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# Funk The Music People And Rhythm Of One Rickey Vincent

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Brothas Be, Yo Like George, Ain't That Funkin' Kinda Hard On You? W. W. Norton & Company

The Funk Era and Beyond is the first scholarly collection to discuss the significance of funk music in America. Contributors employ a multitude of methodologies to examine this unique musical genre's relationship to African American culture and to music, literature, and visual art as a whole.

**Funk** St. Martin's Griffin

Prologue -- La Veinte: a Santa Monica barrio --

Rubén Ladrón de Guevara Sr., 1914-2006 -- 1742 22nd Street, Barrio La Veinte, Santa Monica -- Palm Springs / Cathedral City / Las Vegas -- Binnie -- La Gatita -- Las Vegas : breakup of the family -- Sue Dean -- Beverly -- Shindig! with Tina Turner and Bo Diddley, 1965 -- The Sunset Strip riots -- The southern belle -- LACC / The New Revelations Gospel Choir -- Miss Santa Barbara -- Frank Zappa / Ruben And The Jets / Rock 'n' Roll Angels / 1972-1974 -- Miss Pamela & the G.T.O.'s (Girls Together Outrageously) -- Miss Claremont -- Miss Chino -- The mutiny -- The movie star and Miss Blue Eyes -- We open for Zappa at Winterland, San Francisco, April, 1973 -- Con Safos the album -- Mexico / Hollywood / The Whisky / Eastside Revue / Zyanya Records -- La gypsy -- The Star Spangled Banner / America the Beautiful -- The Whisky / Con Safos the band, 1980 -- Miss Aztlán -- Gotcha -- Zyanya Records -- Cristina / Día de Los Muertos / Chicano Heaven -- Born in East L.A.--the movie -- HBO/Cinemax special -- Performance art : Mexico and France -- La quemada

-- La rebel -- Jammin' with Johnny -- Arts 4 City Youth -- UCLA -- Journey to New Aztlán -- Miss San Francisco : the enchantress -- Miss Mongolia -- Metropolitan State Hospital -- Trinity Elementary School -- Teaching at UCLA -- Miss Tokyo -- Mexamérica the CD -- The Eastside Revue : a musical homage to Boyle Heights, 1922-2002 -- Boyle Heights, LA Times -- Collaborations with Josh Kun -- The Iraq war -- Collaborations with Nobuko Miyamoto / Great Leap / NCRR / MPAC -- Manzanar pilgrimage -- Yellow Pearl remix -- Minutemen protest in Baldwin Park -- Rock 'n' rights : rockin' for the mentally disabled -- Resistance & respect : Los Angeles muralism & graff art -- Miss Bogotá -- Word up! a performance and theater summit at the Ford, 2006 -- Meeting my Okanagan brothers from Westbank First Nation, B.C. Canada -- Epiphany at Joshua Tree -- Miss Altar in the sky -- Rubén Guevara & the Eastside Luvers -- The Tao of Funkahuatl -- The Tao of Funkahuatl the CD -- Mex/LA -- Opening for Los Lobos at the House of Dues -- Fifty years in show biz / The Madeleine Brand Show, NPR, 2011 -- Miss Beijing -- Miss Monterey Park -- End of ten year sex drought -- My 70th birthday party -- Platonic homegirls -- Joseph Trotter -- A Boyle Heights cultural treasure -- The new face of Boyle Heights -- ¡Angelin@s presente! -- Sara Guevara -- Confessions of a radical Chicano Doo Wop singer : the solo, multi-media theater piece -- The fall -- Reflections on L.A

*Hit Me, Fred* Createspace Independent Publishing Platform

A photographic look into the world of vinyl record collectors—including Questlove—in the most intimate of environments—their record rooms. Compelling photographic essays from photographer Eilon Paz are paired

with in-depth and insightful interviews to illustrate what motivates these collectors to keep digging for more records. The reader gets an up close and personal look at a variety of well-known vinyl champions, including Gilles Peterson and King Britt, as well as a glimpse into the collections of known and unknown DJs, producers, record dealers, and everyday enthusiasts. Driven by his love for vinyl records, Paz takes us on a five-year journey unearthing the very soul of the vinyl community.

**Yeah! Yeah! Yeah!: The Story of Pop Music from Bill Haley to Beyoncé** Random House

(Musicians Institute Press). Go one on one with MI instructor Ross Bolton to get that funk groove with your guitar! This book/CD pack covers: movable 7th, 9th, 13th and sus4 chords; 16th-note scratching; straight vs. swing; slides; single-note "skank" and palm muting; songs and progressions; and more. The CD includes 70 full-band tracks.

