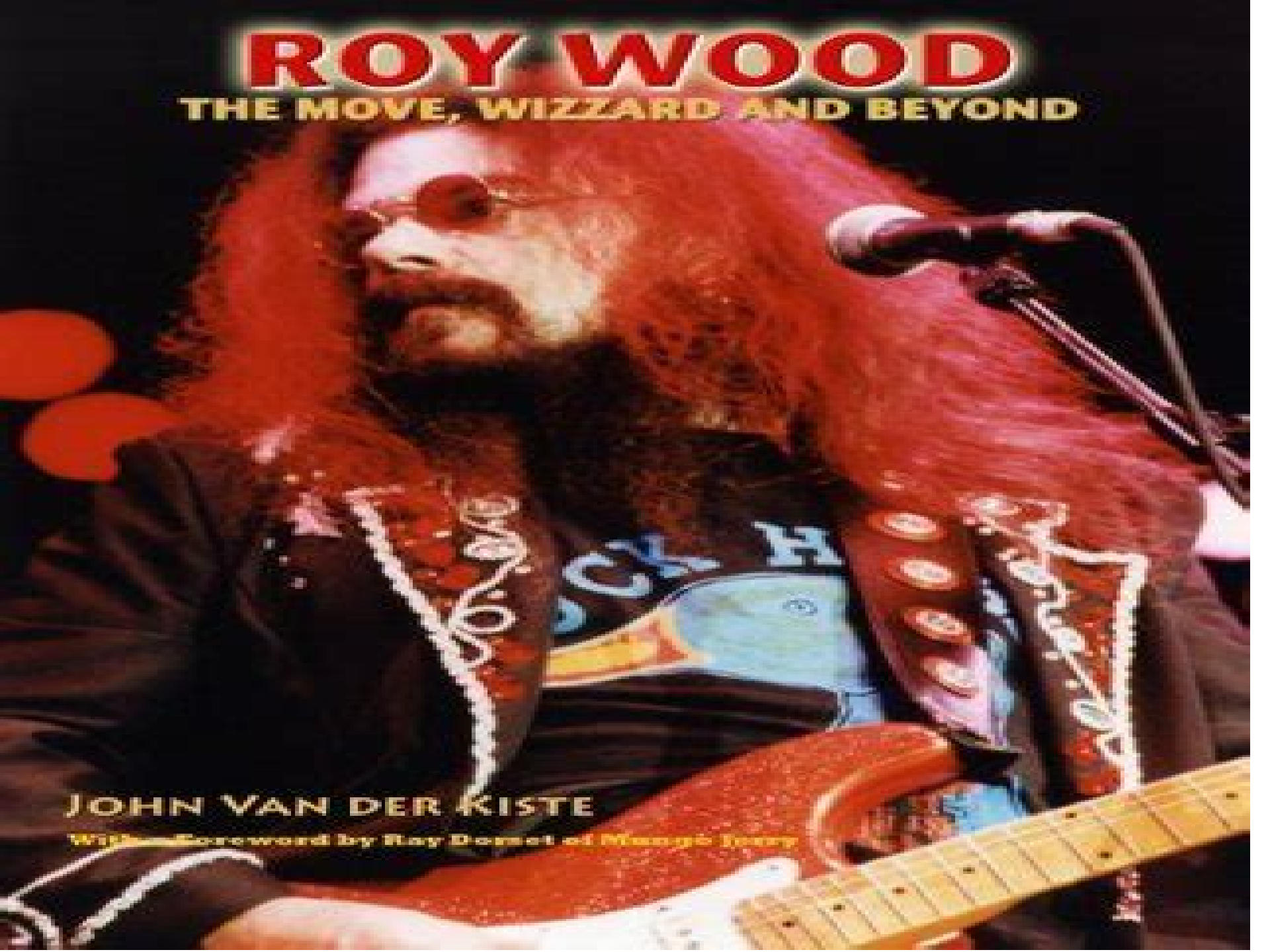


ROY WOOD

THE MOVE, WIZZARD AND BEYOND

JOHN VAN DER KISTE

With a Foreword by Ray Dorset of Mungo Jerry



Roy Wood The Move Wizzard And Beyond

John Van der Kiste



Roy Wood The Move Wizzard And Beyond:

