

## Ginger Geezer The Life Of Vivian Stanshall

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**Ginger Geezer The Life Of**
**Buy Ginger Geezer: The Life of Vivian Stanshall New Ed by Welch, Chris, Randall, Lucian (ISBN: 9781841156798) from Amazon's Book Store. Everyday low prices and free delivery on eligible orders. Ginger Geezer: The Life of Vivian Stanshall: Amazon.co.uk: Welch, Chris, Randall, Lucian: 9781841156798: Books**

**Ginger Geezer: The Life of Vivian Stanshall: Amazon.co.uk . . .**

Vivian Stanshall, artist, musician, comic, broadcaster and all-round oddball, was a genuine English eccentric. Lucian Welsh and Chris Randall’s Ginger Geezer: The Life of Vivian Stanshall is an attempt to unravel the tragic story of this enigmatic and idiosyncratic man. Stanshall, blessed with a forest of red hair, an excess of energy and an urge to shock, formed the Bonzo Dog Band just after art school.

**Ginger Geezer: The Life of Vivian Stanshall eBook: Randall . . .**

The extraordinary story of Vivian Stanshall, lead singer of the Bonzo Dog Doo-Dah Band, true British eccentric.Charismatic and flamboyant, Vivian Stanshall w...

**Ginger Geezer: The Life of Vivian Stanshall by Lucian . . .**

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**Ginger Geezer: The Life of Vivian Stanshall by Welch . . .**

Ginger Geezer: The Life of Vivian Stanshall Lucian Randall and Chris Welch Biography of Vivian Stanshall, of whom John Peel said: ‘As lead singer of the Bonzo Dog Doo-Dah Band, Vivian Stanshall was the court jester of the underground rock scene of the Sixties.. he brought an absurdist sense of humour to a scene that was already beginning to take itself too seriously.’

**Ginger Geezer: The Life of Vivian Stanshall – 4th Estate**

Ginger Geezer: The Life of Vivian Stanshall Lucian Randall and Chris Welch The extraordinary story of Vivian Stanshall, lead singer of the Bonzo Dog Doo-Dah Band, true British eccentric.

**Ginger Geezer: The Life of Vivian Stanshall – 4th Estate**

Ginger Geezer frames the late Vivian Stanshall as a tortured genius – a brilliant creative fraught with self-doubt, insecurity and addiction.

**Ginger Geezer: The Life of Vivian Stanshall by Chris Welch**

The extraordinary story of Vivian Stanshall, lead singer of the Bonzo Dog Doo-Dah Band, true British eccentric. Charismatic and flamboyant, Vivian Stanshall was a natural frontman for The Bonzo Dog Doo Dah Band. The eccentric group who satirised trad jazz, pop and rock, reached Number five with ‘I’

**Ginger Geezer: The Life of Vivian Stanshall – HarperCollins**

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The extraordinary story of Vivian Stanshall, lead singer of the Bonzo Dog Doo-Dah Band, true British eccentric. Charismatic and flamboyant, Vivian Stanshall was a natural frontman for The Bonzo Dog Doo Dah Band. The eccentric group who satirised trad jazz, pop and rock, reached Number five with 'I'm The Urban Spaceman' in 1968. A punishing schedule of tours and television followed, including ...

**Ginger Geezer: The Life of Vivian Stanshall – Lucian . . .**

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**Ginger Geezer: The Life of Vivian Stanshall eBook by . . .**

Ginger Geezer: The Life of Vivian Stanshall: Authors: Lucian Randall, Chris Welch: Publisher: HarperCollins UK, 2010: ISBN: 0007387245, 9780007387243: Length: 368 pages: Subjects

**Ginger Geezer: The Life of Vivian Stanshall – Lucian . . .**

Ginger Geezer: The Life of Vivian Stanshall–Lucian Randall 2010–06–10 The extraordinary story of Vivian Stanshall, lead singer of the Bonzo Dog Doo-Dah Band, true British eccentric. Ginger Geezer–Chris Welch 2000–12 Viv Stanshall was one of pop music's true eccentrics. During the 60s he was the frontman of Britain's funniest

The extraordinary story of Vivian Stanshall, lead singer of the Bonzo Dog Doo-Dah Band, true British eccentric.