Groove Theory Chicago Review Press

In the sixties, as the nation anticipated the conquest of space, the defeat of poverty, and an end to injustice at home and abroad, no goal seemed beyond America's reach. Then the seventies arrived—bringing oil shocks and gas lines, the disgrace and resignation of a president, defeat in Vietnam, terrorism at the 1972 Munich Olympics, urban squalor, bizarre crimes, high prices, and a bad economy. The country fell into a great funk. But when things fall apart, you can take the fragments and make something fresh. Avocado kitchens and Earth Shoes may have been ugly, but they signaled new modes of seeing and being. The first generation to see Earth from space found ways to make life's everyday routines—eating, keeping warm, taking out the trash—meaningful, both personally and globally. And many decided to reinvent themselves. In *Populuxe*, a "textbook of consumerism in the

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Push Button Age" (Alan J. Adler, Los Angeles Times), Thomas Hine scrutinized the looks and life of the 1950s and 1960s, revealing the hopes and fears expressed in that era's design. In the same way, *The Great Funk: Falling Apart and Coming Together* (on a Shag Rug) in the Seventies maps a complex era by looking at its ideas, feelings, sex, fashions, textures, gestures, colors, demographic forces, artistic expressions, and other phenomena that shaped our lives. Hine gets into the shoes and heads of those who experienced the seventies-exploring their homes, feeling the beat of their music, and scanning the ads that incited their desires. But *The Great Funk* is more than a lavish catalogue of seventies culture: it's a smart, informed, lively look at the "Me decade" through the eyes of the man House & Garden called "America's sharpest design critic."

Throbbing Gristle's Twenty Jazz Funk Greats Sarah Crichton Books

National Book Award winner James McBride goes in search of the real James Brown and his surprising journey illuminates not only our understanding of the Godfather of Soul but the ways in which our cultural heritage has been shaped by Brown's legacy.

Everything Is on the One Ten Speed Press

"The book points out how creative minds attuned to a certain purpose and focused on certain goals never run out of inspiration"--Back cover.

Party Music Mel Bay Publications

Funk used to be a bad word. That was then. Now, funk is a pervasive style of music that has earned its rightful place alongside such other aural American art forms such as folk, blues, jazz and rock 'n roll. What's more, for those who free themselves, funk is a positive state of consciousness that brings together mind, body and soul in a quasi-spiritual experience of mesmerizing intensity. It took quite a while for funk to gain the respect it deserves. As with

most other American music forms of the 20th century, funk remained a predominantly black phenomenon until the white public caught up and embraced it some 20 years after the fact. It had to survive the psychedelic 1960s, the disco 1970s and the new wave 1980s. This long-overdue book is a labor of love from a devout lifelong funk enthusiast. *Everything Is on the One: The First Guide to Funk* is designed to serve as an eye-opener for the uninitiated and as a reference guide for those already indoctrinated. The following pages thoroughly examine every aspect of funk through the inclusion of assorted text, reviews and lists. Everyone from J.B., Sly Stone and Hendrix to Clinton, Prince and the Red Hot Chili Peppers to Kool & the Gang and the Isley Brothers to the Bar-Kays and Slave to Run-D.M.C. and Dr. Dre to Stanley Clarke and Tom Browne to Muddy Waters and Stevie Ray Vaughan to the Talking Heads and Aerosmith is covered. There isn't really any specific formula for funk. But, you must have the right attitude and the music has to be on THE ONE. THE ONE stands for the first beat of standard four / four time in music (four counts per measure). Funk jumps on the first beat with a hard accent and then lays back in the groove for counts two through four. So just about everything in this book is on THE ONE. The content of this book is intended to be opinionated. It is designed to stimulate intelligent debate as to myriad topics that fall under the umbrella of funk. The objective is not to bash musical achievements or pursue character assassinations, but at the same time, measures are necessary to ensure the book's integrity. There are far too many music publications out there that find pandering to the industry and soft-pedaling issues seemingly unavoidable. This isn't one of them. By the same token, exceptional artists and outstanding work are given their just due. At this point, a word of caution is in order. Funk is extremely addictive and frequently results in an unquenchable desire to fill your ear hole with thumpin', bumpin', slammin', jammin' tunes. It can be an expensive habit, but always an immensely rewarding one. So slap your favorite jams into your stereo or iPod and read to the rhythmic rush while *The First Guide of Funk* does it to your eyeballs baby bobba!

