

# Unknown Pleasures Inside Joy Division Peter Hook

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**What Is Post-Punk?** Mimi Haddon 2020-02-03 Popular music in the US and UK during the late 1970s and early 1980s was wildly eclectic and experimental. "Post-punk," as it was retroactively labeled, could include electro-pop melodies, distorted guitars, avant-garde industrial sounds, and reggae beats, and thus is not an easily definable musical category. *What Is Post-Punk?* combines a close reading of the late-1970s music press discourse with musical analyses and theories of identity to unpack post-punk's status as a genre. Mimi Haddon traces the discursive foundations of post-punk across publications such as *Sounds*, *ZigZag*, *Melody Maker*, the *Village Voice*, and the *NME*, and presents case studies of bands including *Wire*, *PiL*, *Joy Division*, the *Raincoats*, and *Pere Ubu*. By positioning post-punk in relation to genres such as punk, new wave, dub, and disco, Haddon explores the boundaries of post-punk, and reveals it as a community of tastes and predilections rather than a stylistically unified whole. Haddon diversifies the discourse around post-punk, exploring both its gender and racial dynamics and its proto-industrial aesthetics to restore the historical complexity surrounding the genre's terms and origins.

**Blues & Chaos** Robert Palmer 2011-09-06 Collects the works of the late music critic and contributor to *Rolling Stone* and arranges them by theme and genre, including gripping stories about John Lennon, Led Zeppelin, Miles Davis, Jerry Lee Lewis, Muddy Waters and more.

**British Music Videos 1966 - 2016** Caston Emily Caston 2020-07-31 Based on new archival evidence and interviews, and setting out a new theoretical framework for music video analysis, Emily Caston presents a major new analysis of music videos from 1966-2016, identifying not only their distinctive British traits, but their parallels with British film genres and styles. By analysing the genre, craft and authorial voice of music video within the context of film and popular music, the book sheds new light on existing theoretical and historical questions about audiences, authorship, art and the creative industries. Far from being an American cultural form, the book reveals music video's roots in British and European film traditions, and suggests significant ways in which British video has impacted popular film and music culture.

**Trouweloze muziek en verdwijnende inkt** Elvis Costello 2015-12-08 Elvis Costello, geboren als Declan Patrick MacManus, groeide op in Londen en Liverpool als kleinzoon van een trompettist op de *White Star Line* en zoon van een jazzmuzikant die succesvol werd als zanger van een radiodansorkest. Costello zette de familietraditie voort en veroverde de wereld van de popmuziek voor zijn vierentwintigste. In dit boek geeft Costello zijn unieke visie op zijn onwaarschijnlijke en soms komische tocht naar internationaal succes. Met uitstapjes langs de tot nu toe onbesproken emotionele fundamenten van zijn bekendste liedjes en de hits van morgen. Het boek staat vol verhalen en observaties over zijn beroemde coauteurs en andere samenzweerders. Ook gaat hij de minder mooie kant van het beroemd zijn niet uit de weg.

**Heart And Soul** Martin J. Power 2018-10-05 Based on up-to-date original research, *Heart And Soul* brings together established and newly emerging scholars who provide detailed examinations the many layers of this multi-faceted and influential band and their singer, the late Ian Curtis, in particular.

**Popular Music Autobiography** Oliver Lovesey 2021-12-02 The 1960s saw the nexus of the revolution in popular music by a post-war generation amid demographic upheavals and seismic shifts in technology. Over the past two decades, musicians associated with this period have produced a large amount of important autobiographical writing. This book situates these works -- in the forms of formal autobiographies and memoirs, auto-fiction, songs, and self-fashioned museum exhibitions -- within the context of the recent expansion of interest in autobiography, disability, and celebrity studies. It argues that these writings express anxiety over musical originality and authenticity, and seeks to dispel their writers' celebrity status and particularly the association with a lack of seriousness. These works often constitute a meditation on the nature of postmodern fame within a celebrity-obsessed culture, and paradoxically they aim to regain the private self in a public forum.

**The Value of Popular Music** Alison Stone 2016-12-17 In this book, Alison Stone argues that popular music since rock-'n'-roll is a unified form of music which has positive value. That value is that popular music affirms the importance of materiality and the body, challenging the long-standing Western elevation of the intellect above all things corporeal. Stone also argues that popular music's stress on materiality gives it aesthetic value, drawing on ideas from the post-Kantian tradition in aesthetics by Hegel, Adorno, and others. She shows that popular music gives importance to materiality in its typical structure: in how music of this type handles the relations between matter and form, the relations between sounds and words, and in how it deals with rhythm, meaning, and emotional expression. Extensive use is made of musical examples from a wide range of popular music genres. This book is distinctive in that it defends popular music on philosophical grounds, particularly informed by the continental tradition in philosophy.

