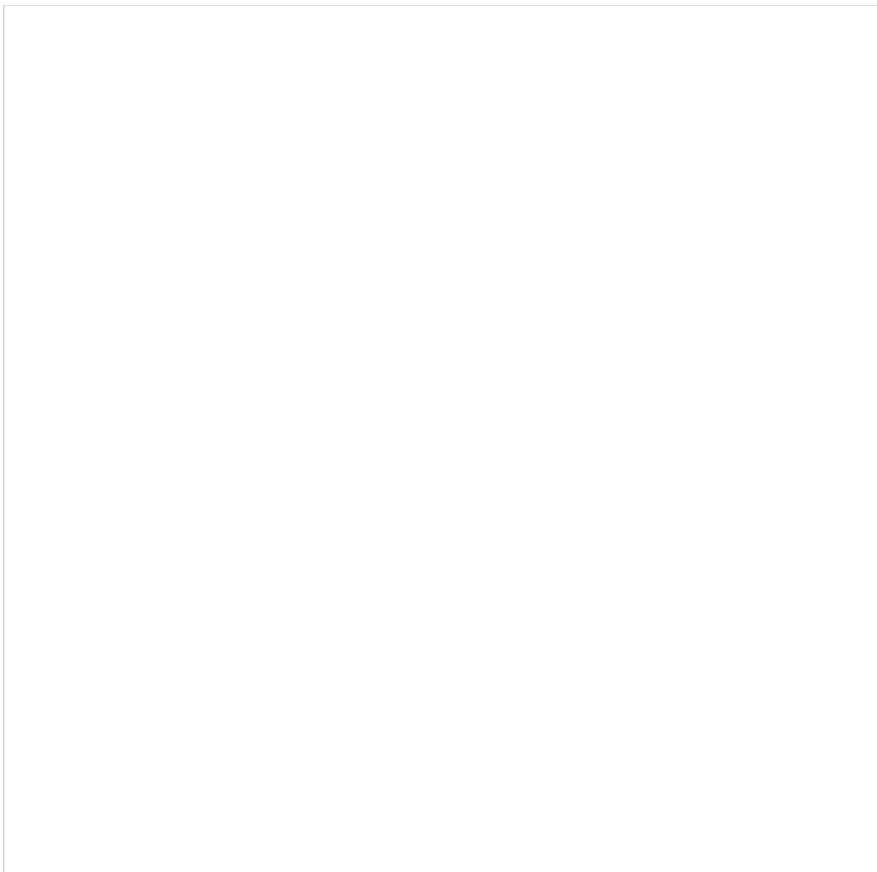




Illustrations by Brian Walsby.

I first met Alice Cooper at a party on Park Avenue in the mid-1970s. It was really one of those, “I’m not worthy” moments. Alice was one of the few guys I truly respected back then, because he’d made it on his own terms: by “driving a stake into the heart of the peace-and-love Generation,” and by playing delinquent rock ‘n’ roll for punks like me. That night on Park Avenue, Alice invited me to interview him, so we sat down for a long session at his place in Bel Air a few days later. Alice was deeply disturbed by what he’d heard about some of the punk bands, telling me, “I don’t get this scene, I mean, do they wanna make money or don’t they?”

I explained that yes, they did want to make money, but they wanted to do it on their own terms like he’d done. Alice was relieved that the punks wanted to make money—and so we’ve remained friends ever since. He’s just finishing a new album of cover songs by all his old friends from the Hollywood Vampires, the old drinking club he conducted at the Rainbow in LA that included Harry Nilsson, John Lennon, Ringo, Micky Dolenz, Keith Moon, and Jim Morrison, among other rock luminaries, I called him up to talk about some of his old pals.



Three Hollywood Vampires: John Lennon, Harry Nilsson, and Alice Cooper, 1974. Image via

HOLLYWOOD VAMPIRES

When we put the Hollywood Vampires together, it was sort of a tribute to the old Hollywood drinking clubs, like when John Barrymore, Errol Flynn, and W.C. Fields would drink every night. So I said, “Well, we do that anyways, so let’s just go down to the Rainbow and drink...”

Pretty soon it was a thing called the Hollywood Vampires, and we would go up to the top of the Rainbow and sit there and drink. Every night it was Harry Nilsson, Bernie Taupin, Micky Dolenz, myself, and whoever else would show up. Ringo was there once in awhile. Keith Moon came when he was in town.

John Lennon would come too. He and Harry Nilsson were the best of friends, ya know? So if Harry was in town, he was always with John, and they’d come over. He was great! John was just another one of the guys, ya know?

But the really fun thing to do was to see what Keith Moon was gonna wear that night. One night he’d be in an Adolf Hitler outfit and the next he’d be the Queen of England. I mean he would go all out, Keith was the full package, and the greatest drummer I’ve ever seen in my life.

