

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

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photo: Caryn Rose

ANYTHING COULD HAPPEN

Most months in a year pass by possibly with only a handful of significant memories - but somehow, we always remember concerts, even decades later.

So thank God for Tommy Stinson. We're lucky that he's dedicated his life to making some of the most memorable times of our year (or years), almost every night. He probably could lead a comfortable life if he just sat at home in New York State and just opened a memorabilia store or a rock club. Instead, despite having toured the country in various rock bands almost every year since he was a teenager, he has decided that even at 50 that he's not tired of it.

In his own words, he's not holding onto any rock n' roll dream. He's already played in some of the biggest bands in both the indie and major label rock worlds, but he's not done. You can hear all about the past and future with Bash & Pop in a short e-mail interview I had with him that is transcribed here in, as well as a link to one of the most open interviews he has ever given.

Meanwhile, Paul Westerberg hasn't announced when he's planning on departing his own house for any performance or tour, but in the last month he has new released songs nearly every week on an anonymous Soundcloud page – which shows him playing whatever the hell he wants, from noise to soul covers. It's clear he has nothing left to prove and is doing whatever he wants at the moment - which is as about as successful as you can get after you've already done everything else.

If you've noticed from the timing of the latest issues of the Skyway, I get around to putting this together during the traditional summer and winter breaks, which comes from my current life in being a high school principal at an international school in Barcelona and playing in a Spanish pop band. How is it? Well, regardless of whether they're students in an assembly or a paying audience in a rock club in Madrid, even on another continent and in another language, people's eyes still get wide when you plug a Gibson guitar into a Marshall amp and hit a power chord.

And speaking of that, there's a new Replacements live album coming out (from Maxwell's from 1986), and hints that there is more where that came from. The memory of this band and what they still do is now more significant than ever. To quote , the Replacements were the tortoise that never crossed the finish line, which means we still are cheering the race.

m@.

THE REPLACEMENTS FOR SALE: LIVE AT MAXWELL'S 1986

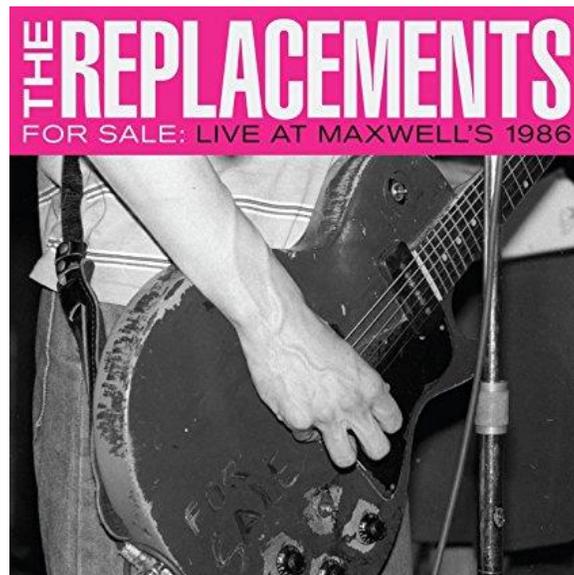
Every show the Replacements ever played at Maxwell's in Hoboken, NJ was a highlight of the tour – and when they played there on February 4, 1986, just a few days after their simultaneous debacle/triumph on Saturday Night Live, it was one of their best. **Trace Hull**, who meticulously curates the *Replacements Live Archive Project* at <http://replacementslivearchive.blogspot.com> and has heard every known recorded performance the band performed, heralds it as a “classic” show and possibly the one night of all nights when they were most “on”.

Tyler Wilcox of *Pitchfork* also claims the show was the Replacements' very best:

A soundboard recording of the night captures a fiery, focused set that would make a true believer out of any skeptic . . . It's that delicious tension that makes this show such a ragged, glorious pleasure . . . Westerberg sounds as though he has something to prove, howling righteously through some of his finest anthems - "Unsatisfied", "Bastards of Young", "Left of the Dial" and others. His cohorts respond in kind, blasting away behind their leader fearlessly like some kind of post-hardcore Crazy Horse. Bob Stinson's leads are particularly dead-on, full of tightwire act daring and pure rock 'n' roll heat. When the circumstances were right, the infamously unstable guitarist was capable of supplying the band with an elemental source of power, not unlike Keith Richards in his prime.

<http://pitchfork.com/thepitch/514-invisible-hits-the-replacements-at-their-bestand-worst/>

The recording of that night has circulated for decades as a bootleg under various names (such as “Murder at Maxwell's”), but the soundboard tapes of the show have now been **remixed, mastered and are coming out as an official release on October 6, 2017 as *For Sale: Live at Maxwell's 1986***. The 2 CD / LP set can be ordered directly from Rhino/Warner Brothers at <http://Rhino.lnk.to/ForSaleMP>



The Replacements - *For Sale: Live at Maxwell's 1986*

CD/LP 1

1. Hayday
2. Color Me Impressed
3. Dose Of Thunder
4. Fox On The Run
5. Hold My Life
6. I Will Dare
7. Favorite Thing
8. Unsatisfied
9. Can't Hardly Wait
10. Tommy Gets His Tonsils Out
11. Takin' A Ride
12. Bastards Of Young
13. Kiss Me On The Bus
14. Black Diamond

CD/LP 2

1. Johnny's Gonna Die
2. Otto
3. I'm In Trouble
4. Left Of The Dial
5. God Damn Job
6. Answering Machine
7. Waitress In The Sky
8. Take Me Down To The Hospital
9. Gary's Got A Boner
10. If Only You Were Lonely
11. Baby Strange
12. Hitchin' A Ride
13. Nowhere Man
14. Go
15. Fuck School

Bob Mehr, author of the Replacements biography *Trouble Boys*, tells the story about the release:

... The Replacements' "For Sale: Live at Maxwell's 1986" -- featuring the band's original lineup of Paul Westerberg, Bob Stinson, Chris Mars and Tommy Stinson. It's 29 songs, 80 minutes of incredible music from the "Tim"-era, a set that touches on all five of the band's studio albums up to that point, as well as some rarities and covers (of T-Rex, the Beatles, etc.) It is, simply put, the best sounding Replacements live product that anyone has ever heard.

For the diehard fans and sonically minded among you, please note: this is not an "official bootleg," nor is it sourced from the audience or soundboard recording of the 2/4/86 Maxwell's gig. Rather, this is a show Warner Bros./Sire had professionally recorded by Randy Ezratty and his 24-track Effanel mobile unit (known for live work with U2, The Who and Rolling Stones). It was loosely intended to be a promotional



release of some kind, but the band moved on and made their next studio album instead. The master tapes have been sitting in the Warner vaults for several decades.

More recently, the tracks were mixed by the venerable Brian Kehew and Bill Inglot at Capitol Studios, Hollywood, CA, and mastered by the great Howie Weinberg at Howie Weinberg Mastering, Los Angeles, CA.

The project was produced for release by yours truly, with the help of Rhino's ever patient and often heroic A&R/product man Jason Reynolds, the full support of the Replacements & their management team of Darren Hill and John Kastner, and the kindness of Steve Fallon and the Maxwell's family.

I've written a new set of liner notes, and the package – designed by Mike Joyce at Stereotype – features a collection of previously unseen photos of the show in question by the amazing Caryn Rose.

“For Sale: Live at Maxwell's” is the product of many years of effort to finally get this concert out into the world. Hopefully, you'll think it worth all that.

Personally, I am guardedly optimistic this will be the start of a further exploration of the Replacements' live and studio archives. BUT YOU GOTTA BUY THIS FIRST!

So, please pre-order and spread the word. You will not be disappointed. It really does rock like murder!

photo: Caryn Rose

Caryn Rose, whose photos of the concert have become some of the band's most iconic shots of when Bob Stinson was in the band, had this to say about that night:

"It's seriously just coincidence that I tweeted a frame from a contact sheet and Bob [Mehr] saw it and asked if I had more. 'Bob, I shot four rolls of tri-x.' I lived in Hoboken. Maxwell's was my local. I saw every show that I could at Maxwell's. It was definitely a place where they felt at home.

It was much easier then. You could just walk in with a camera, get there early and go down front. And for live shows it was about proximity, open as wide as you could and as fast as you could get away with. Couldn't spot meter. No time. Film was cheap. Shoot lots."

