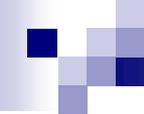


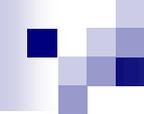


# Music Appreciation: The History of Rock

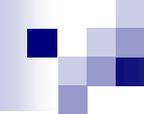
## Chapter 17 Detroit Hard Rock City



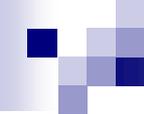
In the history of popular music, some cities play a more significant role than others. New York and Los Angeles, by virtue of ***size, location, and proximity to the music industry***, figure larger than anyplace else. In the midst of the British Invasion, London achieved a similar status.



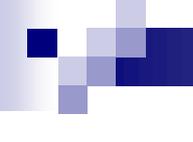
***Nashville***, too, carved out a special place, due to the fact that Country music's writers, performers, and most significant institutions settled there. New Orleans and Memphis, of course, are places with deep history that loom large.



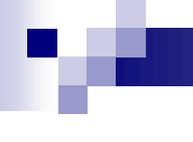
But out there in middle America are cities of real significance to the Rock and Roll story. ***Cleveland, Chicago, and Detroit*** are among them. Robert Plant of Led Zeppelin recounted the band's manager, Peter Grant, saying, ""If you blow it in Cleveland, you're finished. Don't even start." The heartland, for bands like Zeppelin, was a testing ground.



In the age before the Internet, cities like Detroit could establish a regional identity that had its own logics. Artists could be stars in their region and almost unknown elsewhere, because ***radio and press were more regionalized***. Bob Seger broke out as a major regional act well before he extended that reach with "Night Moves" and other national and international hits. Everything you needed was there at home, and every act that seemed to matter would come through.



A destination for African Americans coming north during the Great Migration, Detroit had a rich black culture that informed its Blues, R&B, and Soul offerings. And the quality of that music affected the white performers, from Mitch Ryder to Iggy Pop.

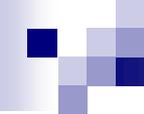


So many years later, with the American auto industry largely gone, Detroit suffers. The city's music, whether that of the White Stripes or Eminem, has carried on, but never as it did in the golden age of the city's musical life during the ***1960s and 1970s.***



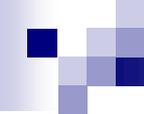
## ESSENTIAL QUESTION

**How did Rock and Roll serve as an expressive tool for the working-class youth of Detroit?**



*Like a stout heart within the city is Detroit industry, the vital pulse beat of technology and resources, which has put the world on wheels. Detroit's strategic location, its reservoir of know-how, its ability to deliver manpower, places it in the vanguard of choice spots in which to build, manufacture, and expand.*

-- Promotional film for the city of Detroit, 1965



*They were down river boys. They were guys who lived in the disused parts of Detroit, the industrial parts. And really, when you grew up in Detroit in those areas, you had one of two ways to go. College wasn't the option. It was usually, were you gonna work the assembly line, or were you gonna work in a tool and die shop, and how many fingers were you gonna lose by the end of your career?*

– Musician David Was on the band MC5







GENERAL MOTORS



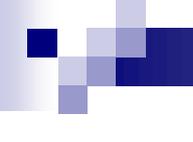


Few places represented the prosperity of the postwar United States and the allure of the American dream better than Detroit in the 1950s and early 60s. Home of the thriving American auto industry, Detroit and its legendary assembly lines reflected the nation's command of industry and its ***international economic dominance.***

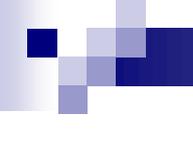


But for many of the thousands of young people growing up in Detroit's blue-collar neighborhoods, the city was less about progress and prosperity than the prospect of a life with few options beyond the monotony of a factory job.

