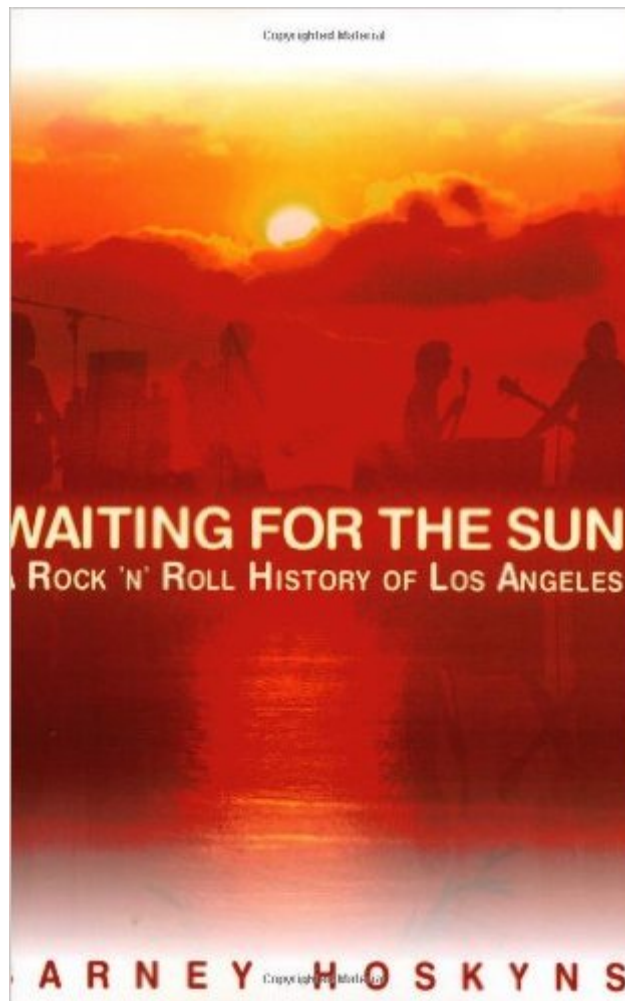


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Waiting For The Sun: A Rock & Roll History Of Los Angeles



Synopsis

(Book). A classic, finally back in print! British rock historian Barney Hoskyns (*Hotel California*, *Across the Great Divide: The Band in America*) examines the long and twisted rock 'n' roll history of Los Angeles in its glamorous and debauched glory. The Beach Boys, Buffalo Springfield, the Doors, Little Feat, the Eagles, Steely Dan, Linda Ronstadt, Joni Mitchell, and others (from Charlie Parker right up to Black Flag, the Minutemen, Jane's Addiction, Ice Cube, and Guns N' Roses) populate the pages of this comprehensive and extensively illustrated book.

Book Information

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Customer Reviews

Barney Hoskyns' "Waiting for the Sun" is a superbly written and illustrated history of the Los Angeles music scene from the Second World War through the early nineties. There aren't many really good books about popular music around, but this is one of them; in fact, I'd say it's the best book yet written about a music "scene" (as opposed to a particular artist), even better than Jon Savage's "England's Dreaming," which recounts the explosion of punk in the U.K. in the 1970's. The story moves effortlessly through the progression of musical styles that have flourished and often cross-pollinated each other in Southern California -- small-combo jazz, R&B, early rock & roll, surf music, folk-rock, psychedelia, country rock, heavy metal, punk and rap. The book includes lively portraits of the many famous (and infamous) people who have been a part of it, like Phil Spector, Ricky Nelson, Sam Cooke, David Crosby, Neil Young, Sonny Bono, the Beach Boys, Jim Morrison, Gram Parsons, Charles Manson, Randy Newman, Steely Dan, X and NWA, but also discusses many talented people who never quite made it to the big time, or who lost their way before realizing

their full potential. Hoskyns is quite good in describing the business side of the music scene, and in relating events outside the music scene (for example, the booming aerospace industry, the surfing craze, the development of a "San Francisco sound," and the riots of 1965 and 1992) that had a significant impact on it. In tracing the development of popular music in LA, Hoskyns makes the key point -- though this is hardly news -- that no musical style remains popular very long, and even the most creative and versatile artists simply can't stay on top for more than a couple of years.

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