Keith was everybody’s best friend. When he was in town, he would stay at my house for a week, then go to Harry Nilsson’s for a week, and then stay at Ringo’s for a week. There was nobody like him. I always tell people, 30% of what you’ve heard about me is true, 30% of what you hear about Iggy is true, 30% of Prince is true, whatever... but everything you’ve heard about Keith Moon is true.

Keith got into the Hollywood Vampires because he was the life of the party, which probably killed him too. It was the kind of thing where he really didn’t have an “off” button. And when you’re really good friends with somebody, after a while you go, “Hey, ya know, you don’t have to entertain me...”

There are a lot of guys that can’t turn it off. Chris Farley was like that. All those guys who were overweight comedians, they were guys who had to prove themselves all the time. They just performed all the time, and you wanted to just sit them down and say, “You don’t have to perform right now!”

Keith Moon was like that. He was like a little kid that needed Ritalin or something, it was like, “Keith, just relax!” But he just couldn’t.

JIM MORRISON

Alice Cooper: Jim was just as self-destructive as you can imagine. It all came out in his lyrics. He would go to a party—and in those days at a party, instead of jellybeans there'd be bowls of pills—and take a handful of pills and wash it down with Jack Daniel's. And who knew what those pills were?

I never took anything unless I knew exactly what it was. I guess that's what eventually killed Jim.

I got to meet Jim way back when we first moved to Los Angeles. The first people I ran into were Robby Krieger and the other guys from the Doors. They invited my band to come down to Sunset Sound and watch them record, which was great for a bunch of nobodies from Arizona.

We were just out of our first year of college, so we had to be 19 or 20 years old when we came to LA. We were the biggest band in Phoenix, but we didn't realize there were 15,000 other bands in LA from Utah, Oregon, everywhere. They were the best bands from their cities too, and we were all trying to get gigs in the same clubs. There were maybe twenty clubs to play in and 20,000 bands—so the Doors took us under their wing. Those guys became our best friends, ya know?

I used to drink with Jim. Robby Krieger tells a story that when our first record came out, we were opening for the Doors in Oregon and Washington, which was a great experience for us, because we were playing for huge audiences that we would never play in front of. So we were playing a theater somewhere in Oregon and Robby came walking into the theater—there was a balcony there. Jim's hanging from the balcony, and I'm hanging next to him! The whole idea was to see who can hang on the longest. I don't even remember doing that, but, ya know, we were drinking all day and it seemed like the right thing to do.

I'd go to the Doors recording sessions and I'd be watching them. The thing that amazed me about Jim Morrison was that the version you hear of "The End" was the version they took from the session I watched them record. There were 26 other versions of the song, with different story lines, and every time they did it, Jim changed it. He never did it the same way twice. The version they used was terrific, but everybody would usually go in to the studio with their lyrics and decide if those were the lyrics that worked for that song. I mean, when Jim did "When the Music's Over" and all those other songs—he was just improvising as he went. Which was pretty amazing, cause you were only gonna hear them once that way. The Doors were very jazz-oriented, so they played off each other well.

I come from a totally different school. I come from the school of, "write the lyrics, rehearse it, do it exactly like you did it in rehearsal, and perform it exactly like you did it on the album." I certainly don't go in not knowing what I'm going to do!

But the Doors were just the opposite—in fact, you know the line in "Roadhouse Blues" that goes, "I woke up this morning, got myself a beer?"

That's my line. I was sitting there talking to him and Jim says, "What did you do today?"

I said, "I woke up this morning, got myself a beer, duh, duh, duh..."

Next thing I know, I hear it in that song.



DONOVAN

We had a session one night in Morgan Studios in London when we were doing "Billion Dollar Babies." So Harry Nilsson walks in, and he's got Marc Bolan, Ringo, Keith Moon, and Ric Grech from Blind Faith with him. They all came in and took over the studio. To this day, I can't remember who played what on what. I know that Marc Bolan plays somewhere on that album. Harry plays something on the album. Keith is on the album. Ringo's on the album. It was one of those nights that's just a blackout.

So Donovan was in the next studio recording with Mickey Most. He had a bunch of kids in there, ya know, that were singing on something. I can't remember what song it was, but I came in and said, "I need a guy with a real British accent to do a voice over. Donovan, it's time that you did some real rock 'n' roll."

So Donovan says, "Come into my studio, I've got all these kids that I'm conducting for this one vocal part."

I said, "I'll conduct 'em for ya!"

He said OK. I had the make-up on and everything and the kids were terrified, but we got it all done and it was great.

So then I pulled Donovan into my studio, and he just nailed the duet on "Billion Dollar Babies." He just killed it.