Roy Wood John Van der Kiste, 2014-12-08 From his early days as guitarist with Mike Sheridan and the Nightriders Roy Wood was always a major figure on the Birmingham music scene In 1965 he helped to form The Move who weathered several line up changes over the next few years while enjoying a spectacular run of hit singles notably Flowers In The Rain the first record ever played on Radio 1 and the No 1 Blackberry Way Keen to progress beyond the limitations of a conventional group he became the co founder and joint leader of the Electric Light Orchestra with Jeff Lynne Leaving the band in 1972 he formed the very successful if comparatively shortlived Wizzard remembered for their No 1 hit See My Baby Jive and the perennial seasonal favourite I Wish It Could be Christmas Everyday After they disbanded he maintained a solo career while forming subsequent groups for live performances The first book to examine his career in detail it includes a Foreword by Ray Dorset of Mungo Jerry plus an extensive discography and select bibliography **Roy Wood** James R Turner, 2024-11-26 From the vibrant musical scene in Britain's second largest city Birmingham came a plethora of creative rock groups in the middle of the 1960s Roy Wood together with several well known Birmingham faces left their respective bands to form The Move and armed with Roy's distinctive song writing style alongside the band's unique harmonies they became regulars on British TV's flagship show Top of the Pops Meanwhile Jeff Lynne was starting to make his mark in fellow Birmingham group The Idle Race These two brilliant songwriters were also close friends and Wood persuaded Lynne to join the Move and later a new project The Electric Light Orchestra before a parting of the ways led to Wood forming Wizzard Roy Wood On Track looks at all of the music recorded by Roy during his time in The Move ELO Wizzard and during his sporadic solo career An appendix also looks at the music of The Wood linked Idle Race Wood's music touches on many genres including rhythm and blues psych pop progressive rock and glam but throughout his career he has been a true and largely unsung innovator This book shows why his work is much much greater than one famous yuletide single James R Turner is a graduate from Sheffield Hallam University in Media Studies and is now a music and media journalist Over the last 25 years he has contributed to Rock Society Magazine BBC Online Albion Online The Digital Fix Dutch Progressive Rock Pages Progarchy Progradar and We Are Cult James has also published poetry and short stories in two anthologies personal reflections in two TV history books and one music book He also works for Bad Elephant Music He lives in North Somerset UK with his fianc e Charlotte their West Highland Terrier Dilys Rhodesian Ridgeback Freja three cats and too many CDs and records Electric Light Orchestra John Van der Kiste, 2017-08-19 ELO Electric Light Orchestra were formed by Roy Wood and Jeff Lynne of The Move as a fusion of rock and contemporary classical style music combining orchestral instruments guitars keyboards and drums in the same line up Their aim was to continue from where The Beatles I am the Walrus left off After the release of their eponymous debut album in 1971 and a few live dates at home and in Europe it became increasingly apparent that both leaders objectives were incompatible Wood left Lynne in charge of the group to refine their sound and their ambitious