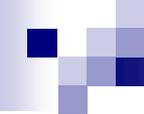




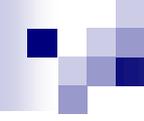
As happened in so many other contexts, the young people of Detroit in the postwar era turned to music to express their frustrations and to challenge society's expectations for them. Bands such as MC5 and the Stooges eschewed the feel-good music long associated with Detroit through the success of Motown, producing instead a hard-edged, proto-Punk sound that managed to address both the ***limitations of working-class life and the general frustrations of youth.***



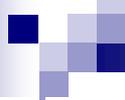
During the 1970s, several local Metro Detroit acts achieved national or international fame, including Bob Seger, Ted Nugent, Alice Cooper, Grand Funk Railroad, Glenn Frey of The Eagles. Other local groups, like Brownsville Station and Commander Cody and His Lost Planet Airmen, enjoyed brief national exposure.



Non-Detroit rock bands paid tribute to the city through such songs as "Detroit Rock City" by Kiss, "Detroit Breakdown" by The J. Geils Band and "Panic in Detroit" by David Bowie.



In the early 1970s, several new Detroit bands were formed out of earlier bands that had broken up. These acts included rock acts such as Sonic's Rendezvous Band (featuring Fred "Sonic" Smith of the MC5, Scott Morgan of The Rationals, Scott Asheton of The Stooges), the band simply called Detroit, which featured Mitch Ryder on vocals and Johnny "Bee" Badanjek on drums, and The New MC5 featuring Rob Tyner on vocals.



# DESTROY ALL MONSTERS

Two groups from this period remained relatively obscure while they were together, achieving greater fame only decades later: Destroy All Monsters and Death.



A BAND CALLED  
**DEATH**

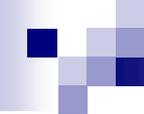
Destroy All Monsters featured artists Niagara, Mike Kelley, Carey Loren, and Jim Shaw as well as Stooges guitarist Ron Asheton in its later incarnation.



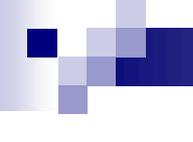


Formed in 1971, Death is now recognized as the *first all African American punk band.*

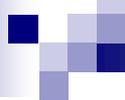




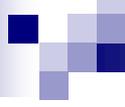
MC5 was an American rock band from Lincoln Park, Michigan, formed in 1964. The original band line-up consisted of vocalist Rob Tyner, guitarists Wayne Kramer and Fred "Sonic" Smith, bassist Michael Davis, and drummer Dennis Thompson. MC5's far left political ties and anti-establishment lyrics and music positioned them as emerging innovators of the ***punk movement*** in the United States. Their loud, energetic style of back-to-basics rock and roll included elements of garage rock, hard rock, blues rock, and psychedelic rock.



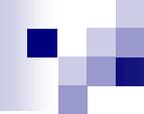
MC5 had a promising beginning which earned them a January 1969 cover appearance in ***Rolling Stone*** and a story written by Eric Ehrmann before their debut album was released. They developed a reputation for energetic and controversial live performances, one of which was recorded as their 1969 debut album ***Kick Out the Jams***. Their initial run was short-lived, though.



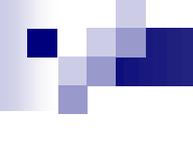
In 1972, just ***three years*** after their debut record, the band came to an end. MC5 was often cited as one of the most important American hard rock groups of their era. Their three albums are regarded by many as classics, and their song "Kick Out the Jams" is widely covered.



The origins of MC5 can be traced to the friendship between guitarists Wayne Kramer and Fred Smith. Friends since their teen years, they were both fans of R&B music, blues, Chuck Berry, Dick Dale, The Ventures, and what would later be called garage rock: they adored any music with ***speed, energy and a rebellious attitude***. Each guitarist/singer formed and led a rock group (Smith's Vibratones and Kramer's Bounty Hunters).



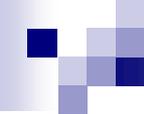
As members of both groups left for college or straight jobs, the most committed members eventually united with Billy Vargo on guitar and Leo LeDuc on drums and were popular and successful enough in and around Detroit that the musicians were able to quit their day jobs and make a living from the group.



