get the fuck out of here." And then we get to New Orleans where it was like a safe haven in this weird part of the country. I mean, I don't say this in a disrespectful way. There are a lot of nice, kind people down there. But at that time, going from point A to point B, going from like Birmingham and you cut down and go through some of these really southern places, these small enclaves of people living in the melting pot somewhat peacefully where we would play gigs and it wasn't so much we're playing like a redneck roadhouse or something. But in those middle places, you just got to stay in the fucking van and not get the fuck out.

But I remember when we got to New Orleans, and it was like the first time coming through there, I'm pretty sure we played Tipitina's the first time. I might be wrong on that but I remember just walking around with my brother a little bit and just going, wow, the graves are above ground, look at that! And we're mesmerized. And we met really great people and it was a cool place.

So cut to when I played with Soul Asylum for a while. I played with them for like five years after Karl Mueller had died and I came down there to record with Dave Pirner, he had a studio down there, and I remember going out, and he told me where to go, and it was like, man, this is something and it really kind of grabbed me, grabbed me right by the throat. I was loving it, it was great. We recorded some cool stuff and it's never come out yet! (laughs)

Didn't you go to school with Dave [Pirner of Soul Asylum]?

Yeah, we went to high school. I was in ninth grade and he was a Senior, I think. He's three years older than me. We used to all kind of hang out and stuff. There wasn't a whole lot of inner band jamming so much but we used to play shows together when he was in Loud Fast Rules.

Are you happy with how Tommy Stinson has turned out from a delinquent kid who started playing rock & roll to now?

I'm getting there (laughs)

Would the young delinquent Tommy be surprised at who you are today?

Oh the young delinquent Tommy would be surprised I made it to fucking fifty years old, are you kidding! (laughs)

<http://www.glidemagazine.com/178417/tommy-stinson-reignites-bash-pop-following-gnr-replacements-interview/>

With the album announcement came **a tour**, starting in his hometown of Minneapolis at the 7th Street Entry, the club that is the smaller room at First Avenue.

BASH & POP
with **THE So So Glos**

ANYTHING COULD HAPPEN BASH & POP
NEW ALBUM
IN STORES
JAN 20, 2017

J	12	MINNEAPOLIS, MN	7th ST ENTRY
A	13	MILWAUKEE, WI	CACTUS CLUB
N	14	CHICAGO, IL	COBRA LOUNGE
U	15	COLUMBUS, OH	BIG ROOM BAR
A	16	CLEVELAND, OH	NOW THAT'S CLASS
R	17	PHILADELPHIA, PA	JOHNNY BRENDA'S
Y	18	NEW YORK, NY	MERCURY LOUNGE
	20	ASBURY PARK, NJ	THE SAINT
	21	ALLSTON, MA	GREAT SCOTT

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3/1 – Doug Fir – Portland, OR

3/3 – Harlow's – Sacramento, CA

3/4 – The Ritz – San Jose, CA

3/5 – Swedish American Hall – San Francisco, CA

3/7 – Troubador – Los Angeles, CA

3/9 – Casbah – San Diego, CA

3/13 – SXSW – Austin, TX

Chad Wener of the Minneapolis *City Pages* reviewed the first **Bash & Pop** show since 1993

(which was after some cooking lessons for the winners of a contest at

<http://www.thecurrent.org/feature/2017/01/05/mash-and-pop-win-a-cooking-class-lesson-with-tommy-stinson>):

Opening with “Fast and Hard” – from 1993’s *Friday Night is Killing Me* – was sort of a mission statement from the get-go. The band stumbled a little due to an out-of-tune guitar, but the titular message was there and the crowd responded. Hell, there was even a little pushing and shoving up front. It was glorious to behold.

This was a rock show. Were there bum notes? Yup. Strange stories from the stage? Well, yes. Bashing and popping from a band that knows how to bring it? Come on.

As usual at a Tommy Stinson show, the smirking energy was as infectious as the rock ‘n’ roll was genuine.

Current single “On the Rocks” chugged along at that perfect tempo that feels like an old friend is coming to visit. Tommy wasn’t too proud to restart another *Anything Could Happen* track, “Bad News,” when it wasn’t up to his standards. Solo track “Don’t Deserve You” stomped all over the Entry’s stage. Tommy started it on guitar, stopped the action, and prompted the drummer to open the song with a beat instead.

