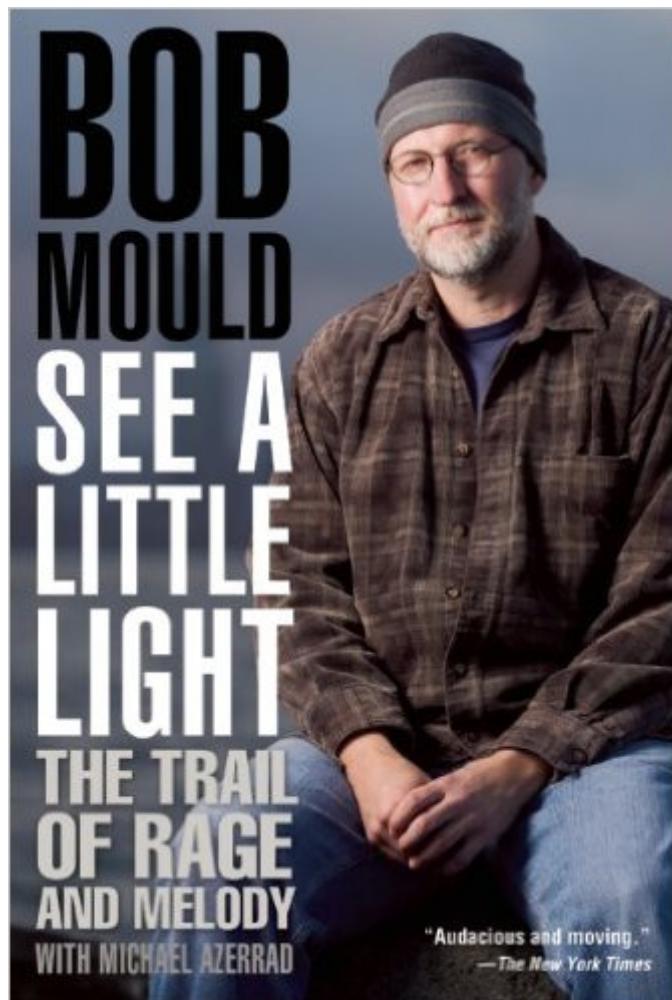


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See A Little Light: The Trail Of Rage And Melody



Synopsis

Bob 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. And at its center, a new band out of Minnesota called HÃsker DÃ was bashing out songs and touring the country on no money, driven by the inspiration of guitarist and vocalist Bob Mould. In *See a Little Light*, Mould tells his dramatic story for the first time. Revealing the struggles with his own homosexuality, the complexities of his intimate relationships, and his 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 finally finding his place in the world. A classic story of individualism and persistence, Mould's autobiography describes the rich history of one of punkâ¢'s most revered figures, whose driving force altered the shape of American music.

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Customer Reviews

Yes, I'm a Husker Du fan, and yes, Bob comes off like a jerk. Some people are not meant to write their autobiographies I guess because if there's brilliance and wisdom in Bob Mould, he didn't get it on paper. He has no perspective on himself, no insight, and his platitudes of warmth are contradicted by his actions. He proudly recounts how he runs into his ex-boyfriend in a coffee shop and actually turns his back on him--then says, half a page later, "I don't have any animosity toward Kevin. I wish him the best and hope that he is able to find his own inner peace." Sure, fine, whatever, you robot. Maybe your actions won't count if you follow them with greeting card

sentiments. Is it just me, or didn't we once think Bob Mould was smart? It's not in this book. His tone is flat and didactic and he piles on detail like he's transcribing from his day planner (and this is with a co-writer). To be fair, the early music stuff is fascinating--how he was writing songs, trying to get a certain sound, the feeling in the early days of underground music, how bands were creating a network, sleeping on people's floors--but when he gets to the more ordinary parts of his life, he treats them as though they're similarly exotic. Aren't his readers, you know, hipsters? Does anyone need gay culture explained to them anymore? A quote: "There's a very specific time-honored dynamic with some gay men, not necessarily the daddy/son dynamic but more of a bear/cub dynamic." Thanks for clearing that up for us, Bob. I had this dream while reading this book: I was in my college radio station, looking at old Husker Du albums, and suddenly it occurred to me: This is so middle-aged. This is the most middle-aged thing I've ever done.

After creating many excellent songs and albums while a member of Husker Du, Sugar, and as a solo artist, Bob Mould comes through with another winner in his 2011 autobiography, "See a Little Light: The Trail or Rage and Melody", co-written with Michael Azerrad (author of the widely praised "Our Band Could Be Your Life: Scenes from the American Indie Underground 1981-1991"). Bob recounts his own history, both personal and professional, in a mostly chronological, easy-to-read manner. On the personal (non-music) side, Bob explains his struggles with growing up as a gay person in a dysfunctional family in a small, rural town, his three primary, long-term romantic relationships, his quitting cold turkey both drinking and cigarettes about a decade apart, his body image issues, his 7 month foray as a creative consultant with World Championship Wrestling (WCW) in 1999-2000, and his coming of age and full self-acceptance as gay man that gradually increased in the late 1990s and fully bloomed in the mid-2000s.

I came to Mould's work later in his professional life; in fact, until 18 months ago I hadn't heard anything he had ever done. A "you might also like" serial click session on a downloadable music service site (that started with a purchase from The Smiths,) eventually landed me at Bob Mould's Workbook. It had been over 20 years since I had fallen this hard for a music collection. Just like a teenager, I listened to four of his albums everyday for months and then ventured out late last year (on a work night no less!) to see him perform live. His show at Iron Horse in Northampton, MA was energetic, generous, and mature. In between some songs, his interaction with the audience got me interested in his life. I wondered how a man who started his musical career in Husker Du got to the point of telling a small New England crowd a charming little story about a neighborhood co-op

grappling with how to politely and inclusively handle nudists at a farmer's market. As one reviewer already points out, Mould does a good job balancing discussing the evolution of his musical career with sharing personal recollections. As I'm not a Husker Du acolyte (in fact, my 80s underground rock-loving husband had to inform me that Bob Mould was not my own personal discovery,) the discussion of those particular songs and albums does not have intimate meaning for me. And while some fans may feel deflated when they read *The Real Reason Why Husker Du Will Never Get Back Together*, it fits perfectly into the narrative and is consistent with the kind of person Mould presents himself to be. No matter what phase of his musical career or personal life he shares about, emotions come through well.

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