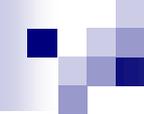
Kramer felt they needed a manager, which led him to Rob Derminer, a few years older than the others, and deeply involved in Detroit's hipster and left-wing political scenes. Derminer originally auditioned as a bass guitarist, though they quickly realized that his talents could be better used as a ***lead singer***. Though not conventionally attractive and rather paunchy by traditional frontman standards, he nonetheless had a commanding stage presence, and a booming baritone voice that evidenced his abiding love of American soul and gospel music.

Derminer renamed himself Rob Tyner (after John Coltrane's pianist **McCoy Tyner**). Tyner also invented their new name, MC5: it reflected their Detroit roots (it was short for “**Motor City Five**”).

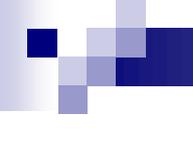
The image shows the logo for the rock band MC5. The letters 'MC5' are rendered in a bold, black, stylized font with a white outline. The 'M' and 'C' are highly decorative, with the 'M' having a large, curved top and the 'C' having a thick, rounded shape. The '5' is also stylized, with a thick, rounded top and a small loop at the bottom. The entire logo is centered on a white background.



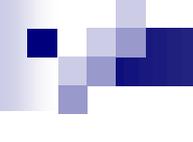
In some ways the group was similar to other garage bands of the period, composing soon-to-be historic workouts such as "Black to Comm" during their mid-teens in the basement of the home of Kramer's mother. Upon Tyner's switch from bassist to vocalist, he was initially replaced by Patrick Burrows, however the lineup was stabilized in 1965 by the arrival of Michael Davis and Dennis Thompson to replace Burrows and Gaspar respectively.



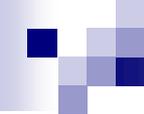
The music also reflected Smith and Kramer's increasing interest in **free jazz**—the guitarists were inspired by the likes of Albert Ayler, Archie Shepp, Sun Ra and late period John Coltrane, and tried to imitate the ecstatic sounds of the squealing, high-pitched saxophonists they adored.



Kramer and Smith were also deeply inspired by Sonny Sharrock, one of the few electric guitarists working in free jazz, and they eventually developed a unique interlocking style that was like little heard before: Kramer's solos often used a ***heavy, irregular vibrato***, while Smith's rhythms contained an uncommon explosive energy, including patterns that conveyed ***great excitement***, as evidenced in "Black to Comm" and many other songs.



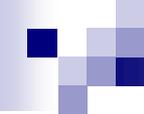
Playing almost nightly any place they could in and around Detroit, MC5 quickly earned a reputation for their high-energy live performances and had a sizeable local following. Contemporary rock writer Robert Bixby stated that the sound of MC5 was like "a catastrophic force of nature the band was barely able to control", while Don McLeese notes that fans compared the aftermath of an MC5 performance to the delirious exhaustion experienced after "a ***street rumble***".



Having released a cover of Them's "I Can Only Give You Everything" backed with original composition "One of the Guys" on the tiny AMG label over a year earlier, in early 1968 their second single was released by Trans-Love Energies on A-Square records. Housed in a striking picture sleeve, it comprised two original songs: "Borderline" and "Looking at You". The first pressing sold out in a few weeks, and by year's end it had gone through more pressings totaling several thousand copies. A third single that coupled "I Can Only Give You Everything" with the original "I Just Don't Know" appeared at about the same time on the AMG label.



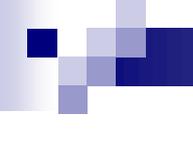
That summer MC5 toured the U.S. east coast, which generated an enormous response, with the group often overshadowing the more famous acts they opened up for: McLeese writes that when opening for Big Brother and the Holding Company audiences regularly demanded multiple encores of MC5, and at a memorable series of concerts, Cream — one of the leading hard rock groups of the era — "left the stage vanquished". This same east coast tour led to the *Rolling Stone* cover story that praised MC5 with nearly evangelistic zeal, and also to an association with the radical group Up Against the Wall Motherf\_ \_ \_ \_rs.