**Elvis Ray Connolly** 2017-06-01 Elvis Presley was een fenomeen. Niet eerder had de wereld zoiets meegemaakt: een jongen met een gitaar, wiens portret in bijna elke tienerkamer kwam te hangen. Hij was een en al charme en sexappeal, weergaloos op het podium en zeer getalenteerd in de studio. Met zijn uitzonderlijke succes had hij zich vrij moeten voelen om te doen waar hij zelf zin in had. Maar hij was niet vrij. Opgezadeld met een levenslange onzekerheid en overgeleverd aan de intriges en grillen van zijn manager Colonel Tom Parker, wist hij zijn echte dromen nooit te realiseren. Hij wou een serieuze filmacteur worden en een wereldwijde tournee opzetten, maar het kwam allemaal niet van de grond. Elvis Presley verkocht honderden miljoenen platen, had meer hits dan welke zanger dan ook, maar hij zat gevangen in zijn eigen zwakheden en de eenzaamheid van de roem. Ray Connolly vertelt zijn levensverhaal. Een biografie die leest als een roman.

**The Encyclopedia of Musicians and Bands on Film** Melissa U. D. Goldsmith 2016-10-07 Musicians, both fictional and real, have long been subjects of cinema. From biopics of composers Beethoven and Mozart to the rise (and often fall) of imaginary bands in *The Commitments* and *Almost Famous*, music of all types has inspired hundreds of films. *The Encyclopedia of Musicians and Bands on Film* features the most significant productions from around the world, including straightforward biographies, rockumentaries, and even the occasional mockumentary. The wide-ranging scope of this volume allows for the inclusion of films about fictional singers and bands, with emphasis on a variety of themes: songwriter-band relationships, the rise and fall of a career, music saving the day, the promoter's point of view, band competitions, the traveling band, and rock-based absurdity. Among the films discussed in this book are *Amadeus*, *The Blues Brothers*, *The Buddy Holly Story*, *The Commitments*, *Dreamgirls*, *The Glenn Miller Story*, *A Hard Day's Night*, *I'm Not There*, *Jailhouse Rock*, *A Mighty Wind*, *Ray*, *'Round Midnight*, *The Runaways*, *School of Rock*, *That Thing You Do!*, and *Walk the Line*. With entries that span the decades and highlight a variety of music genres, *The Encyclopedia of Musicians and Bands on Film* is a valuable resource for moviegoers and music lovers alike, as well as scholars of both film and music.

**The Hacienda** Peter Hook 2014-04-22 The acclaimed and wildly outlandish inside account of Britain's most notorious club, The Hacienda—a story of gangsters, drugs, violence, and great beats In the 1980s, The Hacienda was one of the most famous venues in the history of clubbing—a celebrated cultural icon alongside Studio 54, CBGB, and the Whiskey a Go Go—until its tragic demise. Founded by New Order and Factory Records, The Hacienda hosted gigs by such legendary acts as the Smiths, Bauhaus, Grandmaster Flash, Run DMC, Kurtis Blow, Happy Mondays, and Stone Roses; gave birth to the "Madchester" scene; became the cathedral for acid house; and laid the tracks for rave culture and today's electronic dance music. But over the course of its near fifteen-year run, "Madchester" descended into "Gunchester" as gangs, drugs, greed, and a hostile police force decimated the dream. New Order cofounder and bassist Peter Hook provides an up-close and visceral look at this cultural touchstone and its rise and fall. The Hacienda is a funny, horrifying, and wild story of success, idealism, naïveté, and greed—of an incredible time and place that changed the face and sound of modern music.

**The Hacienda: Cómo no dirigir un club** Peter Hook 2019-02-13 Tras el suicidio de Ian Curtis en 1980, los componentes de Joy Division se reagruparon para formar New Order, bajo el auspicio de su mánager, el carismático Rob Gretton. Durante las giras norteamericanas que cimentarían el éxito del grupo en EE.UU., descubrieron fascinados la emergente escena de clubs neoyorquina, con los míticos Danceteria y Paradise Garage a la cabeza. El excéntrico