“Who said the M-F word?! Come on, there is family here!” Stinson admonished before dropping some F-bombs of his own.

These are quintessential Tommy Moments™.

<http://www.citypages.com/music/20-years-later-tommy-stinsons-bash-pop-undeniably-rock-their-return-to-7th-st-entry/410635215>



<https://www.instagram.com/p/BPLvi2RBU7i/>

Chris Riemenschneider of the *Star Tribune*:

The lineup that took the stage Thursday as Bash & Pop had its own impressive resume, too, with the Hold Steady's Steve Selvidge on guitar, drummer Joe Sirois of the Mighty Mighty Bosstones and bassist Justin Perkins – none of whom were in the original, short-lived Bash & Pop. . . .

Fans who listened to the lyrics – a pre-show listening party in the main room helped clue them in – would have easily noticed that the songs from the new record are by far some of the most downcast and personal of Stinson's songwriting career, many heavily tinted by divorce. The acoustic track "Anytime Soon," delivered mid-show, included a refrain about "dangling from the rafters." The single "On the Rocks," played third in the set, is a blistering breakup song that sounded especially barbed live.

Thursday's mood was nonetheless rowdy and happy on and off stage. The band opened with a charmingly ramshackle "Fast & Hard," from the original Bash & Pop's lone, cult-loved album "Friday Night Is Killing Me" (1993). They stuck mostly to the new songs until the second half of the set, when they also dropped in "He Means It," "Tiny Pieces" and "Nothing," also from that earlier album. The '93 and '17 songs really did fit together seamlessly. Selvidge helped tie them up with a blues-punky tinge to both new and old alike. He especially cut loose in the encore during the older classics "Never Aim to Please" and "Friday Night Is Killing Me."

Stinson coyly, cockishly joked with the up-close crowd for much of the night, including a guy who told him he was going to name his kid after him ("Be careful about that," Stinson shot back). He dropped the attitude toward the end, though, and flatly admitted, "This has been a great show. It's good to come home." He could have meant Minneapolis or Bash & Pop as "home," but clearly there was a familiarity to both that made Thursday's show a triumphant one.



photo: Paul Easterberg

http://www.startribune.com/tommy-stinson-debuts-new-bash-pop-in-rowdy-return-to-7th-street-entry/410640205/

Scott Ludtke was at the Minneapolis show:

the B&P show was good. Great opening band ('the so so glos'). Tommy and the band were in good form. The new songs are tight. Great venue packed to the rafters. Tommy is so damn slight, sweat so much, I found it hard not to worry about his health. As he said more than once, damn we're getting old. The new album has a lot of grief re: his latest divorce. I guess it's tommy's all shook down? But. The dude is beloved. You just have to watch his band watch him. They're all solid musicians, but they're there to rock with tommy fuckin' stinson, musician and raconteur. Yeah. Seeing the show made the made his decision to play as the band make sense.

And for god's sake, check out the so so glows. We talked to them after the show. They're the punk you've been looking for. They own an all ages club in 34rooklyn called shea's stadium. Literally everything is right with that.



<https://www.instagram.com/p/BPMWEIODwku/>

Paul Easterberg was also at the 7th St. Entry show:

They came out of the gate hard . . . harder than I've ever seen. It was loud it was rough and it was great!!!

Setlist

Fast & Hard
Not This Time
On The Rocks
Never Wanted To Know
Bad News
Jesus Loves You
Don't Deserve You
He Means It
Nothing
Zero To Stupid
Tiny Pieces
Anytime Soon
Anybody Else
Anything Can Happen
Unfuck You
It's A Drag

Encore

First Steps into...
Never Aim to Please
Friday Night is Killing Me
(back into First Steps)

Jay Boller of the *City Pages* interviewed Tommy about his return to the club that has so many memories for him and The Replacements:

CP: Do you remember the first time you performed at the Entry?

TS: Ya know, I don't really. I mean, it was so, so long ago. It might have even been 1980, and man, I'm just telling ya, my memories don't go that far back anymore. And considering how many times we've played there ... I mean, it seemed like we played there every week for about five years. I'm sure it wasn't nearly that much, but it seemed like it. It seemed like we were always there.

CP: Have you watched the YouTube videos of you guys in, I think, 1981 performing there? You've gotta be maybe 14 years old.