(Caryn is now the Director of Product Development at billboard.com and has a great blog of all things rock called *Jukebox Graduate* at [http://www.jukeboxgraduate.com/.](http://www.jukeboxgraduate.com/))



photo: Caryn Rose

You can hear “Can’t Hardly Wait” from the recorded show in an article in *Rolling Stone* by **Daniel Kreps** about the release:

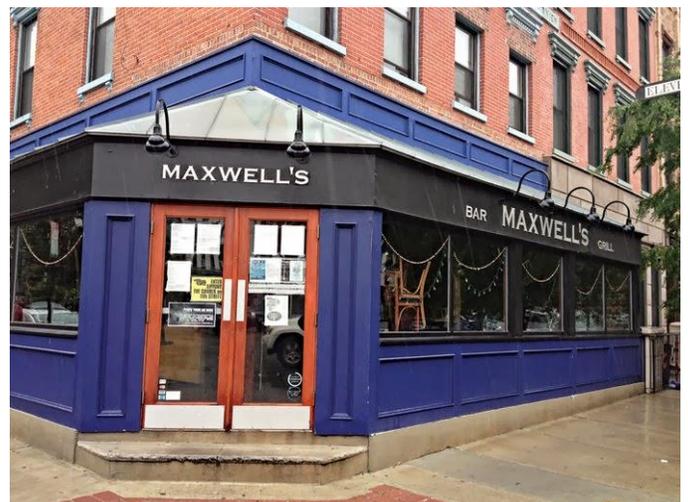
<http://www.rollingstone.com/music/news/replacements-unearth-1986-concert-for-live-at-maxwells-w492369>

You can see two songs from the **soundcheck from the show** on YouTube, courtesy of Jim Clarke (aka “Bob Stinson’s Ghost”), who also has a great YouTube channel and runs the Replacements and Paul Westerberg fan Facebook page at <https://www.facebook.com/groups/537792766296918/>:

Bastards of Young: <https://www.youtube.com/watch?v=VtCTQRGXJps>

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

Uncredited photo of Maxwell’s rock club in Hoboken, NJ from the Replacements Live Archive Project at <http://replacementslivearchive.blogspot.com/2013/10/february-4-1986-maxwells-hoboken-nj.html>)



THE GUITAR ON THE COVER OF “THE REPLACEMENTS FOR SALE”

You might recognize the **Gibson Les Paul Special** on the cover of the new Replacements live album as the same guitar that Paul Westerberg played on Saturday Night Live in 1986. It was one of Paul’s main guitars and is clearly heard on the recording of *Tim* and *Pleased to Meet Me*. We didn’t see it on the 1991 or subsequent tours. So where did it go and where has it been?

It turns out the guitar is just one state south of Westerberg down in Iowa, and it is still alive today in the hands of Chris Braun. He told the story of one the Replacements’ most famous guitars:

My brother and I saw the ‘Mats at the Paramount Theater in Cedar Rapids, Iowa in May 1989. The day after the show, Paul’s guitar tech brought it in to “Somewhere in Iowa Guitars”, a guitar store downtown next to Coe College. I wonder if the “guitar tech” who sold the guitar was actually Bill Sullivan.

My brother was friends with Bill Nix, the owner of the store. When I bought it from him, he gave me his recollection of the guitar when it was first brought into the store: the neck was broken and the words (“For Sale” on the front along with some obscenities on the back) were scratched into it. It still had the navy blue paint on it. It was unplayable. I guess we can all imagine how well Westerberg treated his guitars back then.

Bill had it fixed up, which included replacing the neck with one from a ‘61 Gibson Melody Maker and putting on some newer Grover tuners. You can see from my photos that the headstock looks narrower than the photos of it with Westerberg because the neck has been replaced. He also replaced the bridge with some non-Gibson brand. He had the guitar refinished in this kind of fire engine red-orange. The refinishing completely filled in the words that were scrawled into it. I’m kind of sad I didn’t get to see it before all the work was done to it.

So now it’s kind of this Frankenstein guitar, but all the work on the guitar was done really well, so it plays and sounds just great. Honestly, that was the main reason I bought the guitar - the fact that Westerberg owned it previously was just a big bonus.





Not only does it still have all the original 1950s Gibson Special electronics, but the pickups on it are hotter and louder than any other Les Paul Special I've heard. It's great to get out your copy of *Tim*, crank it up and play along. It kind of makes you giddy. The sound is just great.

Anyone who has played a 50's Gibson Les Paul Special or Junior knows what those old P-90 pickups can do. They just shred. They're single coil pickups, so unlike the humbuckers you see in standard and custom Les Pauls, they're much noisier, but also have a sharper attack and chimier bell tone to them. If you listen to "Red Red Wine" on *Pleased to Meet Me*, that loud buzz right before the song starts, that's this guitar making that noise. Whenever I listen to

Tim or *Pleased to Meet Me*, I can hear right away which tracks he used it on. I'm pretty sure he uses it for that intro guitar part on "Back to Back" as well. Listening to the Maxwell's bootleg, you can hear Paul tuning it constantly between songs, so I imagine with the new neck and tuners that it stays in tune a lot better than it did before. Either that or Paul just beats on the strings a lot harder than I do when he plays.

I play it once or twice a week. I gigged pretty regularly with it in Kansas City for several years after I bought it, but I have a family now and don't play in bands as much. It pretty much stays on a guitar stand plugged into my amp and ready to go so I can grab it when the mood strikes, so it doesn't spend too much time in its case.

Thanks for the opportunity to share. If anyone is driving through rural Iowa and wants to stop by and play it, feel free. I don't want to sound like I'm plugging anything, so I won't post links, but if you want to hear it, I've got some stuff up on bandcamp.com using the guitar at <https://theshut-ins.bandcamp.com/>. (There's two guitarists in the band, so if you want to hear the Westerberg guitar, it's panned left most of the time.)

His brother **Charlie Braun** added **some stories about the 1989 concert** and other Replacements shows in Iowa:

I'm a huge 'Mats fan and I've seen them many times. The first time I saw the 'Mats, Paul was sitting in a chair on the ballroom floor and I suddenly realized that I hadn't thought to bring my brother. I panicked and realized I was in big trouble. So, to appease him I

decided I'd get Paul's autograph (something I couldn't ever give a shit about myself). I had noticed that when others were handing them things to sign, they'd always turn it over to see what the slip of paper was, which is funny. I handed Paul an ATM receipt. Tickets were \$9 and when he flipped it over, he had a smirk on his face. Suddenly his face went soft as he realized I'd spent \$9 of my last \$39 to see him perform. I'd told him it was for my brother who couldn't make it. He signed it "Christopher, where is ya?" He was wearing the famous green painted shoes with money signs as he signed it. And his breast pocket had a pack of True cigarettes in it. He reeked of smoke and beer.

In May 1989, when The Replacements performed at the Paramount Theater in Cedar Rapids, Iowa, we kind of sang with Paul. He set his microphone down next to us in the aisle and we got up and sang the backing vocals to "I Don't Know" - which is to say, we shouted "I don't know!" over and over.

© Marty Perez

**CITY OF NORMAN
POLICE DEPARTMENT**
201 B. West Gray
Norman, Oklahoma

RECEIPT Date 11/8/ 1985 No 1906 **P**

Received From Peter Jesperson

Address MINN. MI. 55404 Dollars \$ 50.00

For Thomas Stinson Public Intox # 1181

ACCOUNT		HOW PAID	
AMT. OF ACCOUNT		CASH	<u>50.00</u>
AMT. PAID	<u>50.00</u>	CHECK	
BALANCE DUE		MONEY ORDER	

By _____

*Receipt for payment received by the Norman, OK police department
November 8, 1985*

MORE MEMORIES OF THE REPLACEMENTS

The **full video recording of an early Replacements show** at the 7th Street Entry in Minneapolis on September 5, 1981 - which was captured by a professional film crew hired by Twin/Tone - is finally up on YouTube at <https://www.youtube.com/watch?v=AUFWnbz2siM&list=RDAUFWnbz2siM>

Greg Randall posted a **1989 Replacements dual concert review** from the CENTERSTAGE section of an L.A.-area newspaper:

"I FEEL THE ROOM SWAYING"

The Replacements

The Couch House, San Juan Capistrano CA & The Variety Arts Center, Los Angeles

June 24, 26-27, 1987

by J. Kordosh

Fresh from a trip over to England, where rock 'n' roll was invented, the Replacements are back in the U.S.A. Sadly, they didn't fare too well in England - that's where Simple Minds' live album rightfully entered the charts at #1 - but maybe when they return they'll be better and makes lots of money. In the meantime, here's the impressions from these inaugural (for '87) Stateside shows - the type of thing you can look forward to yourself.

