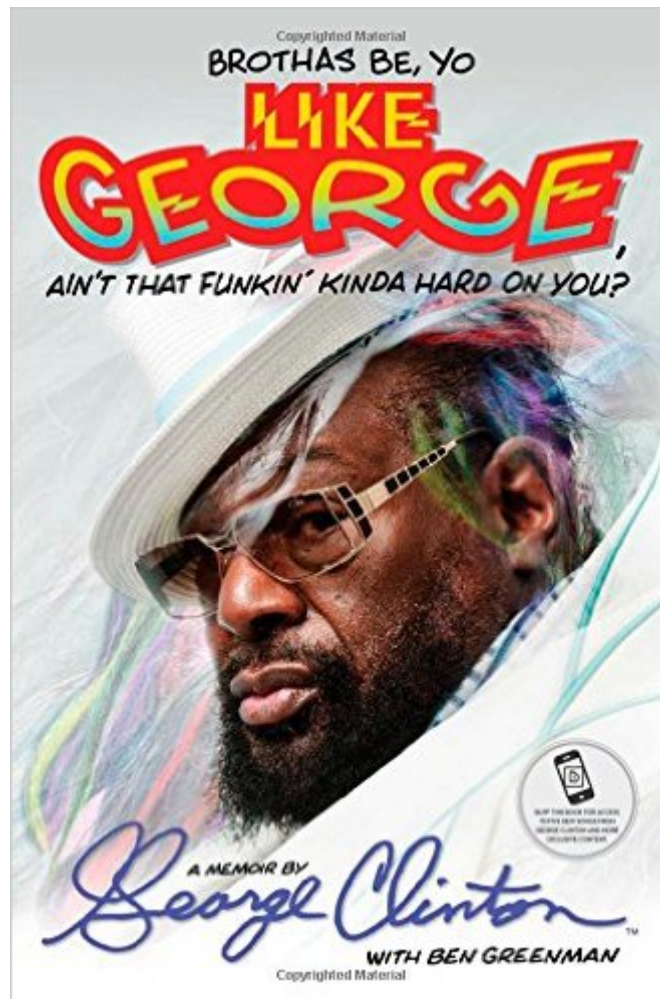


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Brothas Be, Yo Like George, Ain't That Funkin' Kinda Hard On You?: A Memoir



Synopsis

In this seminal music memoir, Father of Funk George Clinton talks four decades of hit songs, drug abuse, the evolution of pop, rock, and soul music, his legal pitfalls, and much much more. George Clinton began his musical career in New Jersey, where his obsession with doo-wop and R&B led to a barbershop quartetâliterally, as Clinton and his friends also styled hair in the local shopâthe way kids often got their musical start in the â50s. But how many kids like that ended up playing to tens of thousands of rabid fans alongside a diaper-clad guitarist? How many of them commissioned a spaceship and landed it onstage during concerts? How many put their stamp on four decades of pop music, from the mind-expanding sixties to the hip-hop-dominated nineties and beyond? One of them. Thatâs how many. How George Clinton got from barbershop quartet to funk music megastar is a story for the ages. As a high school student he traveled to New York City, where he absorbed all the trends in pop music, from traditional rhythm and blues to Motown, the Beatles, the Stones, and psychedelic rock, not to mention the formative funk of James Brown and Sly Stone. By the dawn of the seventies, he had emerged as the leader of a wildly creative musical movement composed mainly of two bandsâParliament and Funkadelic. And by the bicentennial, Clinton and his P-Funk empire were dominating the soul charts as well as the pop charts. He was an artistic visionary, visual icon, merry prankster, absurdist philosopher, and savvy businessmen, all rolled into one. He was like no one else in pop music, before or since. âCandid, hilarious, outrageous, [and] poignantâ (Booklist), this memoir provides tremendous insight into Americaâs music industry as forever changed by Clintonâs massive talent. This is a story of a beloved global icon who dedicated himself to spreading the gospel of funk music.

Book Information

Hardcover: 416 pages

Publisher: Atria Books (October 21, 2014)

Language: English

ISBN-10: 1476751072

ISBN-13: 978-1476751078

Product Dimensions: 6 x 1.3 x 9 inches

Shipping Weight: 1.5 pounds (View shipping rates and policies)

Average Customer Review: 4.7 out of 5 starsÂ See all reviewsÂ (124 customer reviews)

Best Sellers Rank: #232,714 in Books (See Top 100 in Books) #50 inÂ Books > Arts &

Photography > Music > Musical Genres > Soul #55 inÂ Books > Arts & Photography > Music >

Customer Reviews

I've been a fan of George Clinton and Parliament-Funkadelic's music for over 25 years now, so it's difficult for me to tell if the average non-fan would find this memoir interesting. But for us Funkateers, it's manna. Loaded with interesting anecdotes and insights from a variety of subjects, Clinton's (and Greenman's) voice is original, humorous, and generous. Perhaps a little too much time is spent on Clinton's travails with the music industry, but that's an important part of his story, and one that others might benefit from. Highly recommended for music fans of any stripe, especially the funky kind.