Tony Wilson, máximo responsable de Factory, el sello discográfico de Manchester que labró su éxito gracias, sobre todo, a Joy Division y New Order, decidió emprender con Gretton, arrastrando, de paso, a New Order, una ambiciosa reforma del International Marine Center para reconvertirlo en el que debía ser el club más elegante y sofisticado del mundo, a imagen y semejanza de los que habían visto en Nueva York. Para ello, contrataron al visionario arquitecto Ben Kelly, que transformó el espacio en una catedral de acero y cristal a la que llamaron The Hacienda, y que incluso recibió un número de referencia: FAC 51. Peter Hook, cuyas líneas de bajo en Joy Division y New Order son un referente de la música popular, narra con humor y un ritmo endiablado su experiencia no solo como bajista de dos de los grupos fundamentales del rock británico sino también como copropietario a la fuerza de uno de los clubs más influyentes de todos los tiempos. Hooky, que vivía humildemente con veinte libras a la semana, no pudo imaginarse nunca que gran parte de sus abultados ingresos tras éxitos como "Blue Monday", "Bizarre Love Triangle" o "True Faith" se esfumarían en ese "agujero en el suelo conocido como The Hacienda", tal y como lo describió el productor Martin Hannett, que abrió sus puertas el 21 de mayo de 1982 para cambiar para siempre el rumbo de la escena de clubs del Reino Unido. Y si bien al principio funcionó más como una sala de conciertos —allí dieron bolos antológicos grupos como los Smiths, Happy Mondays o Stone Roses—, a partir de 1984, DJs como Mike Pickering y sus noches Nude tomaron el testigo y empezaron a pinchar una ecléctica mezcla de funk, primigenia música electrónica e indie que revolucionaron la escena musical y plantaron las semillas del fenómeno que se conoció como Madchester. Para que la revolución acabara de estallar, ya solo quedó el advenimiento del Segundo Verano del Amor, de inspiración ibicenca, que dio lugar en 1988 al apogeo de la cultura rave y al acid house. Esta es la hilarante y desquiciada historia de The Hacienda, contada por un narrador de excepción como Peter Hook, que vio cómo la mala gestión, la violencia del crimen organizado de Manchester (rebautizada "Gunchester"), una administración pública beligerante y errores de amateur de todo tipo acabaron con la vida de un club legendario cuyo legado aún hoy pervive.

Onder mijn huid Kate Holden 2009-10-31 `Ik keek naar de voorbijflitsende koplampen, de voorruit van de tegemoetkomende auto s: een serie vlakken met het silhouet van een mannelijke bestuurder. Een van hen stopte; ik bukte, opende de deur en gleed naar binnen. De geur van een onbekende auto. Een man van middelbare leeftijd keek me aan. `Hoi, zei ik. `Hoe gaat het? Heb je je ooit afgevraagd hoe gewone, hoogopgeleide mensen in de onderwereld van drugs en prostitutie terecht kunnen komen? De Australische Kate Holden lijkt op het eerste gezicht een doorsnee twintiger: afgestudeerd in kunstgeschiedenis, afkomstig uit een middenklasse gezin, dromerig, onschuldig. Maar ondertussen is ze een jonge vrouw die als geen ander weet welke geheimen achter mensen schuilgaan. Van het beschermd leventje in de lommerrijke buitenwijken van Melbourne komt ze terecht in een wereld van seks en geld een schimmige onderwereld van achterafstraatjes, achterbanken en bordelen. In deze dappere en meeslepene vertelling vertelt Kate Holden zonder enige schroom en met de nodige humor over haar reis door deze onbekende wereld, en hoe het haar uiteindelijk lukt om eruit te geraken. Johnny Cash Robert Hilburn 2015-09-07 'Geweldige biografie. De totale Cash.' Matthijs van Nieuwkerk in DWDD In de veelgeprezen en complete biografie van Johnny Cash vertelt Robert Hilburn het onverbloemde verhaal van een van de grootste sterren van de rock-'n-roll. De veelbewogen carrière van Cash startte bij Sun Records, met Elvis Presley en Jerry Lee Lewis, en eindigde in 2003 met de dappere, ontroerende video 'Hurt', het laatste muzikale hoogtepunt van de dan 71-jarige Cash. Een leven vol successen, mijlpalen, prijzen, maar ook een leven met grote teleurstellingen, drugs, tegenslagen en verdriet. 'In een evenwichtige biografie komen alle kanten van de countryzanger Johnny Cash aan bod. Schrijver Robert Hilburn haalt wat mythes onderuit, zonder dat het grote verhaal van diens volle leven eronder lijdt. Hij schrijft met afstand, maar vanuit liefde.' Jan Donkers' keus voor boek van het jaar in NRC Handelsblad 'Johnny Cash is een geslaagde biografie. [...] Hilburn vertelt het verhaal van Johnny Cash in een heel directe vorm. Steeds op de huid van de hoofdpersoon; en vaak ook "in diens hoofd": door te vertellen wat Johnny zelf dacht en voelde. Door deze aanpak verveelt het boek geen moment.' de Volkskrant 'Hilburn heeft een briljant verhaal geschreven over een nog briljantere songwriter met al z'n gebreken.' Keith Richards Robert Hilburn was meer dan drie decennia hoofd muziekcriticus en redacteur popmuziek voor de Los Angeles Times. Hij heeft eerder een boek over John Lennon gepubliceerd en schrijft al zijn hele leven over poplegendes, zoals Bob Dylan, Elton John, Michael Jackson, Bruce Springsteen, U2 en Johnny Cash. Hilburn werkt op dit moment aan de biografie van Paul Simon die ook bij Spectrum zal verschijnen.