I stayed friends with Donovan. I was at his induction when he became a member of the Rock 'n' Roll Hall of Fame. And it was great to see him there. He's the same guy, exactly the same guy.

MARILYN MANSON

I had no idea if Marilyn Manson was gonna be a nightmare or not, co-headlining on the tour we just did. I didn't know how I was gonna get along with him, but he turned out OK.

It ended up being really fun. I mean he was absolutely on his game. No problems at all. Nobody was late. He was totally professional and he came out and did "I'm Eighteen" with me every night as the last song of the show.

We'd throw the crutch over to him and he would do the second verse and then we'd finish it up. It worked like a charm. So he was not an asshole in the least. He was very respectful of the whole thing. And his band was happy. All the guys in his band told me, "There is an incredible difference in Marilyn when he tours with you then when he tours with anybody else."

They said, "The difference is just like night and day."

BACKSTAGE

Isn't it amazing that people still don't know it was Donovan singing on "Billion Dollar Babies?" I thought that was common knowledge. Or that on

“Under My Wheels,” it’s Rick Derringer playing lead guitar, not Glen Buxton. It’s always funny when you hear, ya know, who played harmonica on “Roadhouse Blues”—it was John Sebastian, he just didn’t want his name on a Doors album because of the thing with Jim Morrison in Miami where he allegedly pulled his pants down and exposed himself. It wasn’t good for the Lovin’ Spoonful’s image to be attached to a Doors record. Isn’t that weird? Now-a-days it would be like, “Oh no, you’ve gotta put my name on the album!”

Or that Robby Krieger wrote music and lyrics for "Light My Fire," cause I always kinda figure that Jim did all the lyrics.

Ya know, when you’re doing a radio show like I’ve been doing for the last ten years, the only way to do it to me is to make it sound like you’re playing records for your friends. I just turn the mic on and start talking. It’s interesting to let people in on a lot of that information.

It gives you one more dimension of what really happens backstage or what really happens in the studio. I think the audience loves that more than anything, cause here’s a guy that was backstage—me!

Alice has a new record coming out next year. It's going to be called either Hollywood Vampires or My Dead Drunk Friends—Alice hasn't decided yet. He'll be on tour starting October 13, and he's got a radio show, "Nights with Alice Cooper," that you can hear five nights a week.

Back in 1975, Legs McNeil co-founded Punk Magazine, which is part of the reason you know even know what that word means. He also wrote Please Kill Me, which basically makes him the Studs Terkel of punk rock. In addition to his work as a columnist for VICE, he continues to write for his personal blog, pleasekillme.com. You should also follow him on Twitter - [@Legs__McNeil](https://twitter.com/Legs_McNeil)

Previously - An Oral History of Punk by Alan Vega, Suicide's Main Man

a mandolin when Mills did "Losing My Religion" and rocking with total conviction as the show grew heavier.

Mills also did "The One I Love," another song originally sung by Michael Stipe, clearly favoring hits the crowd might recognize over songs more commonly associated with his contributions to the band.

And truthfully, it didn't strike me as the place to bust out "Texarkana," either.

Ed Roland of Collective Soul performs on stage during Coopstock at the Las Sendas Golf Club.

Collective Soul's Ed Roland was as commanding a presence in Mesa as he was at Cooper's Christmas Pudding in December, leading Sixwire through the same three post-grunge smashes ("Heavy," "December" and "Shine").

The man has all the greatest stage moves and apparently at least two awesome suits — the one he wore Saturday and the one from Christmas Pudding.

Creed's Scott Stapp brought all the drama you'd expect to the proceedings as he dusted off a handful of his old band's biggest hits, from "Higher" and "My Sacrifice" to the double-platinum chart-topper "With Arms Wide Open."

"I think you might've heard this next song a couple of times," he said before "With Arms Wide Open."

Like Roland, Stapp set time aside to share his admiration for the man who put the show together, praising "what he does to change young people's lives" and briefly summing up that admiration with "What an amazing human being."

Rob Halford of Judas Priest performs on stage during Coopstock 2 at the Las Sendas Golf Club.

A part-time Paradise Valley resident for more than 30 years, Rob Halford more than lived up to his reputation as the Metal God.

After setting the tone for his four-song performance with "Heading Out on the Highway," he told the crowd, "This next song is the anthem of my local police department, the Paradise Valley PD."

With that, the stage was set for a raucous performance of "Breaking the Law," which gave way to a massive singalong on "Living After Midnight" and the only song that could've followed that, "You've Got Another Thing Coming."

That left Cooper, the man of the hour.

And he more than rose to the occasion.

Alice Cooper performs during Coopstock at the Las Sendas Golf Club.

Fleshing out the ranks of Sixwire with his trusty touring bassist Chuck Garric, his wife Sheryl Cooper and their daughter Calico Cooper joining in on backing vocals, Cooper set the tone with "No More Mr. Nice Guy" and another early classic, "Be My Lover."