- The first night, their last encore is "Hello, Dolly." Yes...that was Paul, Dolly.
- The second night, a jet-lagged and tipsy Chris Mars struggles through the first song, then retires to the side of the stage. "Is there a drummer in the house?" asks Westerberg. Fortunately, there are many, and the show continues.
- The third night, Westerberg's amp goes out. While repairs are made, John their roadie, lays "The Girl From Ipanema," a standard crowd pleaser.
- Every night, the Replacements wear plaid. Lots of plaid. Reams of plaid. There'll be hundreds of cold horses in Minnesota come the frost.
- Back to the first night. Westerberg strikes up Them's "Here Comes The Night." His fellow Mats watch, fascinated. Westerberg tries it again, singing the first few lines. Everyone watches, fascinated. Onto the next song.
- One of the concerts is a record company showcase of sorts, which means the dozens who toiled to shove *Pleased To Meet Me* into the Top 612 and had nothing better to do were out in force. Bassist Tommy Stinson, the devil in his eye, grabs the mike [*sic*] and yells, "That's where all the people in the record company are!" He points them out to the undoubtedly appreciative audience as a smiling Paul shoves him from the mike.

- Along with "Hello, Dolly" - so amiable a number it's incorporated into the set proper by the third night - the Mats cover some of the most popular tunes ever. In addition to "I Wanna Be Your Dog," these include "Promised Land," "Battleship Chains," "Be My Lover," "California Sun," and "Knocking on Heaven's Door." Bono Vox doesn't appear on stage, unlike half the audience during the second show.

- While the Mats swap instruments during the second show, new guitarist Slim Dunlap is left temporarily axeless and sits things out awhile. He returns to engage Westerberg in scathing dual lead on "The Ledge," a song the Replacements term their favorite in ads everywhere.

- Seattle's Young Fresh Fellows open for the Mats all three nights, amazing the crowds with songs like "My Friend Ringo" and "Amy Grant," or at least their titles.

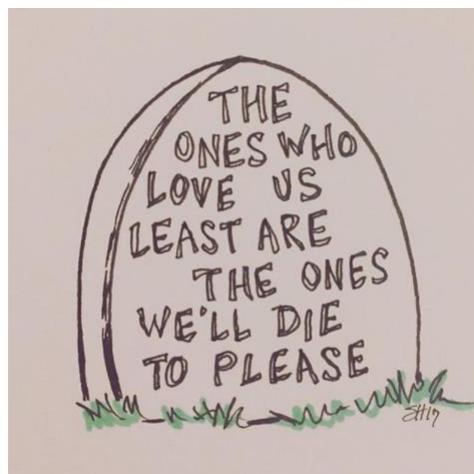
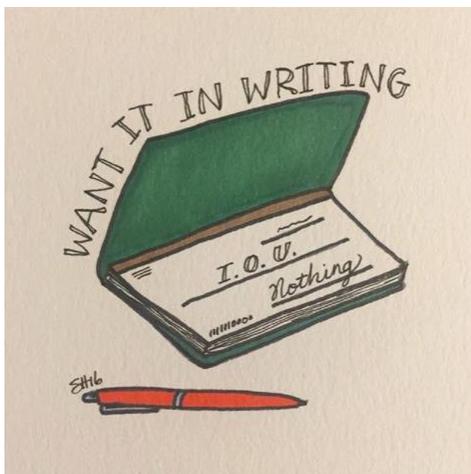
- The first night, a girl between the ages of 20 and 20 1/4 who's probably never heard of the Replacements, never wants to hear of the Replacements again, and probably dearly wishes they'd been taken up on their name, watches as they take the stage. She remains seated the entire night, her mouth open. Someday, someone will move her.

- During the three nights, the Mats manage to include a lot of their own songs, many among the most magnificent of the decade. The first night, Westerberg changes the lyrics of "Bastards of Young" most adroitly; later on, he makes the line "Definitely not L.A." from "Left Of The Dial" sound like something less than a testimonial to a grand city.

There's plenty more to look forward to at a Replacements show - one night, for example, Westerberg end a string of boom-boom false starts with "Waitress In The Sky" and "g'night." Another found him dabbling with five seconds worth of Neil Young's "Helpless," and another had him turning in stellar acoustic versions of "Skyway" and "If Only You Were Lonely."

Never dull and scarcely predictable, you could do a lot worse than seeing the Replacements. If nothing else, it'll give you some great stories to tell at the next concert you go to.

Sara Kay's Instagram account at <https://www.instagram.com/okayokaysarakay/> has drawings from her favorite Replacements songs (and other great bands.)



MORE REPLACEMENTS STORIES FROM BOB MEHR

Bob Mehr, the author of the Replacements biography *Trouble Boys*, has also been posting **additional photos and stories** on his Instagram account at <http://www.instagram.com/bobmehr3/>. Here are some of the best:

Was 37 years ago today (roughly) that Paul Westerberg purloined a used Maxell C-90 tape from his older sister Anne, dubbed the Replacements' demo tracks over her Santana record, and walked the dozen or so blocks from his house and through the doors of Oar Folkjokeopus. He handed the tape to Peter Jespersen, who managed the record store, helped booked the Longhorn nightclub, and was a partner in local indie label Twin/Tone. A couple weeks later Jespersen finally listened to the tape, immediately flipped out and called Westerberg offering a deal. From *Trouble Boys*: Westerberg had just settled down to dinner when the phone rang. "I started to take a bite of a hamburger," he said, "and there was Pete calling." After dispensing with the pleasantries - Jespersen explained his role with the Longhorn, as well as his position at Twin/Tone - he matter-of-factly asked Westerberg: "So, were you thinking of doing an album or just a single?" There was a long silence. "You mean, you think this shit's worth recording?" replied a disbelieving Westerberg. *photo: Bob Mehr*



Recognize this? This would make some great t-shirts.



Jespersen met with his label partners at the Lincoln Del and laid out his case. He told them "Kids Don't Follow" was an important song, a potential game-changer for the band and the label, and insisted they had to get it on tape. Driving all this was his awareness of Westerberg's proclivity to quickly grow bored with certain songs after a while and toss them aside.

Jespersen told them the band had a handful of other new tracks to record as well, though he conceded there probably wasn't enough grade-A material for a full album. They could do a mini-LP, an EP—whatever—but they had to put "Kids" out into the world right away. "Listen," pleaded Jespersen, "we'll do it cheap—we'll cut the whole thing in one day. I'll fucking hand-stamp jackets if I have to."

That was enough to sway the cost-conscious Stark, who was rarely able to resist Jespersen's infectious enthusiasm. "Okay, okay—I'll pay for the recording, and I'll buy blank jackets for you to stamp," said Stark. "That's the deal."

Here's another one for the history books:

Thirty-one years ago the Replacements made their first trip to Europe. These are photos of their van taken by road manager Andy Proudfoot. You can read more about the 'Mats memorable Euro '86 tour in my bio of the band *Trouble Boys*, but here's a bit that didn't make the book.

Andy Proudfoot: "The specific thing that was communicated to me, probably through a conversation with management, was that they had a bit of a reputation for destroying things. There was a recent episode where they'd had a rented RV and virtually gutted it. By the time they paid the damage bill they could've bought the vehicle. I don't think anybody from management wanted to chuck away half the funds from the tour on the damage to a vehicle. So I remember making phone calls to secure what's euphemistically called a 'splitter van.' It turned out to be a box truck. They'd taken a box truck, cut some windows into the sides. It had seats facing backwards and forwards. But no physical way to communicate to the driver. I couldn't see them. How crap it must've been for them! But they had such short attention spans, they got bored incredibly quickly. After a couple gigs I noticed bits of the rider would gravitate to the van. They'd take food, bits of cucumber or whatever and literally smear all the windows with food items. I remember thinking it was really funny, until I realized I was going to have to clean it off.

One day, I remember driving down the Autobahn, and every vehicle that went past us was staring. Faces pressed to the window, peering at us as they zoomed past. It was as though the circus had hit town. This went on for half an hour and I started to think there's something up. I pulled over to a rest stop. What they'd done was torn a pile of newspapers in the back into half-inch square pieces and opened the little side vent windows. So there was a billowing cloud of white paper circulating. It looked like a snow globe, a mobile snow globe with the four Replacements sitting there in the middle of it all as these puzzled Germans drove past gawking at them. I remember opening the side door at the end and taking a picture."



If you have no time to read because you have a hellacious commute, you can get the **audiobook version of *Trouble Boys*** which is read by none other than **Paul Westerberg's sister Maria Lucia**, who also is a host on Minnesota Public Radio. You can read more about her at <https://www.mpr.org/about/people/mlucia@mpr.org>

Also, Bob Mehr's wife is a recording artist on Merge Records as **Coco Hames**. She recorded a **great cover of Bash & Pop's "Tiny Pieces"**: <http://www.youtube.com/watch?v=nbUBj1MgUT4>



*One of Daniel Corrigan's photos of the Replacements in 1984,
on display at the University of Minnesota*

*Corrigan is also the photographer of the band on the cover of Let It Be.
(photo by Todd C. Scott)*

TOMMY STINSON INTERVIEW

I got the chance to talk to Tommy Stinson briefly in an e-mail interview. Like anybody who was a star athlete in high school or teen prodigal genius, it's clear he's tired of being asked about what he did when he was 14 to 24.

