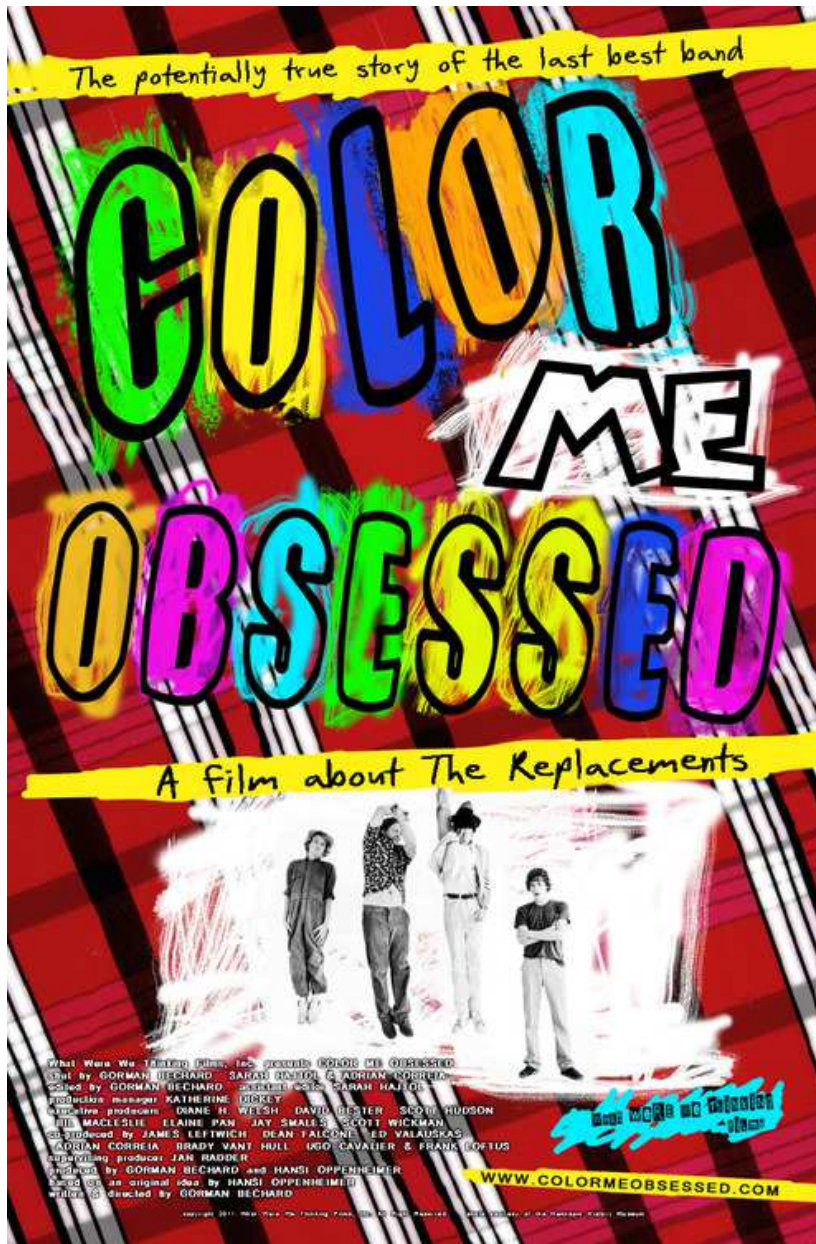


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# The Impaler Speaks

## Color Me Obsessed: A Film About The Replacements



The Impaler Speaks... supporting local music worldwide, from Austin TX to the United Kingdom and everywhere else. The Impaler has been a member of the Mass Movement creative team since it was a cut-n-paste fanzine many years ago. This is a way to add some depth to the coverage I am able to provide in MM, and so much more.... Support indie music. Support indie film. Support indie life.

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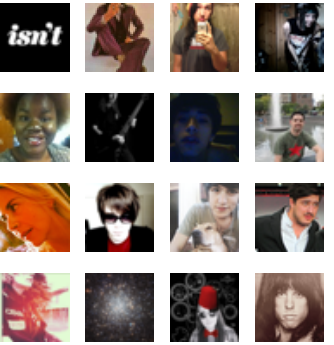
Help save a #geek goldmine! The good folks at @GeekCrashCourse have a nifty project at @kickstarter <http://t.co/R4Ca1VdX> Check it out!

