

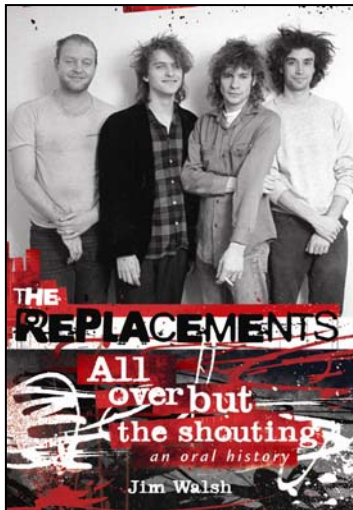


The Replacements: All Over but the Shouting

To some, they were rock at its best—raw and unpredictable.

To others, they were the alt-rock princes intent on doing everything *but* claiming the throne.

Now for the first time, music journalist Jim Walsh breaks out the real story of one of music's proudest near-success stories.



“The Replacements were superheroes: they rescued a whole planet from ’80s music. Jim Walsh’s loving, engrossing oral history is the book they deserve.”

—Nick Hornby, author of *High Fidelity*, *About a Boy*, and *Fever Pitch*

At the dawn of “Morning in America”—a period that would nurse the rise of suit-and-tie culture—there emerged a national network of anti-corporate record shops, college radio stations, fanzines, nightclubs, and entrepreneurial record labels.

In the watershed year that was 1981, this “indie” scene fostered several seminal releases. Among recordings by bands such as Sonic Youth, Black Flag, Hüsker Dü, The Minutemen, and R.E.M. was an

album called *Sorry Ma . . . Forgot to Take Out the Trash*, recorded by a scruffy, flannel-clad quartet from Minneapolis called The Replacements.

Celebrated by national publications, “the ’Mats” often seemed more hell-bent on sabotaging their status as critical darlings than parlaying it. With their markedly apolitical stance amid their decidedly political peers, their uncool embrace of “classic rock” influences like KISS and The Faces, and their Dionysian appetites (and the resulting tendency to literally fall on their own faces), The Replacements lasted 12 years despite themselves.

The Replacements: All Over but the Shouting is the story of The Replacements, a band in three acts: from its founding through its ascension from the club scene to the national indie circuit and a major label deal in 1985, to its slow and painful implosion. Longtime Twin Cities music journalist Jim Walsh tells the story of the band that began in a basement and was eventually celebrated by *The Village Voice* and *Rolling Stone*. Walsh follows The Replacements’ remarkable rise (seven LPs, a spot on *Saturday Night Live*, a Grammy nomination) and their equally thunderous downfall.

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For the first time, all of the hearsay, half-truths, legends, and allegations associated with this maelstrom of a rock 'n' roll band are unraveled in this oral history. Through interviews with family, friends, and fans; former manager Peter Jespersen; Twin/Tone record label cofounder Paul Stark; and musicians around the nation influenced by the band, Walsh lays bare with painful clarity a tale that unfolds like a tragicomedy in three perfect acts.

The Replacements: All Over But the Shouting lays down the story—as it was seen, heard, and felt—behind the little band that could...but just wouldn't.

The Replacements: All Over but the Shouting: An Oral History by Jim Walsh

Hardcover / 6 x 9 / 240 pages / 30 B&W Photos

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Further Endorsements of *The Replacements: All Over but the Shouting*

“Reading Jim Walsh makes me think things that are kinda corny and totally powerful and true: that rock and roll can save your life; that even scruffy punks can form real family bonds; that you may only be young once, but if your spirit's right you can kick ass forever. Listening to the Replacements makes me feel the same things, and in that I'm like a lot of folks in my generation. Walsh was a participant observer in the counterculture that birthed this great band, and this insider account is as honest and insightful as oral history gets. You can really smell the beer.”

—Ann Powers, pop-music critic at the *Los Angeles Times* and author of *Weird Like Us: My Bohemian America* and *Tori Amos: Piece by Piece*

“The rest of us have only seen the Replacements through ‘a crack in the drapes.’ Jim Walsh actually took the wheel from time to time and managed to get closer to the band than I ever thought possible. He makes me lonesome for the '80s.”