Deindustrialisation and Popular Music Giacomo Bottà 2020-06-04 The book is a comparative study of popular music cultures in 1980s Torino, Tampere, Manchester and Düsseldorf and their relation to the industrial city as imaginary, as heritage and as everyday reality. Popular music genres, such as hardcore punk, house, industrial, post-punk and heavy metal, share a common origin in 1980s decaying industrial cities. All these genres have been canonized and understood as "scores" for grey, gloomy, decaying urban industrial environments or for their evocation, but is there an organic relationship between de-industrialization and this kind of music production?

Roekeloos Chrissie Hynde 2015-12-01 Chrissie Hynde, zangeres en songwriter, werd in 1951 geboren in Akron, Ohio. Ze is vooral bekend geworden als frontvrouw van The Pretenders. Tegen de tijd dat ze veertien was, wist Chrissie Hynde dat ze weg moest uit Akron, Ohio. Haar keurige Amerikaanse jaren-vijftigjeugd was op zijn kop gezet door haar opkomende voorkeur voor rock-'n-roll, motoren en de 'get-down boys' die ze zag bij concerten in Cleveland en omgeving – Mitch Ryder, The Jeff Beck Group, The Velvet Underground, David Bowie en vele anderen. Nadat ze de rellen op Kent State University had doorstaan, vluchtte ze naar Mexico, Canada, Parijs en uiteindelijk Londen. Daar belandde ze precies op tijd in de beginnende punkscene waar ze niet alleen overal ooggetuige van was, maar waar ze vooral ook de kans wist te grijpen haar eigen band, The Pretenders, te vormen. Iggy Pop, The Sex Pistols, The Clash, Vivienne & Malcolm, Ray Davies... Van slaapkamer tot bikerhoofdkwartier; van kraakpand tot repetitieuimte en van kroegoptredens tot Top of the Pops: Roekeloos neemt ons mee over het lange, kronkelende pad naar de roem, het succes en de tragedie van The Pretenders. Dat Chrissie Hynde het allemaal kan navertellen is, zo zegt ze zelf, een klein wonder. In Roekeloos is ze genadeloos eerlijk, laconiek geestig en altijd onderhoudend. Hiermee heeft ze een van de indringendste en kleurrijkste autobiografieën van de laatste jaren afgeleverd.

So This is Permanence Ian Curtis 2014-10-14 So this is permanence, edited by Jon Savage with a foreword by Deborah Curtis, presents the intensely personal writings of one of the most enigmatic and influential songwriters and performers of the late twentieth century, Joy Division's Ian Curtis. The songs of Joy Division, infused with the energy of punk but seeped in a resigned longing, were born of Manchester in the late seventies - a once flourishing industrial city in decline. They were the songs too of Ian Curtis's inner tragedies, as he battled depression, epilepsy and debilitating stage fright. Ian Curtis committed suicide in 1980, on the eve of the band's first American tour. Interspersed with the lyrics are previously unpublished facsimile pages of Ian's notebooks, which throw his highly emotive lyrics into fascinating relief and cast light on the creative process of this singularly poetic songwriter.

Popular Music in the Post-Digital Age Ewa Mazierska 2018-12-13 Popular Music in the Post-Digital Age explores the relationship between macro environmental factors, such as politics, economics, culture and technology, captured by terms such as 'post-digital' and 'post-internet'. It also discusses the creation, monetisation and consumption of music and what changes in the music industry can tell us about wider shifts in economy and culture. This collection of 13 case studies covers issues such as curation algorithms, blockchain, careers of mainstream and independent musicians, festivals and clubs-to inform greater understanding and better navigation of the popular music landscape within a global context.

Remediating Transcultural Memory Dagmar Brunow 2015-09-25 The impact of digital global media, geopolitical changes and migration demands new theorizations within memory studies. Despite the growing field of media memory studies, the impact from film and media studies has been scarce within memory studies. This unique study offers new theorizations of three crucial concepts for media memory studies: remediation, transculturality and the archive. This book takes a closer look at the media specificity of archival footage and how it is adapted, translated and appropriated. In its original approach this work reflects upon the role of documentary film images for the construction of memory. By merging film and media studies with memory studies the work offers multiple theoretical and methodological approaches for everyone interested in the heritage of audiovisual media: film and media scholars, memory scholars, historians, art historians, social scientists, librarians or archivists, curators and festival programmers alike.

