

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

issue #103

(December 9, 2019)

info:

www.theskyway.com

www.facebook.com/thematsskyway

send your submissions to mattaki@gmail.com

subscription info:

you can send an email saying "subscribe skyway" and hello to mattaki@gmail.com



photo: Jeffrey Bender

The Replacements playing at Town Pump
Vancouver CA
July 4, 1987

ANYTHING COULD HAPPEN

I apologize it has taken a long time for one of these to come out! I have been a high school principal. It's a great job if you like trying to be in four places at once and herding dragons, but it doesn't leave much free time to eat/sleep/think/write. But this is a four-day weekend in Spain because it is the day they made a new constitution after Franco died, and then they threw an extra day in there because one of the national holidays falls on a weekend this year. All that and health care too.

The big news is that this financial quarter saw the release of **Dead Man's Pop**, the do-over of *Don't Tell A Soul*, arguably the most controversial album the Replacements ever released. Did it sound like the Replacements? Was it a sell out? Would it have been successful any other way? What would it have sounded like if it was recorded in 1981 or 1991 instead of the digitally obsessed era of 1988? Against all odds, we have an answer. I never would have guessed there was banjo hidden on "Talent Show". "I'll Be You" was still rocking but more hesitant.

Personally, aside from the new sounds, tempos, vocals and rawness, what I was struck by was how different the album felt with the new tracking order. The album's running order now goes from youth to experience. The message of the album is much more poignant, especially considering the album begins with the naivety of first stepping on stage in "Talent Show" and ends with "Rock n' Roll Ghost", which is almost bleaker than "Here Comes a Regular". After hearing the original version, the line between the full-on *Pleased to Meet Me* and the mid-tempo and acoustic *All Shook Down* is a lot more discernable. It is still the sound of a band trying to figure out what to do next, but it sounds more like the band is playing in your living room rather than far away and behind walls of reverb and multilayered sonic gloss.

Meanwhile, it's great to see that Tommy's job is still playing songs across the world. In some ways, he is busier than ever. Hopefully 2020 will see the release of the Cowboys in the Campfire album that was recorded this year. Neither he nor Chris Mars stop trying to make the world a better place – if you get a moment and have a place in your heart for animals, check out him and his wife's non-profit dog rescue: <https://www.muttmuttengine.org/>.

Nate Williams, a professor at UC Davis, wrote in his blog to remind his literature class that today is the anniversary of one of the Replacements' best examples of chaotic genius: the *Live and Drunk* show at CBGB's in NYC on December 9, 1984 where, billed as "Gary & The Boner's", they put on their epitome of the Replacements in 'drunk and covers' mode while everyone from Gene Simmons to all the major record labels are in the crowd.

6 min, 30 sec – A crowd member demands the band "Do the Pussy Set!" The band responds by playing "Color Me Impressed" ... at half-tempo.

12 min, 50 sec – A pretty great cover of Elvis Presley's "Do the Clam" with their roadie Bill Sullivan on lead vocals segues into a version of "Walk on the Wild Side" with

sarcastic revamped lyrics about themselves: “Replacements came from Minneapolis, Minnesota/Thought they could pull one over on ya.”

43 min – The band begins covering songs while Westerberg sings Replacements lyrics. They start by doing U2’s “I Will Follow” while Paul sings their single “Kids Don’t Follow.” By the end of this portion, he’s crooning Hank Williams’ “Hey Good Looking” while the band plays “Temptation Eyes” [by] The Grass Roots.

1 hr. 6 min – Sullivan warbles through “If I Only Had a Brain,” the Scarecrow’s song for *Wizard of Oz* and a tune the band clearly identifies with. He then sings the *Gilligan’s Island* theme, with lyrics about touring inserted.

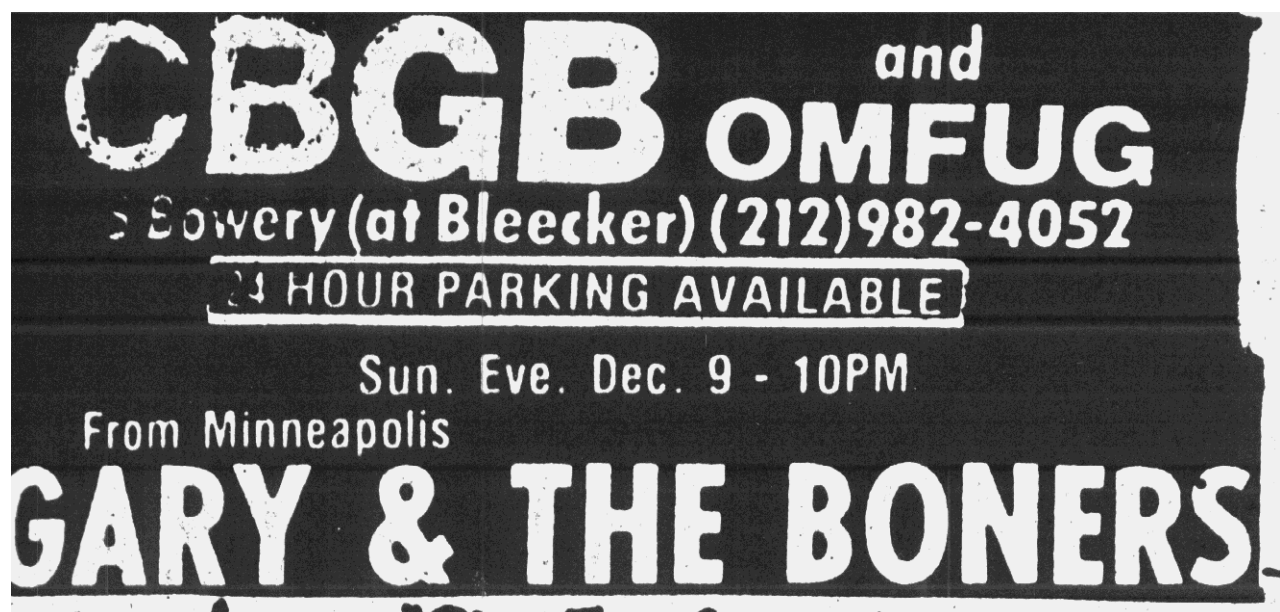
<https://nathanielwms.com/2019/12/09/the-replacements-live-and-drunk-at-35>

If you are aiming to get fired or evicted, here is your soundtrack for the day.

- A link to the first few songs
- A near-complete recording of the set (which omits that first song and banter for some reason)
- A song list from the Replacements Live Archive

And that is a better holiday than any I can think of as to why I am not at work today. Today is the day.

m@.



THE REPLACEMENTS: DEAD MAN'S POP

Don't Tell A Soul was the first album I ever heard from The Replacements. The video for "I'll Be You" (<https://youtu.be/k6cud1gp4RE>) was on MTV while I was home sick in 10th grade on a freezing Nebraska day in January 1989. Compared to the hair metal and power ballads and post-classic rock solo careers that monopolized popular music, it came across as something ... vibrant. Direct. Raw. In three minutes, they drunkenly wrestled, sat in threadbare armchairs, played each other's instruments, fell off the drums and smashed a bass instead of a guitar. This seemed like a real band instead of some calculated conglomerate of pinups put together by an agent, a manager and the corporate board of a record label.

The album was a gateway to the love of a band that continues to this day. But compared to the rest of The Replacements' albums, it was clear that *Don't Tell A Soul* was sonically the most distant record from the heart of the band. Compared to the indie production of *Let It Be* or even the all-digital (DDD) blast of *Pleased To Meet Me*, there was something calculating and distant about *Don't Tell A Soul*. Westerberg seemed obscured on the two-tone cover and the album was nearly purely black, except for a couple black and white photographs. Voices and guitars were layered and then hidden behind reverb and chorus to the point of an indistinguishable sonic morass that sounded more like a studio creation than four distinct personalities.

30 years later, what seemed rebellious at the time seems like a sinful sellout. It turns out that as raucous as "I'll Be You" was, the album's final sonic state had been handed over from the band and producer Matt Wallace to the biggest knob-twisting hit-maker of the era: Chris Lord-Alge, hitmaker who was famous for his use of compression to make songs sound as loud and as big as possible everywhere from boom boxes to factory Toyota car radios. It was great for selling songs to people who saw music as wallpaper and musical groups as mere trends, as disposable as any seasonal fashion trend. It was a loss to hear the same generic formula applied to a career band like The Replacements whose beauty was in their flaws as much as their genius.