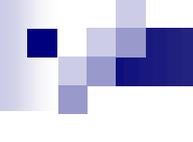
MC5 became the leading band in a burgeoning hard rock scene, serving as mentors to fellow South-Eastern Michigan bands The Stooges and The Up, and major record labels expressed an interest in the group. As related in the notes for reissued editions of the Stooges' debut album, Danny Fields of ***Elektra Records*** came to Detroit to see MC5. At Kramer's recommendation, he went to see The Stooges. Fields was so impressed that he ended up offering contracts to both bands in September 1968. They were the first hard rock groups signed to the fledgling Elektra.

## Radical political affiliations

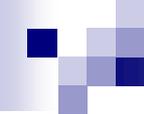
According to Kramer, MC5 of this period was politically influenced by the Marxism of the **Black Panther Party** and Fred Hampton, and poets of the Beat Generation such as Allen Ginsberg and Ed Sanders, or Modernist poets like Charles Olson. Black Panther Party founder Huey P. Newton prompted MC5's manager John Sinclair to found the **White Panthers**, a militant leftist organization of white people working to assist the Black Panthers. Shortly after, Sinclair was arrested for possession of marijuana.



Under the "guidance" of John Sinclair (who dubbed his enterprise "Trans-Love Energies" and refused to be categorized as a traditional manager), MC5 were soon involved in left-wing politics: Sinclair was active with the White Panther Party and *Fifth Estate*. In their early career, MC5 had a politically provocative stage show: they would appear onstage toting unloaded rifles, and at the climax of the performance, an unseen "sniper" would shoot down Tyner. The band members were also all using the drugs LSD and marijuana.



The band performed as part of the protests against the Vietnam War at the 1968 ***Democratic National Convention*** in Chicago that were broken up by a police riot. The group's appearance at the convention is also notable for their lengthy performance. In an interview featured in the documentary *Get Up, Stand Up*, Kramer reported that while many musicians were scheduled to perform at a day-long concert, only the MC5 initially appeared.

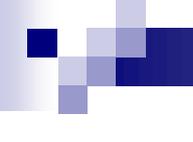


The MC5 played for over ***eight hours*** straight. Of the other scheduled performers, Kramer stated in *Get Up, Stand Up* that only Neil Young actually arrived, though due to the chaos at the convention, Young didn't perform. Dennis Thompson asserted years later that "Country Joe" McDonald (Country Joe and the Fish) was also present at the scene. Other performers at the convention included the protest folk singer Phil Ochs.

## Kick Out the Jams

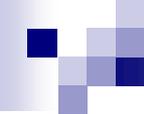
MC5 earned national attention with their first album, *Kick Out the Jams*, recorded live on October 30 and 31, 1968, at ***Detroit's Grande Ballroom***. Elektra executives Jac Holzman and Bruce Botnick recognized that MC5 were at their best when playing for a receptive audience. The first song, a version of the obscure Ted Taylor R&B song "Ramblin' Rose," featured a ragged falsetto lead vocal from Kramer before Tyner joined the group onstage.





Containing such songs as the proto-punk classics "Kick Out the Jams" and "Rama Lama Fa Fa Fa", the spaced-out "Starship" (co-credited to Sun Ra because the lyrics were partly taken from one of Ra's poems), and an extended cover of John Lee Hooker's "Motor City is Burning" wherein Tyner praises the role of Black Panther snipers during the Detroit Insurrection of 1967.

