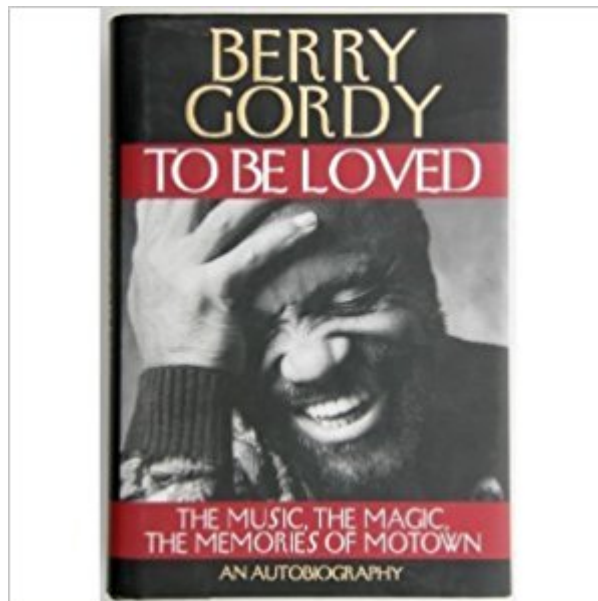




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To Be Loved: The Music, The Magic, The Memories Of Motown : An Autobiography



Synopsis

A personal account of Motown Records details its incredible recording artists--Smokey Robinson, Diana Ross, The Jackson 5, Stevie Wonder, among others--as well as the gossip, rumors, and myths surrounding it and the life and loves of the man who brought it all together.

Book Information

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Customer Reviews

As founder and president of Motown Records, Gordy launched and developed the careers of many of the most talented pop musicians of our day, including Mary Wells, Smokey Robinson, Marvin Gaye, Diana Ross, Stevie Wonder and Michael Jackson. He here recounts how, in 1959 with a \$800 loan from his family, he started the label he ultimately expanded into an entertainment empire, despite the racial prejudices he and his staff encountered. In 1988, he sold Motown to MCA for \$61 million. His self-portrait, not surprisingly, is more flattering-many will consider the book an apologia-than the blistering memoirs written by several Motowners, among them Martha Reeves's *Dancing in the Streets*, coauthored with Mark Bego; and his former wife Raynoma Gordy Singleton's *Berry, Me, and Motown*. On his part, though, the 56-year-old Gordy is blithely generous to all: "I've seen how important family always was to me, whether it was the family I grew up with, the Motown family or my family today of eight children and ten grandchildren." Photos. Author tour. Copyright 1994 Reed Business Information, Inc.

Founder of the Motown empire, Gordy has written a revealing autobiography dealing with the

interplay between his private life and his recording and motion picture ventures. He begins with his childhood in Detroit and his forays into music as owner of a jazz-record store and successful songwriter for singer Jackie Wilson. Citing civil rights leader Martin Luther King Jr. and the auto assembly lines as inspirations, Gordy charts the rise of the Motown hit machine, which manufactured a close-knit stable of well-groomed African American performers-including the Supremes, the Temptations, and the Jackson 5-who brought a gospel-based pop to white America during the Sixties and Seventies. Throughout the book, the music entrepreneur portrays his personal life and his business as inseparably connected, including comments about his five-year affair with Diana Ross. He ends with the sale of Motown in 1988. Though offering little new information, this believable and highly readable account of the most successful African American-owned entertainment operation will be requested by Motown fans. Recommended for most public libraries. [This should complement the regrettably out-of-print story of Motown, Berry, Me and Motown by Raynoma Gordy Singleton, Gordy's wife and business partner.-Ed.]-David Szatmary, Univ. of Washington, Seattl.--David Szatmary, Univ. of Washington, SeattleCopyright 1994 Reed Business Information, Inc.

Just how do you compress a story like Motown into a biography with its huge cast of characters? I think Berry Gordy has managed to pull off a highly readable account of one of the world's most remarkable music stories. There are several Motown books out there, but this is one of its essential chapters. Given the way the music business has evolved or devolved, the most striking thing about reading the book now is Berry Gordy's unique place in time. Motown was a phenomenon, and the book gives us some insight into the building blocks and maelstrom that it was. Yes, it was a hits factory - Hitsville - to be precise, and Gordy proudly illustrates his work ethic. Like the Hollywood Studio System, it churned out the songs and provided an infrastructure and system for popular artists to find fame. Did it profit everyone as much as it should? No. But it launched careers and an American musical institution. And that is Berry Gordy's legacy. Interestingly, this is as much a story about business lessons as it is a biography. The most fascinating insights are about Gordy's views on work, and opportunities. Gordy recognises himself as being an entrepreneur, but also a leader, who with his hardworking and talented team, were also faced with tough choices. He had to make decisions - some right, some wrong, but he made them. Most of all, he does a good job in addressing how the business changed and why Motown ran its course. What is clear is that Motown would not have existed without Berry Gordy as the catalyst. Like Marvel Comics and Stan Lee - the writers and artists who would create a universe were all sums of the whole. Motown is just a part of

the Gordy story. Berry's formative years are worth reading for where he came from, and how the road led to Motown. He also admits that women, money, gambling and music form his passions and vices. While eventually loved or reviled, the man paid his dues and earnestly forged a path for success - and that I tip my hat off to. I often wonder what naysayers here realistically expect of autobiographies. Regrets, more regrets, confessions, apologies, pleas for understanding? Given the scope of his life, of course more could have been detailed of various relationships, but you'd need another book. Gordy doesn't pretend to be an angel and keeps it straight - with candour and clarity in his recollection. Has a lot been left out? Probably, but history is always subjective. Still, this is worth a read for anyone curious about Motown. PS - I owned the print edition of this but nice to re-read it years later on the Kindle.

Berry Gordy's book has some interesting moments, but is basically more spin than anything else. He never mentions certain situations that occurred that are pretty much known by the public and had a huge impact (good and bad) on the careers of several Motown artists. Unfortunately, this book has the same feel as Diana Ross' "Secrets of a Sparrow", which was also more fluff PR than anything else. Maybe this generation believes it's best to leave certain things unsaid and if that's the case, don't bother to write a book.

Does the man not know what a condom is? Not a very evenhanded account of Gordy or Motown. Very little is mentioned about the HDH lawsuit and almost nothing about his shameful treatment of Florence Ballard. That being said, what is there is fascinating, as is Berry Gordy.

I truly enjoyed this book. However Mr. Gordy never explained why he left the many Motown artists stranded in Detroit without a job or even worst, a notice of his departure. For this reason I cannot give it a 5 Star.

Lots of great stories. I realize that this is from Berry Gordy's point of view and that it is valid and personable. I feel that a lot happened that was VERY different from many others point of view . . . certainly does not give a well rounded version . . . just Berry Gordy's. It is an interesting read.

I found this book to be boring and poorly written.

Interesting book especially after seeing the play Motown. The book was a little hard to follow at

times because there were just sooooo many names to follow- but it was a great story to read.

The end of the book seems rushed. I got bored midway of the book. Should have borrowed it from the library instead of buying it.

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