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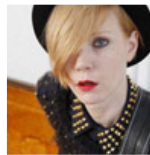
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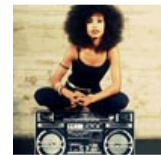
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Interviews

Q&A: Grant Hart On His Double Album *The Argument*, Bob Mould's Memoir, And The Conditions For A Hüsker Dü Reunion

By Brad Cohan Thu., Apr. 5 2012 at 6:00 AM

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As [Grant Hart](#) bravely dealt with a godawful fire that nearly gutted his boyhood home in his native South St. Paul last year, the drummer/guitarist and visual artist—formerly of American noise-pop legends Hüsker Dü—found an emotional outlet, positing his brilliant pop songsmithery towards arguably his most immense effort to date, the double-concept-LP sprawl of *The Argument*.

Not many artists besides the intrepid Hart—who already has struck concept-album gold with the monumental opuses *Zen Arcade* (with the Hüskers) and *Last Days of Pompeii* (in his post-Hüsker outfit, Nova Mob)—would tackle 17th-century poet John Milton's epoch *Paradise Lost* (which was originally published in ten books) and transform it into a galvanizing, theatrical 90-minute set. *The Argument*, rich with Hart's trademark masterfully crafted '60s Spector-ian pop song glory, does just that.

Sound of the City spoke to Hart in length about *The Argument*, his hardships as of late, his recollections of the Hüsker Dü memories put forth in his ex-bandmate Bob Mould's recent memoir *See A Little Light*, and the possibility of getting back together with his former band.

So, you paneled a seminar at this year's South by Southwest?

I had a good crew for the seminar. I don't know how long it was; I imagine it was an hour of talk. I chose the title "[Writing from a Narrative: Zen Arcade to The Argument](#)." It pretty much covered what I know about dressing up your record and calling it a concept album.

Who else was on the panel?

No one. I was pretty much driving blind. I got a nice turnout. I expected it to be maybe five people, just seeing how unbusy that particular end of things were. The whole thing seemed dumbed down from two years ago when I was last an attendee.

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You didn't go to SXSW last year?

No, I was in Skopje, Macedonia attempting to see the sun rise over the ancient observatory at Kokino. I hunted for a time that would be astrologically significant—or, let's say, "astrometrically"—but too bad for the weather, it was overcast and windy, we still had a really good time. Since so much of (John Milton's) "Paradise Lost" is in and of the movements of the planets and such, he really worked as much into that.

And *The Argument*, your new record, is based on Milton's *Paradise Lost*?

It flows musically but sometimes the verses may jump ahead, a book or so. It pretty much flows in time, as do the books by Milton.

Did you play everything yourself on the record? The instrumentation is pretty expansive.

There's a bass player I worked with who played some stuff on Hot Wax and there's an upright bass player that came in. At different points, I approached different people. For me, there's a super tight budget that this one would be on due to the loss of my house a year ago in February [due to the fire]. Emotionally, I had to dedicate myself to [*The Argument*] and I'm glad I had a project like this to absorb my attention and to absorb my energy.

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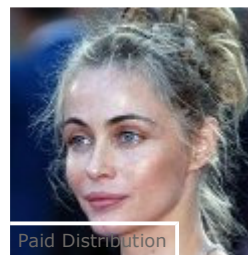
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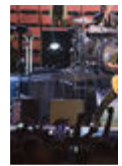
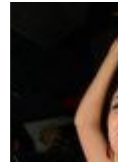


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