

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

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send your submissions to mattaki@gmail.com

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The Replacements on tour with the Young Fresh Fellows (1987)

TAKE ME DOWN TO THE HOSPITAL

Winter blows. Winter is nature's way of seeing how much stuff it can kill off on the planet with ice, cold, wind, and by withholding as much sunshine to make room for new stuff. Don't get me wrong: I love skiing, sledding, stupid hats, and all that, but it always lasts too long, even in the middle of the Mediterranean Sea.

One person Thanatos failed to pick up this year was Bob "Slim" Dunlap, the guitar player for the Replacements from the *Pleased to Meet Me* tour in 1987 to their final show in Chicago in 1991, who suffered a stroke on February 20th, 2012. Chrissie Dunlap, his wife of 40 years and mother of their three children, wrote:

"Bob is in the SICU at HCMC. I am not going to sugarcoat this -- this morning he suffered a right middle cerebral artery stroke. He then fell and hit his head, resulting in a left vertebral artery dissection and a right subarachnoid hemorrhage.

The good news is that he is sharp and aware, his speech is fine, and all of the nurses and doctors have commented on his unique sense of humor. The bad news is that he cannot move the right side of his body and will be in for some serious rehab. They will be giving him more tests tomorrow to determine the extent of the damage. I will try to post updates as we learn more. Louie will be with him all night and I will be back there tomorrow. We don't need a thing but your good wishes for his full recovery."

(from <http://www.startribune.com/entertainment/blogs/139759503.html>)

It shouldn't take tragic moments to remember what we love about a person, but it is a good chance to remind them. I wrote Chrissie and asked her **where people could send letters, postcards, wishes, and support** to the guy who is responsible for many of the songs and witty anecdotes we adore ever since first seeing the Replacements in 1987 or the video for "I'll Be You". Chrissie provided **this address as where you can send something to Slim**:

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

The latest news is that Slim is undergoing therapy. You can see a video from the 2nd of March of him exercising his picking fingers so he can return to the thing that he loves. http://www.youtube.com/watch?v=pWv3CwE1yGA&feature=youtube_gdata_player

There is also a Slim Dunlap club on Facebook at <http://www.facebook.com/groups/70296711520/>.

Get well soon, Slim.

m@.
mattaki@gmail.com

COLOR ME IMPRESSED

If you haven't seen it yet, **Color Me Obsessed** is a movie by indie filmmaker and author Gorman Bechard that shows the musical and personal influence of the Replacements' solely through interviews with their fans. It is still showing in cities and film festivals throughout the world. <http://www.whatwerewethinkingfilms.com/colormeobsessed/>

Here are the latest showings:

- **Washington DC** on March 9, 2012:
<http://www.blackcatdc.com/shows/color-me-obsessed.html>
- **Baton Rouge LA** on March 9, 2012:
<https://www.choicesecure03.net/mainapp/eventschedule.aspx?Clientid=ManshipTheatre&group=films>
- **Lawrence KS** on March 9, 2012:
<http://www.libertyhall.net/>
- I'll be seeing it at a film festival in **Rijeka, Croatia** on March 16, 2012:
<http://www.dorf-vk.com>
- It'll also be showing in **Australia** on March 29, 2012 in what promises to be a raucous event: <http://www.facebook.com/events/383769041652023/>

For the Replacements fan with a birthday coming up, you can also find **Color Me Obsessed-related merchandise**: <http://www.CMOmerch.com/>

At the Minneapolis showing, **Gorman and Grant Hart of Hüsker Dü** talked about the film and Minneapolis bands in the 80's.

<http://www.youtube.com/watch?v=YX1l3yzeMjQ&feature=youtu.be>

There's also a great interview with Gorman about the movie in **the New Hampshire Wire** about how he first saw the Replacements live at a disastrous show and how he subsequently fell into a love affair with the band to this day.

Six months later, Bechard walked into a local record store and began perusing a stack of new albums. The pile included a 12-inch single of "I Will Dare," which would become the opening track on The Replacements' 1984 masterpiece, "Let It Be."

"I loved the song, but I couldn't even make the connection that this was that horrible band that I had seen," Bechard said. "And then, of course, the album comes out, and the album was everything that we had been looking for in music."