Party Music Penguin

The definitive biography of James Brown, the Godfather of Soul, with

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fascinating findings on his life as a Civil Rights activist, an entrepreneur, and the most innovative musician of our time. *Playing 350* shows a year at his peak, with more than forty Billboard hits, James Brown was a dazzling showman who transformed American music. His life offstage was just as vibrant, and until now no biographer has delivered a complete profile. *The One* draws on interviews with more than 100 people who knew Brown personally or played with him professionally. Using these sources, award-winning writer RJ Smith draws a portrait of a man whose twisted and amazing life helps us to understand the music he made. *The One* delves deeply into the story of a man who was raised in abject-almost medieval-poverty in the segregated South but grew up to earn (and lose) several fortunes. Covering everything from Brown's unconventional childhood (his aunt ran a bordello), to his role in the Black Power movement, which used "Say It Loud (I'm Black and Proud)" as its anthem, to his high-profile friendships, to his complicated family life, Smith's meticulous research and sparkling prose blend biography with a cultural history of a pivotal era. At the heart of *The One* is Brown's musical genius. He had crucial influence as an artist during at least three decades; he inspires pity, awe, and revulsion. As Smith traces the legend's reinvention of funk, soul, R&B, and pop, he gives this history a melody all its own.

#### Urban Music Education Univ. Press of Mississippi

The first in-depth biography of one of music's most fascinating, colourful and innovative characters. This book is the most comprehensive history yet of the life, music and cultural significance of the last of the great black music pioneers and the era which spawned him. Clinton stands alongside James Brown, Jimi Hendrix and Sly Stone as one of the most influential black artists of all time who, along with his vast P-Funk army took black funk into the US charts and sold out stadiums by the mid 1970s with his mind-blowing shows and legendary Mothership extravaganzas. The book contains first hand interview material

with Clinton, Bootsy Collins, Jerome Bigfoot Brailey, Junie Morrison, Bobby Gillespie, Afrika Bambaataa, Jalal Nuriddin (Last Poets), Juan Atkins, John Sinclair, Rob Tyner (MC5), Ed Sanders (The Fugs), Chip Monck ("The Voice of Woodstock ") plus other P-Funk associates and friends. The book presents an insiders' view of the rise of Parliament and Funkadelic from the doowop era and LSD-crazed early shows through to P-Funk's huge rise, the era of the Mothership and beyond.

#### The Great Funk Oxford University Press

Celebrates funk music using biographies of such musicians as James Brown and George Clinton, and provides descriptions of the genre, historical perspectives, and the story behind the "death of funk" following the introduction of disco.

#### The Death of Rhythm and Blues Hal Leonard Corporation

(Guitar Book). Bassist James Jamerson was the embodiment of the Motown spirit and groove the invisible entity whose playing inspired thousands. His tumultuous life and musical brilliance are explored in depth through hundreds of interviews, 49 transcribed musical scores, two hours of recorded all-star performances, and more than 50 rarely seen photos in this stellar tribute to behind-the-scenes Motown. Features a 120-minute CD! Allan Slutsky's 2002 documentary of the same name is the winner of the New York Film Critics "Best Documentary of the Year" award!

#### Motown Musicians Institute Press

From Grammy-winning musical icon and legendary bassist Victor L. Wooten comes an inspiring parable of music, life, and the difference between playing all the right notes...and feeling them. *The Music Lesson* is the story of a struggling young musician who wanted music to be his life, and who wanted his life to be great. Then, from nowhere it seemed, a teacher arrived. Part musical genius, part philosopher, part eccentric wise man, the teacher

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would guide the young musician on a spiritual journey, and teach him that the gifts we get from music mirror those from life, and every movement, phrase, and chord has its own meaning...All you have to do is find the song inside. “ The best book on music (and its connection to the mystic laws of life) that I've ever read. I learned so much on every level. ” —Multiple Grammy

