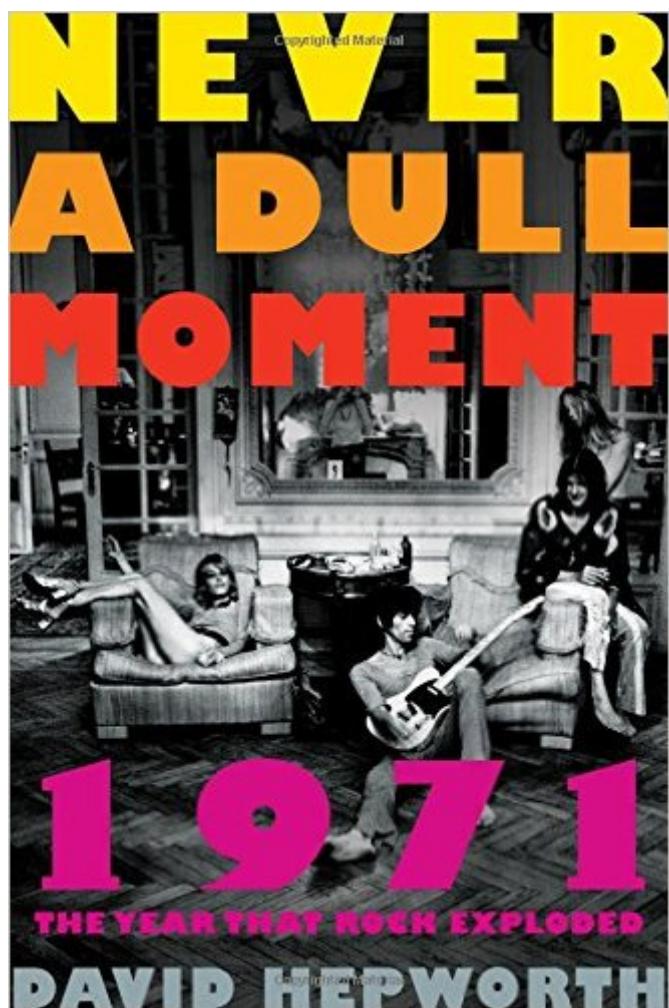


The book was found

Never A Dull Moment: 1971 The Year That Rock Exploded



Synopsis

A rollicking look at 1971 - the busiest, most innovative and resonant year of the 70s, defined by the musical arrival of such stars as David Bowie, Pink Floyd, Led Zeppelin, and Joni Mitchell. On New Year's Eve, 1970, Paul McCartney told his lawyers to issue the writ at the High Court in London, effectively ending The Beatles. You might say this was the last day of the pop era. The following day, which was a Friday, was 1971. You might say this was the first day of the rock era. And within the remaining 364 days of this monumental year, the world would hear Don McLean's "American Pie," The Rolling Stones' "Brown Sugar," The Who's "Baba O'Riley," Zeppelin's "Stairway to Heaven," Rod Stewart's "Maggie May," Marvin Gaye's "What's Going On," and more. David Hepworth, an ardent music fan and well regarded critic, was twenty-one in '71, the same age as many of the legendary artists who arrived on the scene. Taking us on a tour of the major moments, the events and songs of this remarkable year, he shows how musicians came together to form the perfect storm of rock and roll greatness, starting a musical era that would last longer than anyone predicted. Those who joined bands to escape things that lasted found themselves in a new age, its colossal start being part of the genre's staying power. Never a Dull Moment is more than a love song to the music of 1971. It's also an homage to the things that inspired art and artists alike. From Soul Train to The Godfather, hot pants to table tennis, Hepworth explores both the music and its landscapes, culminating in an epic story of rock and roll's best year.