progressive rock epics gradually gave way to a more accessible style Keyboard player Richard Tandy and drummer Bev Bevan were the only other constant members in an ever changing line up By the end of the decade the group were rarely out of the British and American charts After disbanding in 1986 ELO Part II minus Lynne returned for two albums but Lynne reclaimed the name with an album in 2001 followed by a long awaited reappearance in 2014 as Jeff Lynne s ELO Electric Light Orchestra Song by Song provides a brief biographical overview of the bands contributors in addition to a comprehensive examination of all the groups studio albums **Jeff Lynne** John Van der Kiste,2017-01-21 Yeah! Yeah! Yeah! Bob Stanley,2014-07-07 Stanley is as clear eyed about music as he is crazy in love with it Mikael Wood Los Angeles Times A monumental work of musical history Yeah Yeah Yeah traces the story of pop music through songs bands musical scenes and styles from Bill Haley and the Comets Rock around the Clock 1954 to Beyonc s first megahit Crazy in Love 2003 Bob Stanley himself a musician music critic and fan teases out the connections and tensions that animated the pop charts for decades and ranges across the birth of rock soul R B punk hip hop indie house techno and more Yeah Yeah Yeah is a vital guide to the rich soundtrack of the second half of the twentieth century and a book as much fun to argue with as to quote

The Encyclopedia of Popular Music Colin Larkin,2011-05-27 This text presents a comprehensive and up to date reference work on popular music from the early 20th century to the present day *In Concert* Philip Auslander,2021-01-04 The conventional way of understanding what musicians do as performers is to treat them as producers of sound some even argue that it is unnecessary to see musicians in performance as long as one can hear them But musical performance counters Philip Auslander is also a social interaction between musicians and their audiences appealing as much to the eye as to the ear In Concert Performing Musical Persona he addresses not only the visual means by which musicians engage their audiences through costume and physical gesture but also spectacular aspects of performance such as light shows Although musicians do not usually enact fictional characters on stage they nevertheless present themselves to audiences in ways specific to the performance situation Auslander s term to denote the musician s presence before the audience is musical persona While presence of a musical persona may be most obvious within rock and pop music the book s analysis extends to classical music jazz blues country electronic music laptop performance and music made with experimental digital interfaces The eclectic group of performers discussed include the Beatles Miles Davis Keith Urban Lady Gaga Nicki Minaj Frank Zappa B B King Jefferson Airplane Virgil Fox Keith Jarrett Glenn Gould and Laurie Anderson **The Great Rock Discography** Martin Charles Strong,1998 Martin Strong s best selling and highly acclaimed monster reference book is now in its fourth edition Encyclopaedic in scope the book contains incomparable details on all the great figures in the development of the rock genre **Songbird** Lesley-Ann Jones,2024-11-19 In this revealing portrait of keyboardist lyricist and vocalist Christine Mcvie of Fleetwood Mac readers will get an exclusive glimpse of the band s mother figure Christine McVie born Christine Perfect was the quintessentially English rock star as both the backbone and the beating heart of Fleetwood Mac She wrote

and performed many of their greatest hits and was dubbed the mother of the band It was Christine who contained the flock regrouped them when they went AWOL and always got them back on track And yet as the engine of the band during their Rumours era an album which charted the romantic disintegration within the band Christine s personal life was every bit as tempestuous as those of her bandmates Told by an author who herself was friends with Christine and with new contributions from those who knew her best Songbird offers a true insider s view and psychological insight into Christine as a both a woman and a musician the ultimate picture of a rock legend and a national treasure **Black Sabbath** Mick

Wall,2015-04-14 Decades before reality television was invented Ozzy Osbourne was subversive and dark Ozzy was the singer in the heavy metal band Black Sabbath and they meant business In an era when rock bands were measured by how heavy they were no one was weightier than Black Sabbath All four founding members of the original Black Sabbath grew up within half a mile of each other in a tiny Birmingham suburb Though all shared a deep love of music The Beatles for Ozzy the Mothers of Invention for Geezer the Shadows and Chet Atkins for Iommi and Gene Kruppa for Ward they formed their group as the quickest way out of the slums This is the story of how they made that dream come true and how it then turned into a nightmare for all of them At the height of their fame Sabbath discovered they d been so badly ripped off by their managers they didn t even own their own songs They looked for salvation from Don Arden an even more notorious gangster figure who resurrected their career but still left them indebted to him financially and personally It finally came to a head when in 1979 they sacked Ozzy For being too out of control even for us as Bill Ward put it The next fifteen years were a war between the post Ozzy Sabbath and Ozzy himself whose solo career overshadowed Sabbath so much that a reunion was entirely on his terms Or rather those of his wife and manager to add a further bitter twist for Sabbath daughter of Don Arden Sharon Osbourne **The Essential Rock Discography** Martin Charles Strong,2006 Covers British and American artists and groups including a biography or history and chronological discographical listings in each entry Performing Glam Rock