Instead, I asked him about what happened afterwards with Bash & Pop, then and now, about the upcoming reissue, about what has been fun and what's next - the same things I would ask if I ran into him at the gas station or outside a show for three minutes.

SKYWAY: 18 months after the Replacements' last show, you came out with Friday Night Is Killing Me, an album with a bunch of remarkable songs under Bash & Pop. When did you get a chance to write all those songs? Were they all from 1991-1992, or had they been building up for years?

TOMMY STINSON: a few of those tracks go back to don't tell a soul days. first step was recorded on those sessions, but not fully realized. i had about half of friday night is killing me at this time.

What was it like recording Friday Night Is Killing Me? Did it turn out the way you hoped?

i had hoped to actually make a band record where i could just sing and play guitar, but circumstances as they were, and don smith wanting me to play bass made it a bit less than a proper band record in that sense. i wore too many hats!

Friday Night Is Killing Me was widely reviewed but didn't make the massive splash it deserved to when it was first released. (I always argued that if it had come out during the rock revival of the early 2000s, it would have been a bigger hit.) Nearly 25 years later, it is dearly loved by a large group of fans. Why do you think it didn't catch on as widely at first as much as it could have? Has it surprised you how endeared and enduring the album has become?

bad timing for rock and roll is about all i can surmise. we were a bit too traditional for the times maybe? maybe we just sucked? i dunno.

What did you do when putting together the reissue of Friday Night Is Killing Me?

let peter jespersion take charge! he knows best!

How did you spend your 50th birthday last October?

with my best peeps in austin tax for sxsw! was awesome!

What makes you decide whether in any given month it's going to be a Cowboys in the Campfire or Bash & Pop tour?

availability! all my band mates have other touring bands! and i have a 9 year old!

What is the most non-traditional venue you have played as Cowboys in the Campfire?

a barber shop!

You have been on and off tour for almost two years!

i'm just getting started! i'll be touring till they cremate me!!!

How do you hope your life will be 12 months from now?

peaceful hopefully!

Share the wisdom! When on the road, what restaurants or places do you make sure to hit up?

best we can find when we have time!

Almost **all the other questions you ever wanted to ask Tommy Stinson** were asked by **Eric Blair from *The Blairing Out Show***. Unfettered from an editor or the space limits of a publication, here's where Tommy talks about everything: The Replacements, growing up with Bob, recording *Tim*, the reunion, playing with Josh Freese, not caring about the rock n' roll dream, and his kids. If you watch one thing, this is worth your time and you'll feel like you had a night in the bar talking with the guy. You can see the video interview at <https://www.youtube.com/watch?v=kTW92v5tnWw>

BASH & POP

If you haven't seen **Bash & Pop live** yet for yourself, this is what it is like. Check out this video when they **played live in the studio at KEXP** at the end of February 2017. This is a video of a band that is alive and on fire, having a great time playing great songs. (The music begins at 2:19).

<http://www.youtube.com/watch?v=by2A5pTmuNM>

And 5 months later, they sound even better. Here's a great **video of a performance of "Anything Could Happen"** at WXPB 88.5's NON-COMM 2017 in Philadelphia in May 2017.

<http://www.vuhaus.com/videos/bash-pop-anything-could-happen-non-comm-2017>

And if you can't see them for whatever reason, you can simulate the experience by buying a couple beers, inviting some strangers to come over and stand around your house while you put on this **video of the full show at Johnny Brenda's in Philadelphia on January 17, 2017** on your TV and play it at 120 decibels.

<http://www.youtube.com/watch?v=RDXJD1jIEeM>

And unexpectedly but kick ass, a **cover of "Purple Rain"**.

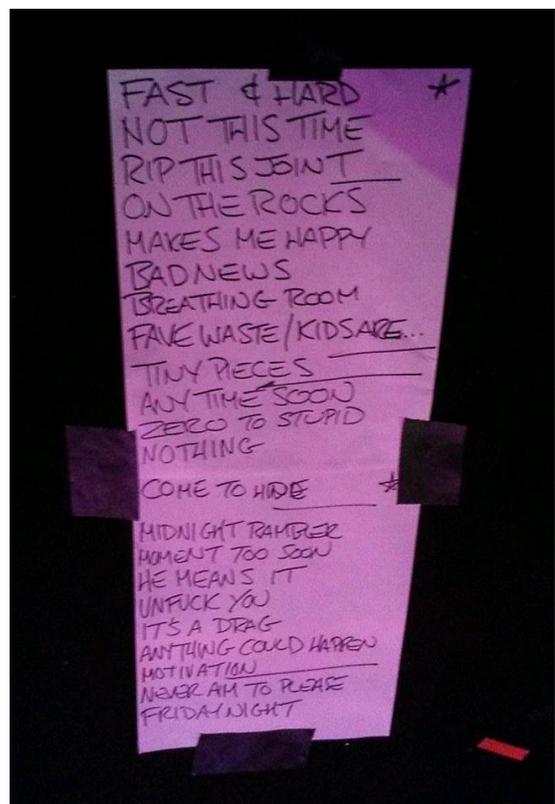
<http://www.facebook.com/plugins/video.php?href=https%3A%2F%2Fwww.facebook.com%2FTommyStinson%2Fvideos%2F10153708521247648%2F>

photo:

Bash & Pop's setlist:

March 3, 2017 at Harlow's in Sacramento, CA

(photo by Drs. Julian Elias and Nathaniel Williams)





*Bash & Pop
March 1, 2017
Doug Fir Lounge (Portland, OR)*

Photo and words from Kristin Wilson:

“This was taken from the front row.

My best girlfriend is a huge Tommy Stinson fan, and got me a ticket, so we got in front and danced our asses off.

It was a fantastic show. I was actually surprised how great it was, having never seen Bash & Pop before. I have been a long-time fan of The Replacements, so it was great to see Tommy doing his own thing. He's got a great voice, and some wicked songwriting skills!”

During the summer of 2017, Bash & Pop **toured the United Kingdom** for the first time, playing in Glasgow, Manchester and three shows in the London area.

Graham Stroud caught two of the shows:

Near the end Bash & Pop's sweaty and fun show at Manchester's Deaf Institute, they attempted a (very) rusty run through of “Another Girl, Another Planet” in preparation for Peter Perrett and John Perry of The Only Ones joining the band at the Garage in London the next night.

It's a shame that more people didn't turn out in London, as the room was disappointingly empty - although this didn't seem to bother Tommy and the boys in the slightest, as they sliced their way through the set (“The Kids Are Alright” cover included), quite obviously enjoying every minute.



(photo by Graham Stroud)

Here's another **review of the show in June 29 in Islington (London), UK** from **Simon Wright** from his blog *Only Rock 'n' Roll* at <https://onlyrockandroll.london/>. (He also was the DJ before/after the concert, as well as the London shows during the Replacements' reunion tour in June 2015.)

[Opening act] The Deadcuts set the tone for the evening: short, sharp songs played with economy and a minimum of fuss. I'd like to hear the songs again somewhere with better acoustics.

Bash and Pop is the name ex-Replacement Tommy Stinson uses for his more Faces / Stones-orientated material, so far recorded on two CDs separated by a mere 25 years. Tommy handles lead vocals and rhythm guitar, sympathetically supported by Joe Sirois on he-means-it drums, Justin Perkins on bass and Steve Selvidge on lead guitar and birthday cake. From the first CD, "Fast and Hard" and "Never Aim To Please" were impressive statements of intent, followed by a version of "The Kids Are Alright" that had everyone grinning. From the newer CD, "Not This Time" and "Anybody Else" impressed, and Tommy starting "Anytime Soon" on his own to bring a welcome change of pace. Any hint of a mid-set lull was dispelled by the appearance of John Perry and Peter Perrett from the Only Ones for an excellent four guitar version of "Another Girl, Another Planet". This moved the set up a gear, with a triumphant finish of "Anything Could Happen", "First Steps" and "Friday Night is Killing Me" getting a great response from the select crowd. Tommy, now don't be a stranger...