<https://youtu.be/L1ycWgpU48I>



The album has been rated the ninth best live rock and roll record ever: Critic Mark Deming writes that *Kick out the Jams* "is one of the most powerfully energetic live albums ever made ... this is an album that ***refuses to be played quietly.***"

The album caused some controversy due to Sinclair's inflammatory liner notes and the title track's rallying cry of "Kick out the jams, mother\_ \_ \_ \_er!" According to Kramer, the band recorded this as "Kick out the jams, **brothers and sisters!**" for the single released for radio play; Tyner claimed this was done without group consensus. The edited version also appeared in some LP copies, which also withdrew Sinclair's excitable comments. The album was released in January 1969; reviews were mixed, but the album was successful, quickly selling over 100,000 copies, and appearing for several weeks on the Billboard Hot 100.

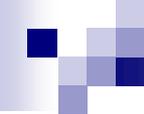
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## Back in the USA

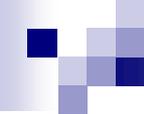
Their second album, *Back in the USA*, produced by future Bruce Springsteen mentor Jon Landau, provided a prototype for punk rock with its short, fast, hard-edged angry guitar rock. This record was released on Atlantic label, also explaining a vastly different production and marketing effort. The band sounded radically different from *Kick*, and McLeese writes that except for Tyner's vocals, they were "barely recognizable as the same band."

# **MC5 / BACK IN THE USA**

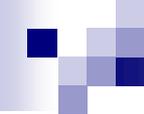




The second album also featured very different production from the first — MC5 now sounded compressed and somewhat limited in their sonic palette compared to their earlier era — band members later said that Landau was overbearing and heavy-handed in production, trying to shape the group to his own liking.



Reviews were again mixed, sales were mediocre (it peaked at 137 in the American charts in March 1970) and MC5's tours were not as well-received as before. Exhaustion was partly to blame, from the band's ***heavy touring schedule and increasingly heavy drug use.***



They had fallen out with Sinclair, as well, and were conspicuous by not being allowed to play at the December, 1971, ***John Sinclair Freedom Rally*** to protest his incarceration on marijuana possession, even though they were present at the gig.

## High Time

Their third album, High Time, produced by Geoffrey Haslam and recorded by Artie Fields, would also prove influential on 1970s hard rock bands. The album was poorly promoted, and sales were worse than ever, but ***High Time*** was the best-reviewed of the band's original records upon its initial release. The group had much more creative control, and were very satisfied with the results. This release saw the band stretch out with longer, more experimental pieces like "Future/Now" and the Sun Ra-influenced "Skunk (Sonically Speaking)".

<https://youtu.be/kLhe5n4RQYM>

HIGH

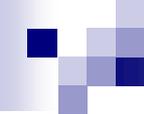
MC5



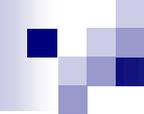
TIME

## Record label controversy

When *Hudson's*, a Detroit-based department store chain, refused to stock *Kick Out the Jams* due to the obscenity, MC5 responded with a full page advertisement in the Fifth Estate saying "Stick Alive with the MC5, and F\_\_k Hudson's!", prominently including the logo of MC5's label, Elektra Records, in the ad.

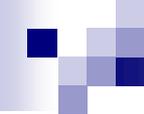


Hudson's pulled all Elektra records from their stores, and in the ensuing controversy, Jac Holzman, the head of Elektra, dropped the band from their contract, though there were later allegations of strong company support of the controversial content of the LP. Uncommonly, Elektra's classical division was operated on a nearly pro bono basis due to profits generated by popular music releases, and the removal from Hudson's represented a significant loss for the corporation. MC5 then signed with Atlantic Records, now part of the same company as Elektra.



Both *Back in the USA* and *High Time* lost money for Atlantic Records, which dropped the band.

On February 13, 1972, Michael Davis left the band (he was using heroin and was all but forced out by the others), and was replaced by a series of bassists (Steve Moorhouse, Derek Hughes, and Ray Craig). The remaining members recorded two new songs — "Gold Rush" (also known as "Gold" and "Train Music") and "Inside Out" — in London shortly afterwards for the soundtrack of a film called **Gold**. This would be the band's final recording session.