Fans crowded the stage and sang along as Cooper reached back to the early '90s for "Lost in America" and whipped out his harmonica for "Fallen in Love," a blues-rocking highlight of 2017's "Paranormal."

Then, he asked the crowd, "Anybody out there 18? I'm not talking about your IQ."

That, of course, could only mean he was about to play his breakthrough single "I'm Eighteen."

Alice Cooper performs during Coopstock at the Las Sendas Golf Club.

After checking to see if he had time to squeeze a song into the set, he shared another staple from the early years, "Under My Wheels," before telling the crowd, "If you don't know this next song, you didn't go to school."

The joyous rendition of "School's Out" that followed, complete with the detour he's taken to taking through a chorus of Pink Floyd's "Another Brick in the Wall Part 2," was the crowd-pleasing triumph it was meant to be.

That's when he called the whole gang back on stage to join him on a Doors song, grinning ear to ear as the rock-and-roll madness unfolded around him.

It wasn't necessarily polished much less pretty but it damn sure felt like rock and roll. And that's all Cooper really wanted.

"No More Mr. Nice Guy"

"Be My Lover"

"Lost in America"

"Fallen in Love"

"I'm Eighteen"

"Under My Wheels"

"School's Out"

"Roadhouse Blues" (with everyone)

Reach the reporter at ed.masley@arizonarepublic.com or 602-444-4495. Follow him on Twitter @EdMasley.

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This article originally appeared on Arizona Republic: [Alice Cooper's 'Coopstock' fundraiser aided Solid Rock Teen Centers](#)

Alice Cooper had a major wake-up call nearly 40 years ago, when he found himself throwing up blood.

"Everything that could go wrong was shutting down inside of me," Cooper, who is preparing to reprise his role as King Herod in NBC's live version of "Jesus Christ Superstar," told the New York Daily News' Confidential.

The rocker, who saw his good friends and fellow musicians die young, knew he needed to clean up his act.

"I was drinking with Jim Morrison and Jimi Hendrix and trying to keep up with Keith Moon and they all died at 27," Cooper recalled.

The legendary rocker said it was at that moment he knew he either had to give up drinking or he would die too. It was then that Cooper turned to his faith.

"My wife and I are both Christian," the 70-year-old said. "My father was a pastor, my grandfather was an evangelist. I grew up in the church, went as far away as I could from it — almost died — and then came back to the church."



Alice Cooper and Sheryl Goddard married in 1976. They have three children. (Reuters)

Cooper acknowledges that a lot of people don't understand how he can be a rock musician but still be a Christian.

"There's nothing in Christianity that says I can't be a rock star," he explained. "People have a very warped view of Christianity. They think it's all very precise and we never do wrong and we're praying all day and we're right wing. It has nothing to do with that. It has to do with a one-on-one

relationship with Jesus Christ."