(<http://www.wirenh.com/music-mainmenu-5/15-music-general/5448-epitomizing-rock.html>)

Here are some reviews of the showing in New York, where musicians such as **Joey Ramone and Craig Finn** of Lifter Puller and the Hold Steady **played their favorite Replacements songs** to a stident chorus of fans.

<http://www.jukeboxgraduate.com/2011/11/nyc-color-me-obsessed-afterparty/>

Keith Getz who was there, said:

"I was at Bowery Electric for the first night viewing of Color Me Obsessed and the first Mats City show that followed. The concert was great - the performers were really into it and so was the crowd. It was obvious that the mood all came from a place of love and it felt like a celebration. Besides the links in Skyway [#90], Patrick from Titus Andronicus also stopped by and played Sixteen Blue (http://www.youtube.com/watch?v=dEsbmX_53LE). They've covered the Replacements many times in concerts.

The Bowery Electric is a smallish club located in a basement beneath a lounge. The stage is raised only about a foot or so off the ground, so the audience is really on top of the band. The sound is really good so it makes for a great place to see the Mats City show. As for the show itself -- there was a house band led by members of Jesse Malin & the St. Marks Social. Todd Youth (D Generation/Danzig/Samhain/Agnostic Front/St Mark's Social Club) played lead guitar and the role of MC. Apparently, the band learned how to play about 60 different Replacements' songs and performers would choose which songs to perform. The "dressing room" was off a staircase to the left of the stage and in rapid succession, Todd Youth would introduce a performer who would come down and play a song or two. Patrick of Titus Andronicus stopped by 15 minutes before the show started and broke out a great version of Sixteen Blue. Sorry Ma was not very represented. Only one song. And I have not seen this mentioned, but Matt Sweeney showed up right before the show started and went on first and sang a great version of Kids Don't Follow, but then must have left b/c he did not join in the Bastards of Young encore. Matt was the only performer who didn't get introduced by name to the audience, nor was he announced as a performer prior to the event, which I imagine is the reason why he is never mentioned in any of the reviews of the show. (I used to buy all Twin/Tone vinyl so I became a Skunk fan, and remain a fan of Matt's band Chavez and his work with Will Oldham). Anyway, that was the only song from Sorry Ma. See Jukebox Grad for other highlights, especially Craig Finn/Tab Kubler, and also Tommy Ramone with a very sweet version of If Only Your Were Lonely. Steve Wynn's version of The Ledge was a low light for me, partly b/c I really loved Dream Syndicate -- and maybe I had high expectations, and I really love that song, but really, it was just bad. Sorry.

The encore was as great as the video makes it appear. The Bowery Electric is a small place and the celebration in the audience matched the joy unfolding on the stage. Ya know how sometimes you don't want to sing along to loud so as not to annoy the people next to you? F that. People were full on, top of their lungs singing "we are the sons on no one, bastards of young...". It was a celebration I tell you, and it was a beautiful thing to behold."

THE REPLACEMENTS

- Christopher McNeely: "Like too many things in my life, I found the Replacements too late. I was a junior in high school and it was the video to 'Merry Go Round' on 120 Minutes one late night: those descending chords, the black and white film, how cool they looked while cracking wise, Paul's throaty, phlegmy voice ('you wake to another day and find...'). I was all in. I bought everything the recorded and lived in those albums. And then they broke up. They've been my favorite band ever since and Paul Westerberg remains my favorite songwriter, now that I'm in my thirties with a family of my own. He was a great companion in high school, college, and is in a strange way more important now that I'm 'grown up' than he was then. I'm a Midwesterner, which helped...grew up in suburban Indianapolis. A few of my friends liked them well enough but no one I've ever met loved them or lived them the way I did. And I think All Shook Down is a great record. Scott Litt's production was great (though the lack of bass on 'My Little Problem' has always bugged me), and Paul's songwriting was as strong as it's ever been. I love that album."

I always appreciated the fact that Paul stayed in Minneapolis and there's something hopeful and quietly epic in the idea of Paul creating songs in a suburban basement in Minnesota. I visited the Twin Cities for the first (and only) time in the summer of '91, just after I bought All Shook Down and in my memory the place just 'felt' Replacements, if that makes any sense."