The album had come at a time when the band needed to figure out what to do next. As Bob Mehr perfectly nails in his Replacements biography *Trouble Boys*, this was a band a decade into their career, releasing their seventh album, their third on a major label, and asking themselves what they were doing that they had not already done before. They had already been plagued with self-doubt, having tried to record the album twice, once with self-doubt, having tried to record the album twice, once at Bearsville Sound Studio (*photos right*) in the



woods two hours from NYC with producer Tony Berg in June 1988 before self-destructing, flying home and trying all over again. When the tapes for the second version were ready, on some level, some combination of the band, their managers, and/or their label made the decision to see what would happen if they went for the charts.

But what if *Don't Tell A Soul* had never been touched by the corporate hand and had been released solely as the vision of the band and Matt Wallace? What did v1 sound like?

Bob Mehr wrote on July 19:

In late 2014, Slim Dunlap's wonderful wife Chrissie Dunlap was cleaning out the basement of the couple's house when she came upon a stash of Ampex reels hidden in a cupboard. She realized, based on the songs and dates, that these were Replacements tapes from the "Don't Tell A Soul" era. After sessions at Cherokee and Capitol in Los Angeles with producer Matt Wallace, the band had finished tracking the record at Prince's Paisley Park studios in the fall of 1988 – at which time they absconded with a handful of reels, reels that included Wallace's unreleased "quick mix" of record, and a session the 'Mats had earlier cut with Tom Waits while in California.

Upon this discovery, Chrissie asked Slim if they should call and alert someone to the fact that they had these tapes, to which Slim replied, "No!" Asked why, he said "I don't want to go to jail!" (as you can see, Slim still has his sense of humor very much intact). Credit really has to go to Slim for saving these tapes rather than, say, tossing them in a large body of water. But he's always had great foresight -- "Slim's a smart son of a country lawyer" as Paul Westerberg once told me.

Likely because I have earned my PhD in Replacements studies, I was dispatched by the band's management to retrieve the tapes in early 2015. I brought them back to Memphis where we had them transferred (fittingly enough) at Ardent Studios.

7 Listening back to Matt's original (if admittedly hurried, somewhat incomplete) Paisley Park mix it was clear that a far different version of "Don't Tell a Soul" actually existed than the one that had been mixed by Chris-Lord Alge and released in 1989.

It's worth noting here that the released version, the Lord-Alge mix, is a fine LP – and was, quite frankly, the more commercial and radio-gearred record that needed to be



released in 1989 to keep the band afloat. But, the truth is, it didn't *sound* much like the album the Replacements had recorded. Over time, I think that fact became clear and the record's reputation suffered somewhat. In the end, "Don't Tell A Soul" would become The Replacements' best-selling album, and also their most divisive. A perfect encomium for a band built on such contradictions.

It also became clear that a new package, built around a version of DTAS the way the band and Matt had wanted it to sound, would be a good idea (this was a desire that Westerberg had expressed many times over the years). But, of course, there was more, including other much discussed but little heard recordings from the era, like the band's first attempt at making DTAS in Bearsville with Tony Berg, and the Waits session. On top of that there was the Inconcerated live show, from Milwaukee in 1989, of which only five songs had ever been heard previously.

After many fits and starts and lot of legwork, we finally got the okay to push ahead with the box set this year from the band and from the good folks at Rhino Records.

This past May, Matt Wallace finished the job he'd started 31 years earlier, finally completing the mix of the record, which is called, "Don't Tell a Soul Redux." As I wrote in the liners, while it's impossible to unhear a record that's been around for three decades, this version is the album the band made and intended to release. In addition to Wallace's mix, "Redux" also restores several crucial elements from the sessions, including original drum tracks, vocal takes and tempos that were altered in post-production and the band's original sequence of the album. Matt's new mix finally brings out all the sounds that were committed to tape – along with the Replacements' singular spirit, humor and passion.

The man, the myth, Brian Kehew -- who mixed *Live at Maxwell's 1986* for us -- was brought back onto the team to help mix the bulk of the material that appears on the disc of rarities, "We Know The Night: Rare & Unreleased." Brian also did a masterful job mixing "The Complete Inconcerated Live" show – and actually did some heroic salvage work on several tracks that had technical issues. Happily, this is now a sparkling and remarkable sounding set, that's every bit as important a document of the band's Slim-era lineup as Maxwell's was to the original foursome.

The whole package was brought together sonically by Justin Perkins of Mystery Room Mastering. Justin had a truly epic task pulling these various audio sources together and making it all sound right. He did amazing (often tedious cleanup work) so that the listening experience on this box would be perfect. And it truly is.

Chris Bellman at Bernie Grundman cut a beautiful vinyl master of "Redux" for us under the supervision of Matt Wallace (when you get your copies of the box, be sure to check the run-out groove on the LP).

The whole package is presented in a 12 x 12 hardcover book – loaded with dozens of rarely seen photos -- and features a detailed history of the "Don't Tell A Soul" era written by yours truly.

Like all things Replacements, this project was a labor of love (and sometimes hard labor). I'm eternally grateful to the band and its management (especially Darren Hill), all the folks at Rhino including my co-conspirator Jason Jones, as well as the Dunlaps, the Jespersens, Michael Hill and all who helped with this project in ways big and small.

Chris Riemenschneider of the *Star Tribune* titled his article, "The Replacements get a redo on the album that purportedly 'ruined' them".

The record in question finally brought scrappy Midwestern songwriting genius Paul Westerberg and his repeatedly self-sabotaging Minneapolis quartet to MTV and commercial rock radio in 1989. But many purists from the Replacements' more ragtag, thunder-and-blunder early years thought "Don't Tell a Soul's" modest success came at a sell-your-soul price.

"I've had fans say to me outright, 'You ruined the Replacements!'" Wallace revealed.

<http://www.startribune.com/the-replacements-get-a-redo-on-the-album-that-purportedly-ruined-them/560814682/>

Don't Tell a Soul producer **Matt Wallace**:

The opportunity of a lifetime... to mix an album that I produced 30 years ago in the way that the band and I originally wanted it to sound. The record was originally expertly mixed by Chris Lord-Alge [CLA] and I'm grateful that he polished and organized our charming and shambolic record but, it's time to share with the world the original vision for The Replacements' Don't Tell A Soul album. I am proud of the work that the band and I did 30 years ago and am thrilled that I've been given the opportunity (thanks to Bob Mehr) to revisit and remix one of my best productions.

The goal was to present the band in the way originally intended by the band and I. Paul and I had discussed mixing the record so that it had a 'classic' sound in that the listener wouldn't be able to tell which era it's from and, while CLA's mixes were very modern/contemporary for that time (1989) they watermarked the album with the sonic approach/effects, etc. I mixed the album with very, very little artificial reverb and utilized the room microphones from Cherokee Studios and also allowed the Replacements to be themselves which meant leaving in quirky, charming, genuine, authentic moments whether they be background vocals, instruments, banter, etc.

Except in time-travel movies do we ever get the chance for a genuine do-over. Since September 27, 2019, we have **Dead Man's Pop**: the Replacements re-imagining of *Don't Tell A Soul*.

The Replacements – *Dead Man's Pop*

CD/LP 1: *Don't Tell A Soul* redux
(Matt Wallace mixes)

1. Talent Show
2. I'll Be You
3. We'll Inherit The Earth
4. Achin' To Be
5. Darlin' One
6. Back to Back
7. I Won't
8. Asking Me Lies
9. They're Blind
10. Anywhere's Better Than Here
11. Rock n' Roll Ghost



CD/LP 2: *We Know The Night*: Rare & Unreleased

1. Portland (Bearsville version)
2. Achin' To Be (Bearsville version)
3. I'll Be You (Bearsville version)
4. Wake Up (Bearsville version)
5. We'll Inherit The Earth (Bearsville version)
6. Last Thing In The World
7. They're Blind (Bearsville version)
8. Rock n' Roll Ghost (Bearsville version)
9. Darlin' One (Bearsville version)
10. Talent Show (demo)
11. Dance On My Planet
12. We Know the Night (alternate outtake)
13. Ought To Get Love (alternate mix)
14. Gudbuy T'Jane (Slade cover)
15. Lowdown Monkey Blues (with Tom Waits)
16. If Only You Were Lonely (with Tom Waits)
17. We Know The Night (rehearsal) (with Tom Waits)
18. We Know The Night (full band) (with Tom Waits)
19. I Can Help (with Tom Waits) (Billy Swan cover)
20. Date To Church (with Tom Waits) (remixed by Matt Wallace)

