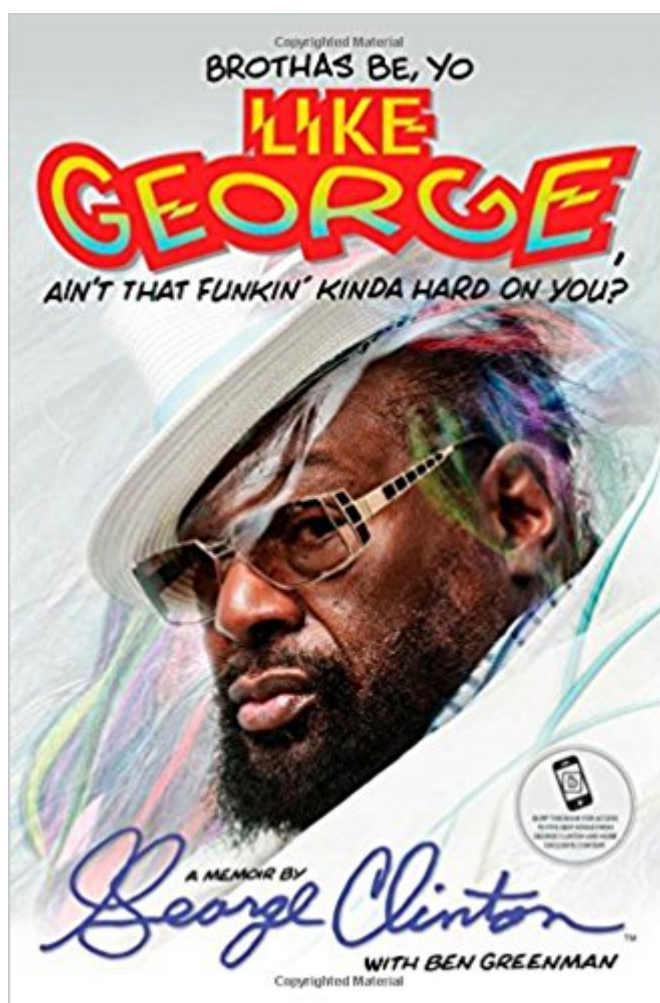


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# Brothas Be, Yo Like George, Ain't That Funkin' Kinda Hard On You?: A Memoir



## 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 quartet—literally, as Clinton and his friends also styled hair in the local shop—the way kids often got their musical start in the 1950s. 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. That’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 bands—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. “Candid, hilarious, outrageous, [and] poignant” (Booklist), this memoir provides tremendous insight into America’s music industry as forever changed by Clinton’s massive talent. This is a story of a beloved global icon who dedicated himself to spreading the gospel of funk music.

## Book Information

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## Customer Reviews

"Clinton's irrepressible spirit, eloquence, and musical acumen flow full-force through this candid, hilarious, outrageous, poignant, and resounding chronicle of perpetual creativity and hope." (Booklist)"From the barbershop to the Mothership, from doo-wop to hip-hop, Dr. Funkenstein's tale is filled with honesty, insight, and a whole lot of rhythm goin' round. With this book, George Clinton gives up the funk and then some. The Bomb!" (Alan Light, former Editor-in-Chief of Vibe and Spin magazines)"A perpetual conceptual moving target, George Clinton has always been more about the dogs than the dogma, and his ideas are always layered deep in the 24 track mix. In this insatiably readable memoir he finally parks his Mothership and tells the tales that the funkateers have wanted to hear for years." (Rickey Vincent, author of Funk: The Music, the People and the Rhythm of The One)"People will come to this book looking for druggy tales and eccentric stories, and they will not be disappointed. However they will also encounter a highly intelligent, visionary man who happens to have an encyclopedic knowledge of pop music from doo wop to hip hop. P-Funk worked because George Clinton knew how to weave all the threads together." (Nelson George)

George Clinton revolutionized R&B during the 1970s, twisting soul music into funk by adding influences from several late-1960s acid heroes: Jimi Hendrix, Frank Zappa, and Sly Stone. The Parliament/Funkadelic machine ruled black music during the 1970s, capturing more than forty R&B hit singles (including three at #1) and recording three platinum albums. Ben Greenman is a bestselling author who has written both fiction (most recently, >) and nonfiction (most recently, the hip-hop memoir >, cowritten with Questlove). He lives in Brooklyn and rarely leaves.

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!

As HUGE FAN Of The Brilliantly Innovative & Revolutionary Musical Legacy Of George Clinton & His Groundbreaking Band, PARLIAMENT-FUNKADELIC, since the mid-70's to the early 80's, I have been waiting for this memoir for well over 25 years now. And I have to say, I was not disappointed. I

found George Clinton's storytelling to be candid, funny, and poignant all at the same time. P-Funk was more than just an alternative strain of funk, R&B, Rock, & Soul, but they brought a whole ethos and paradigm-shift within their game-changing albums, which created a sub-culture all its own. As someone who was a teenager when those brilliant albums and game-changing theatrical concert tours were current & selling out arenas all over the U.S., I found myself reminiscing and co-signing on much of what is contained within this book. I bought the Kindle Edition, and have read it twice now. Uncle Jam a.k.a. George Clinton shares his life experiences, and takes you through all that happened culturally and musically before P-Funk came on the scene, what happened behind the scenes of their brilliant whirlwind of creative genius and utter chaos, and he also tells of the tough times of his funk circus, upon its commercial decline in the early 80's. He didn't hold anything back....which is so typical of THE FUNK. Again. I enjoyed this book, and P-Funk's musical legacy has influenced multiple artists and bands, from every genre of music; from rock, funk, hip-hop, to alternative & electronica. ~ May The Funk Be With You ~

During the 1970's, I, along with a number of my peers, were insane Parliament/Funkadelic Fans. At that time, the only individual name out of the P-Funk brand that was known was Bootsy Collins. No one in the general public knew who was "in charge" with the group, or anything. But, as time evolved into the 1980's and beyond, particularly with the release of "Atomic Dog" the World came to see that George Clinton had been one of the major players behind the scenes, so much so that he has become an icon. I have been a Parliament fan since the release of "Mothership Connection" back in the '70's. That music brings me more joy than just about any in my life. So, when I learned that George Clinton had a book, I knew I had to read it. This book blows me away! It seems every time George Clinton opens his mouth to say ANYTHING, he either says something classic or profound. Every single time. George Clinton is not just a musical genius. He is a man profoundly wise about life. The gift to us as his fans is that all of his great qualities and characteristics come out in his music. This book is one of the greatest books that I've ever read---and I've read a lot. George Clinton has been in the music business since the 1950's, so by purchasing this book, a person is getting 60 years' experience of musical genius. It's well-worth the price.

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."

Great book, Lots of pictures. Tells a great story of a living legend in the music business!!! Also some great life stories!!! A must read!!!

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.

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