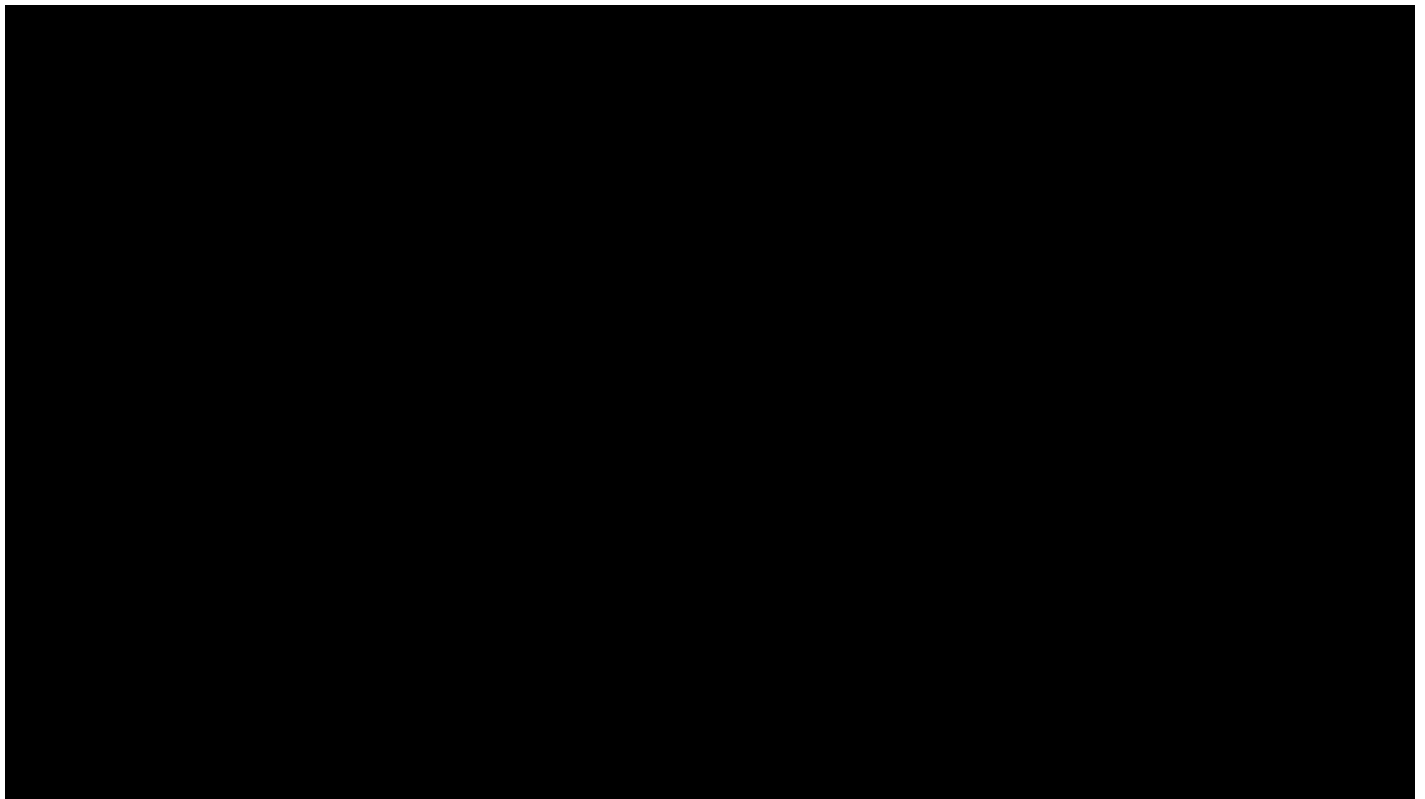
Cooper, who first played the role of King Herod in a 1996 London revival of "Jesus Christ Superstar," spoke about being a part of the upcoming live version starring John Legend.

He revealed that his inspiration for the role comes from Alan Rickman's portrayal of Professor Snape in "Harry Potter."

"When I first heard about it, I thought Alan Rickman — that condescending sort of arrogant character — and I kind of fashioned what I would do after what I thought Alan Rickman would do if he were alive," he said.

Fox News caught up with the Godfather of Shock Rock last year when he told us he and his wife, Sheryl Goddard, have been faithful to each other over the course of their 41-year marriage.

"You know what, we have never cheated on each other," Cooper told us. "First of all, marry the girl you are in love with. That's the important thing. Don't just marry the girl that you love."



August 21, 2019

Legendary rocker Alice Cooper, who has been a devout Christian for many years, opened up about his faith during a recent interview with pastor and evangelist Greg Laurie.

Having grown up with a father who was a preacher, Cooper has always had religion in his life. But it wasn't until he quit drinking and drugging in the '80s that he dedicated his life to Christ, partly at the urging of his wife, Sheryl.

"Sheryl had gone — she had gone to Chicago and said, 'I can't watch this,'" Alice recalled about the moment when he accepted Jesus into his life. "But the cocaine was speaking a lot louder than her. Finally, I looked in the mirror and it looked like my makeup, but it was blood coming down [from my eyes]. I think — I might have been hallucinating; I don't know. I flushed the rock down the toilet. I woke up and I called her and I said, 'It's done.' And she goes, 'Right. You have to prove it.' One of the deals was we start going to church. I knew who Jesus Christ was, and I was denying him. I knew that there had to either come a point where I either accepted Christ and started living that life, or if I died in this, I was in a lot of trouble. And that's what really motivated me. I just got to a point of saying, 'I'm tired of this life.' And I know that this is right when the Lord opens your eyes and you suddenly realize who you are and who He is."

Cooper admitted that he contemplated changing his name after he came to faith in Christ, but his pastor advised him not to.

"I went to my pastor and I said, 'I think I've gotta quit being Alice Cooper now.' He says, 'Look where he put you. What if you're Alice Cooper, but what if you're now following Christ? And you're a rock star, but you don't live the rock-star life. Your lifestyle is now your testimony.'"

When asked if he was ashamed to say he believed in Jesus Christ, the rock star replied with a confident "no."

"People talk about Alice being a rebel — there was never more of a rebel than Jesus Christ," he said. "You wanna talk about a rebel — he was the ultimate."

The 71-year-old Cooper has been outspoken about his religious awakening for quite some time. In a 2018 interview with New York Daily News, he said: "My wife and I are both Christian. My father was a pastor, my grandfather was an evangelist. I grew up in the church, went as far away as I could from it — almost died — and then came back to the church."