- When the latest Replacements reissue CD's came out on Rhino Records in 2008, Billboard had **interviewed both Paul Westerberg and Tommy Stinson** about their discography and a decade as the Replacements:

[Billboard:] A couple years ago, I saw you performing solo at the Virgin Megastore in Times Square, and at the end of "Can't Hardly Wait" or "Alex Chilton" you looked behind you and shouted out "Tommy" then "Chris" and the crowd roared. In moments like this, what are you aware of?

[Paul Westerberg:] I'm aware that people miss seeing the band. The difference between me and, first of all, Tommy, is that Tommy went through these tapes and he was taken back and he had very high emotions. He also discovered ... rediscovered how good we were. But hearing his brother laugh on record, and stuff like that, I think, touched him, and [drummer] Chris [Mars] looks back at this as something that he did when he was a young fellow. I, on the other hand, continued to play the songs on and off for my entire career. So, to me, I never quite left it behind. To me, it was just part of what I did, and it's part of what I do. So there's more nostalgia for Tommy or Chris to look back on this stuff. To me, I don't when the last time I played was, but I probably played "If Only You Were Lonely" or something. So I'm still

playing the early stuff. The brand name, the band is what they miss, and people who never saw us, unfortunately, will never get to see what it was, what we were. Because even if we got together and played, it would never be whatever the heck we were supposed to be.

(<http://www.billboard.com/news/the-billboard-q-a-the-replacements-paul-1003792311.story#/news/the-billboard-q-a-the-replacements-paul-1003792311.story>)

[Billboard:] When you listen to these reissues as a block, what do they say about you guys as a band, as four young guys?

[Tommy Stinson:] I think it really shows -- especially those four records, and maybe even the first one more than the other three in the first batch -- where it all came from for us. Some of the stuff that caught me off guard, which I hadn't f*ckin' listened to in for-f*ckin'-ever, was the sort of Stones-y guitar interplay between Bob and Paul. As beat to sh*t as it was, it was a part of it that I never caught. I never really thought about it. But there were subtleties in that. There were subtleties in the sort of rockabilly underpinnings of that stuff that we didn't go into a whole lot, but went into enough, because that was sort of part of the musical background to some degree.

I think it really tells the story of what The Replacements were about. We weren't really afraid to do anything in particular, and that was that was the beauty of it. And I think the outtakes kind of show that. I think the sh*t that's gonna kind of bum Paul out -- having the solo cassette demos officially out there -- I think they really tell a part of the story. It really shows where he comes from, and what he might have been thinking on his own, but was too scared to do, or too scared to do try with the band, because it was just too naked or whatever.

(http://www.billboard.com/#/news/article_display.jsp?vnu_content_id=1003792309)

- There's a short but interesting **TV interview of Paul Westerberg and Tommy Stinson** from 1989 in NYC. <http://www.youtube.com/watch?v=p-iIF5yNUH8&feature=youtu.be>
- Did you know the Replacements **were nominated for a Grammy**?
<http://www.spin.com/gallery/award-tour-21-times-grammys-saluted-underground?image=6>
- This **video of a Replacements performance from 1983 is hilarious** for a lot of reasons; that Paul Westerberg is wearing a shirt that has the name of his future child is

just one of them. (NFWS: not safe if you're watching this at your desk while on the clock).

<http://www.youtube.com/watch?feature=endscreen&NR=1&v=JKRRpFc4g8>

- If I had to make a list of **some of the best Replacements live performances**, these two songs from Raleigh on July 31, 1987 would be on the list.
 - <http://www.youtube.com/watch?v=4eMgbzvruQ&list=UUzO-iTeoC8V3vV4uJwEevFA&index=15&feature=plcp>
 - <http://www.youtube.com/watch?v=VmrWfRmcM0A&feature=youtu.be>
- If you ever wondered **what the Replacements song “Portland” is about**, here's the recollection from various people from the messages board of paulwesterberg.com on what happened that night on December 7, 1987 at the Pine Street Theater in Portland, Oregon. (You could almost write a history thesis on the historiography and various interpretations of that night.)