TS: Yeah, ya know, I haven't. I don't really go down those roads. But I was looking at this book, this book called *Heyday* that's actually in my hotel room, it's got a photo collection of Daniel Corrigan's stuff. As I'm looking back at that, there's some things going down that were pretty funny that I was a part of, like the Jumbo Shrimp playing in the Entry and stuff.

Ya know, it was just a bunch of us, me and the Suburbs guys, Slim Dunlap and stuff, getting up and playing weird covers and shit. It looks like it was from the Entry. That was a pretty funny time, being a little kid hanging out with guys that were a good seven years older than me and playing goofy covers.

CP: Were you hassled at all by, like, the managers at First Ave when you were that young, for even getting access into either venue?

TS: One of the things I got by with was under a working clause, which is in the law I think. [Laughs] I don't know how actually tight it was at that [time]. When I liked a show ... [longtime First Ave general manager] Steve [McClellan] let me help move the PA gear into the Mainroom so I could see Gang of Four, that must have been like '84 or '85, the To Hell With Poverty Tour. I really, really wanted to see that show, and I started to think is there any way I could do it? And it was like, "Well, you stay under the radar, but you can help move the gear."

And you're basically working. OK, I'm working! Here I am, 15 or 16 years old, trying to push fuckin' 500-pound speaker bins up and down ramps. Someone actually caught me as I was about to fly backwards on this ramp. It was such a fucking great show, and it was so awesome to be able to go do that. I think in a lot of ways back then, if you did the working clause, or there was a thing where if they served food, I could get in. I think I got into Duffy's and the Longhorn because they served food.

CP: Do you remember the first time the 'Mats graduated from the Entry to the Mainroom?

TS: I don't really remember that. I don't at all, actually. I can't remember what record it would have come out ... probably Let It Be I would think, but I'm not certain about that. Again, we played those two clubs so many times, it's hard to remember exactly what moment was great and what moment wasn't.

[Replacements frontman] Paul [Westerberg] and I were actually watching all this footage a couple years ago, and there was this short clip of us playing First Avenue and we're just full of fucking piss and vinegar. It might have been the first time we started playing with Slim [Dunlap], and it was kind of mayhem – people throwing beers and shit. Kind of a crazy punk-rock moment for us. We had so many good, bad, and ugly shows at those two venues, it's surprising we got to play there as many times as we did.

CP: To use that piss and vinegar line to pivot, in reading about Bash & Pop, it seems like the impetus of that project was to recapture that early 'Mats raw, live, rock 'n' roll energy – right?

TS: In general, I remember when it was fun to make records. And basically, it was fun to make those early Replacements records because we didn't do a whole lotta screwing around. We kinda got in, got our best bits out -- bad notes, good notes, all of it, kinda came out. There was very little overdubbing, other than doing maybe a vocal here and there. It was a lot of fun to play. For us, young and sort of unprofessional, we really had

to get our best bits, and get it down on tape quickly, because we didn't really have the bread to sit and screw around.

I remember that moment, I remember that being the fun times. I set out to do that with [*Anything Could Happen*]. I had my friends come up to my studio on weekends, ya know, crack out five songs this weekend, hang out, kinda get our camaraderie on. And I'll be honest with ya: I think we had a lot more time just sitting around and bullshitting, just being friends, than we actually did recording. Over the course of a handful of weekends, I had a record.

CP: Obviously you lost a couple of your bandmates from Bash & Pop, unfortunately. This is kind of a recreated version – have you been able to hit on that same feeling you had in the early '90s?

TS: Yeah, like I said, when I set out to make the Bash & Pop record [1993's *Friday Night Is Killing Me*], I set out to make a band record. I didn't really envision myself kind of doing it the way it ended up getting done. I really thought I had a band, that I could go and knock it out.

As it turned out, and I say this with all due respect because Kevin Foley was such a great guy, turned out he just wasn't cutting the mustard on bass, so I ended up having to do all the bass on that. And as good a guitarist as Steve Brantseg is and was, he wasn't able to get in my head and understand what the hell it was I wanted out of him. So it became more of a thing where I kinda had to do it myself.