Philip Auslander,2006 Explores the many ways glam rock paved the way for new explorations of identity in terms of gender sexuality and performance Rock Movers & Shakers Dafydd Rees,1991 This includes the chronologies of all the major artists bands singers players movers and shakers in contemporary popular music **Authorship Roles in Popular Music** Ron Moy,2015-06-19 Authorship Roles in Popular Music applies the critical concept of auteur theory to popular music via different aspects of production and creativity Through critical analysis of the music itself this book contextualizes key concepts of authorship relating to gender race technology originality uniqueness and genius and raises important questions about the cultural constructions of authenticity value class nationality and genre Using a range of case studies as examples it visits areas as diverse as studio production composition DJing collaboration performance and audience This book is an essential introduction to the critical issues and debates surrounding authorship in popular music It is an ideal resource for students researchers and scholars in popular musicology and cultural studies British Progressive Pop 1970-1980 Andy

Bennett,2020-02-06 Positioned between the psychedelic and counter cultural music of the late 1960s and the punk and new wave styles of the late 1970s early 1970s British popular music is often overlooked in pop music studies of the late 20th century but it was in fact highly diverse with many artists displaying an eclecticism and flair for musical experimentation Progressive pop artists such as Roxy Music David Bowie the early Queen the Electric Light Orchestra 10cc and Steve Harley Cockney Rebel successfully straddled the album and singles markets producing music that often drew on a variety of different musical styles and traditions Similarly such artists often set new benchmarks for songwriting and production utilizing the full potential of the rapidly expanding studio technology of the era to produce albums of highly diverse material featuring in some cases special studio crafted effects and soundscapes that remain unique to this day This book considers the significance of British progressive pop in the early 1970s as a period during which the boundaries between pop and rock were periodically relaxed providing a platform for musical creativity less confined by genre and branding Camion Blanc Vincent Lasserre,2017-09-28 Le brumbeat est l'appellation censée représenter le courant musical sixties des brummies les natifs de Birmingham et par extension la scène des Midlands incluant la région minière dite The Black Country l'accent souvent moqué par les Londoniens En 1965 l'hebdo anglais TV Times claionna que le brumbeat jusque le parent pauvre du mersey beat allait le dépasser Liverpool today Birmingham tomorrow Le slogan était audacieux et la prophétie se réalisa au moins en partie Moody Blues Spencer Davis Group Move et Traffic vont cartonner et les seventies verront la défiler Electric Light Orchestra et Wizzard Si l'on y ajoute Slade Black Sabbath et Judas Priest l'addition devient lourde Ce sont tous ces groupes totalement oubliés ou au contraire toujours présents que nous vous présentons dans le présent ouvrage

History of Contemporary Music of South Africa ,1994 **The Encyclopedia of Popular Music: Swift, Rob - ZZ Top** Colin Larkin,2006 Containing 27 000 entries and over 6 000 new entries the online edition of the Encyclopedia of Popular Music includes 50% more material than the Third Edition Featuring a broad musical scope covering popular music of all genres and periods from 1900 to the present day including jazz country folk rap reggae techno musicals and world music the Encyclopedia also offers thousands of additional entries covering popular music genres trends styles record labels venues and music festivals Key dates biographies and further reading are provided for artists covered along with complete discographies that include record labels release dates and a 5 star album rating system *Mojo* ,2006 *Stereo Review* ,1975

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Roy Wood The Move Wizzard And Beyond Introduction

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