

# ARTS & VARIETY

## Music Review: *The Replacements – For Sale: Live at Maxwell’s 1986*

BY ETHAN LANGEMO

IN 1986, the Minneapolis-based alt-rock band The Replacements performed at Maxwell’s in New Jersey and recorded a live album in a mobile studio. Maxwell’s is a small tavern, holding about 200 people. Due to this, the sound of the album sounds like it was recorded in an intimate studio rather than a big arena. This gives it a very different feel from the big arena-type live albums we’re used to, such as Pink Floyd’s legendary *P.U.L.S.E.* live album, which is one of the best of all time, in my opinion.



Photography obtained from [blog.theCurrent.org](http://blog.theCurrent.org)

Overall, I cannot say I really enjoyed The Replacements’ album. It is essentially an hour of several two to four-minute-long songs that all have the same feel to them, with a few exceptions. Perhaps someone who is more well-versed in punk rock might be able to enjoy the minute differences between the tunes, but it’s not very noticeable.

Most of the songs share the same elements: simple drum beats, eighth-note bass riffs, less-than-clean guitar work, and vocals by Paul Westerberg

that painfully strain to hit the notes. Every song is the same volume too; it is incredibly undynamic. I might have had some compliments about a tasteful lyric here or there, but quite frankly, Westerberg has awful diction, and you can hardly tell what he says most of the time. For example, in the song “Kiss Me on the Bus,” the “s” on “bus” is not annunciated, so it sounds like he is instead singing, “kiss me on the butt.” Another bothersome moment is on the track “I Will Dare,” in which he does this odd thing with his throat while singing that makes him sound like Goofy from *Mickey Mouse* had throat issues.

One of the few tracks that manages to stick out of the mud is “Black Diamond.” Besides the less-than-decent vocals, the instrumentals may as well be out of a Fleetwood Mac album. The guitar riff is creative, however, and the lead guitar work is quite clean and impressive. The drums are essentially the same as they are on the rest of the album, but there is some variation in the patterns, and even some moments of John Bonham-like playing. The song could easily go longer than three minutes, though. This is the sort of song that you keep playing for twenty minutes straight, coming up with new patterns and styles to try them out. Just replace or completely remove the vocal part and you’ve got a pretty solid song.

One thing I do appreciate about the album is its sense of intimacy. You can hear people shouting from the small crowd in between songs, and the band plays around a bit for transitions. As I stated early, the quality of the sound is pretty good for a live album. There is no intense reverb you might get from an arena that makes it sound like the music is miles away; you are right there with the music as it is being played. However, because of how undynamic the sound throughout the album is and how hard it is to listen to Westerberg’s attempts at singing, I am not sure that this is an album one would need to be “right there for,” while it was played and recorded. †

## Art in the Cities

BY MATTHEW IUNG

THE SOO VISUAL ARTS CENTER is currently presenting two Minnesota artists with very different visions. What’s fascinating is how drastically different each of these artist has chosen to view our world. With them being on display in the same venue really brings out the sharp contrast both in style and in concept.



*"Dripping" by Sophia Heyman's both shows at the SOO Visual Arts Center through Dec 29th*

Sophia Heymans sets out to literally paint pictures of what the world and its environment would look like without us in it. Heymans has an understanding of color that seems almost natural that her paintings look the way they do. By natural, I mean that the colors that they have in them must have occurred in nature. They have this

striking quality of vibrancy to them that leaps off the page in more ways than one. The first way is the way that most of us think meteorically, however, the second is her use of strings to create a raised canvas surface.

Alex M. Petersen’s exhibition, *In the Future We’ll All Be Fun*, is an attempt to point out how the slow integration of technology into our lives and our selves will affect us. One of the pieces that stood out to me was “They took from us everything but our silence.” This is just a striking and strange image; it’s not every day you see a shopping car full of skulls, but the use of the color pink against the green is such a striking contrast that you can’t help but notice it.

Petersen imagines a world of some horror in the, not too distant future. The understanding of color is just as present in the often unnatural imagery as the last exhibits natural feel. There is something really very beautiful in the colors that honestly reminds me of pop art. Petersen wants us to analyze what we could become before we do and I think that this is a more than reasonable time to do so.

Both of these exhibitions are up until the 29<sup>th</sup>, and I honestly think that they are a must see for both the contrast and conception. †



*"They took from us everything but our silence." by Alex M. Peterson*