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"COLOR ME OBSESSED"— An Excellent Music Documentary About The Replacements

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"Color Me Obsessed"

An Excellent Music Documentary About The Replacements

Amos Lassen

This is the first documentary about The Replacements, a music staple of the 1980s and it is told to us through the eyes of fans, friends and contemporaries of the band. Gorman Bechard, the director, shows the band as iconic and we see it the way others do—with passion and faith and tough stories. The Replacements were named the "the last best band" by Spin magazine and even when they produced something that was not so good or performed in a concert that was a disaster, their fans never left them. There were times that the band could do nothing right.

For some many music fans "and kids with a passion for musical history, The Replacements are rock and roll defined". The Minneapolis quartet mixed a teenage-punk attitude, with classic and pop rock and during the band's 12-year existence, its live sets were either magical, a total mess, or both—depending on the fans' mood and the members' alcohol levels. This is its remarkable history from their first show as the Impediments to their 1991 onstage breakup in Chicago, and everywhere in between. The film relies solely on the fans and "their well-kept memories, hilarious anecdotes, and differing points of views about the foursome's wildly varied discography and infamous antics" The fans include Husker Du, Babes in Toyland, The Decemberists, The Hold Steady, Archers of Loaf, Titus Andronicus, and Goo Goo Dolls; writers such

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as Jack Rabid, Legs McNeil, Robert Christgau, Jim DeRegotis, and Greg Kot; and actors such as George Wendt, Tom Arnold, and Dave Foley. There are also the more mainstream fans, who often give the most insightful and heartfelt perspectives of all.

There are many humorous/insightful/touching details that are specific to the Mats and the interviews could as easily have been discussing Mission to Burma, Skin Yard, or the Descendents. It is fascinating to see the wide variety of stars and civilians who felt so passionately about this one group.

With a \$75,000 budget, Bechard shot 250 hours of film and interviewed 145 people. Every one of them has an opinion. A turning point for the band—and in the film— the firing of genius/wack job guitarist [Bob Stinson](#), who died too young in 1995 is a highlight.

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