—Joe Soucheray, *St. Paul Pioneer Press* columnist and host of KSTP-AM's *Garage Logic*

“Whether you were there when it all went down or just wish you'd been, this account of the 'Mats' enduring chokehold on music history is as ragged as a punk's pedicure, as bittersweet as an illicit pot brownie, and so pure it floats to the top of the rock-lit heap. Immeasurably more transporting than an ordinary memoir, Walsh's book is a poetic toast to a band so effusively careless that everyone who saw them instantly cared. If you've ever fallen in love with ‘that song,’ followed your favorite band from the VFW hall to the arena tour, or felt a Frankenstein-like primal spark at the sound of an opening riff, you'll get it.”

—Diablo Cody, author of *Candy Girl: A Year In The Life of an Unlikely Stripper*; the film *Juno*, and the blog *Pussy Ranch*

About the Author

A native Minneapolitan, Jim Walsh spent much of the late 70's and early 80' playing in various Twin Cities bands (Laughing Stock, REMs).

In 1990, Walsh channeled all of his energy to his work as a rock critic, becoming the music editor at *City Pages*, an alternative weekly in Minneapolis. Three years later he joined the staff of the *St. Paul Pioneer Press* as the pop music columnist and as a feature writer. Walsh also contributed articles, essays and columns to a wide variety of music magazines and alternative weeklies outside of Minnesota, including *Spin*, *Rolling Stone*, the *Village Voice*, and the *L.A. Weekly*. His essay "Baptism By Bruce" was included in the *DaCapo Best Music Writing 2001* collection.



After a decade covering local and national music in the Twin Cities, Walsh left Minnesota in 2002 to study at Stanford University on a John S. Knight Fellowship. One year later, Walsh returned to Minneapolis, and after a stint with *City Pages*, turned his attention to writing about music on his own terms, as well as performing as his musical alter-ego The Mad Ripple. He recently released his first album as The Mad Ripple, entitled "Sink and/or Swim."

"I'm very proud of the record," Walsh has said. "I had to learn how to play the guitar and find my singing voice again and I'm happy I did. I also wanted to represent Minneapolis-St. Paul and the players on the record as best I could."

Walsh lives in Minneapolis with his wife Jean and their children, Henry and Helen.

An interview with author Jim Walsh

Written by Andrea Myers

as appearing on Reveille Magazine (www.reveillemag.com), July 22, 2007

If the Minneapolis music scene had a survival guide, one of the first chapters would likely cover the 1980s “heyday” in detail. The rise of stars like Prince, Husker Du, and especially The Replacements would all be broken down and explained, so that young local music fans like myself could have some ground to stand on as we attempt to converse knowledgeably with the older and more seasoned local rock vets.

Because, in this town, if you are a part of the music scene, you are in one of two major camps: the people who lived through the heyday, and continue to insist that it was the greatest time in Minneapolis music history; and the people like me, who are plenty involved in today's vibrant scene, but are constantly living under the shadow of the past, the chip on every burgeoning band's shoulder, the legacy of what came before.

I don't know if the Replacements were the greatest rock and roll band to ever come out of Minneapolis. I am too young, too green, too inexperienced to make that kind of claim. What I do know, however, is that the mark The Replacements made on Minneapolis is serrated and deep, like a battle scar left over from all-night jam sessions, binge drinking benders and full-body, punk rock freakouts. *You should have been here*, the walls of old venues like the 7th Street Entry seem to whisper to its younger patrons. *You should have seen it*.

Thankfully, after years of secondhand stories, rumors, and drunken ramblings, someone has thrown us kids a bone. Reveille columnist and local music writer/songwriter Jim Walsh has just put the finishing touches on his first book, ***The Replacements: All Over But the Shouting***, set to be released this November, and has agreed to give us a sneak peak at a few photos and clips from his book. The following is a question and answer session about the band and the book.

Reveille: When did you first see The Replacements live?

Walsh: July 2, 1980. Their first gig at the Longhorn, opening for the Dads. I went down with my band after practice. Our drummer, Rick, was 15; our guitarist, Kevin, was 16. They were awesome. Did a fast version of “Johnny’s Gonna Die” and covers by 999 and the Heartbreakers (Johnny Thunders, not Tom Petty). They were amazing. Danced on the floor with my friend Cecelia, with a few other kids.

Reveille: What was it about their live shows and music that set them apart from other local bands?

Walsh: Spontaneity. Spirit. In the book, Lori Barbero and Marc Perlman say it very well. Lori talks about hanging out in the Stinson basement, watching practice, wondering what was going to happen next. The first time Perlman saw them, they did “Hello Dolly” seven or eight times, driving many out of the room. He realized, “they were more than a band. They were a gang.”

Reveille: What kind of relationship did you have with the members of the band?