Annihilating Noise Paul Hegarty 2020-12-10 Noise has become a model of cultural and theoretical thinking over the last two decades. Following Hegarty's influential 2007 book, Noise/Music, Annihilating Noise discusses in sixteen essays how noise offers a way of thinking about critical resistance, disruptive creativity and a complex yet enticing way of understanding the unexpected, the dissonant, the unfamiliar. It presents noise as a negativity with no fixed identity that can only be defined in connection and opposition to meaning and order. This book reaches beyond experimental music and considers noise as an idea and practice within a wide range of frameworks including social, ecological, and philosophical perspectives. It introduces the ways in which the disruptive implications of noise impact our ways of thinking, acting, and organizing in the world, and applies it to 21st-century concerns and today's technological ecology.

Unknown Pleasures Peter Hook 2016-07-14 'Genuinely funny; indeed, the story will keep you entertained for a very long time' Sunday Times Joy Division changed the face of music. Godfathers of the enduring alternative scene, they reinvented rock in the post-punk era, creating a sound - dark, hypnotic, intense - that would influence U2, Morrissey, R.E.M., Radiohead and many others. This is the rollercoaster story of Joy Division - the friendships, fights, fall-

outs; the rehearsals and recording sessions; the larger than life characters - told by the band's legendary bassist, Peter Hook. 'Hook has restored a flesh-and-blood rawness to what was becoming a standard tale. Few pop music books manage that' Guardian 'An honest, enthusiastic account . . . it's a window like no other into the reality of life in this most aloof of bands' Metro 'An immense account of Joy Division's rise . . . having read Hook's book, you'll feel like you were the fifth member of the band' GQ 'A bittersweet, profanity-filled recollection . . . if you like Joy Division, you really have to read it' Q Magazine 'Hook lifts the lid on the real Ian Curtis' NME 'He's frank, incredibly funny, and it isn't shy' Artrock

Satanism: A Social History Massimo Introvigne 2016-09-29 For the first time, Massimo Introvigne proposes a general social history of Satanism and anti-Satanism, from the French Court of Louis XIV to the Satanic scares of the late 20th century, satanic themes in Black Metal music, the Church of Satan, and beyond.

Culture, Space, and Power David Walton 2015-12-09 Culture, Space and Power: Blurred Lines collects a series of essays dedicated to critiques of public and private spaces in multiple cultural contexts and media from a variety of theoretical perspectives. Topics such as globalization, city design, nationalism, and others are investigated to examine the public and private spatial configurations of culture in day-to-day life.

The Poetry of Pop Adam Bradley 2017-01-01 From Tin Pan Alley to the Beatles to Beyoncé, "Mr. Bradley skillfully breaks down a century of standards and pop songs into their elements to reveal the interaction of craft and art in composition and performance." (The Wall Street Journal) Encompassing a century of recorded music, this pathbreaking book reveals the poetic artistry of popular songs. Pop songs are music first. They also comprise the most widely disseminated poetic expression of our time. Adam Bradley traces the song lyric across musical genres from early twentieth-century Delta blues to mid-century rock 'n' roll to today's hits. George and Ira Gershwin's "Fascinating Rhythm." The Rolling Stones' "(I Can't Get No) Satisfaction." Rihanna's "Diamonds." These songs are united in their exacting attention to the craft of language and sound. Bradley shows that pop music is a poetry that must be heard more than read, uncovering the rhythms, rhymes, and metaphors expressed in the singing voice. At once a work of musical interpretation, cultural analysis, literary criticism, and personal storytelling, this book illustrates how words and music come together to produce compelling poetry, often where we least expect it.

Vinyl Dominik Bartmanski 2020-06-08 Recent years have seen not just a revival, but a rebirth of the analogue record. More than merely a nostalgic craze, vinyl has become a cultural icon. As music consumption migrated to digital and online, this seemingly obsolete medium became the fastest-growing format in music sales. Whilst vinyl never ceased to be the favorite amongst many music lovers and DJs, from the late 1980s the recording industry regarded it as an outdated relic, consigned to dusty domestic corners and obscure record shops. So why is vinyl now experiencing a 'rebirth of its cool'? Dominik Bartmanski and Ian Woodward explore this question by combining a cultural sociological approach with insights from material culture studies. Presenting vinyl as a multifaceted cultural object, they investigate the reasons behind its persistence within our technologically accelerated culture. Informed by media analysis, urban ethnography and the authors' interviews with musicians, DJs, sound engineers, record store owners, collectors and cutting-edge label chiefs from a range of metropolitan centres renowned for thriving music scenes including London, New York, Tokyo, Melbourne, and especially Berlin, what emerges is a story of a modern icon.