CD/LP 3: Complete concert of *Inconcerated* (part one)

Live at University of Wisconsin, Milwaukee - June 2, 1989

Remixed by Brian Kehew

1. Alex Chilton
2. Talent Show
3. Back To Back
4. I Don't Know
5. The Ledge
6. Waitress in the Sky
7. Anywhere's Better Than Here
8. Nightclub Jitters
9. Cruella De Ville (from *101 Dalmatians*)
10. Achin' To Be
11. Asking Me Lies
12. Bastards of Young
13. Answering Machine
14. Little Mascara
15. I'll Be You



CD/LP 4: Complete concert of *Inconcerated* (part two)

Live at University of Wisconsin, Milwaukee - June 2, 1989

1. Darlin' One
2. I Will Dare
3. Another Girl, Another Planet (The Only Ones cover)
4. I Won't
5. Unsatisfied
6. We'll Inherit The Earth
7. Can't Hardly Wait
8. Color Me Impressed
9. Born To Lose (Johnny Thunders cover)
10. Never Mind
11. Here Comes a Regular
12. Valentine
13. Left Of The Dial
14. Black Diamond (Kiss cover)

In addition to 4 CDs / LPs, the album comes with a 12 x 12 book from Bob Mehr

The set can be ordered directly from Rhino/Warner Brothers at <https://store.rhino.com/dead-man-s-pop-4cd-1lp-deluxe-1.html>

What does the new version sound like?

Bob Mehr:

“While it’s impossible to unhear a record that’s been around for three decades, this version ... is the album the band made and intended to release. In addition to Matt Wallace’s mix, [it] also restores several crucial elements from the sessions, including original drums tracks, vocal takes and tempos that were altered in post-production...[and] the band’s original sequence of the album.”

Chris Riemenschneider:

The biggest difference in Wallace’s mix is the lack of “compression,” the sonic technique used to clean up and make crisp guitars and drums for prospective radio play circa 1989. That was all done by an A-list sonic engineer Warner Bros. hired to mix the album after Wallace, Chris Lord-Alge, who would later add his finishing finesse to big albums by Green Day, Smashing Pumpkins and many other '90s staples.

“Chris did exactly what he was hired to do, make it sound shiny and commercial,” Wallace said. “It just wasn’t what I and, more importantly, Paul had wanted.”

The song arrangements are also noticeably different in Wallace’s mix. Drummer Chris Mars’ kick drum sputters to life in the opening song “Talent Show” while Westerberg picks a very discernible banjo. The single “I’ll Be You” stirs a tad slower and is laced with acoustic slide guitar. The power ballad “They’re Blind” actually sounds powerful and dramatic without all the sonic sheen.

Most drastic of all, the deeper cuts “Darlin’ One” and “Rock ’n’ Roll Ghost” sound way more emotional and climactic, recasting them as two of the most tender and just plain best songs in Westerberg’s entire canon. Also, the backing vocals and dueling guitar parts are much more distinctive throughout Wallace’s mix.

“You really just hear a lot more going on,” Mehr raved.

Said Wallace, “I think there’s a sharper contrast between the vocals — which are more melancholic and almost tentative at times — and those loud guitars, which is really at the core of what Replacements are about. A lot of those sensitive lyrics and tender melodies got lost in the final mix, and the distinctiveness of the guitar parts was lost, too.”

....

“Paul has long said he thought there’s too much goop on that record,” Mehr said in lieu of the frontman’s own perspective.

Westerberg predictably isn't doing interviews related to "Dead Man's Pop." Since he and Stinson finished their last string of the rather rapturously received Replacements reunion gigs in 2016, the singer has gone back to his relatively quiet and reclusive life in his native south Minneapolis. There's no sign of him issuing new music anytime soon.

One of the few music-biz types Westerberg has stayed in touch with over the years — he's the only producer twice enlisted to co-helm one of his records — Wallace said he invited the frontman to go over the original mixes with him last year.

"He said, 'No, just do your thing,'" the producer recalled. "He and I had already talked a lot over the years about what should and shouldn't be on that record, going back to 1989. I think I already had his trust."

<http://www.startribune.com/the-replacements-get-a-redo-on-the-album-that-purportedly-ruined-them/560814682/>

In a previous issue of the Skyway, I interviewed **Matt Wallace** about recording Paul Westerberg's first solo album, *14 Songs*. (http://www.theskyway.com/issues/Skyway_101_Jan_18_2017.pdf) I asked him his thoughts about recording *Don't Tell a Soul* and the differences with *Dead Man's Pop*.

When you were in the middle of recording Don't Tell A Soul, what was your impression of how was it turning out at the time? You can hear from these new mixes that, no matter how it was finally mastered, it still was going to be something different than whatever had come before from the band.

The band and I were confident that we had an amazing album and my rough mixes, while very, very rough, did show the potential for an excellent collection of songs and performances. The new mixes (re-mixes) are better versions and more fully realized mixes of my original approach 30 years ago.

Were you facing any directions from Sire Records during the recording of Don't Tell A Soul for the album to turn out in any certain direction?

We did get some suggestions towards the end, mainly about speeding up "I'll Be You" a little bit and, apparently as I'd forgotten, a substantial speeding up of "They're Blind". There were suggestions for a different guitar solo here and a different lead vocal there.

Was it always understood that Chris Lord-Alge would be taking over the final mix of Don't Tell a Soul? What was your reaction to the final released version compared to what you were hearing in the studio while recording with the band?

It was only discussed between the band's management and the record label towards the end of the recording process. I was disappointed because I really wanted to mix the record and felt that I was the right guy for the job. The original version of the record, with Chris Lord-Alge's mixes, sounded too 'slick' and 'polished' for the band and my

tastes. We felt that a lot of the charm and necessary rough edges were softened or glossed over.

The re-mix is just a much more well thought out, planned, version that I was able to spend more time on to fully realize the band's and my vision. The re-release tracking order is the band's original tracking order from 1988/1989.

What track is your favorite on the album?

Too many favorites so it's hard to say, but it is probably "Achin' To Be" or "Talent Show" - but my favorites do tend to change daily.

Barbara Schultz of *Mix Magazine* interviewed Matt Wallace in June 2018 a lot about the technical and some of the personal parts of recording *Don't Tell A Soul*, and in particular, "I'll Be You", which became The Replacements' highest charting song.

"I know that at Cherokee I learned one of my biggest lessons with Paul and the band. We'd just finished a guitar overdub, and Paul said, 'I want to do the vocals now,' and I said, 'Great, give me five or ten minutes, I'll set up the mic and get a headphone mix going.' I got out a [Neumann] U47, I put a pop filter on it, got the headphone mix right, and I said, 'Okay, I'm ready to go,' and he said, 'No. I lost the vibe.'

"With the Replacements, it was always a brutal battle between catching their energy, spirit and their vibe, while also capturing things technically to sound good as they could. They didn't want to have to deal with the encumbrances of the studio process, and that was demonstrated time and time again.

"On 'I'll Be You,' for example, Paul played a guitar part, and I said, 'Oh, man, that's a great guitar part. Let's tune up your guitar and play it again and maybe play a little more with the beat—don't lean so far forward. And he was like, 'Oh, I forgot the chords,' which was like, 'F—k you. I'm not playing it again.'

Most of Westerberg's lead vocals, including the track for "I'll Be You," were done after the sessions at Cherokee ended. The team next decamped to Capitol Studios to take advantage of the studio's famed chambers and historic vibe.

"Their echo chambers were built under the parking lot and they were so good that Capitol used to rent out time to studios around the country via ISDN phone lines," Wallace explains. "Studios would send their signal to the chambers in Capitol, where they'd have a couple of mics set up, and then Capitol would send the signal back over another pair of phone lines, so anyone could access these chambers while mixing. They were gorgeous-sounding and Paul was really enamored of them.

“Also, he loved the Frank Sinatra records that were recorded there. While we were doing the vocals, instead of saying, ‘Can I have a little reverb?’ he’d say, ‘Put a little Frank on my voice.’

“We did the vocals on ‘I’ll Be You’ there. There weren’t too many moments when I had any sway with getting something across, but that was one where I can pinpoint exactly what I did that changed the song: When Paul got to verse three [“A dream too tired to come true...”], at first he sang it an octave down, and I said, ‘What if you went up an octave here? I think you can handle the range, and it just might propel the song forward and give it a sense of urgency.’ And sure enough it sounds great, and it has this amazing momentum and energy.”

