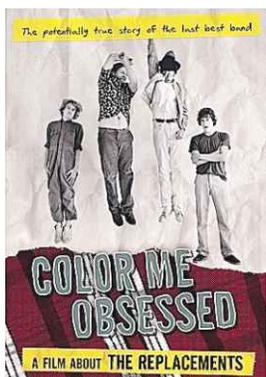


plus

fastchat { with Ne-Yo }



For fans, no Replacements

Color Me Obsessed: A Film About **The Replacements** is bookended, appropriately, by a fan's recollections playing from an answering machine.

It was "Answering Machine," one of the band's most evocative songs from 1984's "Let It Be," that helped, for better or worse, push the Minneapolis quartet to the majors and to its demise. "Color Me Obsessed" — new to DVD — traverses The Replacements' life, from the group's 1979 birth as Dogbreath to its end after a 1991 show in Chicago.

Filmmaker **Gorman Bechard** crams two hours not with band interviews nor music, but with fan memories. From rock critics (**Greg Kot**) to actors (**George Wendt**) to musicians (Hüsker Dü's **Grant Hart**).

There also are some local takes. Former *Newsday* and *Village Voice* critic **Robert Christgau** offers his three cents, as does *Trouser Press* boss and another former *Newsday* guy, **Ira Robbins**. **Donna Donna**, the legendary WLIR (and now WBAB) DJ weighs in as well.

It's clear the band — **Paul Westerberg**, **Bob Stinson**, **Tommy Stinson**, **Chris Mars** — was nothing less than a religious experience for Bechard. His 1991 novel, "The Second Greatest Story Ever Told," was about the daughter of God. She was a Replacements fan, too. — **KEVIN AMORIM**

Ne-Yo knows that dance and electronic music dominate the charts and radio, and he believes some of the lyrics are weak.

But when he approached that sound on his fifth album, "R.E.D.," the 33-year-old Grammy winner said he took the time to craft lyrics that have meaning. He said the best example is "Let Me Love You (Until You Learn to Love Yourself)," his current single and Top 10 Billboard pop hit.

"R.E.D." features more dance-sounding tracks as well as R&B ones. The singer-songwriter, who has multiple hits of his own and also has written smashes for others like *Rihanna* and *Beyoncé*, talks about the new album, songwriting, collaborating with country star *Tim McGraw* and being a father in an interview with *Mesfin Fekadu* of *The Associated Press*.

"Let Me Love You" was co-written by Sia and you usually don't write with other people. How did that song come about?

I know for a fact that there are incredible songwriters out there, but I just always feel like everything I do comes from a really personal place, and for another songwriter to come in and write a song for me that's going to be as personal as me writing a song for me — I didn't feel like that was possible. But even with that being said, I'm never going to turn down a hit. If somebody's coming at me with a hit, I'm not that dude.

You have two children, and I wonder how parenthood has changed making music for you.

It's changed the way that I

write to a degree. I used to pride myself on how fast I can write a song, how many songs I can write in a small amount of time. Now, it's definitely quality over quantity. . . . It's that now because the better the song, the more likely somebody's going to buy it; someone buys it, that means I get money, and I can take care of my kids.

What was the energy like when you made the new album?

There was almost an essence of me needing to prove something. . . . My last album didn't perform as well as my previous three, and I felt with this one, I definitely needed to remind me, this is what I do.

Since "Libra Scale" didn't do as well, did you approach this album differently?

The approach going into "R.E.D." did have a little bit to do with "Libra Scale." In the realm of what "Libra Scale" was, there was a lot of things that I was trying to do that I had never done before and that I didn't take the time to gain the proper knowledge of before I attempted.

That was pretty honest.

I am 100 percent the guy that if I know that it was my fault, I'm going to say it's my fault. . . . No excuses over here. . . . I take full blame, full responsibility.

You're also very honest on "Cracks in Mr. Perfect," where you sing about infidelity. Was that one easy or hard to write?

That was the one record I was a little afraid of. People are going to hear this and change the way they view me. . . . It was easy because it's things that's always floating in the back of my head, anyway. The difficulty came in with the honesty. Like, do I want

to be this honest? Do I want to say to somebody, "I'm a man of my word, but only when I'm not lying"?

How did you and Tim McGraw get together?

I actually ran into Tim McGraw's manager in London and . . . when we played "She Is," I was, like, "This is

my take on a country song. Hopefully, if all goes well, you'll see me performing this at the Country Music Awards with Tim McGraw or somebody.' And Tim McGraw's manager happened to be in the audience, and he was, like, 'We can make that happen.'