Luckily [that record] turned out as good as it did, and people like it, whatever. On [the new album], I'm playing very little of it other than guitar, singing, and a little bass here and there. I got to keep it as live as I could, and capture all that, not overthink or any of that kind of crap. Left to your devices, as a musician, you can overthink fucking every goddamn note there is – imagine how long that would take you, ya know?

CP: I interviewed Bob Mehr when his book Trouble Boys came out, and just really, really loved the work he put into that Replacements biography. Have you read it, and what's the reaction been like from people you know who have?

TS: You know, I haven't read it. And I never intended to read it, to be honest with you, because once you tell the story, you know what's in it, you feel like you've lived it – what's the point? That's no disrespect to Bob at all, it's just I already know what's in it.

To be more frank, for me to go back and start reading that is going to throw me back a day, because it's some emotional shit in there. I don't really have time in the day right now, with all the things going on, to throw my head in a tailspin, if you know what I mean? It's not like I'll never read it, I just don't really have a need to go back in the wayback machine right now.

CP: That makes sense. And this was kind of gleaned from the book: You've only had a life in rock 'n' roll, like the moment you were a distinct individual, you've been immersed in it. Do you ever think if you could or would want to do anything else?

TS: Yeah, a lot, frankly. Anything from being a weatherman to a real estate agent, to be honest with ya. The latter might become a reality at some point, actually. I'm interested in it, it's something I look at and follow. On the weather front thing, Paul had actually always joked about, "I'd rather been a weatherman than fucking doing this shit anymore." Honestly, back in the day, the weather was an exciting thing around here, because you never knew if a tornado was gonna hit Minneapolis in the summer or not. I just always had a thing for it, I guess.

CP: Do you still love rock 'n' roll? Do you still get the same feeling in your gut?

TS: Well, if I don't, I'm fucking wasting my time right now. Yeah, I still do. It's ingrained; it ain't going away. If I became a real estate developer in a future life, I'd still be doing this shit because this is what I know and love. Good or bad, ugly, all of it – it's just part of what I am, it's here. I make the best of it, and accept it for its lifelong intrusion into my life.

CP: Tell me what it's like being back in Minneapolis. You don't live here, right?

TS: No, I live in upstate New York. I like it up there a lot. It's always fun to come visit, to come see my family and friends.

