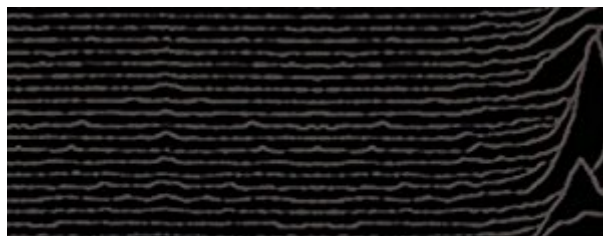


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# Unknown Pleasures: Inside Joy Division



UNKNOWN PLEASURES  
• INSIDE JOY DIVISION •

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PETER HOOK

READ BY THE AUTHOR



## Synopsis

Joy Division changed the face of music. Godfathers of alternative rock, they reinvented music in the post-punk era, creating a new sound - dark, hypnotic, and intense - that would influence U2, Morrissey, R.E.M., Radiohead, and numerous others. The story is now legendary: In 1980, on the heels of their groundbreaking debut, *Unknown Pleasures*, and on the eve of their first U.S. tour, the band was rent asunder by the tragic death of their enigmatic lead singer, Ian Curtis. Yet in the mere three years they were together, Joy Division produced two landmark albums and a handful of singles - including the iconic anthem "Love Will Tear Us Apart" - that continue to have a powerful resonance. Now, for the first time, their story is told by one of their own. In *Unknown Pleasures*, founding member and bass player Peter Hook recounts how four young men from Manchester and Salisbury, with makeshift instruments and a broken-down van, rose from the punk scene to create a haunting, atmospheric music that would define a generation. Peter talks with eye-opening candor and reflection about the suicide of Ian Curtis; the band's friendships and fallouts; the evolution of their sound and image; and the larger-than-life characters who formed a vital part of the Joy Division legend, including Factory Records founder Tony Wilson and producer Martin Hannett. Told with surprising humor and vivid detail, *Unknown Pleasures* is the book Joy Division fans have awaited for decades.

## Book Information

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## Customer Reviews

Bassist Peter Hook tells his band's tale of sound and fury. Told not by a madman, but a droll, deadpan participant-observer, this long saga of Joy Division's short span signifies far from nothing.

The four members transcended prog, metal, or glam: they pioneered post-punk. A conventional rock-star bio's touchstones don't weigh this punchy, profane narrative down. (I reviewed an advance e-galley.) While a quick *dramatis personae* precedes his band narrative, and timelines intersperse comments on gigs, album tracks, and studio work with chatty chapters narrating the band's fortunes, Hook shepherds us rapidly along as punk bursts and fades as quickly into a cold future. They blunder on in a grim British environment. They may come back from a gig at six in the morning only to go to work at seven. This unpretentious narrative conveys what the "tone-deaf" bassist knows and the band's fans want to learn, but it strips away digressions. It may dash ahead here and there into New Order or current d.j.-related territory, but these detours branch from the musical path blazed from the late-1970s onward under a thoughtful if cranky, wry guide. Hook relies upon an understated, efficient, and acerbic tone, as if he's sharing his reflections and memories with you at his corner pub. Brisk episodes in declarative form convey the chronology. Seeing the Sex Pistols first play Manchester in June 1976, Hooky, Bernard, and Terry (Mason, their longtime associate) had shorn their locks, razored their thrift-store gear, and vowed to follow Johnny Rotten's commitment to a wall of distortion, a fierce integrity, and a musical vision that transcended the limits of punk.

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