Bash & Pop will be **on tour with the Psychedelic Furs** in the US and Canada this fall:

September 19 - The Funhouse at Mr. Small's (*Millvale, PA*)

September 21 - The Caledonia Lounge (*Athens, GA*)

September 22 -Hard Rock Live (*Orlando, FL*)

September 23 - Ponte Vedra Concert Hall (*Ponte Vedra Beach, FL*)

September 24 - Capitol Theatre (*Clearwater, FL*)

September 25 - High Dive (*Gainesville, FL*)

September 27 - Cat's Cradle (*Carrboro, NC*)

September 28 - The NorVa (*Norfolk, VA*)

September 30 - The National (*Richmond, VA*)

October 1 - Baltimore Soundstage (*Baltimore, MD*)

October 2 - The Haunt (*Ithaca, NY*)

October 4 - Birchmere (*Alexandria, VA*)

October 6 - Tarrytown Music Hall (*Tarrytown, NY*)

October 7 - Wellmont Theatre (*Montclair, NJ*)

October 8 - Upstate Concert Hall (*Clifton Park, NY*)

October 10 - Union Transfer (*Philadelphia, PA*)

October 11 - Count Basie Theatre (*Red Bank, NJ*)

October 12 - The Met (*Pawtucket, RI*)

October 16 - Danforth Music Hall (*Toronto, ON, Canada*)

October 17 - Thalia Hall (*Chicago, IL*)

October 18 - Thalia Hall (*Chicago, IL*)

October 20 - Town Ballroom (*Buffalo, NY*)

October 21 - The Paramount (*Huntington, NY*)

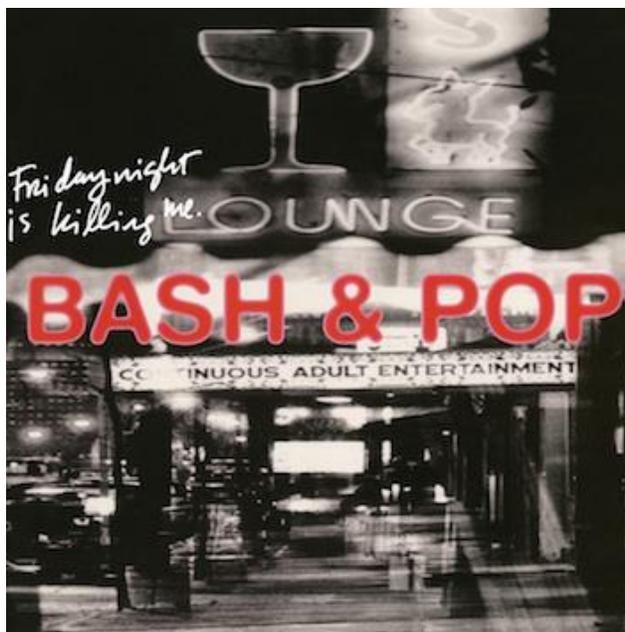
October 22 - Warsaw (*Brooklyn, NY*)

You can get tickets for all the shows at <http://www.tommystinson.com/new-dates-added/>

On September 8, Omnivore Records will be **re-releasing** **Bash & Pop's 1993 album *Friday Night Is Killing Me*** with 18 bonus tracks and liner notes by Bob Mehr. The entire album has been remastered by current Bash & Pop bass player Justin Perkins. If you have never heard this album, it is a classic. Tommy had just finished with the Replacements and had a set of great songs ready to go. The production from Don Smith (Keith Richards, John Hiatt) has become a landmark for rock sounds and the recording of the songs included performances from people such as Benmont Tench and Mike Campbell from the Heartbreakers. **Andrew Sacher** in *Brooklyn Vegan* explains:

The reissue was produced by the Replacements' former manager Peter Jesperson and Omnivore's Cheryl Pawelsk. One of the bonus tracks, a home demo of "Never Aim To Please," premieres in this post.

Peter Jesperson [on the demos for the album that are being released for the first time on the second CD]: "A home recording that is a true harbinger. Both a sign-post and a statement of intent from Tommy Stinson in the wake of the Replacements break-up. It heralds the start of his solo career and reeks of defiance and determination."



<http://www.brooklynvegan.com/bash-pop-reissuing-their-debut-with-18-bonus-tracks-listen-to-one/>

You can see a **video** put together by Omnivore Recordings for the re-release that has **pictures of the new packaging and has some of the remastered songs:**

<https://www.youtube.com/watch?v=Px0xa6auTPO>

Friday Night Is Killing Me Expanded Reissue Tracklist

Disc One:

1. Never Aim To Please
2. Hang Ups
3. Loose Ends
4. One More Time
5. Tickled To Tears
6. Nothing
7. Fast & Hard
8. Friday Night (Is Killing Me)
9. He Means It
10. Tiny Pieces
11. First Steps

Disc Two:

1. Never Aim To Please (home demo) *
2. First Ups (home demo) *
3. Hang Ups (home demo) *
4. Tiny Pieces (home demo) *

5. Situation

6. Harboring A Fugitive
7. Making Me Sick
8. Nothing (alternate version) *
9. One More Time (alternate version) *
10. He Means It (alternate version) *
11. Loose Ends (alternate version) *
12. Hang Ups (alternate version) *
13. Tickled To Tears (alternate version) *
14. Fast & Hard (alternate version) *
15. Friday Night (Is Killing Me) (alternate version) *
16. Tiny Pieces (alternate version) *
17. Never Aim To Please (alternate version) *
18. Speak Now Or Forever Hold Your Peace (instrumental) *

* Previously Unissued

I got to hear some of the new remastered versions. They definitely sound clearer than the original, particularly the drums - but it's worth getting this just for the nearly impossible to find the **7" B-sides of "Situation" and "Harbouring a Fugitive"**, which are just as great as anything else on this album, which is many's favorite post-Replacements solo album.



COWBOYS IN THE CAMPFIRE

If Tommy Stinson has a home, he hasn't been there for the last couple of years. The months between Bash & Pop tours have been filled with shows by **Cowboys in the Campfire**. The Cowboys are **Tommy Stinson and Chip "Sippy Fly" Roberts**, who drive around the US, going to out of the way places and playing untraditional locales for rock shows such as breweries, book stores and barber shops. It sounds like they were having as much fun getting lost as playing sold out shows.

July 21 - Pittsburgh PA (*Get Hip Recordings HQ*)
July 22 - Charleston WV (*Bully Trap Barber Shop*)
July 23 - Knoxville TN (*Magnolia Records*)
July 24 - Louisville KY (*Surface Noise*)
July 25 - St. Louis MO (*Wood House*)
July 26 - Indianapolis IN (*Do317 Lounge & Gallery*)
July 27 - Detroit MI (*UHF Music*)
July 28 - Cleveland OH (*Blue Arrow Records & Books*)
July 29 - Buffalo NY (*Community Beer Works*)



At the Bully Trap Barber Shop, Charleston WV

There are **more shows coming** if you check out their Facebook page at <http://www.facebook.com/cowboysinthecampfire/>

If you want them to play your favorite place on the West Coast, they're looking for:

No bars or clubs...looking for backyards, churches, tattoo parlors, art galleries, your uncle's motorcycle shop, your cousin Lulu's yoga studio, that groovy bookstore that hasn't turned into a Starbucks (yet), that empty warehouse down by the water, a lonely campfire in the desert...Ok, well, maybe not that last one.

If you know/have a place you want them to play, you can contact **Tina Dunn** at <http://www.facebook.com/tina.dunn.984>. (If you love this sort of thing, she also sets up shows for *Tears of Silver*, a non-traditional tour that includes Ken Stringfellow of The Posies/R.E.M./Big Star and members of Mercury Rev.)

This is a stellar story from **Jeff Kiefer**, who saw Cowboys in the Campfire in St. Louis with his Replacements-loving son:

My 13 year old son Sam is a real Replacements fan and especially a Tommy fan. I raised him so. He plays drums and is learning the home studio equipment I have too. Like some father-sons build pine wood derby cars, my son and I play rock music. Each month we pick a favorite musician to honor on their birthday by covering a song and we play on Facebook live for friends and post the vids to youtube. A modern day family scrapbook album, really. We've been working our way thru the *Pleased to Meet Me* album too.

So when I got the chance to buy a special ticket for a home show to see the Cowboys giving us early entry to meet Tommy & Chip, I jumped all over it. Sam and I got to the house at 6 and were the only ones there for their lickity split "yup that sounds good" 3 minute soundcheck. A few other people arrived shortly after but that was it. Just the six of us sitting around the kitchen island with Tommy holding court. It was amazing for me, being a long-time fan but especially wonderful to enjoy it with my son, who could tell you all the words to not only most 'Mats songs but also Bash & Pop and Tommy solo stuff. I told Tommy that the week prior, Sam and I played "Born to Lose" for Johnny Thunders' birthday and Sam chimed in that we also covered "Never Aim To Please" because it was the Replacements and especially Tommy who really turned me on to Johnny. He got a kick out of that and then launched into a story about the time they heard about Johnny's death. He then told a story about another favorite of theirs that I cannot recall who it was, but that they were touring Europe when he died and he told me how Paul came to his hotel room looking white as a ghost about as bad as I'd ever seen him and told me he died . . . he was talking too fast for me to catch who this was. He then started talking about the perils of the lifestyle of being a junkie, good lessons for my son to hear . . . stay off the H boy!