@ConlanDiana :

@GreenwoodTec That's awesome to the power of extra-awesome.

@IDave4GS Still should be pretty cool!

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## Color Me Obsessed: A Film About The Replacements

director: [Gorman Bechard](#)

### What Were We Thinking Films/MVD Visual

What do you expect me to say about this film? It's about The Replacements. 'Nuff said. Really, I feel like I'm doing a true disservice to this outstanding film about this absolutely untouchable band by extending my comments beyond that opening trifecta of passive-aggressive bravado, but in the interest of fair play, on I march. Director Gorman Bechard – who has been behind the lens of some terrific dark dramas in addition to documentaries on both Archers Of Loaf and Grant Hart (Husker Du) – took an interesting approach with 'Color Me Obsessed' and created a feature-length film about a rock band that not only doesn't feature the subject band in any tangible capacity, but also doesn't feature any music at all (save for a few flashes of guitar noise that most definitely does not come from the 'Mats). Sure, there are a few old photographs and show flyers shown briefly, but The Replacements – Bob Stinson, Tommy Stinson, Chris Mars, and Paul Westerberg – don't get enough visual screen time in any capacity to qualify, truly, as having even cameo appearances in this film about their lives. Much like The Replacements themselves, this approach seems to walk the fine line between clever and stupid; and, again like The Replacements, the payoff is pure gold. Throughout the 123-

minute run time – and the numerous hours of extras, including deleted scenes and uncut interviews with Grant Hart, renowned rock critic Robert Christgau, and Bechard himself, among others – I not only didn't miss the presence of music, I barely noticed the absence of it. In part, I'd attribute this to the fact that I can 'hear' every officially released 'Mats song in my head through basic mental recall anytime I want to because their entire catalog has become a living part of me over the years, but for the most part it's attributable to Bechard's skills as a filmmaker, a documentarian, and an interviewer. The subjects chosen are, by and large, interesting, engaging, knowledgeable, passionate, and likeable. The shots are well-framed. Distractions are minimized. The sound quality is astounding for a documentary that is literally nothing more than 2-plus hours of talking heads cut together from dozens, if not hundreds, of separately filmed interviews. Bechard does take a fan-based approach in many ways, with a linear storyline that begins with the Stinson brothers and Mars forming the band Dogbreath in 1979 and ends with the dissolution of the band at an outdoor concert at Chicago's Grant Park in 1991, and without – thankfully – any controversial 'dissenting opinions' thrown in to counterbalance the massive 'Mats lovefest put forth by the friends, fans, and acquaintances of the band whose faces and voices constitute the actual stars of this film. While a few (just a few) of the subjects chosen leave a bit to be desired in my eyes, the bulk (a sizable majority) shine brightly with anecdotes that are – once more, just like The Replacements themselves – sometimes funny, sometimes sad, generally a bit hazy on the details, but always delivered with confidence and at least a hint of 'yeah, I was there' swagger, which is nothing short of fantastic. Standouts among the interviewees for me include the already-mentioned Hart and Christgau, as well as the legendary Legs McNeil, Brian Fallon (The Horrible Crows/The Gaslight Anthem), Lori Barbero (Babes In Toyland), the Goo Goo Dolls (all three of 'em), Tommy Erdelyi (aka Tommy Ramone, who produced The Replacements' perfect-in-every-way-and-I'll-fight-you-if-you-want-to-challenge-me-on-this-indisputable-fact album 'Tim' and is, ahem, one of the few surviving Ramones), Greg Norton (Husker Du), Matt Pinfield (if you're old enough to remember when MTV was a channel with shows about music, you'll understand), production legend Steve Albini, actor/comedian Tom Arnold, and the venerable musician Jesse Malin. There are numerous quotes sprinkled throughout the film that say, essentially, the same thing: it's The Replacements – either you get it or you don't. I get it. Thankfully, Bechard does too. As the tagline on the promotional materials for the film state, 'Kinda brilliant. Kinda dumb. Kinda The Replacements.'

The Impaler —> [@impalerspeaks](https://twitter.com/impalerspeaks)