The article’s interview with **Chris Lord-Alge**, who made the original mix of *Don’t Tell A Soul*, gives a hint at why the sound on the original version of *Don’t Tell A Soul* turned out the way it did:

“I didn’t know anything about The Replacements or garage rock. Each of those songs was quirkier than the other,” Lord-Alge says. “But when we got to this ‘I’ll Be You’ track, to me, it was the only song on the album that resembled a rock song for radio.”

Lord-Alge took the same approach to “I’ll Be You” that he has used to take songs from Pat Benatar, Tina Turner and others to the next level. “I wanted simple guitars, and bass, big vocals and gargantuan drums. I was cherry-picking the most straight-ahead guitar stuff and really pushing to keep it simple,” Lord-Alge says.

In fact, “I’ll Be You,” became The Replacements’ biggest hit, rising to Number 51 on Billboard’s Hot 100 chart and to Number One on the Modern Rock and Album Rock charts. And Matt Wallace was soon very much on the map as well. The next album he produced was Faith No More’s *The Real Thing*, which included the megahit “Epic”.

“I’m proud that I was able to take The Replacements further than they had gone before,” Wallace says. “That was my goal going into it, to get them exposed to more people, because I was a fan. I’m still a fan.”

<https://www.mixonline.com/recording/classic-tracks-ill-be-you-the-replacements>

I also interviewed **Justin Perkins**, who mastered *Dead Man’s Pop*, in addition to Bash & Pop’s re-release of *Friday Night is Killing Me* and their most recent album, *Anything Could Happen*.

Mastering is somewhat of a mystic art. Technically, it is to optimize audio for a format such as a CD, but the technique has become wide enough that it can make a massive difference in what the listener hears. How would you explain what a mastering engineer does?

Mastering is a lot like color correction for photos and video, or like framing a picture. I can't drastically change the nature of the sounds from the mixes, but I can try to enhance where needed and also be very careful to NOT change the sound when everything is already sounding great. If a song is too dull, too bright, has too much low end, or not enough, I can carefully try to correct that, but I need to be careful to not go too far and make something else worse.

The main thing mastering tends to define these days is the overall loudness. This can be a contentious and difficult task because some people only care about being loud as something else, while others might prefer to leave more of the natural dynamics and sound. Many audiophiles feel that most digital music is mastered WAY TOO LOUD these days to the point that it ruins it and is hard to listen to long-term. Others obsess about being "too quiet" compared to something else at the expense of the clarity and dynamics, which can also be fatiguing to listen to, especially on the streaming services since they convert the master WAV files to lower resolution files when streamed on Spotify or Apple Music for example, whereas on TIDAL you can stream the master quality WAV files.

Mastering is also making sure that the music is formatted and optimized for each release format, but within those parameters there is room to play with the loudness, tone (EQ), and other variables. What mastering doesn't involve is setting the levels of each instrument, vocals, and adding reverb and other effects. That happens in the mixing process. Any sonic changes I make in mastering are to the stereo mixes, so the changes must be subtle and carefully done because they can affect all the instruments and elements of the mix.

With *Dead Man's Pop*, I did my best to find a happy medium in terms of loudness and tone that would equally please the audiophiles, the average listeners, as well as the engineers/producers and artists involved with the project. It's not unlike trying to cater dinner at a wedding when it comes to the tone and loudness because a lot of what is considered "good" is personal preference and taste. Not everybody will love it, but as long as nobody hates it, you're good!

The sound of the new version of *Don't Tell A Soul* is really 100% thanks to Matt Wallace. He had the ability to start fresh and keep things more natural sounding with less 80s digital effects and layers of stuff with this new mix. He had access to each instrument isolated for the most part.

Mastering a box set like this is more difficult not because of the number of songs, but because discs 1, 2, and the two live discs were all very different in nature. My job was to make all 20 bonus tracks sound as cohesive as possible despite being recorded in many different sessions. It was fairly easy to master disc 1 because of Matt's great mixes. Brian Kehew's mixes of the *Inconcerated* concert and the bonus tracks were also good, but since the bonus recordings were so varied in nature and from a wide range of sources and recording sessions, mastering them was a more difficult task than a typical

album. The live album was also a challenge because I had to ensure that the transitions between the songs and applause were totally seamless. We didn't cut out much between songs, but I did have to take extra care that everything was smooth going from track to track on all release formats.

How did you end up as the chosen one for remastering Don't Tell A Soul?

I think Bob Mehr, with some influence from Peter Jesperson, really felt it would be good to have this collection mastered by somebody who was really familiar with the band. Mastering engineers tend to work in many different genres in any given week, but I think they felt this project needed a special touch from a mastering engineer that was also a fan of the band to make sure it got any extra attention to detail needed. You don't often get a second chance like this so getting it right this time was important.

Were you already familiar with Don't Tell A Soul?

Of course. I was born in 1981 so I missed the original arc of the Replacements album releases, but I can see why and how *Don't Tell A Soul* may have sounded a bit jarring when it originally came out. As somebody that discovered them in the 90s and worked backwards, the original mix never particularly bothered me. I liked the later stuff and early stuff equally. It depends what kind of mood you're in.

What was the biggest surprise when remastering the album?

The biggest surprise was realizing that some of the songs on *Don't Tell A Soul* were released at a different tempo than they were originally recorded. A few songs were sped up either in mixing or mastering the first time around. Matt Wallace's mixes are all at their originally recorded tempo, to the best of our knowledge. It gives a few songs a different feel. There's also some fun studio chatter before, after, and sometimes in the middle of songs that wasn't on the original album.

The thing about releases like this is that the original version still exists. It's not like the original version of DTAS will be pulled from the streaming services, record stores, and your personal record collection. If you prefer that, you can still listen to it. I think many people will prefer this new version, but even for those who prefer the original mix, it gives some great insight into what the band originally did and intended. You can hear certain instruments and vocals better or differently and then when you listen to the original, you can pick out things you never noticed before.

I haven't had time to process all the new Beatles remixes coming out now, but it's the same as how I can hear things more clearly and then when I go back to the original mixes I'm used to. I might hear things a bit differently to some degree.

After this, what would be your dream mastering job that you would get asked to do?

Hopefully another Replacements deluxe box set!

Rhino has a remarkable two-part audio interview with **Tommy Stinson**, and Bob Mehr (author of *Trouble Boys*) and Jason Jones (*Rhino Records*) talking with both **Matt Wallace** (producer of *Don't Tell A Soul*) and **Tony Berg** (producer of the Bearsville sessions) about the album. Tony Berg's story about what happened at the Bearville sessions gives some more details about how the first album didn't work. Matt Wallace's stories about the Replacements about being hazed are comedic gold and how there was a full 24-track studio version of "We Know The Night" that was lost to the band's assault with a bulk eraser.

Rhino interview - part one with Tommy Stinson: <https://youtu.be/fQTfcj2ibc?t=156>

Rhino interview - part two with Bob Mehr, Tony Berg, Matt Wallace: https://youtu.be/RBIDcKk8_Zs?t=179

KXEP 90.3 FM Seattle also interviewed **Bob Mehr** about the small dissertation he wrote that is included with the box set. Advertisements aside, these interviews could have been included as a fifth CD in the set.

KEXP (Bob Mehr): <https://kexp.org/read/2019/10/10/bob-mehr-replacements-box-set-dead-mans-pop/>
<https://soundcloud.com/kexp/interview-author-bob-mehr-speaks-with-dj-kevin-cole-about-new-replacements-box-set>

Tommy Stinson gave a genuinely open interview with *Rolling Stone* about the recording of the album (both times), hanging out with Tom Waits, and what's happening at the moment. The whole interview is worth reading.

What do you think of the box set's Matt Wallace mix of *Don't Tell a Soul*?

It's the mix we were aiming to put out in the first place. We got heat from the record company to make it more radio friendly. At that time, everything that was getting on the radio was coming from [mixing engineers] the Lord-Alge brothers. I think the record company thought, "Well, if we get these guys to do it, maybe we can get these guys on the radio and make some money on them." I think it kind of happened, but not quite. As usual, that's kind of what happened with the Replacements' career.

But the original mixes Chris Lord-Alge did, they don't really represent the band really well. They were kind of watered down. They sounded way too fucking slick. And you can hear this over and over again, it just didn't sound like the Replacements. The Matt Wallace mix sounds like us, because that was us in the fucking recording. I think those mixes that he did, most of those mixes started with him and Paul and Slim [Dunlap, guitar], and they spoke more to the band that we were at that time.