I asked him if he had ever hooked up with Marshal Crenshaw because that very morning I was listening to the Marc Maron interview with Crenshaw and Maron tells him "you live really close to Tommy Stinson...you guys need to hook up." Soon as I asked if he ever hooked up with him, he launched into a story about how he was invited to play bass in a group with him last year but it never came to be. I told him how I heard Crenshaw on the Maron show and how he told him he needed to look up Tommy because they lived near each other. Tommy loved hearing that Crenshaw got very excited: "what, Tommy Stinson's in NY?!?!" This may have been the genesis of Crenshaw

trying to hook up with him, so he liked hearing that. Maybe someday that supergroup will happen.

The show . . .as you'd expect from a devout fan, it was amazing. Tommy could play three songs, forget the second verse of all three and leave in 15 minutes and I'd be satisfied. But he was so sharp this night. The touring with B&P has him honed, lyrics locked in accessible brain cells and chords at his fingertips. They played B&P songs as well as Tommy/Chip-penned solo tunes. They even played "He Means It", which I had never seen him do before. He closed with the ever difficult "First Steps" into "Friday Night Is Killing Me" and back into "First Steps" suite and totally nailed it! I've seen him do that before and struggle a bit with it, after playing all night in standard tuning, singing your throat out and then switching to open E tuned guitar with funky chords and higher, younger days vocal melodies makes this a stretch for anyone, but man he was on this night. They played Big Star's "Nighttime" and Chip's slide playing was pure magic. I've seen Tommy play this on youtube videos, but with Chip there it was ethereal, like forcing your soul out of its body to float the air with his notes. That song was a special moment. The venue had video rolling the whole time, what looked like a pro camera but what do I know. Hoping maybe some video will come around of it. It was a fantastic Tommy show and if any would be good for video this one was. If there's no video released, well then replaying video of a father and son's memory will plenty enough for us.

Thanks for your posts and newsletters. I love them! Best of peace, joy and happiness to you in the rest of 2017.

They performed a **live Q&A session** on Facebook that is the equivalent of them playing in your living room.

<http://www.facebook.com/plugins/video.php?href=https%3A%2F%2Fwww.facebook.com%2FTommyStinson%2Fvideos%2F10154916678657648%2F>

Jeffrey Lee Puckett of the *Louisville Courier-Journal* interviewed Tommy and talked about how he's running into all sorts of people on this tour that he hasn't seen in decades:

Surface Noise owner Bill Barriger was briefly adopted by the Replacements in 1987 when he ran away from home to dodge an angry girlfriend and stayed on the road with the band for weeks. He saw some things, even if Stinson can't quite place him.

"I think I'll remember him when I see him in person," Stinson said, laughing. "When was that, 1987? Oh man, I don't know. 1987 was pretty crazy."

One night, Barriger, Stinson and Replacements guitarist Slim Dunlap were hustling people for money playing pool at a redneck gay bar in Birmingham, Alabama, called Club 21. While two men made out on the next table over, Stinson made one unlikely shot after another until some regulars wanted to fight.

"Tommy wasn't a great player but once he got drunk he could be really good," Barriger said. "We were playing slop that night and everything he hit would go off three rails and then fall in. We were pissing people off."

"That's a familiar tale, dude, and sadly so," Stinson said, laughing. "I remember waking up in my clothes with a wad of ----- cash in the pocket of my shirt and make-up on. I go to the bus and Slim grabs me by the shirt collar and says, 'I'm never ----- playing pool with you again, you ----!'"

<http://www.courier-journal.com/story/entertainment/music/2017/07/18/100-tommy-stinson-tell-you-stories-replacements/471264001/>



PAUL WESTERBERG (PROBABLY)

In the last month, **Soundcloud user #964848511** has been posting new songs that sound like somebody we all know.

Hawk Ripping at Your Throat: https://soundcloud.com/user-964848511/2hawk_1

Got It Made: <https://soundcloud.com/user-964848511/got-it-made>

Feelin' Good: <https://soundcloud.com/user-964848511/feelin-good>

Someday You'll Call My Name (Hank Williams cover): <https://soundcloud.com/user-964848511/someday-youll-call-my-name>

Dead Sick Of: <https://soundcloud.com/user-964848511/dead-sick-of>

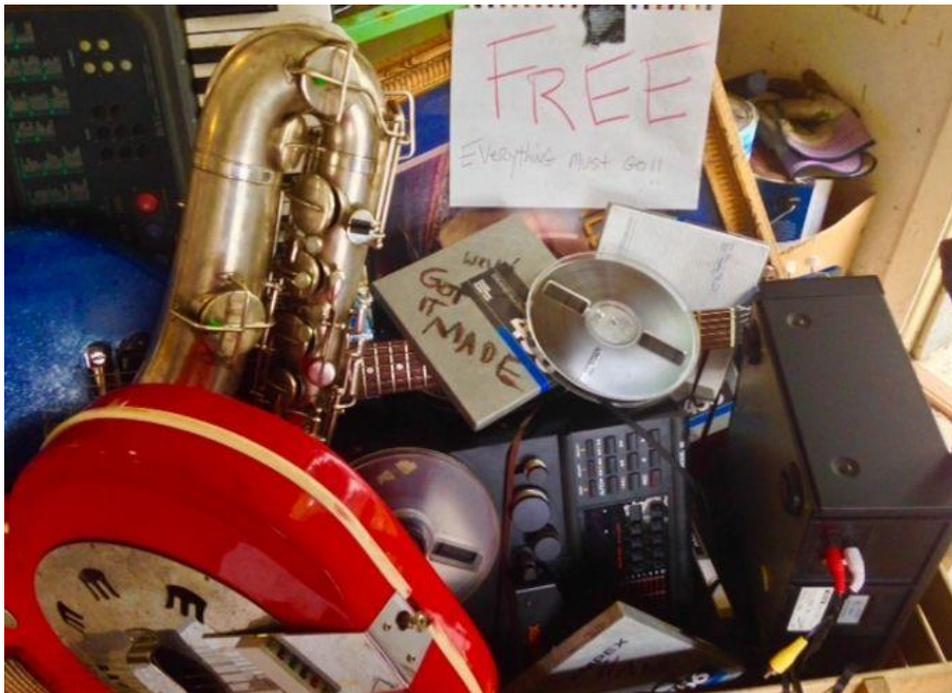
Oompa: <https://soundcloud.com/user-964848511/oompa>

Come Hither: <https://www.youtube.com/watch?v=Y9TPHuzAynE>

What The Gym Couldn't Do: <http://www.nimbitmusic.com/drywoodgarge/#gym>

Surrounded By Morons: <http://www.nimbitmusic.com/drywoodgarge/#surroundedbymorons>

While there is little argument that that anonymous user is Paul Westerberg, you can win the bet now that the songs are also on his website at <https://www.drywoodgarage.com/>



PAUL WESTERBERG (DEFINITELY)

Without going into too much personal information, Paul Westerberg is a father of an 18 year old named John Paul – who is named after either the Pope or two guys in the Beatles. John Paul’s mom is **Laurie Lindeen**, known among other things for her guitar playing in the Minneapolis band Zuzu’s Petals, wrote an article for the *New York Times Sunday Review* about dropping their son off to university called “Johnny Goes To College”. (You should read the whole thing. Be sure to bring the Kleenex, both for the story and the comments.)

I am about to travel cross-country in a fully loaded station wagon with my ex-husband. We are taking our only child to college in Colorado, where he will be starting his first year, and we are doing this as a family.

We are not the winners of our neighborhood’s competition for the best divorce, but we’re on the same page when it comes to parenting. Our son, Johnny, has chosen the route from Minneapolis to Fort Collins; he’d like us to cut through South Dakota rather than make the mind-numbing drive across Nebraska. Johnny, who has little highway driving time under his belt, will not be doing much of it.

Have I mentioned that my ex-husband doesn’t drive? Have I mentioned that my ex-husband is a rock star, in the literal sense? This means that he has successfully made a living as a professional rebel. We’re not yet out of Minnesota the first time he lights up in the back seat. Rebels don’t ask.

I am not a militant nonsmoker. I’m a loosely disciplined ex-smoker. That said, no one has ever smoked in my car. Every nerve in my body turns to the old rage, the white-hot indignation. Johnny, in the passenger seat, stiffens. My inner dialogue reminds me to choose my battles, as we are only 90 minutes into a 16-hour drive. Sensing the change in energy, Johnny drops his earbuds and asks me a question. I say, “Apparently it’s 1968 in the back seat.”