Viv Stanshall was one of pop music's true eccentrics. During the 60s he was the frontman of Britain's funniest and most surreal musical outfit – The Bonzo Dog Doo Dah Band. After they broke up, Stanshall's solo career included projects such as Rawlinson End, Tubular Bells (on which he was guest narrator), and songwriting with Steve Winwood. Stanshall's was a life of extremes. The highs were his renowned pranks with The Who's Keith Moon, whilst the lows saw him prone to schizophrenic depression, drug addiction and alcoholism which led to his being accused of attempting to murder his wife and his final sad demise in a house fire.

Vivian Stanshall started the Bonzo Dog Do-Dah Band in the early 1960s while at art school in London. Rehearsals were in the canteen and gigs held in pubs. The anarchic shows, with comedy, singing and 1920s dress took off, and after leaving college albums were made I'm the Urban Spaceman reached number 5 in 1969, and one track appeared in the Beatles' film Magical Mystery Tour. The group – major players were Neil Innes, Vivian, Rodney Slater and Roger Ruskin-Speare – appeared often on TV's Do Not Adjust Your Set, toured the US, and appeared at the Isle of Wight concert in 1969. But the following year the band broke up. What followed for Stanshall was not the successful solo career (that Neil Innes managed) but binges with Keith Moon and drinking and drug problems. Vivian continued to work: in film and radio, in adverts and albums; but two marriages failed, a houseboat sank, and Vivian died in a house fire in 1995.

A riveting journey into the psyche of Britain through its golden age of television and film; a cross-genre feast of moving pictures, from classics to occult hidden gems, The Magic Box is the nation's visual self-portrait in technicolour detail. 'The definition of gripping. Truly, a trove of wyrd treasures.' BENJAMIN MYERS 'A feat of argument, description and affection.' FINANCIAL TIMES 'Highly entertaining . . . [A] fabulous treasure trove.' SCOTSMAN 'Young is a phenomenal scholar.' OBSERVER Growing up in the 1970s, Rob Young's main storyteller was the wooden box with the glass window in the corner of the family living room, otherwise known as the TV set. Before the age of DVDs and Blu-ray discs, YouTube and commercial streaming services, watching television was a vastly different experience. You switched on, you sat back and you watched. There was no pause or fast-forward button. The cross-genre feast of moving pictures produced in Britain between the late 1950s and late 1980s – from Quatermass and Tom Jones to the Wicker Man and Brideshead Revisited, from A Canterbury Tale and The Go-Between to Bapsism and Children of the Stones, and from John Betjeman's travelogues to ghost stories at Christmas – contributed to a national conversation and collective memory. British-made sci-fi, folk horror, period drama and televisual grand tours played out tensions between the past and the present, dramatised the fractures and injustices in society and acted as a portal for magical and ghostly visions. In The Magic Box, Rob Young takes us on a fascinating journey into this influential golden age of screen and discovers what it reveals about the nature and character of Britain, its uncatagorisable people and buried histories – and how its presence can still be felt on screen in the twenty-first century.

For almost forty years, Paul Raymond was one Britain's most scandalous celebrities. Best known as the owner of the world famous Raymond Revuebar, he was a successful theatre impresario, property magnate and porn baron. With his pencil moustache, gold jewellery and taste for showgirls, Raymond was both the brash personification of nouveau riche vulgarity and exemplar of the entrepreneurial spirit that enabled a poor boy from Liverpool to become Britain's richest man. 'Like 24 Hour Party People, we want to capture the life of an extraordinary man living in extraordinary times' Steve Coogan