Although he struggled with alcoholism before embracing religion, Alice said that he doesn't have trouble reconciling his shock-heavy musical persona with his religious beliefs. "There's nothing in Christianity that says I can't be a rock star," he said. "People have a very warped view of Christianity. They think it's all very precise and we never do wrong and we're praying all day and we're right-wing. It has nothing to do with that."

Cooper reportedly attends church regularly and participates in Bible study.

Alice Cooper has been blasting out propulsive hard rock—accompanied by shocking, yet humorous, theatrics—for more than four decades. But lately, with his eponymous band and with the Hollywood Vampires, a supergroup that also features Aerosmith guitarist Joe Perry and actor Johnny Depp (who, according to Cooper, is so good at guitar that he's given Perry "lessons"), he is leading a stage show that's "more in focus" now than in the past.

"It's like a modern-day vaudeville, a sort of hard-rock horror cabaret," he tells Newsweek. Central to the Vampires' wild performances, and their self-titled debut album, is what Cooper calls the group's "dead drunk friends"—iconic rockers such as Jimi Hendrix, John Lennon, the Who's Keith Moon and Led Zeppelin's John Bonham. (Unfortunately, Perry had to leave the tour temporarily after collapsing during a show in Brooklyn, New York, on June 11.)

It's been an especially busy summer for Cooper. Following the Hollywood Vampires tour, which concludes July 24 at Saratoga, California's Mountain Winery, he'll jump right back on the road with his own band and tour until October 30.

As if that weren't enough, Cooper recently met up with three of the guys from the original Alice Cooper group, the snarling outfit that recorded classic early-'70s albums such as *Killer* and *School's Out*.

How did you hook up with three of the surviving members of the early Alice Cooper group? It just so happened that Neil [Smith, drums] and Mike [Bruce, guitar] were in Phoenix, and I was in Phoenix and I was writing new songs, and I said, "Why don't you guys come over and let's do some writing?" And we started writing. And I kind of noticed the tendency for it to sound more like a '70s album. And I didn't mind that at all. I think that's kind of a great sound. And you can't take that away; it's in the DNA. And then Dennis Dunaway [bass] was writing songs and sending us songs, so it just so happened that four of the original guys in the band were writing songs together, and I would love to see how that turns out in the studio. But really, there's no talk about touring or anything like that.

Are there any plans to record an album in the style of the early band? Well, we never sat down and said, "This is gonna be a retro Alice Cooper album." Because I'm also taking songs from guys that are in my band now. But if it so happens that the flavor of the album starts going toward that early *Killer* sound or *Love It to Death* sound—well, I'm not gonna stop that. I want that.

The Hollywood Vampires' debut album certainly does justice to some of your "dead drunk friends," especially with cover songs like Jimi Hendrix's "Manic Depression," John Lennon's "Cold Turkey" and Led Zeppelin's "Whole Lotta Love." Yeah, it's pretty cool. We picked all the right songs, I think, from those bands. If you're gonna play a song by John Lennon and you realize John Lennon was a drinking buddy and he had his drug problems, like everybody else, you're certainly not going to do "Imagine." [Laughs.] You're gonna do "Cold Turkey," you're gonna do one of the songs that have more to do with his drug problems. And when I say "my dead drunk friends," everybody kind of looks at me like that's irreverent, and I go, "If you would have known these guys, that's exactly their sense of humor."

Can you talk about your current stage show and the music you're performing live? The stage has got a big toy box on it. A big giant pink toy box—it's like a little kid's room, like 5 feet tall. And there's characters that come out of the toy box and hand me my cane, they hand me my crutch, they hand me my sword. It looks like a little boy's room that's in some sort of a [Salvador] Dali nightmare. And that's the look of the show. But the attitude of the show is absolutely...I mean the show starts in fourth gear and stays there. There's no moment where we give the audience a chance to rest.

It starts out with "Black Widow" and goes right into "Public Animal Number 9," then "No More Mister Nice Guy," "Under My Wheels" and it's just, like, hit, hit, hit, hit. Every song has its own theatrical little signature to it. And then we get into a theatrical piece where Alice comes out and it's "Feed My Frankenstein" into "Cold Ethel" into "Only Women Bleed." And now the characters start coming out. We have the rag doll that comes out of the box and does ballet, and Alice kills the rag doll. The rag doll is guilty, so they put him in a straightjacket. Then the nurse comes out and puts Alice in a guillotine, and he gets his head cut off. Then he wakes up in the graveyard of the Hollywood Vampires. And then we do the three or four cover songs—so it all runs in a logical manner.

When Alice wakes up, all of a sudden it starts out with "Pinball Wizard," and a great big seat behind the stage drops off and there's a thing that

says "Keith Moon"—and it's his gravestone. And then it's Jimi Hendrix, and the next one is Bowie. And these tributes we do are right on the money. The biggest reaction I think we get is when we do [David Bowie's] "Suffragette City"—the audience goes crazy.