The group limped along a while longer, eventually reduced to Kramer and Smith touring and playing with Ritchie Dharma on drums and Derek Hughes on bass, playing R&B covers as much as their original material.

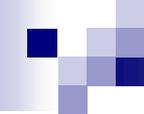
MC5 reunited for a farewell show on ***New Year's Eve, 1972–73*** at the Grande Ballroom. The venue that had only a few years before hosted over a thousand eager fans now had a few dozen people, and, distraught, Kramer left the stage after a few songs. The band dissolved not long after the event.



**WHEELS**  
**Five**

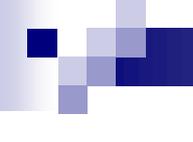
**MITCH RYDER**  
**& THE DETROIT WHEELS Vol.2**





William S. Levis, Jr (born February 26, 1945), known better by his stage name Mitch Ryder, is an American musician who has recorded more than two dozen albums over more than four decades.

Ryder is noted for his ***gruff, wailing*** singing style and his dynamic stage performances. He was influenced by his father, a musician. As a teenager, Ryder sang backup with a black soul-music group known as the Peps, but racial animosities interfered with his continued presence in the group.



Ryder formed his first band, *Tempest*, when he was in high school, and the group gained some notoriety playing at a Detroit soul music club called The Village. Ryder next appeared fronting a band named Billy Lee & The Rivas, which had limited success until they met songwriter / record producer Bob Crewe.

Crewe renamed the group Mitch Ryder & The Detroit Wheels, and they recorded several hit records for his DynoVoice Records and New Voice labels in the mid to late 1960s, most notably "***Devil with a Blue Dress On***", their highest-charting single at number 4, as well as "***Sock It to Me-Baby!***", a number 6 hit in 1967, and "***Jenny Take a Ride!***", which reached number 10 in 1965.

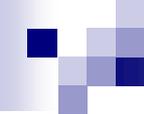
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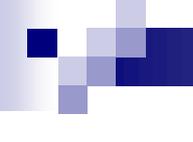


Flashback with  
**MITCH RYDER  
& THE DETROIT WHEELS**

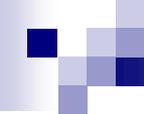




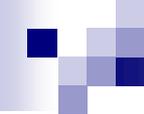
The Detroit Wheels were John Badanjek on drums, Mark Manko on lead guitar, Joe Kubert on rhythm guitar, Jim McCarty (not to be confused with the Yardbirds drummer of the same name) on lead guitar and Jim McAllister on bass.



Ryder's musical endeavors would see less success after the early 1970s. Ryder's participation with the Detroit Wheels ended just as the counterculture was becoming dominant in 1968. Ryder's song, "Ring My Bell" was not permitted to be played by radio in many states due to its ***sexual innuendos***.



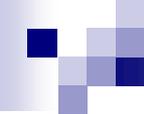
Ryder had one hit single from that period, a cover version of "What Now, My Love". His last successful ensemble band was Detroit. The only original Wheel in the group was the drummer John Badanjek; other members were guitarists Steve Hunter, Robert Gillespie, and Brett Tuggle, organist Harry Phillips, and bassist W.R. Cooke. A single album was released by this grouping, a 1971 self-titled LP issued on Paramount Records (US #176 in 1972). They had a hit with their version of the **Lou Reed**-penned song "Rock & Roll".



According to allmusic.com (which calls Ryder "the unsung hero" of Michigan rock and roll), Ryder withdrew from music after experiencing throat trouble, moving to Colorado with his wife and taking up writing and painting. In 1983, Ryder returned to a major label with the John Mellencamp-produced album Never Kick a Sleeping Dog. The album featured a cover version of the Prince song "When You Were Mine," which was Ryder's last score on the *Billboard* Hot 100.