What are your favorite albums of the year?

2 Chainz . . . Elle Varner . . . I've been singing Lana Del Rey's praises recently. . . . Got to throw Frank [Ocean] in there. . . .

Superbrave cat to do what he did. [Earlier this year, Ocean revealed that his first love was a man.] When I heard about it, I honestly didn't think it was as big of a deal as everybody made [it]. . . . If you listen to his music, Frank is the kind of cat that's going to do what he wants to do.

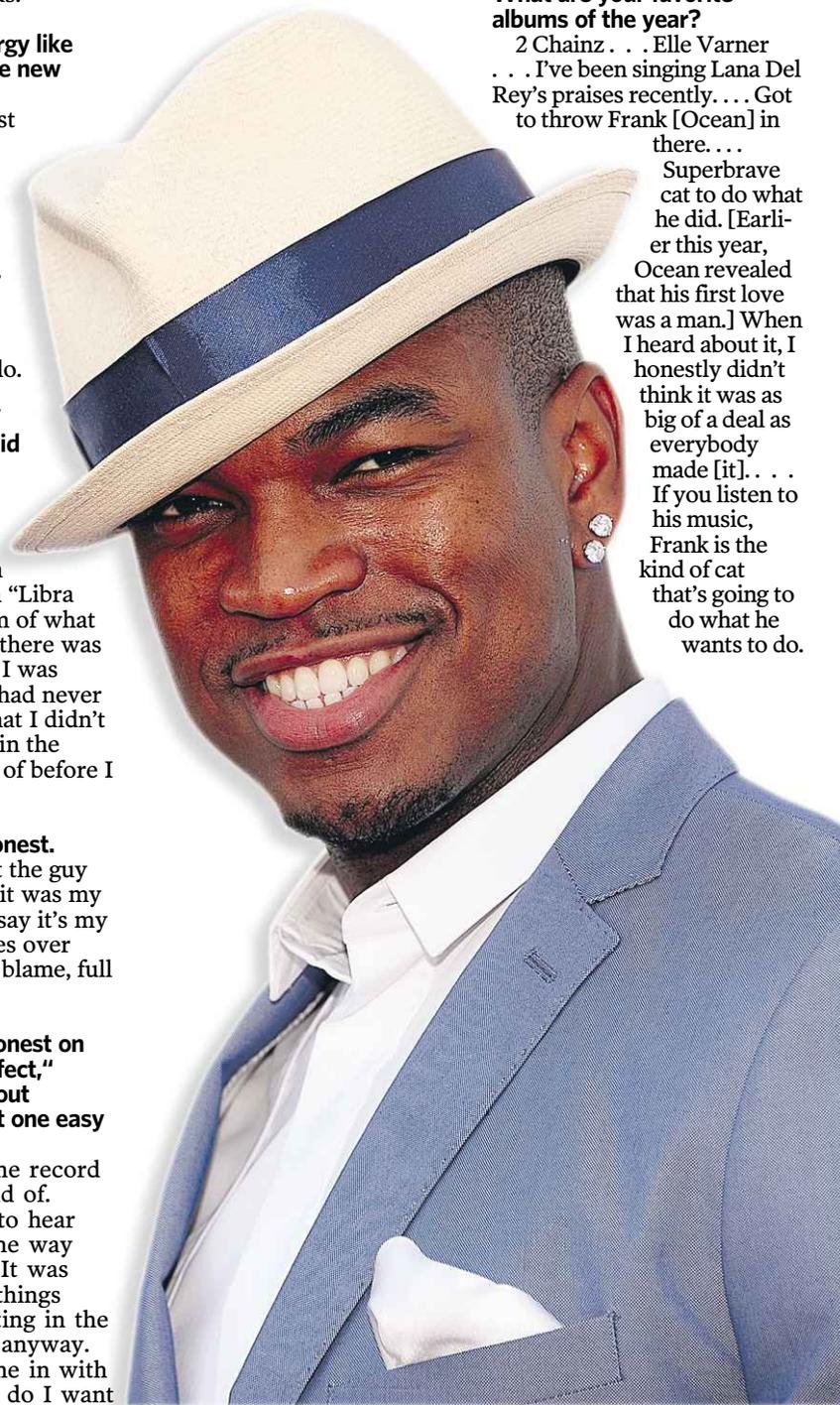


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