If you came up on Pfunk, then this book is for you. It seems like every book I read about musicians, there's always a story about stolen music rights, this no different. I hope George Clinton and the rest of Pfunk get all that is due to them before they pass on. Funkateers enjoy!

This book is a must read for any true P-Funkateer, or for that matter, anyone who loves soul/ funk/ R&B. George give a first hand look at the evolution of the revolutionary music recorded by Clinton, Worrell, Collins and the many other contributing members of the funk mob. George shares in detail about the many artists and others in the industry that helped to hone and shape the perfection of P-Funk over time. I loved hearing the stories behind the music. The music brought together the best from all genres of music and helped to shape and influence generations of music lovers from Doo Wop and to the Hip-Hop of today. George's intellect and genius has always been cloaked in "silly- seriousness". In his autobiography, Dr. Funkenstein is exceptionally articulate, insightful and humorous in the way he shares about his life long dedication to the Funk. The book paints a clear picture of a dedicated artist navigating the challenges posed by the largely corrupt and dishonest corporate power structure in the record industry, while being unwilling to compromise core values and creative expression. Thanks George for taking us for a front seat ride on the Mothership. Loved reading about the stories Behind the Funk.

For a long time I've wanted George Clinton to write his memoir. Every time I read or heard an interview with Clinton I would wonder why a publisher hadn't approached him to write his story. Thank you Atria Books for making it finally happen. This book took me a little longer to read than usual because every time Clinton shared a story about writing on of the songs for the Parliament or

the Funkadelic I would want to stop reading, listen to it and see if I could notice the different aspects of the song that Clinton was pointing out. I was introduced to George Clinton Parliament-Funkadelic through my father's record collection. I never really understood what the differences between the two bands and Clinton does a good job of describing the two bands. *The Parliaments was the band that he could use to perform doo-wop. Parliament and the Funkadelic played funk music. I've always heard that James Brown was the hardest working man in show business but from reading Clinton's account it sounds like he could give Brown a run for this title. He would be working on a Parliament album, a Funkadelic album and Bootsy Collins album or some other artist for his record label all while writing music for upcoming albums. It was interesting to read about Clinton's relationship with fellow artist Sly Stone and how they supported each other's drug habit while also influencing each other musically. Clinton also as an interesting take on rap music and being easily the most sampled artist by rap artists. The great thing about this memoir was is that Clinton focuses primarily on his life in music. There is very little time spent discussing his family life short of how his relationships are with his children and grandchildren. If the children are involved with music, as a couple are, he discusses how they work together but other wise his private life is left alone. Clinton shares information on copyright issues he has had on much of his music. At one point he says that he got off the addiction to crack and became addicted to figuring out his copyright problems and getting his music back. He says that he is getting close to filing a claim and going to court. I was kind of amazed that when he is looking to go to court that his lawyers would allow him to write so freely about potential information that could be used in his favor. He also includes the whole deposition that he and his lawyers did with a woman involved in one of the lawsuits. This book is an enjoyable read of Clinton's life from the barbershop to a Rock and Roll Hall of Fame Member. Clinton does not seem to pull many punches when it comes to his professional career. He discusses his drug use, song writing, musical influences and how he feels about the artists that he as influenced himself. It was a long time waiting for this memoir but well worth it. *Changed from this, "Parliament was the band that he could use to perform doo-wop and the Funkadelic was the band for his funk music."

one of the mountrushmore's of funk music period. band leader, concept, songwriter, producer, arranger, just all around funkateer and one of the most profound and deepest thinkers on the planet and one of those guys that has had a Forrest Gump life experience when you consider the music that was happening when he entered the industry to where it is now. and this cat inspired, influenced and left a lasting mark over so many eras and styles of music. you get the highs, lows and

in between and George always shot from the hip with what he felt and what was on his mind. the material he created with Bootsy, Bernie, Eddie, etc.. is timeless. he was operating with various projects on so many different labels and alter egos, etc.. he Brought Chocolate City out and he made you notice. this cat as a Bandleader was the Count Basie of the Funk. there are other bands i dug more for Songwriting, production, arrangements and other aspects of the music, however for my money and ears George CLinton had the best Oiled Band in the business in that those Cats could flat out bust that Booty on instrumentation and playing on feel. he was ahead of the curve. where would Rap Music be without his music? and i can only say that about 5 or 6 other acts in terms of impact on Rap Music and all those acts were funky.

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