Award – winning saxophonist Michael Brecker

Kill 'em and Leave U of Minnesota Press

Best known for his 1980s hit songs “ Super Freak, ” “ Give it to Me Baby, ” and “ Mary Jane, ” the late singer and funk music pioneer Rick James collaborated with acclaimed music biographer David Ritz in this posthumously published, no-holds-barred memoir of a rock star ’ s life and soul. He was the nephew of Temptations singer Melvin Franklin; a boy who watched and listened, mesmerized from underneath cocktail tables at the shows of Etta James and Miles Davis. He was a vagrant hippie who wandered to Toronto, where he ended up playing with Neil Young and Joni Mitchell, and he became a household name in the 1980s with his hit song “ Super Freak. ” Later in life, he was a bad boy who got caught up in drug smuggling and ended up in prison. But since his passing in August 2004, Rick James has remained a legendary icon whose name is nearly synonymous with funk music—and who popularized the genre, creating a lasting influence on pop artists from Prince to Jay-Z to Snoop Dogg, among countless others. In Glow, Rick James and acclaimed music biographer David Ritz collaborated to write a no-holds-barred memoir about the boy and the man who became a music superstar in America ’ s disco age. It tells of James ’ s

upbringing and how his mother introduced him to musical geniuses of the time. And it reveals details on many universally revered artists, from Marvin Gaye and Prince to Nash, Teena Marie, and Berry Gordy. James himself said, “ My journey has taken me through hell and back. It ’ s all in my music—the parties, the pain, the oversized ego, the insane obsessions. ” But despite his bad boy behavior, James was a tremendous talent and a unique, unforgettable human being. His “ glow ” was an overriding quality that one of his mentors saw in him—and one that will stay with this legendary figure who left an indelible mark on American popular music.

The Music Lesson Hal Leonard

A singer calls out to the crowd. An electric bass thumps out a beat. Horns blare and strings swirl. These are the sounds of R & B. Rhythm and blues music evolved from all sorts of sounds: swinging jazz, gritty blues, and African American spiritual songs. The music's smooth mix of styles made it unique, and its passionate performers made it a sensation. Ever since Ray Charles hit the charts in the 1950s, R & B fans have held it down on dance floors. And R & B singers have belted out messages of love and calls for social change.

Dig If You Will the Picture Penguin

Traces the funk music legend's rise from a 1950s barbershop quartet to an influential multigenre artist, discussing his pivotal artistic and business achievements with Parliament-Funkadelic. 75,000 first printing.

Confessions of a Radical Chicano Doo-Wop Singer Univ. Press of Mississippi

A Hugo Award-winning author and music journalist explores the weird and wild story of when rock ’ n ’ roll met the sci-fi world

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of the 1970s As the 1960s drew to a close, and mankind trained its telescopes on other worlds, old conventions gave way to a new kind of hedonistic freedom that celebrated sex, drugs, and rock 'n' roll. Derided as nerdy or dismissed as fluff, science fiction rarely gets credit for its catalyzing effect on this revolution. In *Strange Stars*, Jason Heller recasts sci-fi and pop music as parallel cultural forces that depended on one another to expand the horizons of books, music, and out-of-this-world imagery. In doing so, he presents a whole generation of revered musicians as the sci-fi-obsessed conjurers they really were: from Sun Ra lecturing on the black man in the cosmos, to Pink Floyd jamming live over the broadcast of the Apollo 11 moon landing; from a wave of Star Wars disco chart toppers and synthesiser-wielding post-punks, to Jimi Hendrix distilling the “purplish haze” he discovered in a pulp novel into psychedelic song. Of course, the whole scene was led by David Bowie, who hid in the balcony of a movie theater to watch *2001: A Space Odyssey*, and came out a changed man... If today's culture of Comic Con fanatics, superhero blockbusters, and classic sci-fi reboots has us thinking that the nerds have won at last, *Strange Stars* brings to life an era of unparalleled and unearthly creativity—in magazines, novels, films, records, and concerts—to point out that the nerds have been winning all along.

*Strange Stars* Springer

Beginning in the year of Prince's birth, 1958, with the recording of Minnesota's first R&B record by a North Minneapolis band called the Big Ms, *Got to Be Something Here* traces the rise of that distinctive sound through two generations of political upheaval, rebellion, and artistic passion. Funk and soul become a lens for exploring three

