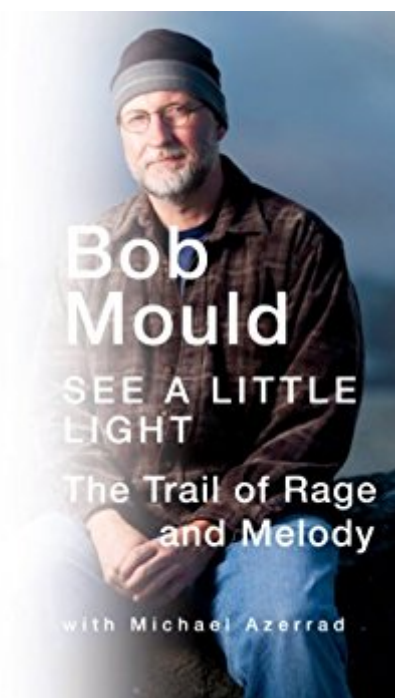


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See A Little Light: The Trail Of Rage And Melody



Synopsis

The long-awaited, full-force autobiography of American punk music hero, Bob MouldBob Mould stormed into America's punk rock scene in 1979, when clubs across the country were filling with kids dressed in black leather and torn denim, packing in to see bands like the Ramones, Black Flag, and the Dead Kennedys. Hardcore punk was a riot of jackhammer rhythms, blistering tempos, and bottomless aggression. And at its center, a new band out of Minnesota called Hüsker Dü was bashing out songs and touring the country on no money, driven by the inspiration of guitarist and vocalist Bob Mould. Their music roused a generation. From the start, Mould wanted to make Hüsker Dü the greatest band in the world - faster and louder than the hardcore standard, but with melody and emotional depth. In SEE A LITTLE LIGHT, Mould finally tells the story of how the anger and passion of the early hardcore scene blended with his own formidable musicianship and irrepressible drive to produce some of the most important and influential music of the late 20th century. For the first time, Mould tells his dramatic story, opening up to describe life inside that furnace and beyond. Revealing the struggles with his own homosexuality, the complexities of his intimate relationships, as well as his own drug and alcohol addiction, Mould takes us on a whirlwind ride through achieving sobriety, his acclaimed solo career, creating the hit band Sugar, a surprising detour into the world of pro wrestling, and most of all, finally finding his place in the world. A classic story of individualism and persistence, Mould's autobiography is an open account of the rich history of one of the most revered figures of punk, whose driving force altered the shape of American music.

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Customer Reviews

This is a solid book. Well written, interesting and informative. But it is spoiled by the following: As a huge fan of Husker Du I was happy to see this book coming out, since there is so little information out there about this legendary band. But, I must say that I was very disappointed with the treatment that Bob gives to his former Husker bandmates. It's written from the perspective that only he was Husker Du, and the other two members were mere annoyances. That's a major distortion of history. Husker Du was an amazing band because of all three members, each crucial in their own ways, with two of the members (Mould and Hart) being equals in songwriting and as vocalists. Bassist Greg Norton comes across in this book as a non-person. For someone who laid down some great bass lines and held all of the beautiful noise together in this three piece band, I found it a little disturbing that Mould says absolutely nothing positive about his contributions throughout the book. Instead he chooses to ridicule him on numerous occasions. Very petty! And when he grudgingly gives Hart a tiny bit of credit throughout the book, he immediately follows it up with something extremely negative or critical, or of the nature of "I did better than him." I have never met any of the three members of Husker Du and know nothing about them personally. However, after reading this book I find myself liking Bob Mould a lot less as a person. I mean, come on-is there nothing positive that he can say about Grant Hart and Greg Norton, who together with him made three of the most amazing albums ever put out in less than a 2 year span (Zen Arcade, New Day Rising and Flip Your Wig)? Those three albums are all "10's". It took all three of them to make these albums so good. How about a little appreciation of the band, and not just of his own contributions to it? Husker Du would have been a shell of a band without Grant Hart, just as it would have been without Bob Mould. It will be interesting to see if Grant's perspective is covered in the upcoming film, "Every Everything".

Bob Mould. I respect the man - saw him recently for the first time since a Husker Du show back in '87 and he practically blew the roof off, playing material from Silver Age all the way back to In a Free Land. He's definitely still got chops. As musician, songwriter and performer, he's one of

the best - as a human being, this bio seems to confirm my prior impressions of basically a decent, but self-centered, emotionally-stunted, avoidant, small, petty, occasionally cruel and somewhat shallow individual who seems generally to lack interest in the world outside of music, sex, business and himself. After reading his description of the circumstances surrounding the breakup of the Hüsker Dü and his ending contact with Grant Hart, I can understand why it happened and why they will likely never reunite. On the other hand, Mould seems to be unnecessarily malicious and dismissive of Greg Norton, an integral and energetic part of the band as well as a solid player and probably the only one of the three Hüsker Dü members you might actually want to hang out with. The book is good reading regarding Mould's early life - the scenes, influences, band line-up formations, creative/writing processes, his composition techniques, etc. And while the stories behind particular songs, on-the-road tales of tours, group dynamics and personalities are engaging stuff, the further one gets into the book the more it becomes primarily about Bob's sexuality, his "crushes", hook-ups, turbulent interpersonal relationships, coming-out, and general "gayness". Whatever. Compensatory narcissism, indeed. He is prone to over-eroticization of the dynamics of interaction amongst males whether speaking of bandmates, associates, acquaintances, strangers and/or friends. It becomes tedious after a while, and the last 20% or so of the book is actually rather dreary - as another reviewer has noted, it loses its focus - this is around the same point that it begins to read like the diary entries of a sexually-obsessed sixteen-year-old. And an entire chapter on his short time in the moronic world of "professional wrestling" with nary a critical word about the incredible inanity of the whole idiotic spectacle? Please. Mould is a giant in music, and much of his work is majestic in an aesthetic sense that is probably yet to be fully appreciated. Some of his greatness surely comes from the anguish and turmoil that have characterized his life and that he has communicated in this book - he's "gone through some stuff" and obviously carries emotional burdens that readers and fans can empathize with and recognize as a source of creativity, as well as flaws. As for the man himself, I'll just take the music please, and consider that I now know more about him than I ever wanted to.

I don't like rock bios, generally, but I found this to be an interesting and very readable read. The first third, describing his musical formation, is predictably the most interesting part of the book. But there are some real highlights for readers interested in getting past Hüsker Dü and Sugar. In particular, the chapter documenting his months working in the production of top-level pro wrestling is fascinating (including his out-of-the-blue revelation that he took steroids during it). Likewise, I really appreciated and enjoyed the passages describing his work on Modulate, his much maligned journey into

electronica. It's the rare artist willing to open up to what amounted to a massive commercial and (depending on who you ask) artistic failure. Recommended.

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