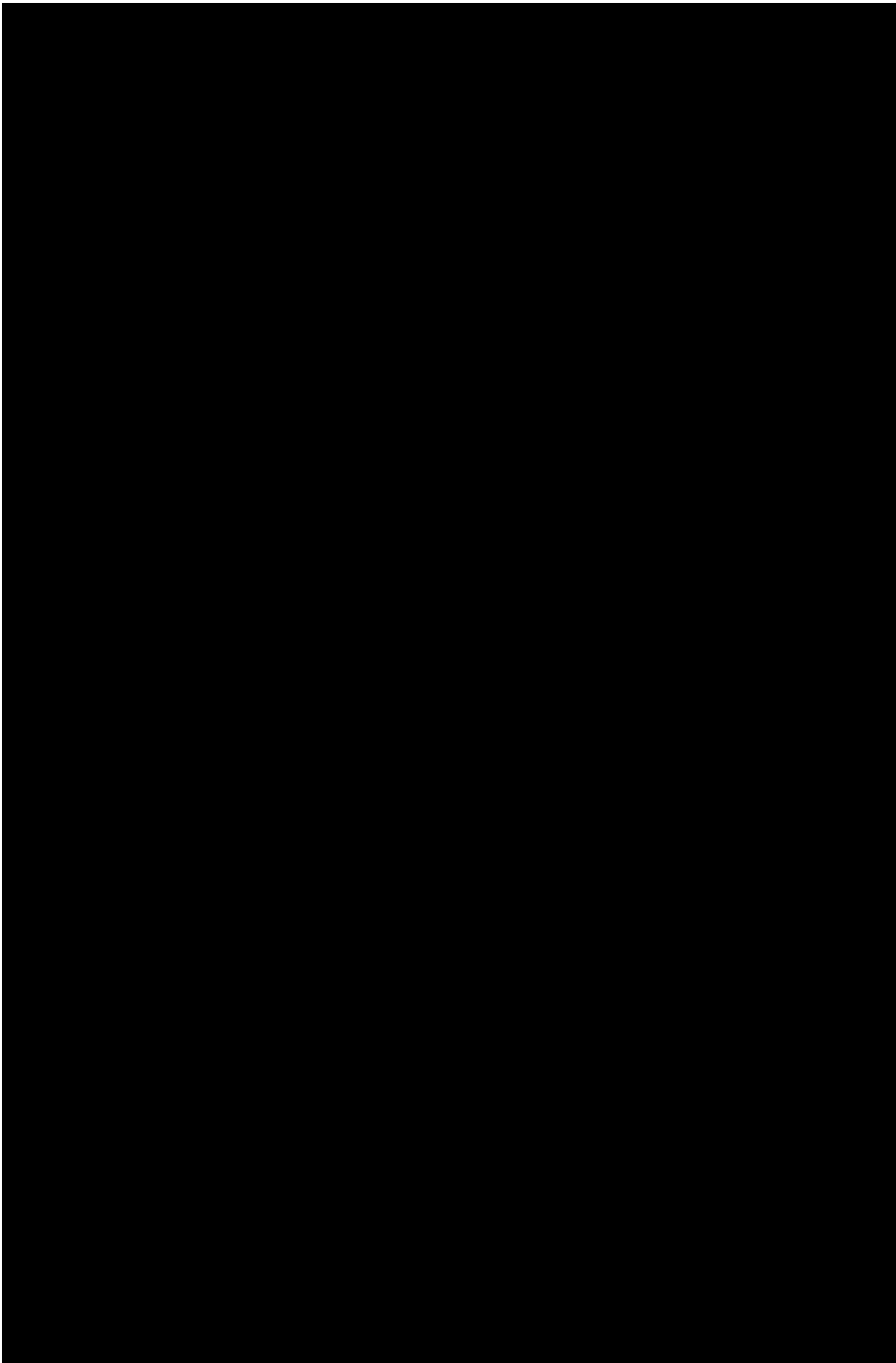
Considering it's an Alice Cooper show, there must be a lot of blood. But just how much? Well, when Alice's head comes off in the guillotine, we have it rigged so if you're in a certain area in the audience and you're wearing white, well, it's gonna be red.

This summer, you're on tour with both the Hollywood Vampires and your own band. What's it like gigging with the two lineups? It's funny because it is like any medium. It's very pliable, in a lot of different ways. The thing that seems to be the most—the thing that stays consistent is that we write guitar rock. Detroit sort of rock 'n' roll. And we were very influenced by the Yardbirds and the Who and the Beatles and the Stones, but we were also influenced by West Side Story, and we were influenced by TV-movie themes and James Bond and all this stuff.