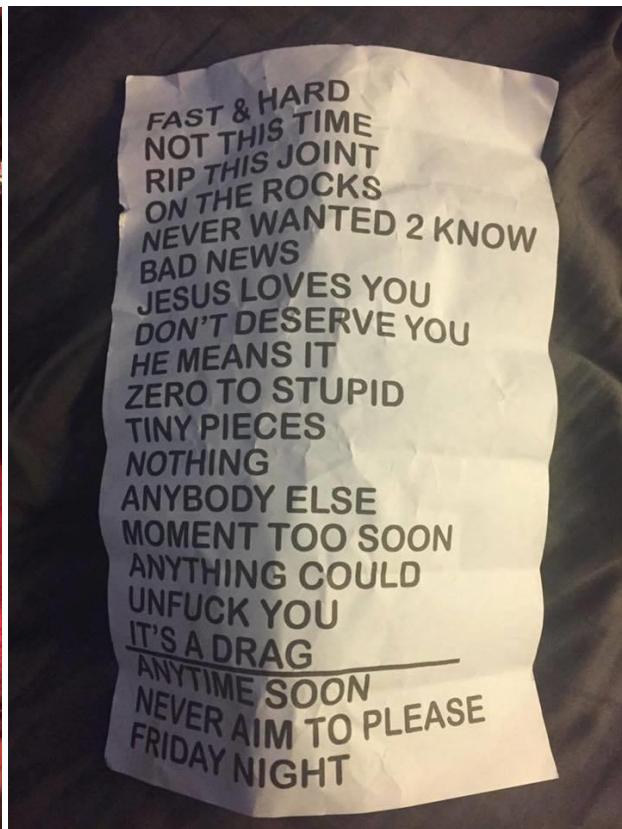
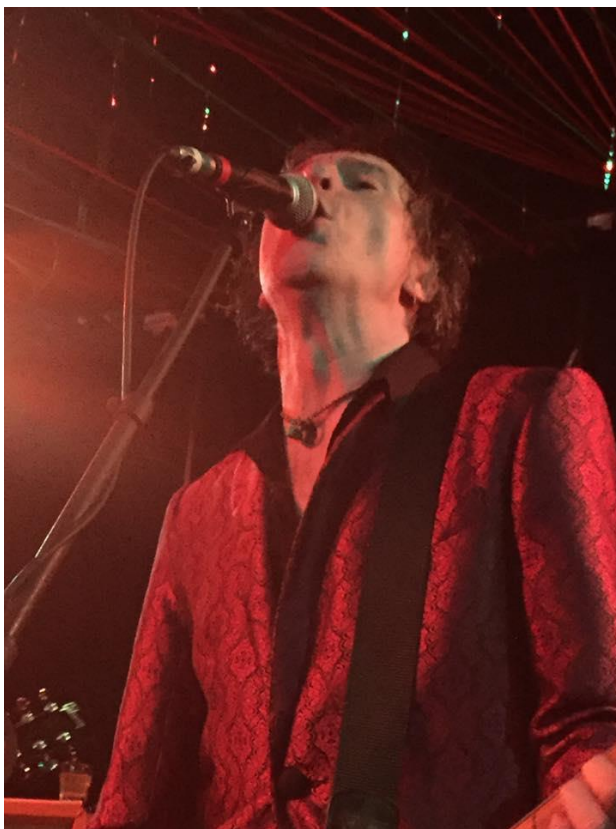
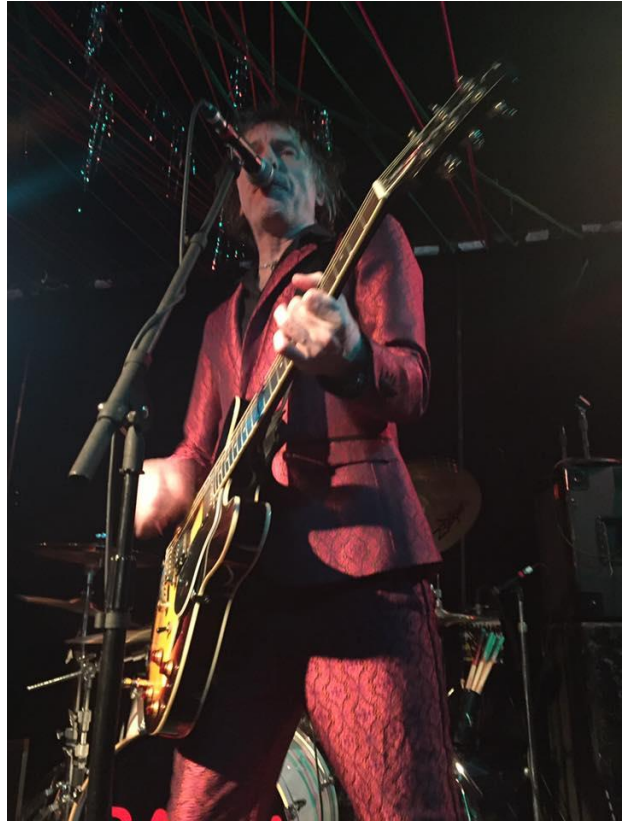
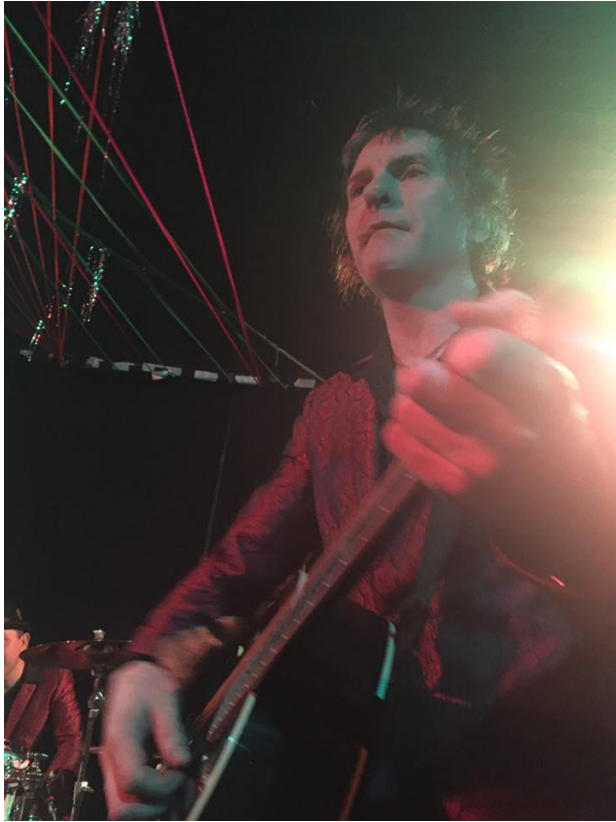
CP: What are your go-to spots?