Do you have favorite songs on Don't Tell a Soul?

I always liked "Darlin' One." I always thought that was a beautiful song and the sentiment was great. It's our U2 moment, as well [laughs]. It sounds a little bit like U2.

What do you remember about making the demos for Don't Tell a Soul?

Boy, that was the hard part of that record. We started up in Woodstock and finished it in L.A. The Tony Berg sessions didn't really work out so great, but I think a lot of that had to do with us dudes. To be frank, we're city dudes. They threw us in the middle of Woodstock. I think back then it was still a dry county. I think someone had the idea, "If we could keep them sober, we could probably get a good record out of them." So I think the process of sending us out in the woods to make this record was the first problem that we had. We didn't fare so well in that. And shenanigans of all sorts happened. It got to be kind of goofy. I don't even know so much if it would have been on Tony Berg at that point more than just us guys going, "What the fuck are we doing out here?" [Laughs]. It was dramatic to put it lightly.

What shenanigans still stand out to you?

We basically melted down in the studio. I recall a gallon bottle of something going through a window in the studio, and Paul lit his guitar on fire in the studio. I think if you asked James Hetfield, we probably scared the shit out of Metallica [laughs]. They were sitting there in the communal lounge having dinner when all of this was going down, and we just looked like we were out of our fucking minds, 'cause we were. I mean, we found the booze! But what ensued after finding said booze was pretty ugly and they witnessed the whole fucking thing.

There's a live album in the box set from a gig you played at the University of Wisconsin. Does anything stand out to you about that gig other than the fact it got recorded?

I remember us doing the show, and I remember parts of that turned into Inconcerated. I had thought that we had used the best bits for that thing, but it turned out the whole thing was a great show. I don't remember it being a good show. And I don't remember us going, "Wow, that's a really great show. I'm glad we had Warner Bros.' fuckin' bring out a fuckin' mobile unit so we could record it." It wasn't some warm, fuzzy feeling about that back in the day.

But again, what we thought was good about our shows or even other people's music, we were an island. We overthought things. A lot of what happened on Don't Tell a Soul was a lot of overthinking. We started it one way, we wanted to finish it another way. There was some heat for us to get onto MTV for a little bit and get songs on the radio, so there was some pressure behind that record. There wasn't the same pressure with All Shook

Down because I think we knew it was the last record. We were like, “We’re gonna do our thing, so fuck it.”

What do you remember about the Tom Waits session?

We were mesmerized by him. He was telling great stories. At the time, he was trying not to drink anymore. That didn’t work out so well for any of us that night. But it was a cool experience. We’d never met him before. He’s a fucking character, man. You spend any time hanging out with him a bit, and you’ll get some wild shit out of him, story-wise, song-wise, whatever.

Do you feel the legacy of the band and the lifestyle you needed to live to exist was a burden?

Oh, it was totally a burden. We were so good at shooting off both our fucking feet despite our fucking face. There were a lot of times where if we look back, there are a lot of moments we missed because we were just either trying to stick to our guns in a particular way or just not have to do certain things everyone else was doing because we thought it was kind of bunk. A lot of the music industry at that time, too — the games people played and the ways that a lot of artists dealt with record company heads — we just couldn’t do that shit. We were not the most personal people on the planet. We fuckin’ certainly had a major attitude issue. And we also, at the same time, tried to stay as true to ourselves as we could. As a legacy, I think we did that well. I think [*Don’t Tell a Soul*] in particular maybe doesn’t show that as much as, says, *Pleased to Meet Me* or even *All Shook Down*.

What is your favorite Replacements album?

I really think *All Shook Down* is probably my favorite record. I think if you look at Paul’s songwriting abilities and what that record sounded like and all those things that went along with it, and I think a lot of folks would probably agree that that was a pretty stellar record. In every aspect, it was a good way to go, “If we’re going to quit, that would be the one to do it with.”

It’s probably too much to speculate that you and Paul would want to tour together again.

Yeah, you know, we did that. I can’t see doing that again to be honest with you. I can’t really see myself wanting to do that again. Again, you never say never. If he fucking suddenly came out and was like, “I kind of miss playing with you. Let’s go do some shows.” I’d probably be like, “All right.” [Laughs]. That kind of thing.

But ultimately the Replacements’ legacy has a different meaning and feeling to each one of us. I think he sometimes resents it because it’s not getting any smaller [laughs]. It’s still growing in his absence, in fact. I think after all the records he’s done, it’s still a little bit of a fuckin’ sore spot. I can only imagine, because he’s really checked out of it right now. He really doesn’t want a whole lot to do with any of it.

Do you know of anything in the works on the Replacements front? Would you do a documentary? Is there anything else coming out?

Bob's been working on that, too. He's got a couple things up his sleeve that if they came to fruition, they'd be pretty big. But I'm not gonna speculate on that. We've been talking for two, three years now. But until something happens, I'm not gonna worry about it. I've got my own fish to fry out here [laughs].

<https://www.rollingstone.com/music/music-features/replacements-tommy-stinson-dead-mans-pop-interview-889797>

Josh Neas from *Aquarium Drunkard* also came to the same conclusion. He interviewed Bob Mehr, Matt Wallace, and Jason Jones (Rhino co-producer of *Dead Man's Pop*):

"There's a real masterstroke in moving 'Rock and Roll Ghost' to the final slot on the record," agreed Jason Jones. Given the intensely emotional time that Westerberg had recording that song during the sessions, its placement at the end seems appropriate – one last performance wrung out of a man who was starting to feel his band's age. . .

All of this helps show *Don't Tell a Soul* to be the obvious bridge between its predecessor, *Pleased to Meet Me*, and the band's swan song *All Shook Down*. Where *Don't Tell a Soul* had always sounded like an awkward growing-up phase, complete with one last shot at the big time, and ended up being one of the most dated sounded albums of the band's career, the new version helps reveal the lithe, spirited, multi-faceted and powerful album that always lay underneath. "[Fans] either love it or hate it. And we want people who hate it to take another pass at it, because there are some amazing songs here. And if you love the record, I want it to deepen your appreciation of the band from this time period," said Jones. Mehr added, "To me, it's like hearing a whole new record." . . .

