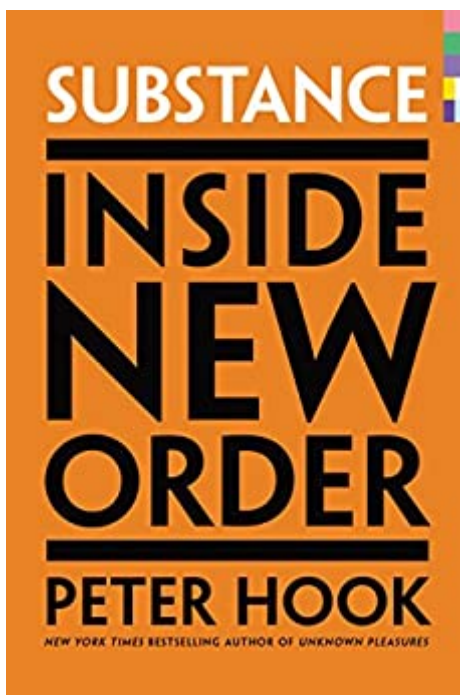


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# Substance: Inside New Order



## Synopsis

Includes full set lists not included in the physical edition. In this final installment of his internationally bestselling three-part memoir including *The Hacienda* and *Unknown Pleasures*, British rocker Peter Hook focuses on the 1980s New Wave and Dance Punk scene and the rise of one of the most influential bands of the Second British Invasion: New Order. Resurrected from the ashes of Joy Division after the suicide of its lead singer, Ian Curtis, New Order would become one most critically acclaimed and important bands of the decade and beyond. With their hits "Bizarre Love Triangle", "Perfect Kiss", and "Blue Monday" the biggest-selling 12-inch single of all time, Peter Hook and company quickly rose to the top of the alternative music scene. Widely regarded as the godfathers of electronic dance music, their sound would influence Moby, The Chemical Brothers, The Postal Service, The Killers, and other acts that followed in their wake. Hook tells the complete, unvarnished story of New Order's founding and evolution; the band's experiences in the New York City club scene and rapid rise to international fame, its impact on house music, techno, and rave; and its eventual rancorous dissolution. Full of Hook's "gleefully profane" (Entertainment Weekly) humor and vivid, witty storytelling, *Substance* is the most important and certainly the most controversial part of his story, emanating with drugs, booze, and sex. Complete with timelines, discographies, gigographies and track-by-track analysis, and exclusive photographs and archival images from Hook's personal collection, it is the definitive, comprehensive history of New Order and a compelling snapshot of the '80s cultural scene in all its neon-hued glory.

## Book Information

File Size: 20619 KB

Print Length: 797 pages

Page Numbers Source ISBN: 0062307975

Publisher: Dey Street Books (January 31, 2017)

Publication Date: January 31, 2017

Language: English

ASIN: B00QQNJ7CW

Text-to-Speech: Enabled

X-Ray: Not Enabled

Word Wise: Enabled

Lending: Not Enabled

Screen Reader: Supported

Enhanced Typesetting: Enabled

Best Sellers Rank: #16,603 Paid in Kindle Store (See Top 100 Paid in Kindle Store) #7

in Kindle Store > Kindle eBooks > Biographies & Memoirs > Arts & Literature > Composers &

Musicians #24 in Kindle Store > Kindle eBooks > Arts & Photography > Music #25

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## Customer Reviews

Peter Hook has already written Two great autobiographical books. The best remains The first one about The hacienda. His book on joy division was refreshing and a great read. Now, coming after The book on The subject of New Order by Bernard Sumner comes his take on his second book. Now, i was always a Much greater New Order fan, Partly due to The fact that joy division was history by The time i got into music, But i had The chance to buy The 12" of Blue Monday when it came out and was Completely blown away. Since Then i have kept an interest, a bit from a distance. Anyway, For Those WHO wonder, This book is Much better than The one by Sumner, it is Much more detailed and funny. I Do not understand some of The critics since he seems rather admiring of Sumner's in some ways. Anyway IF you are into New Order you need to read Both. The only tiring moment may be when he simply Recounts all The times they got wasted etc. Once it is ok But after a while it Gets Boring. Otherwise he is able to recount quite precisely How New Order worked. Much has Been Said about his criticism of Gillian But i expected it to be worse. The thing is that his playing Or his sound was a very important part of The groups. His other groups i Did never find that great (i must listen to revenge again). He seems overall like one of The more normal people from that era in The music business (see his descriptions of John Lydon and siouxsie WHO as he describes are always in persona). It is a highly entertaining read even IF not as good as hos hacienda book.