TS: I don't really have any go-to spots anymore, a lot of those places I used to go to have closed down. Like, I'll stop in the CC bar if I've got time, just to kind of smell it again. Ya know, oddly enough, one of my other spots is the Loon Café. Because I'd always find myself hanging out downtown, and I used to know a lot of the people, so I'd go over there and say hey, and, ya know, their food's pretty decent.

CP: Other than potentially being a weatherman or a real estate agent, do you think about the future?

TS: No, and I'm a little afraid to do that, considering the president-elect at the moment. I'm still trying to weigh whether or not I want to leave the country.

Photos by **Andrea K Taco** – January 13, 2017, Milwaukee, Wisconsin @ The Cactus Club



Piet Levy of the *Milwaukee-Wisconsin Journal Sentinel* interviewed **Justin Perkins**, who is both the current bass player in **Bash & Pop** as well as the guy who **mixed and mastered** *Anything Can Happen*. He talks about how *Friday Night Is Killing Me* was always one of his favorite and favorite sounding records.

<http://www.jsonline.com/story/life/green-sheet/2017/01/08/milwaukeees-justin-perkins-joins-tommy-stinsons-band/96168390/>



*Photo by Vince DeSantiago,
Suits by Mr Turk, Brewery by Sean McKeough, with Steve Selvidge, Sean McKeough, Justin Perkins,
Joe "The Kid" Sirois and Jimmy Palmer at All Rise Brewing Co.*

From the Bash & Pop Facebook group (<https://www.facebook.com/BashAndPop>):

"Hello Cleveland! Tommy broke his voice this morning recording a boisterous session for WAPS, and regretfully tonight's show much be postponed as a result. We'll be back to make this up to you ASAP, that's a promise. He will be all rested up and ready to go in Philly tomorrow."

(To anybody in Cleveland, it happened to me too buddy - and I and numerous others still haven't forgotten about it 24 years later! I know your pain!)

Brad Cohan from *The Observer*:

That's cool that you were going to have your own songs on a new Replacements record. After the 'Mats originally broke up in 1991, you then formed Bash & Pop and came out with Friday Night Is Killing Me and that's now being reissued on vinyl and CD.

Yeah, it was never out on vinyl so that's kind of an interesting bit. The original CDs, back in '93, quality back then was pretty dismal. The bit rates were not good enough, so now I think it'll sound a whole lot better on the new disc with the bit rates changing and all that.

Did you work on the reissue yourself?

We only remastered it. We had to remaster it actually for vinyl and we had to remaster it also because the original version of it was recorded analog and to do that transfer from analog to digital again you need to remaster it. The old masters were a shitty quality compared to today's standards.

How do you look back on that period, around the time of that first Bash & Pop record? The Replacements had broken up about a year or two before. Were you writing songs during the Replacements years that then wound up on Friday Night Is Killing Me?

Pretty much the same scenario. Same fucking thing. [Laughing]

At the time, did you know that you had a label home to put out Friday Night because you were in the Replacements?

Well, you know, some of the demos, like for "First Steps," I recorded kind of haphazardly for All Shook Down and never used it. By the time we were touring on that record, I'd already submitted some material from Friday Night Is Killing Me to Warner Brothers because they had the rights to keep me.

At the end of the All Shook Down tour, I'd had a bunch of that material from Friday Night Is Killing Me and then when I gave it to the record company, they had ownership of it in that they had first right of refusal. They chose to take it on as opposed to letting me go.

Coincidentally, two years later I asked to be released from the deal [laughs] because it didn't work out too good for me. But, you know, a lot of people seem to like that little record so I'll go out and fuckin' play it!

Are you going to play a bunch of the old faves from that record since it's being reissued?

I'm gonna do as much of it as I can. A lot of that stuff is a pain in the ass to do live for the tuning reasons of it, unless you get a real road crew. It's hard to switch guitar and tunings and shit like that. I'm gonna do as much of it as I can, more than I've done in the past. We'll just see what feels good and what doesn't.