<https://www.nytimes.com/2017/08/25/opinion/sunday/johnny-goes-to-college.html>

(And if you like that, she also has an autobiography about her time in Zuzu’s Petals called *Petal Pusher: A Rock and Roll Cinderella Story*.)

CHRIS MARS

If you haven't kept up with **Chris Mars' highly successful art career**, you can see his Facebook page (and his first published

<http://www.facebook.com/ChrisMarsArt>

Chris Mars took time out of his professional art career to **record a song in protest of the death of Philando Castile**.

I wrote a song for Philando Castile, a St. Paul man shot and killed by police in July 2016.

Last week, his killer was acquitted.

The song is called "July 2016" and is available as a free download in my webstore.

Let's keep the memory of Philando Castile alive. #justiceforphilando

<http://www.chrismarspublishing.com/store.html>



He also released another song, "**F Gallagher**":

<https://www.facebook.com/plugins/video.php?href=https%3A%2F%2Fwww.facebook.com%2FChrisMarsArt%2Fvideos%2F10155663084720839%2F>

SLIM DUNLAP

Well goddamn, somebody sure is a fan!



WHY DO YOU LOVE THIS BAND?

John Fricano asked the quintessential question on the Paul Westerberg & The Replacements Facebook group at <https://www.facebook.com/groups/537792766296918/permalink/1218981534844701/>

In the Color Me Obsessed documentary, toward the end, the filmmaker asks the taking heads one simple question: Why the Replacements? . . . Why are the Replacements your favorite band? Why not Social Distortion, the Smiths, Hüsker Dü, R.E.M., the Pogues, Tom Waits, etc. etc.?

What is it about the Replacements music, what is it about Paul's songs that convinces you that this band, a band that broke up 27 years ago is STILL YOUR FAVORITE BAND? What is it about Paul's songs that make you come back for more and more almost 30 fucking years later? Why?

You might have to dig deep for this one. This might be therapy time for some people. Good luck.

Michael Hayes: The lyrics. Paul, more than anyone, has written the soundtrack to my life. That's my real answer. Also the guitar, it always lifts me up, and the combo of Paul and Bob can't be beat. Slims guitar is more soulful than any other. I always feel like I can relate to them, like I could hang out with them and it wouldn't be anything big.

Diana Duncan: They get me. And no one gets

Amber Lutes: The Replacements were the first band I made a connection with. Paul's lyrics were something I could relate to then and now. While I love Social D and The Pogues, I never connected with them on that same level.

John Szczur: Paul's voice, in both the songwriting sense and the sound of it.

Adam Winn: I can put in Tim & still listen to it & be AMAZED, INSPIRED, & SAD! & That's just 1 of their albums!

Patrick Cox: Music of course, but Paul's lyrics spoke to your fears and hopes. They spoke to your screw ups and rooting for them to break big was rooting for you to make it too

John Warnick: Because it could fall apart at any time, but The Replacements could hit the perfect chord. When they were on they could be the best and underneath it all the lyrics could cut to the core and say all the things you kept buried inside. And Tommy was always such a fucking rock star.

Christopher McGuire: Their songs epitomized thoughtful raucousness put to music. The Replacements exemplified Midwestern angst, anxiety, anger, and absurdity. They haphazardly encapsulated everything I felt and thought growing up in the upper central chasm of the United States. Finally, we Midwesterners had a voice in their music.

Rod Suess: I was a junior in high school, late 80's, McDonald's parking lot in a Memphis suburb. I got my first hickey, while making out with a girl I had crush on in her car. You know how it goes, fast food parking lot romance...she starts her car, we make out immediately – and 10 seconds later, I actually stop kissing her to say "what am I hearing right now?" She said "Valentine" by a band called the Replacements. So for the next 30 minutes we made out some, talked some, drank our Schaefer Lights, and listened to *Pleased To Meet Me*, then got busted by the police (we both got 'court summons', under 18 arrested for public drunk/possession of alcohol). A night of firsts: first hickey, first kiss with the girl who played the first Replacements song I ever heard...and the first time to sit in the back of a cop car.

Rebekah L. Perry-Seavey: I was living in a Midwestern small town full of Bon Jovi-loving redneck types. I started trying to find music that spoke to me. I started wearing more punk like clothes and heard the Replacements. I was like this is how I feel exactly. This was around 84-85. It felt like they wrote the songs for me. I fell in love and still am.

Chad Oldfather: The whole package is like distilled essence of Minneapolis/Minnesotan contradictions: ambitious and self-confident yet insecure and tentative and given to self-sabotage; irresponsible fuckups with massive talent; brilliant but stupid, and almost convinced that the truly smart folks are the ones in the back of the room making fart noises with their armpit; both craving and afraid of success; certain that all compliments are complete BS and all criticism is the God's honest truth. Paul's lyrics capture the Minneapolis ethos - at least the way it used to be - better than anybody. (I've got a hunch that if someone were to do some sort of super-sophisticated linguistic analysis his phrasing would be unmistakably tied to the place he's from. His use of the phrase "I suppose," for example, has always seemed to me to reflect a purely Minnesotan stance toward the world - a sort of wry, resigned, knowing something-or-other.) All of which meant that when I was standing there on the field in Midway Stadium during their St. Paul reunion show I knew for an absolute fact that never before and never again would it be more true for me to say "I am among My People."

Rich Mondello: As that dude said in CFT, "Great drinking music, great sobriety music, lovable loser music"... which I think all of us can identify with during those 'One Foot in The Gutter' moments and those good times, when we 'Feel Like A Hundred Bucks'. They have always accomplished this for me, Coming of Age Music, Growing Old Music, regardless of how young I was, old am I or experiencing both at the same time.

Bob McKnight: I just got them almost immediately. There is some connection with a band from a Northern city. I'm from Canada and Minnesota is pretty similar. Obviously Paul is as good as it gets as a lyricist. His style is real, everyman, self deprecating and heart on his sleeve. Musically the band played loose and forged a style all their own. Seeing them live for the first time took it up a notch. Tommy is one of the most enduring RocknRoll figures you will ever witness live. That is why they are my all-time favourite band.

Stephen Kasper: Simple...Paul Westerberg. He doesn't know you, but he knows exactly how you feel.

Pete Van Dyke: Just the sound of his voice and the guitar ..it was like "that's what I've been looking for .. " Even though I didn't know what I was looking for. Then digging into the lyrics and hearing that feeling ...

Steven Mudgarden: Nothing more inspiring than underdogs who genuinely didn't care about mainstream acceptance.

Christopher Kuseliauskas: They just seemed to get me from the moment I heard them.

Skip Gardner: I was a little younger but knew my way around Minneapolis. Went to shows at St. Paul Civic Center and took the MTC to the IDS City Center, Northern-Lights 7th E and Uptown. So at first it was...I've been there too. Later they grew with me... I was having problems with parents, school, and my first job... kids don't follow, fuck school, white and lazy needing a god damn job...spoke to me. Issues with alcohol and loneliness...let's just say *TIM*. Then moving and not fitting in in a new city...but a decent job...*Pleased To Meet Me* as I am growing up a little. In the darkest and scariest times of my life they were always with me...Bob's six string anarchy...or the gentlest-loneliness bottom of the bottle. I was never alone.

Patrick O'Neill: Hearing the line "the ones who love us the least are the one's we'll die to please" made me realize someone else saw things the same way I did, I never looked at music the same after that.

Tom Hedrick: I was 17 when I bought my first Replacements album, late summer 1988, *Let It Be*. I was looking for something, something I could feel, I knew that there had to be music somewhere that would hit me in the guts, and I found it. The first band that made me cry, and the only band that can still make me cry. Love all of their albums.

Scott Piker: Hearing "Sixteen Blue" for the first time hit me like a ton of bricks. The lyrics, the guitars, the vocals. Just perfect. I still get chills.

David Bertellotti: I used to call R.E.M. my favorite group. And U2 used to ring my bell. Both of these groups are fine, and I cherish their music. But the 'Mats to me are the quintessential distillation of what rock and roll music is about: rebellious without really knowing why and not caring either (yeah, yeah...rebel without a clue). Drunken, reckless fun (ever see U2 be as gleeful as the boys sound on "Date To Church"? Me, neither). And so full of soul. Paul could be so much more touching and self-deprecating ("and I used to be nobody") than Michael Stipe could ever muster. It's all of this and more, plus their tragic temerity. They knew they had it. We did too. We still love them for it, even if it's all over.