Walsh: I knew the drummer, Chris Mars, from high school. He and his brother Jim and I were friends. Mars introduced me to Paul for the first time after that Longhorn gig. I instantly recognized him as a kindred spirit—a shy dude who loved Minneapolis, wanted to rock, and

figure out girls.

Reveille: Do you still keep in touch with them? Have they seen the book or parts of the book yet, and what do they think?

Walsh: Paul and I stay in touch over the cosmic transom. We trade phone calls now and then. We've been through a lot together—weddings, parties, births, divorces, deaths, everything in between. I love him, always will. He saved my life so many times, through his music and his sense of humor, and just letting me know I wasn't alone in feeling alone in a crowd, etc. I always look for Chris at Twins games; I was there last night. Slim is a touchstone for me, I can call him up and get a dose of grounding/wisdom/love. I'm in touch with Tommy's ex-wife and girlfriend more than him, and they are aces. Beautiful, dark-haired Scottish/Irish lasses.

No one has seen the book but me, my wife (speaking of dark-haired beauties), my editor, Dennis Pernu, and the folks at Voyageur Press.

Reveille: I imagine tracking down stories for the book was quite challenging (and fun). Were any of the interviews particularly difficult? How did you decide who to collect stories from?

Walsh: It was a lot of fun through the *Let It Be* and *Tim* years, less so after that. Very difficult to relive stuff at the end, I had to take a couple of long walks after that. I got to know Bob (Stinson) a lot better. I've thought about/felt him a lot this summer.

It was sort of haphazard. Like the 'Mats. I wanted to do justice to the band in form as well as content.

Reveille: What is your favorite story? Is there one in particular that really captured the essence of the band and the time?

Walsh: There's a hundred of 'em. More to come, I'm sure. Here's a good one, from the book:

Jay Walsh: We were at a party in Kevin [Martinson]'s basement when our bands were just getting going—REMs, the Neglecters, maybe the Outpatience. Paul was there, too. People got up and played a tune and then passed the guitars around. I remember playing "Gloria" with Paul and a few others. I was so proud 'cause it was the one song I could play without looking down at my hands. Then Paul did "Johnny B. Goode."

He had the intro down cold and he knew all the words. He just ripped it. Sorta like that scene in Back to the Future when Michael J. Fox wows 'em at that dance. I got the same reaction when the 'Mats were in a bar, hitting on all cylinders. I looked around to check other faces, like, "Are you getting this? Are you taking this down?" It was like seeing [Minnesota Twins' Hall of Famer] Rod Carew when he was ten, playing at Lynnhurst [a neighborhood park in south Minneapolis]. He was on another level even then.

Reveille: What is your all-time favorite Replacements song?

Walsh: "All He Wants To Do Is Fish." What are you listening to right now?

Reveille: The new Joe Henry album. I love his voice.

Walsh: Me, too. Joe has a great story in the book about the first time he heard "Let It Be."

Speaking of which, I was talking to a radio guy who goes to the bars to hear a lot of music. He's a big fan. He asked me what I was up to, and I told him I was doing this book and was in "Let It Be" mode. He said, "Was that the name of one of their records?" It astounded me, but also made me want to tell the story.

Reveille: How did the boys in the band react to their success nationally? Did it happen suddenly, or was it a gradual build? How did people back home react to the success?

Walsh: They wanted to rule the world, like any band worth their shit. So I don't think they view whatever success they had as being sufficient. They knew they were a great band, and they never broke through to have hits on the radio or any of that stuff. This was the time when Flock Of Seagulls, etc., was all over MTV and Top 40 radio.

It was a long slow build. They made four records before people outside Minneapolis really perked up.

The opening of the book centers around Minneapolis, and how this prairie town is proud of its heroes, but wants to keep 'em down on the farm at the same time. Don't get too big for your britches, etc. Some of that went on, but for the most part, I think everyone was rooting for them, and when they went on "Saturday Night Live," it was, for many, like seeing the Beatles on Ed Sullivan.

Reveille: Do you think the remaining members of The Replacements will play live together ever again?

Walsh: Yes.

Reveille: Are you going to have a big party when the book comes out?

Walsh: The book comes out November 15. As it stands, the plan is for the Wednesday before Thanksgiving to have a reading/signing at Treehouse Records, followed by drinks and jukebox at the C.C., followed by the Ike Reilly Assassination and friends at First Avenue, followed by karaoke at O'Donovan's. Rest up.