With your solo stuff and Bash & Pop, the Replacements comparison will forever be there and it seems like you'll always be sorta living in Paul's shadow. Does that ever enter the back of your mind or you don't really give a shit about that?

You know what? I don't actually. I mean, shit. You know, Chris' records sound like you can hear the Replacements' influence in there. I think we'd be lying to ourselves, all of us, to try and deny it. You know, I grew up with the guy. I admired him. I think he's a great songwriter. Um. And I hate his fuckin' guts. Oh, wait, did I say that?

Speaking of the Replacements, how do you look back on the reunion? Did you have fun? It looks like you had a ball doing it.

You know, we did have fun with it for the most part. We might have overstayed our welcome a little bit. It might have been better to kinda cut it like a year shorter than we did. And this is why. You can only go so far just sweatin' to the oldies and the way we did that before it becomes stale. I think we did that and then we kind of dragged it out a little bit longer than getting stale.

The reason why is I think there was a thought that we might want to work up some new material and that that was gonna be a thing. I'll be honest with you: if I had thought for sure that we weren't gonna bother trying to make a record, I might have probably said something about maybe not doing it that long.

For myself, I get bored quick. I like going back in the time machine and playing all those songs but to do it for a couple years and just to keep doing the same shit? We weren't even really getting deep into, like the later stuff. We were just trying to kind of do the hits that everyone wanted to hear. There's a reason to do that, obviously to make people happy. But what are we doing to make ourselves happy after that?

You were kind of going through the motions?

A little bit, towards the end there. A little drudgery involved, I suppose.

So we shouldn't expect anything more from the Replacements any time soon?

Exactly. Exactly. A little fun, a little drudgery [laughing].

On a more serious note, I wanted to ask how Slim is doing.

Last I heard he was at home and doing as good as he's gonna get. I mean, he's pretty well incapacitated at this point. He's kind of just living and breathing. Eh. It's a sad thing. It makes you really, the older we get, think about how would I want this to go for me?

It's very heavy but it's cool that you've helped out Slim and you do a lot of benefits.

Yeah, you have to give back. You know, I've had a really good run, I've had a pretty gifted life for the most part. It's had its ups and downs, obviously. But at the end of the day I'm pretty grateful and so it's important that you to give back.

<http://observer.com/2017/01/tommy-stinson-guns-n-roses-bash-pop-replacements-album/>

MORE PHOTOS OF THE REPLACEMENTS AND OTHER MINNEAPOLIS BANDS

If you've never heard of Daniel Corrigan, you still know his photos. As the photographer of the covers of *Let It Be* and the back covers of the last three Hüsker Dü albums, Corrigan has been taking rock photography in the Twin Cities area for five decades.

This year saw the publication of his first compilation of photos, appropriately titled *Heyday*.

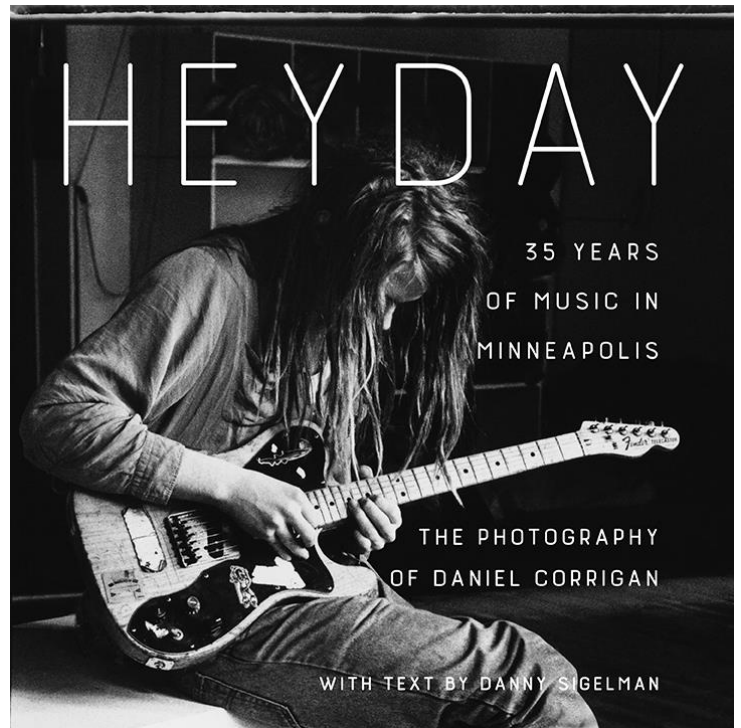
The book has pictures of everyone from The Time, Trip Shakespeare, Michael Jackson, Wilco, The Replacements, David Byrne, Motörhead, The Clash, R.E.M., Soul Asylum, Bruce Springsteen, and endless more.