Chris Koh: Because they don't feel like just a band to me. The emotional importance of their songs, albums, performances & even personalities cuts much deeper & made an impact on me during my formative years. It's almost like having close buddies who you

know are deeply flawed but also deeply talented & understand the deepest parts of your soul. That makes it sound pretentious - but it's my best explanation.

Linda Maksout: For me, there are many reasons. They are people I grew up with, had as friends. Their music is easy to listen to. Their lyrics go straight to your soul. They are genuine, real, nothing fake about them, their experiences were mine, it's hard to put into words, but it's all just comfortable and familiar, like when you meet someone and feel you've known them forever... I'm just glad they found each other and made music. And they are pretty easy on the eye.

Mark Timmins: It is the lyrics (mostly, with instrumentation to match). Smart yet also smart-ass. Coy yet heart-on-sleeve. Self-deprecating yet self-congratulatory. OK, precisely not that last one, unlike every ordinary rock/metal/rap band.

Kelly Harmon: So many things. They are the best and the worst times of my life.

Kate J Porubski Patrick: Their music feels sincere and contains a strong emotional component that is revealed in lyrics and the instrumental. Second, the general rebellious edge is appealing. Third, it feels timeless. No matter how old I get I am going to love them. Whenever I get down I listen to Hootenanny and all seems a bit better.

Katie Seavy: The happy songs that are heartbreaking, the sad songs that are hopeful, the pure emotion behind each one, and because they make me feel like nothing else makes me feel.

Pete Van Dyke: No other band can make you pump your fist and have a lump in your throat at the same time, quite like them.

Chris McKinney: They found me. I didn't find them. I grew up in central Indiana, where hard rock and metal ruled the music scene. But I had a friend with some "hep" cool kid friends, and he had a copy of *Let It Be*. I heard the classics "I Will Dare", and so on, but it was "We're Coming Out" that moved me. Holy shit, I completely understand this group of weirdos. I did have punk friends, but I couldn't get into the whole punk image thing, and I'd been listening to metal and hard rock, but there's only so many boring lyrics about where you want to put your dick one can listen to - and I was an aspiring musician as well in a band. That was the era of the shredder guitar players, and I knew I'd never be able to do that, but I maybe could do what these guys were doing. I loved music and art and the whole art kid life style, but I was raised by wonderful hillbillies from Kentucky that didn't get all of this "music stuff" and the Mats looked and sounded like they could relate. Not the smart kids, the rich kids, the beautiful kids, the athletic kids... the kids that didn't fit in ANYWHERE! that's what I saw in me and the Mats and it clicked into place. I could dress like these guys, and play as well as they did, and understand the lyrics and where they were coming from. With the Mats you either get it. Or you don't. There is no middle. They've been the soundtrack to my life every since I was 19. Thanks for letting me ramble. I think the Mats will always be my safe place.

Where the weirdos there always understand me, and are glad to see me show up. Every time I throw on a Mats record. They're like, welcome back. It's ok. Let's have some fun.

Brian Johnston: Songs aside (I know that's hard to carve out, but I'll try) - I loved that they never took themselves too seriously. They always gave me the sense that there was an inside joke that only they were in on. That brought me in. Then, after a few short listens, I felt I was in on it too. That made it personal. Westerberg's permanent smirk mouth also added to it. And that their creative well was so deep, missing notes, out of tune guitars and even songs falling apart rather than ending, all made perfect sense. The impression that "nothing mattered," was (and still is) very magnetic. "To the bar gentlemen!"

Cynthia Morrill: I was a teenager in Minneapolis in the 80s so the Replacements were a fixture of those formative years and are a continuing connection to my youth, but my obsession with them occupies a lot of my thoughts for different reasons. For one thing they were just so damned Minnesotan. Unpretentious and self-deprecating and so funny. The ultimate underdogs that we all wanted to root for but in the end couldn't make it all the way and I think that adds to their endearing quality. We never had to watch them sell out, even if they wanted to, which makes them always feel like our own private band. As a band they never left the Twin Cities which, like Prince, made us love them more. Then there's the music. So much has been written about it trying to capture what is so addictive about it and I still find it hard to put into words but I often times find myself thinking "How did they come up with that? That's so fucking brilliant!" And brilliant not in an overworked, convoluted way but brilliant in its power and spontaneity and with an aching/longing in the chords. Add to all that are the lyrics which are clever and insightful but and somehow feel like how a person really thinks rather than how someone thinks a great song should be written. Someone recently asked on this page what people's favorite lyrics were and I never wrote anything because what came to mind was not necessarily the most poetic lyrics but the lyrics where Paul's voice communicates so much. How he claims to hate answering machines or is unsatisfied or talks about spraying conductive male hormones. The band just had so much damned personality and I still just want to crawl inside their brains. Even after reading all of Trouble Boys I want to know more. I didn't mean to write so much but what can I say, I'm a fan for life.

Katrina Lynn: best group ever, for real.

ADIEU

Sadly, **Caleb Palmiter**, once a bass player for Bash n' Pop as well as having played with other Minneapolis bands Curtiss A, The Jayhawks, and The Magnolias, has passed away. Raise a toast to a man who made the world a better place through his music.

You can see Caleb playing bass in the **video for Bash & Pop's "Loose Ends"**:

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

He also was there when **Bash & Pop played "Fast And Hard" on David Letterman**:

<http://www.youtube.com/watch?v=ZU3T73lv5v4>

Chris Riemenschneider of the *Star Tribune* talks about how he played with other famous Minneapolis bands, **the Jayhawks** and **the Magnolias**.

<http://www.startribune.com/musician-caleb-palmiter-53-co-founded-jayhawks-and-played-with-mofos-magnolias/435625673/>

Paul Westerberg's sister, **Mary Lucia**, and **Bill DeVille** wrote an article on Minnesota Public Radio's website for the Current commemorating Caleb's life.

<http://www.thecurrent.org/feature/2017/07/18/mary-lucia-remembering-caleb-palmiter>



(photo from The Current)

American icon **Glen Campbell** passed away at 81. The man who had played with everyone from the Beach Boys to the Wrecking Crew to the Champs also had a close link to Paul Westerberg. In 2008, Campbell covered “Sadly Beautiful” on his album *Meet Glen Campbell*.

After announcing he was struggling with Alzheimer's in 2011, he released the album *Ghost on the Canvas*, whose title track was a Westerberg song (originally released on the 2009 Amazon.com-only *PW & The Ghost Gloves Cat Wing Joy Boys EP* – more information about the EP is at <http://www.paulwesterberg.com/music/solo-albums/pw-ghost-gloves-cat-wing-joy-boys-mp3-release-2009/>). It also included another Westerberg song, “Any Trouble”, whose lyrics fit the living situation of both the guitarists.

Paul Westerberg: "I called my manager and said, 'Tell Glen I'll be his next Jimmy Webb' and he took the bait"

<https://www.theguardian.com/music/2008/oct/24/popandrock1>

Peter Gerstenzang of the *Village Voice* interviewed both Campbell and Westerberg about the covers:

Normally, the ex-Replacement would rather star in a reality show than talk to the press; his eagerness to discuss *Ghost on the Canvas* suggests that he's unusually proud of his involvement with it.

“Glen did my tune ‘Sadly Beautiful’ on his last record, but I’m still surprised when anyone wants to do something of mine,” Westerberg says. “Even if I tailor a song, it rarely works out how I planned it. Like, I’d love to tell you that ‘Dyslexic Heart’ was written for the movie *Singles*, but it was just a nice accident. Like this.”

Still, Westerberg is pleased that Raymond kept Campbell’s legacy in mind when arranging his two contributions to the record.

“They’re not slavish imitations of his trademark ’60s sound,” he says. “But they’re not far afield either. You’ll notice on ‘Ghost,’ there’s a musical nod to ‘Wichita Lineman.’ It makes sense. If Chuck Berry was making a final album, you’d want it to sound like classic Chuck, right?”

When I tell Campbell about the indirect way the Westerberg tunes got to him, he makes the connection with an old country joke.

“You know the one about the baby who swallowed the bullet?” he says. “His mama calls the doctor, very upset and asks what to do. The doctor says, ‘Give him some castor oil and just don’t aim him at anything!’ Paul didn’t aim those songs at me; that’s why they worked.”

You can hear the cover of “Sadly Beautiful” at <https://www.youtube.com/watch?v=iYzM5mqA0tk> and you can hear a live version at the Royal Concert Hall in Glasgow in 2008 at <https://www.youtube.com/watch?v=b2IV6r5OmaQ>.

Westerberg is in the video for Campbell’s version of “Ghost on the Canvas” (with a shot intentionally reminiscent of the video for “Bastards of Young”) at <https://www.youtube.com/watch?v=A7kw5zXVFVQ>.



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"Summer's gone, a summer song
You wasted every day."
- Buffalo Tom