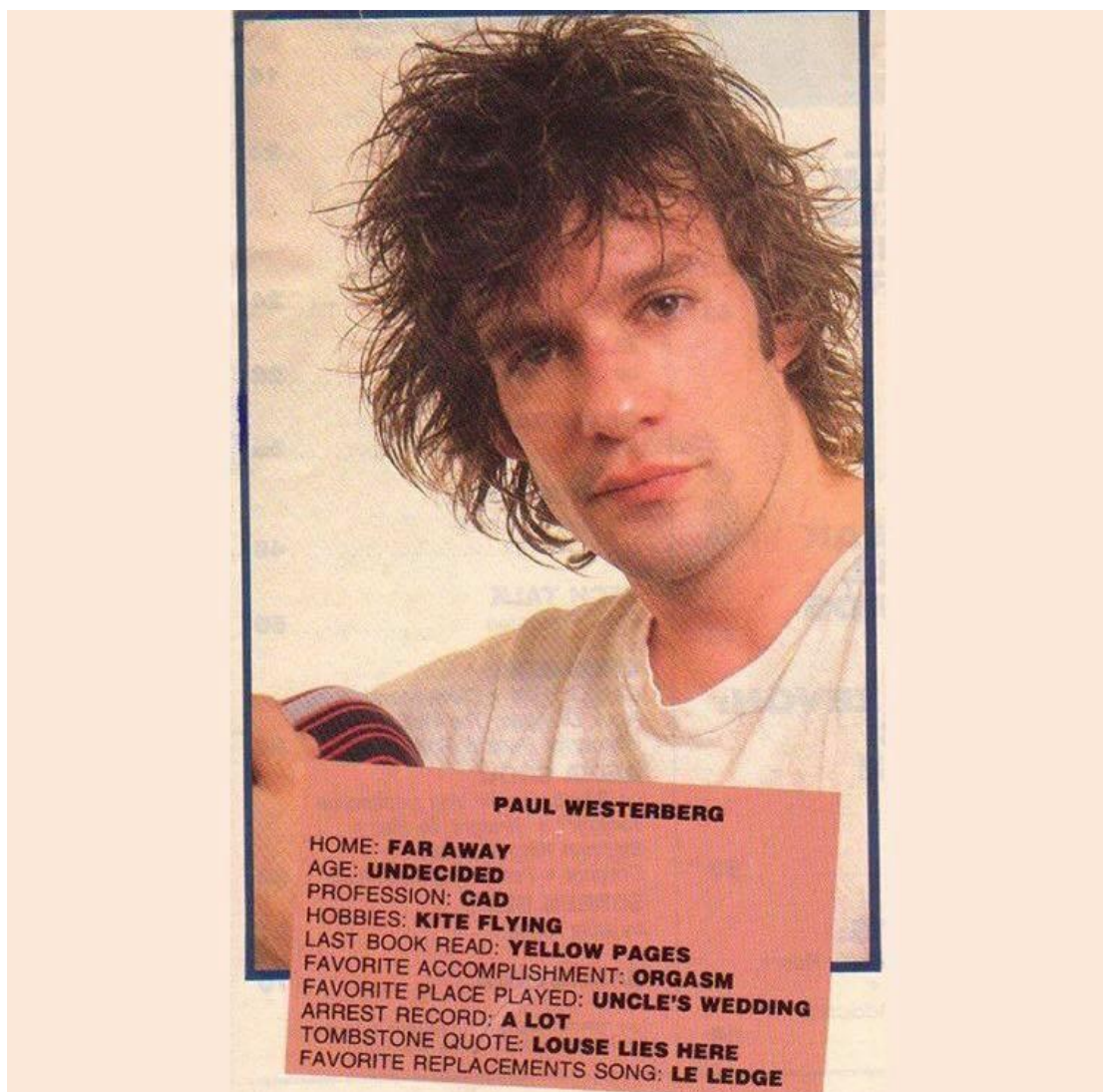
"I think it feels like a Replacements record," said Matt Wallace. "It really belongs in the canon of things they've done." When asked if this felt like something special and unique in his career, he completely agreed. "It was incredibly, absolutely, 100 percent rewarding. It was the opportunity of a career, but really of a lifetime. It's rare for me to get to go back and 'get something right.' And especially this record, which of all the ones I've made, we didn't quite present the way I wanted to present them. It's rare for me to feel that way about a record. But for once in my relatively long career, I can go back and do it the way I envisioned it. But not just me; Paul and I talked numerous times about how we wanted it mixed. We were hoping to have it not sound time stamped. There's tremendous banter and it's really funny, and it's the heart and soul of these guys."

<https://aquariumdrunkard.com/2019/10/08/the-replacements-dead-mans-pop/>

Pitchfork isn't known for its emotive reviews, but **Mark Richardson** nails it.

Whether the new mix and additional context improve *Don't Tell a Soul* is hard to say - especially for me, since I bought the album the day it came out and loved it for 30 years. In its original form, I related to this stoic guy from the Midwest raised to stifle his feelings choosing to explore vulnerability. To some people, that meant that the songs occasionally tipped over into self-pity or sentimentality, but these excesses seemed part of the emotionally messy package. It was music you swallowed whole, the good stuff and bad—like a handful of pills. At a certain age, you want nothing more than to feel special, and in Westerberg's best songs on *Don't Tell a Soul*, he offers hope that someone out there just might see the specialness in you.

<https://pitchfork.com/reviews/albums/the-replacements-dead-mans-pop>



Creem magazine, 1987

MEMORIES OF THE REPLACEMENTS

Rusi Gustafson:

The one time I saw the Replacements was at a house show in Davis, CA, their first time out west, after Hootenanny came out. None of us knew who they were. I was with a friend of mine who had recently moved from Duluth, and we hung out with them by their van after the show out on the sidewalk. My friend and the dudes talked mostly about ... hockey.

TOMMY STINSON

At 53, Tommy Stinson has had an exciting year, touring either as himself or with Chip Roberts, his ex-uncle in law, as Cowboys in the Campfire. He has played in Spain for the first time since one of the final Replacements reunion shows in 2015. He now calls the Hudson Valley home. **Frank De Blase** of the *Rochester City Newspaper* interviewed him last week to see how things are at the end of another full year. Looking back at at The Replacements:

“Part of the problem we had was as people, not as the band,” Stinson says. “Part of the thing we couldn’t do was shake hands and do the record company thing. ‘Whose dick do you have to suck to be a pop star?’ I hate to be crass but that’s really what it came down to. We weren’t good at pretending we’re something we ain’t.

“There are scant moments of influence by popular bands, but we just weren’t good at conforming in any way. Our best stuff was when we were the most honest. I don’t think the cards were stacked against us. We just couldn’t play the game.”

Stinson concedes that wounds were self-inflicted. Maybe if they’d played along a little they would’ve been bigger than they ever were.

But maybe not. “We might not have had the legacy we have if we had been really huge,” he says.

From 2012 to 2015, The Replacements had a brief but successful reunion and subsequent tour, but Stinson balks at there being another one.

“I don’t know,” he says. “I don’t know. I never say never say never. But I don’t see it.”

<https://www.rochestercitynewspaper.com/rochester/tommy-stinson-is-irreplaceable/Content?oid=11124224>

SLIM STORIES

Sharon Wheeler has put together the **first volume of stories about the one and only Bob “Slim” Dunlap**. You can read them all at:

<https://www.facebook.com/download/599023900622500/SlimStories.pdf?av=632236795&eav=AfYRXH5tNNhyVmcBudzZXBQdEeFMpcG9NQ6HQvgjIVSMVIVXC99jRfcvmP1jGyixERg&hash=Acozfrl0ZnWwsYzf>.

(Taken from the original post on the **Slim Dunlap Fan Club Facebook group** at

<https://www.facebook.com/groups/70296711520/permalink/10158605602426521/> 1)

Jim Clarke, founder of the Replacements and Paul Westerberg fan page on Facebook, recounted a story from Slim himself:

After Bobby left, Paulie came and asked me to join the band. You gotta understand, I thought the Replacements were snotty kids. No way was I hitching up with 'em. But Paulie was insistent. So he finally says, 'I'll tell you what, Slim. You and me'll do some drinking. If you outlast me, then I'll leave you alone. But if I outlast you, then you're in the band.' So the two of us go out, and I wake up on my couch the next morning, and I think to myself, Ha! I showed that punk a thing or two. Then I look down and see a note pinned to my shirt that says BAND PRACTICE: 7:30.

Jim Gleekel:

A friend was on the wait staff at the Turf Club on a night that Slim was the headliner. She started the night off real bad when she noticed that a not-so-kind patron stole \$85 (all the money she was responsible for) out of her pouch. She told the owner, who told Slim. Ultimately she would have to pay back the Turf Club, even though the money was stolen. When Slim heard the story, he decided to announce that he would play requests for \$5. He put a jar on stage and the requests started flowing in. By the end of the night he raised \$285. He didn't give some of the money to my friend, HE GAVE HER THE ENTIRE \$285.

Adam Mead, from *PopMatters'* interview with Tommy Keene:

Tommy Keene: Well, I got to know Slim when we toured with the Mats in 1989. I'm also good friends with Peter Jesperson, the guy who discovered the band and signed them to Twin/Tone, their first label. He was telling me about the [Songs For Slim] project and I said I would love to do a track. Slim is just the sweetest guy, he would hang around with us in our dressing room on that tour a lot, maybe to get away from the madness! My favorite memory of him is in Atlanta before a show. I had asked a woman with the promoter backstage if I could get an iron and an ironing board. After trying unsuccessfully to iron my shirt for the show, Slim said, "Nah, Tommy, let me show ya how to iron a shirt," and he took over and ironed my shirt perfectly with everyone looking on amused. "There ya go," he said. He took pride in his work!

Bill Holdship:

Slim's advice when I once mentioned that I needed a new pair of shoes: "You should just paint your shoes, like we do!"

Ari Surdoval's response to a video of The Replacements at the Beacon Theater in NYC from November 20, 1987:

Here is where I was 26 years ago tonight. I was 16 and had been counting the days for months. They all came out in matching gray mechanic suits. Paul Westerberg sidled up to the mic and said, "Believe it or not, they had us back," and they launched into "IOU." The strap fell off his guitar ten seconds into it and he played half the song holding it in front of him, like he was grabbing it by the lapels and slapping it around. They were so loud I could feel the sound waves coming off the stage, and the entire audience was exploding with energy. I snuck down to the first row and watched the whole show right in front of Slim Dunlap, who was incredible. Totally unfazed in the middle of the hurricane. Like Gary Cooper with a Goldtop. The burly little Jersey guy standing next to me offered me a slug off his bottle of Jack Daniels and then turned to the stage and yelled "Go back to Minnesota!" at the top of his lungs, and--really--threw a big pink heart-shaped throw pillow with "I Love You" printed on it at Slim, who picked it up, read it, and threw it right back at him. When they walked off stage right, just past the curtains, I saw Paul Westerberg put his arm around Tommy Stinson's shoulder, this little moment of tenderness after two hours of chaos. In all these years, I have yet to see a better rock and roll band. Not even close.