I know it's past Christmas, but birthdays are inevitable! It is available from the Minnesota Historical Society at

<http://www.mnhs.org/mnhspress/books/heyday>

There is also a video from **Pitchfork** about Daniel Corrigan past Christmas, but hey, if all goes well, birthdays are inevitable.

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



outtake from *Let It Be* (photo: Daniel Corrigan)

<http://pitchfork.com/features/photo-gallery/9956-the-man-who-shot-all-of-minneapolis-sounds/>

IN MEMORIAM

Monty Lee Wilkes, sound engineer to the rockers, was another beloved member of the entertainment guild who passed away in 2016. **Chris Riemenschneider** of the *StarTribune* recounts his connection to the Replacements, Nirvana, Britney Spears, Julio Iglesias, The Commodores, The Go-Gos, the Beastie Boys as well as spending a year mixing the FOH album for Prince.



photo: Meera Brantseg for the Star Tribune

A fixture in war-torn biographies on the Replacements and Nirvana — he was tour manager for the latter’s pivotal “Nevermind” tour in 1991 — Wilkes made his last appearance behind the sound board at First Avenue in December to helm the 36th annual John Lennon tribute.

“We all wanted to think it wouldn’t be his last one, but we knew it would,” said Lennon tribute leader Curt “Curtiss A” Almsted, who praised Wilkes for having “good ears *and* good taste, which isn’t the case with a lot of sound men.” . . .

Wilkes was working at a record store in Duluth in 1985 when the Replacements’ manager, Peter Jesperson, called and asked if he could join the band’s traveling circus on very short notice just as the Minneapolis quartet was about to release “Tim,” its first major-label album.

“Without hesitation, he jumped in his van, drove down to Minneapolis, and we met at the C.C. Club later that day,” said Jesperson. “He truly was a consummate professional who was dedicated to his work. Doing sound literally was his calling.”

One story in last year’s biography, “Trouble Boys: The True Story of the Replacements,” has Wilkes being called to the stage to play bass at a gig in Norman, Okla., because a still-underage Tommy Stinson was arrested before the show for public intoxication in a dry county.

"I can barely bang out a crappy punk rock song, but they start calling me from the stage," Wilkes recalled of his panic. After a couple elementary cover songs, the band launched into its own "I Will Dare," hanging Wilkes out to dry. "I don't think we made it to the chorus before it fell apart and people started pelting us." . . .

As the tour manager on Nirvana's "Nevermind" outing — which followed the rocketing ascent of the band's first hit "Smells Like Teen Spirit" — Wilkes endured Kurt Cobain's erratic reaction to sudden fame, which often included broken music equipment and trashed hotel rooms. When band members told an angry Wilkes they smashed a TV in a hotel room because they couldn't get the window open to throw it out, the unimpressed tour manager famously replied, "A real punk-rock band would've thrown it through the window." . . .

Wilkes also taught classes at McNally College of Music and produced records for a variety of local bands including the Magnolias, Big Trouble House and Black Spot. . . . T-shirts honoring Wilkes will soon be sold at Hi-Fi Hair & Records in downtown Minneapolis to help fund the studio.

Perhaps the ultimate tribute to Wilkes, First Avenue painted his name in one of the stars on the club's exterior walls two weeks ago alongside many of the bands he served.

"That really perked him up a lot and was a was a wonderful thing to do," Howard Wilkes said.

<http://www.startribune.com/monty-lee-wilkes-sound-engineer-for-replacements-nirvana-and-first-ave-dies-at-54/391556811/>



photo: Jon Clifford (Hi-Fi Hair & Records)

fin.

"Home is not where you were born; home is where all your attempts to escape cease."
- Naguib Mahfouz