decades of Minneapolis and St. Paul history as longtime music journalist Andrea Swensson takes us through the neighborhoods and venues, and the lives and times, that produced the Minneapolis Sound. Visit the Near North neighborhood where soul artist Wee Willie Walker, recording engineer David Hersk, and the Big Ms first put the Minneapolis Sound on record. Across the Mississippi River in the historic Rondo district of St. Paul, the gospel-meets-R&B groups the Exciters and the Amazers take hold of a community that will soon be all but erased by the construction of I-94. From King Solomon's Mines to the Flame, from The Way in Near North to the First Avenue stage (then known as Sam's) where Prince would make a triumphant hometown return in 1981, Swensson traces the journeys of black artists who were hard-pressed to find venues and outlets for their music, struggling to cross the color line as they honed their sound. And through it all, there's the music: blistering, sweltering, relentless funk, soul, and R&B from artists like Maurice McKinnies, Haze, Prophets of Peace, and The Family, who refused to be categorized and whose boundary-shattering approach set the stage for a young Prince Rogers Nelson and his peers Morris Day, André Cymone, Jimmy Jam, and Terry Lewis to launch their careers, and the Minneapolis Sound, into the stratosphere. A visit to Prince's Paisley Park and a conversation with the artist provide a rare glimpse into his world and an intimate sense of his relationship to his legacy and the music he and his friends crafted in their youth.

*Funk Guitar* Univ of California Press

In 1959, twenty-nine-year-old Berry Gordy, who had already given up on his dream to be a champion boxer, borrowed eight hundred dollars from his family and started a record company. A run-down bungalow sandwiched between a funeral home and a beauty shop in a poor Detroit neighborhood served as his headquarters. The building's

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entrance was adorned with a large sign that improbably boasted “Hitsville U.S.A.” The kitchen served as the control room, the garage became the two-track studio, the living room was reserved for bookkeeping, and sales were handled in the dining room. Soon word spread that any youngster with a streak of talent should visit the only record label that Detroit had seen in years. The company’s name was Motown. Motown cuts through decades of unsubstantiated rumors and speculation to tell the true behind-the-scenes narrative of America’s most exciting musical dynasty. It follows the company and its amazing roster of stars from the tumultuous growth years in Detroit, to the drama and intrigue of Hollywood in the 1970s, to resurgence in 2002. Set against the civil rights movement, the decay of America’s northern industrial cities, and the social upheaval of the 1960s, Motown is a tale of the incredible entrepreneurship of Berry Gordy. But it also features the moving stories of kids from Detroit’s inner-city projects who achieved remarkable success and then, in many cases, found themselves fighting the demons that so often come with stardom—drugs, jealousy, sexual indulgence, greed, and uncontrollable ambition. Motown features an extraordinary cast of characters, including Diana Ross, Michael Jackson, Marvin Gaye, Smokey Robinson, and Stevie Wonder. They are presented as they lived and worked: a clan of friends, lovers, competitors, and sometimes vicious foes. Motown reveals how the hopes and dreams of each affected the lives of the others and illustrates why this singular story is a made-in-America Greek tragedy, the rise and fall of a supremely talented yet completely dysfunctional extended family. Based on numerous original interviews and extensive documentation, Motown benefits particularly from the thousands of pages of files crammed into the basement of downtown Detroit’s Wayne County Courthouse. Those court records provide the unofficial—and hitherto largely untold—history of Motown and its

stars, since almost every relationship between departing singers, songwriters, producers, and the label ended up in litigation. From its peaks in the late 1960s and early 1970s, when Motown controlled the pop charts and its stars were sought after even by the Beatles, through the inexorable slide caused by their failure to handle their stardom, Motown is a riveting and troubling look inside a music label that provided the unofficial soundtrack to an entire generation.

#### Major Labels Melville House

Party Music explores the culture and politics of the Black Power era of the late 1960s, when the rise of a black militant movement also gave rise to a “Black Awakening” in the arts--and especially in music. Here Rickey Vincent, the award-winning author of *Funk*, explores the relationship of soul music to the Black Power movement from the vantage point of the musicians and black revolutionaries themselves. Party Music introduces readers to the Black Panther's own band, the Lumpen, a group comprised of rank-and-file members of the Oakland, California-based Party. During their year-long tenure, the Lumpen produced hard-driving rhythm-and-blues that asserted the revolutionary ideology of the Black Panthers. Through his rediscovery of the Lumpen, and based on new interviews with Party and band members, Vincent provides an insider's account of black power politics and soul music aesthetics in an original narrative that reveals more detail about the Black Revolution than ever before. Rickey Vincent is the author of *Funk: The Music, The People, and the Rhythm of the One*, and has written for the *Washington Post*, *American Legacy*, and the *Los Angeles Review of Books*. He teaches at the University of California, Berkeley.