The Present and Future of Music Law Ann Harrison 2021-07-29 The music business is a multifaceted, transnational industry that operates within complex and rapidly changing political, economic, cultural and technological contexts. The mode and manner of how music is created, obtained, consumed and exploited is evolving rapidly. It is based on relationships that can be both complimentary and at times confrontational, and around roles that interact, overlap and sometimes merge, reflecting the competing and coinciding interests of creative artists and music industry professionals. It falls to music law and legal practice to provide the underpinning framework to enable these complex relationships to flourish, to provide a means to resolve disputes, and to facilitate commerce in a challenging and dynamic business environment. The Present and Future of Music Law presents thirteen case studies written by experts in their fields, examining a range of key topics at the points where music law and the post-digital music industry intersect, offering a timely exploration of the current landscape and insights into the future shape of the interface between music business and music law.

Death and the Rock Star Catherine Strong 2016-03-03 The untimely deaths of Amy Winehouse (2011) and Whitney Houston (2012), and the 'resurrection' of Tupac Shakur for a performance at the Coachella music festival in April 2012, have focused the media spotlight on the relationship between popular music, fame and death. If the phrase 'sex, drugs and rock'n'roll' ever qualified a lifestyle, it has left many casualties in its wake, and with the ranks of dead musicians growing over time, so the types of death involved and the reactions to them have diversified. Conversely, as many artists who fronted the rock'n'roll revolution of the 1950s and 1960s continue to age, the idea of dying young and leaving a beautiful corpse (which gave rise, for instance, to the myth of the '27 Club') no longer carries the same resonance that it once might have done. This edited collection explores the reception of dead rock stars, 'rock' being taken in the widest sense as the artists discussed belong to the genres of rock'n'roll (Elvis Presley), disco (Donna Summer), pop and pop-rock (Michael Jackson, Whitney Houston, Amy Winehouse), punk and post-punk (GG Allin, Ian Curtis), rap (Tupac Shakur), folk (the Dutchman André Hazes) and 'world' music (Fela Kuti). When music artists die, their fellow musicians, producers, fans and the media react differently, and this book brings together their intertwining modalities of reception. The commercial impact of death on record sales, copyrights, and print media is considered, and the different justifications by living artists for being involved with the dead, through covers, sampling and tributes. The cultural representation of dead singers is investigated through obituaries, biographies and biopics, observing that posthumous fame provides coping mechanisms for fans, and consumers of popular culture more generally, to deal with the knowledge of their own mortality. Examining the contrasting ways in which male and female dead singers are portrayed in the media, the book

Touching From a Distance Deborah Curtis 2014-10-16 The only in-depth biographical account of the legendary lead singer of Joy Division, written by his widow. Includes a foreword by Jon Savage and an introduction by Joy Division drummer, Steven Morris. Revered by his peers and idolized by his fans, Ian Curtis left behind a legacy rich in artistic genius. Mesmerizing on stage but introverted and prone to desperate mood swings in his private life, Curtis died by his own hand on 18 May 1980. Touching from a Distance documents how, with a wife, child and impending international fame, Curtis was seduced by the glory of an early grave. Regarded as the essential book on the essential icon of the post-punk era, Touching from a Distance includes a full set of Curtis's lyrics and a discography and gig list.

Koersen in het duister David Millar 2012-06-12 Het onthullende dopingverhaal van een topwielrenner In deze autobiografie vertelt de Britse topwielrenner David Millar op een eerlijke en open manier hoe hij tot dopinggebruik is gekomen. Hij vertelt onder andere hoe groot de druk van het wielervedje is om mee te doen aan de dopingcultuur. Hij werd betrap en geschorst. Inmiddels fietst Millar weer en zet hij zich actief in voor de strijd tegen doping in de sport. Deze autobiografie, die een unieke kijk achter de schermen van het wielrennen geeft, is waarschijnlijk het meest onthullende en authentieke dopingverhaal van een coureur, dat er tot nu toe is verschenen.

Face It Deborah Harry 2019-10-01 De langverwachte autobiografie van een van de meest iconische rockchicks allertijden Hoewel Debbie Harry al meer dan veertig jaar door het leven gaat als icoon en zelfs na haar zeventigste nog hele zalen in extase brengt als frontvrouw van de Amerikaanse band Blondie, is het verhaal achter dit icoon al die tijd een mysterie gebleven. Jarenlang gaf ze geen solo-interviews, maar was ze, onder het mom van 'Blondie is een groep', altijd omringd door haar medebandleiden die zoveel voor haar betekenen. Tot nu. In haar memoires vertelt Harry het verhaal van hoe een verlegen meisje uit een adoptiegezin in een klein stadje in New Jersey uitgroeit tot een fenomeen binnen de muziekwereld. En daarbuiten, want Debbie Harry is zoveel meer dan alleen de zangeres van Blondie. Naast haar solocarrière stond ze symbool voor veranderingen in de kunst, mode en cultuur. Een inspirerend boek waarin de stoere Harry laat zien zich toch ook kwetsbaar te kunnen opstellen.