Colin Gawel, on hearing Slim Dunlap's first solo album *The New Old Me* for the first time:

Just to share, I remember exactly where I was when I first heard this record. How many albums can you say that about? I-70 east about 15 miles out of Zanesville, OH riding in the old Watershed van Rocco. It was pretty early in the morning and I was half awake laying on the floor of the van staring at a snare drum next to my head. Biggie was driving and suddenly the slow build of "Rockin Here Tonight" crept into my dream world. By "Just For the Hell Of It", I was flabbergasted and screamed over the engine noise to Biggie. "WHO IS THIS? BIGGIE, HEY BIGGIE, WHO IS THIS??" He ... said, "the new Slim album." I laid awake listening and by the time "Ballad of the Opening Band" ended and it went into the instrumental ["Love Lost"] I thought, "that's damn near the most perfect rock n roll record I've ever heard." It still is. Going to listen to it now. Dan was right. Some days are more Slim than others.

James Buckvold:

I remember reading an interview with Slim where he'd expressed how silly he thought buying and selling music was ... because it's really just "thin air".

Jack Dorphy:

My first introduction was similar. I walked into Schmitt's [Music] to surprisingly see one of my guitar heroes wearing the purple/lavender company polo shirt. The key difference was Slim was rockin' the black leather vest over the polo. I held out my hand for a shake and told him what a huge fan I was. He replied with a humble, "Same to you."

Scotty Rex:

I got to meet Slim years ago (in the mid-90's) when my band opened for him at some bar in Iowa. He fixed my guitar players distortion pedal with tape and gum as I recall. Then he taught us how to play free pool by putting plastic cups in the pockets.

Michael Hayes:

I just finished reading *Lemon Jail* by Replacements roadie Bill Sullivan. He mentions a few times how Slim was more of a roadie than any of the actual roadies were and insisted on carrying and setting up his own gear-in fact only Slim knew how to set up his gear as he modified much of it. I always thought of Slim as a working class hero. Slim had a long career and I challenge anyone to find a bad word said about the man. That speaks volumes.

Hannah Lynch:

Chris and I were laughing last night about the phenomenon where Bob would tell some outlandish story at poker and we would doubt that it could be entirely true, and then we would somehow happen to find out that it was indeed entirely true!

Curt Blaesing:

Back in the late 90's when Slim was playing with his band [for his solo tour], I was the sound engineer at a club he was playing for the first time. The band came in one by one and set up their gear then wondered off in all directions. After wiring some mics on stage I was ready for soundcheck but no band was in sight. I saw Slim sitting at a table by himself tuning his guitar, so I went over and asked if they were ready for a soundcheck. Slim gave me that famous smile and said "naw, last time I checked we sounded pretty good."

Dan Baird:

Slim's tenure [touring in Dan Baird's band] was about 9 months, that's all the touring we did. He was great, loved everything about the guy, except what his daily nutritional intake. He'd just quit the bottle, and he'd have 4 packs of those gas station cheese crackers, 6 cokes, 2 packs of Vantages, and air. That was it for the day. Now you know the Slim diet.

Kenny Peterson:

Slim once told me - a very long time ago - that $1 + 1 = 1$. I thought I got it but, until I met My Jen I never really did. Slim and Chrissie are the epitome of that concept.

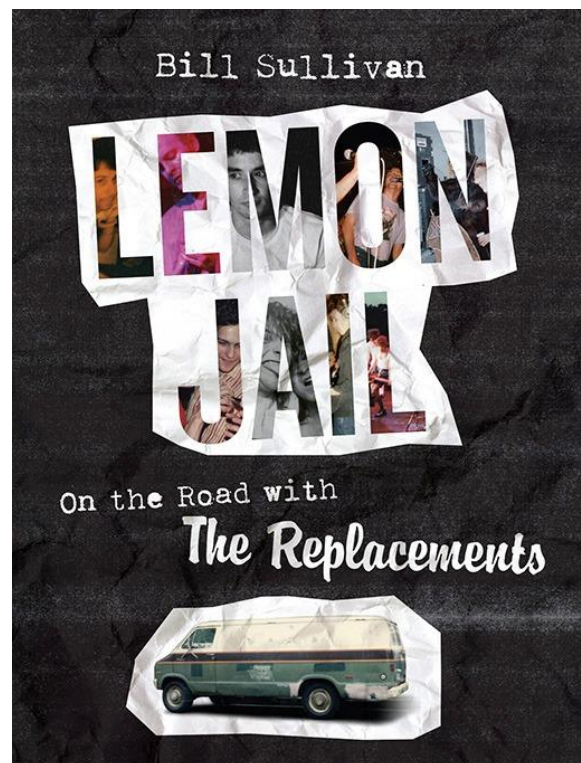
LEMON JAIL

Bill Sullivan has been the road manager for The Replacements as well as Soul Asylum, Bright Eyes, The New Pornographers, Spoon, and Jimmie Vaughan among others. He also was the final owner of the 400 Bar, the landmark Minneapolis music club which closed in 2012.

Lemon Jail is Sullivan's book about his days with the Replacements from 1981 to the tour for their second to last album, *Don't Tell A Soul*. If *Trouble Boys* tells the story of the band, Sullivan's book is the other half of the story about what it was like to live it. The book is nearly the opposite of Mehr's historical timeline. Sullivan jumps from story to story in a stream of *Lemon Jail* is written almost as a stream of consciousness, as if you were at a bar listening to someone tell story after story. It makes sense when you think about the band as an era consciousness fashion, almost like when the guy at a bar says "and that reminds me..."

In Sullivan's words, the book is about "driv[ing] from town to town making mistakes and making friends, climbing the ladder of fortune and fame, missing a few rungs here and there and falling back down ... It's a lot about me, just a kid from the Midwest all of a sudden driving around the world, seeing all this stuff he thought he'd never see. It's from my eyes, so it's not the official diary of The Replacements. A turnip fell off a truck and he looked around and this is what he saw."

It's a fast book about a decade that feels like it sped by for those who were living it. I read the entire thing on a trans-Atlantic flight below slipping into a dream/nightmare where I imagined the chaos if the Replacements circa 1985 had been on board. As soon as I landed, I wrote him with a bunch of questions, which he kindly responded to. (All photos courtesy of Bill Sullivan.)



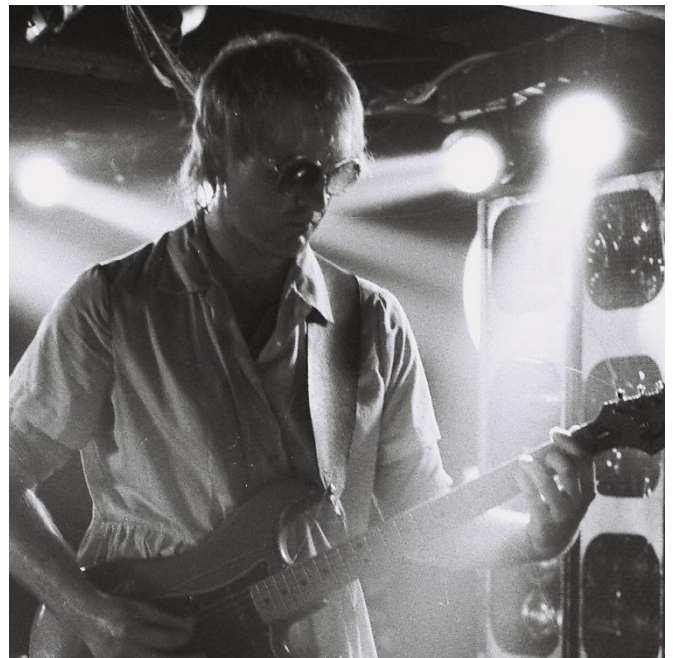
The way Lemon Jail is written makes sense when you think about the band as an era of your life rather than a linear story with a beginning and an end.