Book Information

Hardcover: 320 pages

Publisher: Henry Holt and Co. (June 7, 2016)

Language: English

ISBN-10: 1627793992

ISBN-13: 978-1627793995

Product Dimensions: 6.4 x 1.1 x 9.5 inches

Shipping Weight: 1.2 pounds (View shipping rates and policies)

Average Customer Review: 4.1 out of 5 starsÂ See all reviewsÂ (59 customer reviews)

Best Sellers Rank: #20,028 in Books (See Top 100 in Books) #23 inÂ Books > Arts & Photography > Music > History & Criticism #36 inÂ Books > Arts & Photography > Music > Musical Genres > Rock #719 inÂ Books > History > Americas > United States

Customer Reviews

When I saw this book, I didn't know that I agreed with the basic premise about 1971. I was 16 for

most of 1971 and still listening to more top 40 music than albums. After reading this book, I can't say that I totally agree with the author's view, but I totally understand why he wrote it. A lot of great music came out in 1971 and this book gives insight into much of that music. The chapters are named month by month and song by song and go into both the songs and albums of each month. I liked the book very much and it was a fun read. I highly recommend this book to anyone who likes Rock and anyone who remembers 1971..

I'm a child of rock n' roll. Born in 1971 and still inextricably enamored by it to this day. Can't imagine my life without it, in fact. I've often wondered if my romantic fascination with the rock era of the 70's was merely an ego-driven indulgence for me, or if in fact the 70's really were that much better than other eras of rock. I am not here to suggest that Hepworth's book is evidence that the 70's were superior in this regard, but his premise certainly makes every argument necessary. Though Hepworth is occasionally downright snobbish in his supposition of the superiority of not only the 70's, but in fact the year 1971, he is quite persuasive. Delving month by month into this magical, musical year Hepworth chronicles an embarrassment of rock riches. The sheer preponderance of rock greatness of this particular year is only clear when viewed in its totality. Hepworth's style isn't so much sentimental. He is more analytical as if a news reporter, not a reminiscing roadie. If you are a child of the 70's or simply a rock aficionado, this book is highly recommended. Even the most well read rock fan will learn something new in this one.

I'll start by running down the things I like about this book. One is its scope. In writing about the year in music 1971, the author did much more than just cover the doings of the major recording artists from the times. He wrote about things like what was going on with the radio business, music retail, music management, etc., so that the reader gets a full panorama of the music scene and its players from the times. I also like that he, as a kind of myth buster, set out to show artists like Marvin Gaye and Carole King, et al, as they really were, rather than just presenting them according to the popular wisdom of what they were like as people and recording artists. The problems, then: the scope of the book, while impressive in a way as mentioned above, also becomes problematic when the author goes too far astray from the main topic. I understand that the relations between an American table tennis player and some Chinese players created a significant historical and political moment at the time, but in writing for multiple pages about that incident, the author has completely left the subject at hand and comes off as the most tedious kind of professor, who is more interested in hearing himself talk than creating an interesting lesson for the class. That's just one example of that kind of

problem, which is irksome. Another problem is the way the writer states his opinions about the music covered. It's expected that he would give his opinions and it's fine that he states them as though they are facts; but while this can be done in a way that is still engaging to the reader, this writer does it in a way that is off-putting. The word "blowhard" kept coming to my mind as I read along. He didn't make me want to go and listen to music he praised, or reconsider music he panned, regardless of what I thought of any of it going in. I read a lot of music books and am particularly interested in this time period in popular music; but this book left me cold, and bored.

4.5 stars rounded up! I wasn't quite expecting for this to be a book that I would really enjoy, but it turns out that Hepworth weaves in his personal experiences with fact and makes for a very compelling read. I love reading anything music related and while I was just a pre-teen during 1971, I had older brothers and a sister that constantly played the newest music. I have read so many books about the individual artists named and had access to all of the music, but his spin really makes the whole thing personal. He uses a clever month by month account for each chapter to cover a distinct artist. While you might not agree with this list, he does offer some valid reasons for the ones he picked. He also covers those huge bands like the Stones and Beatles and what was to become of their second life acts. I tend to agree that some of these bands like Sly Stone were overlooked for their contributions but this book will shine a light on them.

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