Punk Now!! Matt Grimes 2020-03-30 Punk Now!! brings together papers from the second incarnation of the Punk Scholars Network International Conference and Postgraduate Symposium, with contributions from revered academics and new voices alike in the field of punk studies. The collection ruminates on contemporary and non-Anglophone punk, as well as its most anti-establishment tendencies. It exposes not only modern punk, but also punk at the margins: areas that have previously been poorly served in studies on the cultural phenomenon. By compiling these chapters, Matt Grimes and Mike Dines offer a critical contribution to a field that has been saturated with nostalgic and retrospective research. The range and depth of these chapters encapsulates the diverse nature of the punk subculture – and the adjacent academic study of punk – today.

Unknown Pleasures Peter Hook 2013-04-25 'Genuinely funny: indeed, the story will... keep you entertained for a very long time' Sunday Times Joy Division changed the face of music. Godfathers of the current alternative scene, they reinvented rock in the post-punk era, creating a new sound - dark, hypnotic, intense - that would influence U2, Morrissey, R.E.M., Radiohead and many others. This is the story of Joy Division told by the band's legendary bassist, Peter Hook. 'Hook has restored a flesh-and-blood rawness to what was becoming a standard tale. Few pop music books manage that' Guardian 'An honest, enthusiastic account ... It's a window like no other into the reality of life in this most aloof of bands' METRO 'An immense account of Joy

Division's rise...Having read Hook's book, you'll feel like you were the fifth member of the band' GQ 'A bittersweet, profanity filled recollection... If you like Joy Division, you really have to read it' Q Magazine 'Hook lifts the lid on the real Ian Curtis' NME 'He's frank, incredibly funny, and isn't shy' Artrocker The Blue Monday Diaries Michael Butterworth 2016-09-01 A firsthand account of the studio sessions for the fastest selling 12" single ever, 'Blue Monday', New Order's classic dance track, and Power, Corruption and Lies, their acclaimed second album. Compiled from the diary/journals of Michael Butterworth, the trusted friend of New Order who lived and worked with the band throughout the recording sessions. Three decades on, author Michael Butterworth breaks the silence to reveal exactly what went into the recording of this classic track, as well as the Power, Corruption and Lies album. Drawn from Butterworth's meticulous journal entries, Blue Monday provides a uniquely personal insight into the creative personalities of the band.

Substance: Inside New Order Peter Hook 2016-10-06 'This book will delight both New Order-ites and general rock readers' Mojo A ROLLICKING, NO-HOLDS-BARRED ACCOUNT OF NEW ORDER'S ENTIRE HISTORY. Two acclaimed albums and an upcoming US tour – Joy Division had the world at their feet. Then, on the eve of that tour, the band's troubled lead singer, Ian Curtis, killed himself. The next time they got together, they were a new band. That band was New Order – their label was Factory Records, their club The Hacienda. Their distinctive sound paved the way for the dance music explosion that followed, earning them the reputation as one of the most influential bands of their generation, and changing the course of popular music.

Following on from his bestselling titles The Hacienda and Unknown Pleasures, Peter Hook has written a rollicking, no-holds-barred account of the band's entire history. Substance is packed with never-before-seen detail, discographies and technical information. This is possibly the most entertaining memoir ever written by a British musician. 'There are stories here that make Ozzy Osbourne look like Mother Teresa' Sunday Express 'A rollicking read' Record Collector 'Rock writing rarely tells us properly what a band treading water or in slow decline feels like from the inside. Hook does so memorably' Guardian 'As mammoth and downright idiotic as the band deserves ... something hilariously daft happens on nearly all of Substance's 750 pages' Classic Pop Die Musik auf den Dächern Selim Özdoğan 2021-09-06 Latifa riecht plötzlich nach frisch geröstetem Kaffee, was erstaunliche Folgen hat. Ein junger indischer Germanist knackt das Passwort zum Nachlass eines gefeierten Schriftstellers – beobachtet von einem Hasen im Kopf von dessen Sohn. Außerirdische pflanzen Sonnenblumen in zu einem Hakenkreuz arrangierten Gummistiefeln. Der Rattenfänger von Hameln erzählt die Geschichte endlich mal aus seiner Sicht. Hillalum trifft die Gottmaschine. ?eyda hat Migrationshintergrund und geht mit dieser Diagnose ganz anders um, als von ihr erwartet wird. Virtuos schlüpft Selim Özdoğan in sehr verschiedene Erzählerrollen und zeigt dabei sein Können in allen Registern. Sein oft melancholischer Blick spürt das Schöne im Alltäglichen auf und legt dabei Überraschendes bloß. Gekonnt unterläuft Özdoğan immer wieder die Erwartungen, indem er sämtliche Zuschreibungen ins Leere laufen lässt. Nicht zuletzt die Anspielungen und Zitate aus Mafiafilmen, Popmusik und Beatliteratur machen die Lektüre seiner Texte zu einem großen Vergnügen.

