

# There still isn't anyone like Alice Cooper

Alice Cooper. The stage shows. The classic rock anthems. The name itself. There has never been anyone like Alice Cooper—not even close. As a trendsetter, his influence on the music and attitude of countless bands is obvious. Call him Master of Shock-Rock, Black Humorist Supreme or simply one of the era's great showmen, his mark has been undeniable.

Last year, Alice returned to the rock wars with a vengeance. *Constrictor*, his debut LP for MCA, found his creative juices seething as never before. *Raise Your Fist and Yell* his latest album, escalates the attack still further. From start to finish, this is a ferociously intense assault with a razor-sharp edge. Lyrically, and musically, Alice Cooper is more uncompromising than ever.

*Freedom* the LP's open-

ing track and the initial single, kicks things off with a powerful challenge to the rock censorship movement. "I think somebody had to say something back to these people," Alice says. "They start out with the premise that kids in America are too stupid to know what they're listening to, and that's really wrong. They say bands are trying to manipulate all their lives by lots of things, including teachers, the media, their own parents and especially television. So we just have fun with it." Alice Cooper does not preach violence or devil worship, but he DOES make fun of just about everything.

*Raise Your Fist and Yell* presents a cast of horrific characters in the finest Cooper tradition. From the wild eyed defiance of *Lock Me Up* through the ghoulishly brooding trilogy of *Chop, Chop, Chop*,

*Gail*, and *Roses on White Lace* the LP is packed with chills and thrills. *Give the Radio Back* is classic Alice; a teen battle cry, driven



home by Alice's crack touring band, featuring guitarist Kane Roberts.

"This is the highest energy music I've ever done," Alice proclaims. "I

think it's because I'm experiencing that kind of energy physically. I'm in a hundred times better shape than I ever was—that has to



do with my wanting to tour and be competitive. Mentally, of course, I'm sicker than I've ever been..."

Alice Cooper was a disturbing proposition from

the very beginning. Debuting in 1970, he soon turned the music world upside-down, wearing outrageous clothing and make-up, performing crunchingly hard music framing psychotic lyric obsessions. "We were into fun, sex, death, an money when everybody was into peace and love," Alice explains. "We wanted to see what was next. It turned out we were next, and we drove a stake through the heart of the Love Generation."

Alice Cooper touched a deep nerve in the disaffected minds of teenage America, bringing him eight consecutive gold and platinum albums, featuring such rebellious anthems as *Eighteen*, *school's Out*, and *No More Mr. Nice Guy*.

It was on stage both musically and visually that Alice made his greatest impact. Colossal concert tours utilized multi level stage

sites and elaborate scenery in ways unprecedented for a rock act.

Audiences gasped and cheered at such props as a guillotine, electric chair and a gallows (with ALice invariably the victim). Each tour has topped the next, setting a standard for technical wizardry and sheer theatrical imaginations. Pointing out that the reviewers and fans considered *The Nightmare Returns* to be his best show ever, Alice warns, "Wait till they see the new *Raise Your Hands and Yell* show—it will blow all of the others away away!"

"I think some people might say, isn't it great that Alice is doing his 19th album?" He notes. "Well, let me tell you that my attitude is more dangerous now than it's ever been. As far as I'm concerned, this is the *Revenge of Alice*."

## Congrats to the Eighteenth Session Of the CSUN Senate

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Michael Bosma

Marco Henning

Christy Bennett

Greg Smith

Merrilee Clay

Christine Mangual

Jack Spicer

Mary Lavarna

Brandi Hoffman

Cheryl Baggett

**All Senators are reminded that there is  
a senate meeting Thursday, Nov. 3 and attendance  
is mandatory**