Ryder has influenced the music of such blue collar rock music artists as Bob Seger, John Mellencamp, and also Bruce Springsteen whose version of the song "Devil With a Blue Dress" was part of the No Nukes concert album in the early 1980s. He has also been cited as a primary musical influence by ***Ted Nugent***.

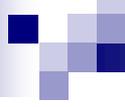


Bruce Springsteen still plays his music on stage. The song titled "***Detroit Medley***" refers directly to the Detroit Wheels. Included in this medley are the songs, "Devil With a Blue Dress", "Jenny Take a Ride", "Good Golly Miss Molly" and "C.C. Rider".

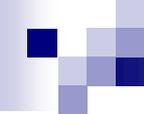
***Winona Ryder***, the stage name of Winona Laura Horowitz, was inspired by Mitch Ryder's music







Robert Clark "Bob" Seger (born May 6, 1945) is an American singer-songwriter, guitarist and pianist. As a locally successful Detroit-area artist, he performed and recorded as Bob Seger and the Last Heard and Bob Seger System throughout the 1960s. By the early 1970s, he had dropped the "System" from his recordings and continued to strive for broader success with various other bands. In 1973, he put together the Silver Bullet Band, with a group of Detroit-area musicians, with whom he became most successful on the national level with the album Live Bullet, recorded live with the Silver Bullet Band in 1975 at Cobo Hall in Detroit, Michigan.



In 1976, he achieved a national breakout with the studio album Night Moves. On his studio albums, he also worked extensively with the Alabama-based ***Muscle Shoals Rhythm Section***, which appeared on several of Seger's best-selling singles and albums.

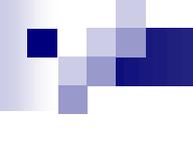
A roots rocker with a classic *raspy, shouting* voice, Seger wrote and recorded songs that deal with love, women and blue-collar themes and is an exemplar of heartland rock. Seger has recorded many hits, including "Night Moves", "Turn the Page", "Still the Same", "We've Got Tonight", "Against the Wind", "You'll Accompany Me", "Shame on the Moon", "Like a Rock", and "Shakedown", which was written for *Beverly Hills Cop II*.

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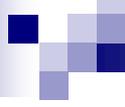
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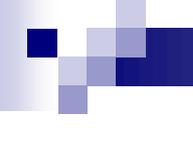
Seeger also co-wrote the Eagles' number-one hit "Heartache Tonight", and his iconic recording of "***Old Time Rock and Roll***" was named one of the Songs of the Century in 2001.



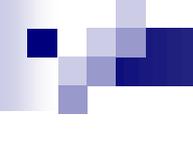
With a career spanning six decades, Seger continues to perform and record today. Seger was inducted into the Rock and Roll Hall of Fame in **2004** and the Songwriters Hall of Fame in 2012. Seger was named *Billboard's* 2015 Legend of Live honoree at the 12th annual Billboard Touring Conference & Awards, held November 18–19 at the Roosevelt Hotel in New York.



Seeger's father, a medical technician for the Ford Motor Company, played several instruments and Seeger was exposed to music from an early age. Seeger was also exposed to frequent arguments between his parents that disturbed the neighborhood at night. In 1956, when Seeger was 10 years old, his father abandoned the family and moved to California. The remaining family soon lost their comfortable middle-class status and struggled financially.



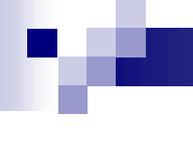
Seeger attended Tappan Junior High School, (Ann Arbor, Michigan) and graduated from Pioneer High School in 1963 (at the time it was known as Ann Arbor High School). He ***ran track and field*** in high school. Seeger also went to Lincoln Park High School for a year.