So a lot of times, with my original band, there were all kinds of things going on, where you'd be listening to a guitar solo and all of a sudden you'd hear—"Wait a minute, that was the I Spy theme." [Laughs.] But we didn't mind letting that creep in because it was an influence on us. So the one thing that's consistent is the fact that it's guitar rock. It's hard rock. And in all three situations, even with the Vampires, Johnny [Depp] will bring a song in, and he kind of knows that I'm not gonna go crazy over a soft-rock song. And he's a hard rocker too. And the song that came out of Johnny and those guys was "Good as You Are, Bad as I Am," which is a total guitar rocker.

Anything to say about performing with Johnny Depp? Some might be surprised to know that he's performing, even recording, with Alice Cooper and Joe Perry. He was a guitar player before he was an actor. He came to L.A. as a guitar player. And I happen to know that. I was doing the movie Dark Shadows with him in London, and so one night we decided to go to this place called the Hundred Club, and you go there and look on the wall and see who played there: The Yardbirds, the Who and everybody played there. And we decided that we were just gonna be a bar band that night. And so we just go onstage, my band, and Johnny came and joined us, and somebody would yell out "Brown Sugar" and we'd start "Brown Sugar," and somebody would yell out "Back in the U.S.S.R." and we'd do that, you know. Doors songs and all this. That's when I really realized what a good guitar player he was.

Then when we started putting the band together, to honor all of our dead drunk friends—that's what it was, because, I mean, Jim Morrison, Jimi Hendrix were guys we drank with. And Keith Moon and T. Rex and Harry Nilsson, and we decided, Let's do an album dedicated all of our dead drunk friends. And Joe Perry happened to walk in and say, "I'm in." All of a sudden, we had two guitar players and a singer, and Duff McKagan [of Guns N' Roses] joined up, and pretty soon it was a pretty darn good band. But the thing about it was that Joe Perry comes to me and says, "You understand, I take lessons from Johnny." He said, "Johnny plays things that I don't know how to play." He says, "So I'm sitting here going, 'How did you play that?'" That's how good of a guitar player Johnny is. Being onstage, the last thing I have to worry about it is how good the band is. They're all great.



The obscure TV special from Alice Cooper's

lowest point, featuring a strange supporting cast of The Tubes, Nazareth and Sha Na Na.

1977 was not the best of times for Alice Cooper. Fully in the grip of alcoholism, his album of that year – *Lace and Whiskey* – was a fumbling, dull affair that wallowed in empty sentiment and plodding mid-Seventies rock, only briefly even coming close to the inventive and dramatic Alice of just two years earlier; his tour of that year – captured on the lamentable live album of 1978 – was an embarrassment of drunk, stumbling performances that tried to be a theatrical spectacle but which was let down by its central performer. Rehab awaited and Alice would then spend years struggling to find his place in the post-punk world – ironic, as he had been a major influence on the whole punk scene.

In 1977, Cooper was still a big enough name to front a TV special filmed on June 19th 1977 – the first night of his King of the Silver Screen tour in Anaheim Stadium, California. Oddly, the 50-minute special only features 25 minutes of Cooper, with the rest of the show featuring his supporting acts – The Tubes, Nazareth and Sha Na Na. Some of Cooper's songs are abruptly curtailed, but the tape does feature the Chickens with Machine Guns – a great prop referencing his infamous encounter with poultry at the Toronto Rock 'n' Roll Revival in 1969.

Alice Cooper and Friends found its way to videotape in 1978 but has been conspicuous by its absence ever since. Given that Cooper considers the show – and the whole tour – to be his worst performance, there is probably little interest in reviving it – and the multi-act format also makes it both less attractive and a copyright logistical nightmare. Apparently, Cooper's team did attempt to find the entire show – presumably, the whole gig was filmed – but it seems that all unused material was lost – or simply dumped – after the special was completed.

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Cooper was born Vincent Damon Furnier in Detroit. He formed his first band, the Earwigs, aged 17 before renaming the band Alice Cooper and being signed by Frank Zappa in 1969. After some success, including the UK No 1 single School's Out, the band split in 1975. Furnier legally changed his name to Alice Cooper and went on to sell more than 50 million albums. He lives in Phoenix, Arizona, with his wife of 45 years, Sheryl.

I'm up before the sun; 5am is my time. Straight out of bed, make a cup of coffee, grab my Bible, then spend the next hour reading and praying. I read a couple of chapters a day — this is my 12th reading. It puts me in

Cooper was born Vincent Damon Furnier in Detroit. He formed his first band, the Earwigs, aged 17 before renaming the band Alice Cooper and being signed by Frank Zappa in 1969. After some success, including the UK No 1 single School's Out, the... read full story