The true story of Elton John's meteoric rise from obscurity to worldwide celebrity in the weird, wild 1970s, based on rare one-on-one interviews with the Rocket Man himself–now the subject of a major motion picture. In August 1970, Elton John achieved overnight fame with a rousing performance at the Troubadour in Los Angeles. Over the next five years, the artist formerly known as Reginald Dwight went from unheard of to unstoppable, scoring seven consecutive #1 albums and sixteen Top Ten singles in America. By the middle of the decade, he was solely responsible for 2 percent of global record sales. One in fifty albums sold in the world bore his name. Elton John's live shows became raucous theatrical extravaganzas, attended by all the glitterati of the era. But beneath the spangled bodysuits and oversized eyeglasses, Elton was a desperately shy man, conflicted about his success, his sexuality, and his narcotic indulgences. In 1975, at the height of his fame, he attempted suicide. After coming out as bisexual in a controversial Rolling Stone interview that nearly wrecked his career, and announcing his retirement from live performance in 1977 at the age of thirty, he gradually found his way back to the thing he cared about most: the music. Captain Fantastic gives readers a behind-the-scenes look at the rise, fall, and return to glory of one of the world's most mercurial performers. Rock journalist Tom Doyle's insider account of the Rocket Man's turbulent ascent is based on a series of one-on-one interviews in which Elton laid bare many previously unrevealed details of his early career. Here is an intimate exploration of Elton's working relationship with songwriting partner Bernie Taupin, whose lyrics often chronicled the ups and downs of their life together in the spotlight. Through these pages pass a parade of legends whose paths crossed with Elton's during the decade—including John Lennon, Bob Dylan, Groucho Marx, Katharine Hepburn, Princess Margaret, Elvis Presley, and an acid-damaged Brian Wilson. A fascinating portrait of the artist at the apex of his celebrity, Captain Fantastic takes us on a rollicking fame-and-drug-fueled ride aboard Elton John's rocket ship to superstardom. Praise for Captain Fantastic "Veteran rock journalist [Tom] Doyle continues his foray into the 1970s music scene with a compelling profile of an unlikely rock star. . . . In chronicling Elton John's stratospheric rise to fame, replete with platinum records, increasingly outlandish stage shows, and mountains of cash, the author deftly manages to keep his subject in sharp focus. Based on hours of one-on-one interviews with Captain Fantastic himself, this breezy yet comprehensive biography demonstrates what it was like for the talented musician to churn out an impossible string of hit records. . . . A great way to better understand the man behind the garish glasses and platform boots."–Kirkus Reviews "In this adoring and candid set of fan's notes, music journalist Doyle (Man on the Run) draws on interviews with John and his colleagues, especially his writing partner, Bernie Taupin, to capture the meteoric rise and fall of the man who released at least one album every year of the 1970s. . . . This energetic book . . . makes a convincing case that John reached his peak and made his best music in the '70s."–Publishers Weekly "A breezy and surprisingly poignant romp through a decade, and a career, that effectively invented modern

An A-Z of eccentrics! 250 true stories of the most original and outrageous people on earth, from bad poets to transsexual evolutionary theorists this encyclopedic guide covering ancient times to the present, includes reams of material never seen in book form before. Famous eccentrics like King Ludwig, Salvador Dali and Howard Hughes rub shoulders with a host of lesser-known, but equally colorful, characters in these -- mostly -- life-affirming stories. There are unsuspected parallels and connections throughout creating an alternative, off-kilter history of the world.

Ever since Peter Gabriel fronted progressive rock band Genesis, from the late 1960s until the mid 1970s, journalists and academics alike have noted the importance of Gabriel's contribution to popular music. His influence became especially significant when he embarked on a solo career in the late 1970s. Gabriel secured his place in the annals of popular music history through his poignant recordings, innovative music videos, groundbreaking live performances, the establishment of WOMAD (the World of Music and Dance) and the Real World record label (as a forum for musicians from around the world to be heard, recorded and promoted) and for his political agenda (including links to a variety of political initiatives including the Artists Against Apartheid Project, Amnesty International and the Human Rights Now tour). In addition, Gabriel is known as a sensitive, articulate and critical performer whose music reflects an innate curiosity and deep intellectual commitment. This collection documents and critically explores the most central themes found in Gabriel's work. These are divided into three important conceptual areas arising from Gabriel's activity as a songwriter and recording artist, performer and activist: "Identity and Representation", "Politics and Power" and "Production and Performance".

With his sly little moustache, broad gap-toothed grin, garish waistcoats and ostentatious cigarette holder, Terry-Thomas was known as an absolute bounder, both onscreen and off. Graham McCann's hugely entertaining biography celebrates the life and career of a very English rascal. Born in 1911 into an ordinary suburban family, Thomas Terry Hoar-Stevens set about transforming himself at a very early age into a dandy and a gadabout. But he did not put the finishing touches to his persona until the mid-1950s with his groundbreaking TV comedy series How Do You View?, a forerunner of The Goon Show and Monty Python. Terry-Thomas went on to carve out a long and lucrative career in America, appearing on TV alongside Judy Garland, Bing Crosby and Lucille Ball, and in Hollywood movies with Jack Lemmon, Rock Hudson and Doris Day. He became every American's idea of a mischievous English gent. After a long battle with Parkinson's disease, he died in 1990 in comparative obscurity, but his influence lives on. Basil Brush was a polyester tribute to Terry-Thomas, and comedians including Vic Reeves and Paul Whitehouse hail T-T as a role model. 'Dandyism is the product of a bored society,' D'Aurevilly observed. Terry-Thomas cocked a snook at the dull sobriety of post-war Britain with his sly humour. As he would say himself: 'Good show!'

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