Fandom, Image and Authenticity Jennifer Otter Bickerdike 2014-10-05 Kurt Cobain and Ian Curtis. Through death, they became icons. However, the lead singers have been removed from their humanity, replaced by easily replicated and distributed commodities bearing their image. This book examines how the anglicised singers provide secular guidance to the modern consumer in an ever more uncertain world.

Media Narratives in Popular Music Chris Anderton 2021-12-16 The historical significance of music-makers, music scenes, and music genres has long been mediated through academic and popular press publications such as magazines, films, and television documentaries. Media Narratives in Popular Music examines these various publications and questions how and why they are constructed. It considers the typically linear narratives that are based on simplifications, exaggerations, and omissions and the histories they construct - an approach that leads to totalizing "official" histories that reduce otherwise messy narratives to one-dimensional interpretations of a heroic and celebratory nature. This book questions the basis on which these mediated histories are constructed, highlights other, hidden, histories that have otherwise been neglected, and explores a range of topics including consumerism, the production pressure behind documentaries, punk fanzines, Rolling Stones covers, and more.

Historical Dictionary of Popular Music Norman Abjorensen 2017-05-25 The Historical Dictionary of Popular Music contains a chronology, an introduction, an appendix, and an extensive bibliography. The dictionary section has over 1000 cross-referenced entries on major figures across genres, definitions of genres, technical innovations and surveys of countries and regions.

No Future Matthew Worley 2017-09-21 'No Feelings', 'No Fun', 'No Future'. The years 1976–84 saw punk emerge and evolve as a fashion, a musical form, an attitude and an aesthetic. Against a backdrop of social fragmentation, violence, high unemployment and socio-economic change, punk rejuvenated and re-energised British youth culture, inserting marginal voices and political ideas into pop. Fanzines and independent labels flourished; an emphasis on doing it yourself enabled provincial scenes to form beyond London's media glare. This was the period of Rock Against Racism and benefit gigs for the Campaign for Nuclear Disarmament and the striking miners. Matthew Worley charts the full spectrum of punk's cultural development from the Sex Pistols, Buzzcocks and Slits through the post-punk of Joy Division, the industrial culture of Throbbing Gristle and onto the 1980s diaspora of anarcho-punk, Oi! and goth. He recaptures punk's anarchic force as a medium through which the frustrated and the disaffected could reject, revolt and re-invent.

Joy Division's Unknown Pleasures Chris Ott 2004-03-31 Joy Division's career has often been shrouded by myths. But the truth is surprisingly simple: over a period of several months, Joy Division transformed themselves from run-of-the-mill punk wannabes into the creators of one of the most atmospheric, disturbing, and influential debut albums ever recorded. Chris Ott carefully picks apart fact from fiction to show how Unknown Pleasures came into being, and how it still resonates so strongly today. EXCERPT The urgent, alien thwack of Stephen Morris' processed snare drum as it bounced from the left to right channel was so arresting in 1979, one could have listened to that opening bar for hours trying to figure how on earth someone made such sounds. Like John Bonham's ludicrous, mansion-backed stomp at the start of "When The Levee Breaks"-only far less expensive-the crisp, trebly snare sound with which Martin Hannett would make his career announced Unknown Pleasures as a finessed, foreboding masterpiece. Peter Hook's compressed bass rides up front as "Disorder" comes together, but it's not until the hugely reverbed, minor note guitar line crashes through that you can understand the need for such a muted, analog treatment to Hook's line. Layering a few tracks together to create a six-string shriek, Hannett's equalization cuts the brunt of Sumner's fuller live sound down to an echoing squeal, revealing a desperation born of longing rather than rage. This is the way, step inside.

The Year's Work in the Punk Bookshelf, Or, Lusty Scripts Brian James Schill 2017-09-25 This is the story of the books punks read and why they read them. The Year's Work in the Punk Bookshelf challenges the stereotype that punk rock is a bastion of violent, drug-addicted, uneducated drop outs. Brian James Schill explores how, for decades, punk and postpunk subculture has absorbed, debated, and reintroduced into popular culture, philosophy, classic literature, poetry, and avant-garde theatre. Connecting punk to not only Hegel, Nietzsche, and Freud, but Dostoevsky, Rimbaud, Henry Miller, Kafka, and Philip K. Dick, this work documents and interprets the subculture's literary history. In detailing the punk bookshelf, Schill contends that punk's literary and intellectual interests can be traced to the sense of shame (whether physical, socioeconomic, cultural, or sexual) its advocates feel in the face of a shameless market economy that not only preoccupied many of punks' favorite writers but generated the entire punk polemic.