Peter Hook's third book is the most violent, honest and hilarious autobiography of a musician I've ever read. Without much a do, he dives straight into sex, drugs and rock and roll, never mind the cliché. An eye-opener for many people, including those who have followed the band for years (like me). For one thing, I didn't realize the scale of alcohol and substance abuse in the New Order camp throughout their career, up to the 2000s. I mean, the entire Power, Corruption & Lies (1983) was written and recorded on speed and weed, Technique (1989) on ecstasy, with everything else in between on cocaine. Finally, we get an account on the obscure years of recording Republic

(1991-93), more on touring America in the 80s. Again the figure of their manager Rob Gretton emerges as ever intriguing. New Order had sold millions of records by the late 80s but, as Hook confesses, still lived on \$300 weekly allowance and literally had to beg Gretton every time to give them money to pay bills or buy this or that, insane! To understand Hook's perspective, one has to accept his premise that New Order/Joy Division were basically HIS and Bernard Sumner's band, as they both formed it in 1976, before Ian Curtis, Stephen Morris and Gillian Gilbert; not only that, but he considers himself one of the principal music writers on par with Sumner. So, if one of them leaves the band (as Hook himself did in 2007), the band simply doesn't have the right to exist (New Order re-formed in 2011 without Hook). To further justify this point, Hook completely dismisses Gillian Gilbert's role in the band, like he was not sure what the hell she did all those years with the band (incidentally, Hook considers the 1999-2003 years happiest, because -- Gillian was not involved in studio work). Following that logic, to Hook, the real, true New Order must have existed only a few months in 1980 - after Curtis and before Gilbert...But the real subject of Hook's wrath is the lead singer Bernard Sumner. I was shocked to learn how callous, rude, lazy, stubborn and annoying he was. I mean, the guy is trashed basically on every page. By the way, I did read Sumner's autobiography, which was more introspective, at times poetic, but somewhat vague in general and cherry-picking. Hook, on the other hand, is pretty meticulous with dates and events, doesn't leave anything out and tells how he feels about this or that. And through all this, he carries on the attitude of the last true punk rocker from 1976 (even coming short of blaming Johnny Rotten himself for abandoning the punk ethos). Funny, I'm currently reading Lydon's *Anger is an Energy* and he mentions the 1989 joint tour with New Order, but how different his and Hook's accounts are! Lydon doesn't escape Hook's lashing either. I was always more appreciative of Sumner, who had his own stage charisma, whereas Hook, that boorish bearded guy, was always in the background, ever ready to kick people's heads with his bass. Upon reading the book, I see Hook more as a person. but also I deem it impossible for New Order to ever reconcile with Peter Hook: he burnt too many bridges in this book, for better or worse.

Of the three Joy Division / New Order Books (*Unknown Pleasures* and *Chapter and Verse* being the other two) this one is by far the best. As a fan and a fellow musician, I really enjoyed the detail put into it about the equipment, songwriting, recording, touring, and other music related subjects. Many musician bios ironically skim over those tidbits. Hooky wasn't afraid to get into it for the geeks. Much appreciated. He does spend a significant amount of time trying to convince the reader that Barney is a 'right twat'. I'm sure there is truth in that but considering the source is the equivalent of an

ex-husband, you have to take it with a grain of salt. In any case, New Order has an incredibly deep and rich history. This book did a fantastic job telling it. One feels like they are in a Manchester pub listening to an old bloke tell stories of his glory days. I thoroughly enjoyed it.

Having read and enjoyed the Joy Division and Hacienda books, I looked forward to this one, and it has not disappointed. As witty and self-deprecating as ever, this book may be the most entertaining of them all, possibly because I am more familiar with the New Order catalog than the Joy Division era, or the Manchester club scene nearly 30 years ago. A great read for those enjoying dry British humor, foul language, and loads of ancient drug anecdotes.

Peter Hook speaks with an honest authority and passion about his time in New Order. As he has done with his other two books, he has pulled back the curtain on the band's "anti-pop/anti-style" approach to show how human they could be. I think Hook lays out his case against New Order and Bernard Sumner well, with some justifiable bitterness, however, he is incredibly kind and a bit reverent toward the rest of the band, as if he seems to recognize the band together was exponentially more than the sum of their parts. Sadly, Steven Morris seems almost a third wheel in the tale, I am not sure if this is by design or if he just extracted himself from the Sumner/Hook spats. Contrast that to the huge amount of support that was required of their road crew, many who stayed with NO since Joy Division, I feel that Hook often regarded them as more in the band than some of the band! Still a triumphant tale to say the least. I do not think Hook will ever rejoin NO at this stage, and why should he, his live shows of the classic "rarely played" material are a delight. It is sad this may be his last book, but he may have a few more good tales left him still. Thank you Peter Hook.

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