I'm guilty of being a fan of counterculture writers, and the American wonder that is the manuscript of *On The Road* has always interested me .

Imagine if Kerouac had a laptop or a handheld device. When I sat down to really write the book (the deadline), I would go talk to the bartender at my local pub and he would somehow kick up the dust that became stories. I would tell them at the pub then walk home working out shit in my head, sometimes I would walk right past my crib. But when I got home, I had no internet or TV: just one chair and a table lamp. I liked to unplug my laptop and write until the battery died, then I would close it up and go to bed. The next day, I'd go back to the pub and proofread it before I sent it to my editor using the bar's internet. Then start over.

You wrote that the Replacements' best show ever was their first of two nights at The Ritz in New York City on June 20, 1986. What made that night so special? Did it feel like history at the time? (You can hear a recording of the show at <http://replacementslivearchive.blogspot.com/2014/02/june-20-1986-ritz-new-york-ny.html>. The second night was Bob Stinson's last show with the band and Paul broke his hand.)

The Ritz was two nights, with the first one ripping NYC a new ass. Cops on horseback keeping the people who couldn't get in back from the door. The band was wound, the crowd was wound, the city's wound - it seemed like we were part of the bloodstream of the city and the audience and band were in sync. The next night, they fucked up the sales, probably because people thought they could scalp the tickets on the street but had to return hundreds to the box office. The rubberneckers who were just there for the spectacle from the night before had moved on, looking for a different wreck, and the band had too much time to think and both they and the fans had too much to drink. But if you attended that weekend, you saw the ying and yang of the Westerberg gang.



Best show is a relative statement. I can't argue with anyone's choice of "Best Replacements Show". Really for me, the first one I saw and the last stand out.

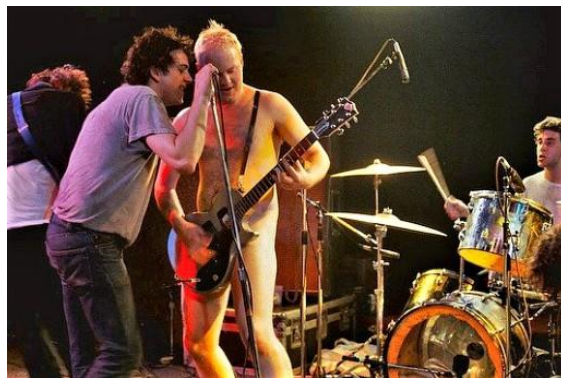
How did it feel when Bob Stinson left the band? Did you see it coming? Did it feel that things had run their course and it was for the best that Bob wasn't on the road? Or was it a shock that some sacred chemistry was suddenly altered?

The chemistry of the band was always the discomfort between the guitars, Paul and Bobby did shit in dis-Union. Slim only wanted to compliment Paul.

It was sad to see what was happening to Bobby. He was a troubled soul who acted out when he felt slighted or ignored. I loved both versions, but they were not the same band.

Your time touring with The Replacements ended in 1989 on the Don't Tell a Soul tour. Do you remember the very last show that you were with The Replacements? Was ever a moment that was a real "goodbye, this is it?"

That memory is still spinning around in my head. I had been with Soul Asylum for a couple years at that point and wanted to be their tour manger. I had hit the ceiling as a tech or a roadie and the 'Mats had new wants and needs. I really was better suited to guide another young band thru the pitfalls of the industry, that's all. I was not obsessed with the 'Mats - I was thinking about myself.



What years were you with Soul Asylum and how were those days?

I was with the Soulies from 1986 to 1996. Those are my best stories, ask anyone who has sat next to me at the bar.

Touring has changed since your time with The Replacements, with GPS navigation and the internet. You no longer need to make your own entertainment in the van and even the need to find a pay phone has disappeared.



How else is being on tour different now than it in the 1980s?

I missed [Replacements manager] Peter [Jespersion]'s meticulous handwritten directions to the venue and Karl [Mueller of Soul Asylum] sitting next to me to read the map (Maps Mueller).

The smell of vagrant urine in every NYC call box, with the scream of sirens in your finger-plugged ear. Getting lost in East St. Louis.

Any roadie will tell you that we love that the goalpost moves every time we go out. It keeps you young adapting to the newer technologies. Recently I downloaded the "Henry Rollins GPS" app. You type in your destination and he tells you how much harder it was to get there in the 80's.

What were some of the best nights that you remember when you were in charge of the 400 Bar in Minneapolis?

Sorry About Dresden hands down. After that, the times I was nearly alone in the bar listening to Elliott [Smith] and Conor [Oberst].

It seems a lot of small clubs collapsed in the economic downturn in the wake following 9-11. I've heard from club owners that in some ways, it is harder to run a small club than a large one because you have the same basic overhead of rent, staff, and electricity, but any show with any sort of draw - over 200-300 people - gets moved to the larger venue.

That hurt for sure, but I was bringing in bands from all over the world and the closing of borders and the costs of not being able to sneak your gear on a plane hurt that. The smoking ban hurt too, the rise of the bureaucrat. If I had stayed open, I'd be fine – broke, but fine. I just got too old to be the Lord of the Flies anymore.

How has Minneapolis changed?

St. Paul is the scene man. Minneapolis changed a little bit every time I left, but guns and drugs have changed Middle America. It's still beautiful though. I love the road, but I always go home.

How do you spend your days now? What's next?

I've been on tour for the book, so I headquartered at Cup A Joe in Raleigh NC, Soul Asylum's "Sister City". The idea was to save money so I could do readings.

Hollywood, baby! Lemon Jail: The Movie.

Or I might go fishing.

Dangerous Minds also reviews the oral history of Bill Sullivan's impromptu cover band "Jefferson's Cock", who would sometimes play on stage with or in lieu of The Replacements between 1983 and 1989, including after hours in a bar in Colorado with Tom Petty and Benmont Tench after a show on The Replacements' 1989 tour opening for Tom Petty & The Heartbreakers.

The author, Bill Sullivan, with Paul Westerberg.



https://dangerousminds.net/comments/jeffersons_cock_this_rarely_discussed_replacements_side_project_was_fronted?fbclid=IwAR3_ihuxM-KCZsosZYmc8sQ7N5-9_uypXdM4U4qny6GqaTd6W3n5ejs2NBw

MORE WRITING FROM REPLACEMENTS FANS

Paul Broadhead has been reading the Skyway for decades and has occasionally written about his colorful life, whether it is playing shows or flying across the Atlantic from his home in North England to Minneapolis or running marathons all over the planet. He has published his first book, *Release*, which has no shortage of Replacements references. Paul said:

Release is my love letter to Minneapolis and the music that shaped me as a teen and has stuck with me through to adulthood. A huge Replacements fan (he has Answering Machine as his ring-tone), the lead character Ben is sent on a voyage through familiar places such as the Triple Rock (for a Hold Steady secret show), the CC Club, the Walker Arts Centre and even the *Let It Be* house, or at least across the road from it. Ben remembers dates by Paul Westerberg shows, he befriends the editor of a local fanzine entitled *Left Of The Dial*...

The music that Ben uncovers is my own. I recorded an accompanying soundtrack to the novel that can be downloaded or streamed and there are music videos on YouTube - so I released my debut novel and album on the same day.

Release Amazon UK: https://www.amazon.co.uk/gp/product/B07KMDD22J/ref=dbs_a_def_rwt_bibl_vppei_i0

Release Amazon US: https://www.amazon.com/gp/product/1912218437/ref=dbs_a_def_rwt_bibl_vppei_i0

Release album page: <https://paulbroadhead.bandcamp.com/album/release>

ADIEU

Sadly, since the last issue, there have been some gaps in the world of Replacements fans.

Jim Clarke, the founder of the Replacements and Paul Westerberg Facebook group, has passed away. He is remembered fondly not only for his even-handed intervention in heated discussions, but particularly for sharing 334 videos of Replacements rarities on YouTube under the name Bob Stinson's Ghost at <https://www.youtube.com/user/bobstinsonsghost>.

Carolyn Gowins was a massive Replacements fan who loved classic rock, Elvis, the Cubs, Hawaii and her kids and her wide group of friends. If you knew her, you loved her.

fin.

"I'll tell you a secret.
Something they don't teach you in your temple.
The Gods envy us.
They envy us because we're mortal, because any moment might be our last.
Everything is more beautiful because we're doomed.
You will never be lovelier than you are now.
We will never be here again."

- David Benioff