One account states, “The Portland show during the PTTM tour, maybe the last one of the tour, is particularly notorious, where the Young Fresh Fellows opened and throughout the set the Mats were pelting them with stuff. Apparently they broke into a room above the theater and found a chest with costumes in it. Westerberg walked on stage wearing a cloak and a crown, and the boys were clearly loaded and couldn't play. According the report I read, about half of the audience left, but the half that stayed had a great time watching the shenanigans. At one point, the mats threw all of their clothes into the audience, which responded by throwing their clothes back at them. Tommy suddenly remembered he had ten bucks in his pocket, stepped to the mic and said something along the lines of "Give it back, asshole." Then in a stroke of inspiration, he rifled through the pile of clothes until he found a \$20 bill in someone's pocket which he triumphantly showed to the audience and did a little victory dance.”

Madmickey87 adds details from his own memory:

“According to the Mats, after the show the promoters refused to pay the band (the gig really wasn't THAT bad), they took one of their dressing room chandelier rides and tossed a sofa out of a second-story window...”

You can read his whole recollection here:

<http://paulwesterberg.proboards.com/index.cgi?board=generalpw&action=display&thread=7032>

As it says in the linear notes for *All For Nothing/Nothing For All*, the etching on the 1989 vinyl of *Don't Tell A Soul* said “Sorry Portland” instead of the record's serial number. (Unfortunately, I wasn't able to find a Portland newspaper's account of the show.)

- If you never believed the Replacements had an ardent love for bubblegum pop, listen to their cover of “**Downtown**”. <http://www.youtube.com/watch?v=oNaCJYSaYsA>
- Check out Diane Welsh’s phenomenal **Replacements Poster Collection**.

<https://twitter.com/#!/dhskee/status/16848764965525376/photo/1>

<https://twitter.com/#!/dhskee/status/168487712939192320/photo/1>

<https://twitter.com/#!/dhskee/status/168487791259422722/photo/1>
- It’s interesting how often Replacements songs find their way into everything **from the New York Times to video games**. (Thanks to Nick Madonna for the hint!)

<http://www.nytimes.com/2012/01/22/magazine/adam-davidson-mobile-class.html?r=2>

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

PAUL WESTERBERG

- Paul Westerberg gave a decent **interview** on MTV’s 120 Minutes in 1996.

part one: http://www.youtube.com/watch?v=xYTxDGim_Tw&feature=related

part two: <http://www.youtube.com/watch?v=AU75kRyVyu0&feature=related>
- In 1996, Westerberg was also **on David Letterman** playing “**Love Untold**”.

http://www.youtube.com/watch?v=_QDxsXqW9Ts
- **Craig Finn** of the Hold Steady told the NY Post **how Westerberg influenced his songwriting**:

“I met Paul Westerberg, and he ripped this page out of his notebook and said, ‘See if you can make a song out of these.’” Finn took them home and tried to write something, but it didn’t take him long to realize: “I’d rather put them in a frame.”

Also part of the shrine is an original photo of Westerberg’s band, the Replacements, circa 1984, when, as Finn explains, “They were too wild and couldn’t stay still.” So the photographer had to resort to a little trickery to get the shot. “He told Westerberg he had something upstairs for him and got them all in the elevator and snapped the photo there,” Finn marvels.

(http://www.nypost.com/p/news/business/realestate/residential/steady_as_he_goes_z7lmxpCl0o0WYlveV0YBNO#ixzz1k8rxXIw0)

- **The Atomic Hepcats paid tribute** to Westerberg in “A Westerberg Song”:
<http://www.youtube.com/watch?v=KZhTYs0utVk>

TOMMY STINSON

- If you haven't heard it yet, NPR a link **to download one of the best songs** – “**All This Way For Nothing**” - from his newest solo album, *One Man Mutiny*.
<http://www.npr.org/2011/12/20/143991559/tommy-stinson-a-bruised-lifer-returns>
- You can also hear “**It’s a Drag**” from the album at SoundCloud.
<http://soundcloud.com/clutch-cargo/its-a-drag-tommy-stinson>

fin.

"Remembering that I'll be dead soon is the most important tool I've ever encountered to help me make the big choices in life. Because almost everything - all external expectations, all pride, all fear of embarrassment or failure - these things just fall away in the face of death, leaving only what is truly important. Remembering that you are going to die is the best way I know to avoid the trap of thinking you have something to lose. You are already naked. There is no reason not to follow your heart."

Steve Jobs