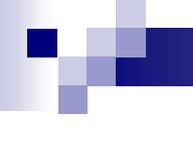
As far as his early musical inspirations are concerned, Seger has stated, "**Little Richard** – he was the first one that really got to me. Little Richard and, of course, Elvis Presley." "Come Go with Me" by The Del-Vikings, a hit in 1957, was the first record he bought

# The Decibels & The Town Criers

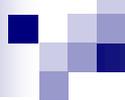
Bob Seger arrived on the Detroit music scene in 1961 fronting a three-piece band called the Decibels. The band included Seger on guitar, piano, keyboards, and vocals, Pete Stanger on guitar, and H.B. Hunter on drums. All of the members attended Ann Arbor High. The Decibels recorded an acetate demo of a song called "The Lonely One", at Del Shannon's studio in 1961. As well as being Seger's first original song, "***The Lonely One***" was Seger's first song to be played on the radio, airing only once on an Ann Arbor radio station.



After the Decibels disbanded, Seger joined the Town Criers, a four-piece band with Seger on lead vocals, John Flis on bass, Pep Perrine on drums, and Larry Mason on lead guitar. The Town Criers, covering songs like "Louie Louie", began gaining a steady following. Meanwhile, Seger was listening to James Brown and said that, for him and his friends, ***Live at the Apollo*** was their favorite record following its release in 1963.

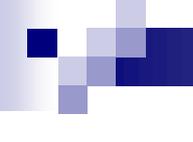


Seeger was also widely influenced by the music of The Beatles, once they hit American shores in 1964. In general, he and local musician friends such as future Eagle ***Glenn Frey*** bought into the premises of 1960s pop and rock radio, with its hook-driven hits; he later recalled he and Frey thinking at the time, "You're nobody if you can't get on the radio."

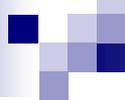


## **Doug Brown & The Omens**

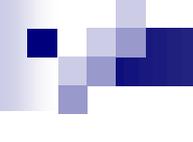
As the Town Criers began landing more gigs, Bob Seger met a man named Doug Brown, backed by a band called The Omens. Seger joined Doug Brown & The Omens, who presumably had a bigger following than the Town Criers. While Doug Brown was the primary lead vocalist for the group, Seger would take the lead on some songs—covering R&B numbers.



It was with this group that Seger first appeared on an officially released recording: the 1965 single "TGIF" backed with "First Girl", credited to Doug Brown and The Omens. Seger later appeared on Doug Brown and The Omens' parody of Barry Sadler's song "Ballad of the Green Berets" which was re-titled "Ballad of the Yellow Beret" and mocked ***draft evaders***. Soon after its release, Sadler and his record label threatened Brown and his band with a lawsuit and the recording was withdrawn from the market.



While Bob was a member of The Omens, he met his longtime manager Edward "Punch" Andrews, who at the time was partnered with Dave Leone running the Hideout franchise, which consisted of four club locations from Clawson to Rochester Hills, where local acts would play, and a small-scale record label.

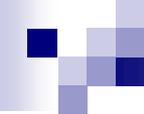


Seeger began writing and producing for other acts that Punch was managing, such as the ***Mama Cats*** and the ***Mushrooms*** (with Glenn Frey). Seeger and Doug Brown were then approached by Punch and Leone to write a song for the Underdogs, another local band who recently had a hit with a song called "Man in the Glass". Seeger contributed a song called "East Side Story", which ultimately proved to be a failure for the Underdogs

# The Last Heard

Seeger decided to record "East Side Story" himself, and officially left the Omens (though he did retain Doug Brown as a producer). As Bob Seeger and the Last Heard, Seeger released his version of the song with Hideout Records in January 1966, and it became his first big Detroit hit. The single (backed with "East Side Sound", an instrumental version of "East Side Story") sold **50,000 copies**, mostly in the Detroit area, and led to a contract with Cameo-Parkway Records.

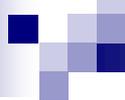
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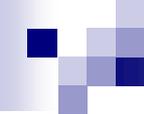
Following "East Side Story", the group released four more singles: the James Brown-inspired holiday single "Sock It to Me Santa", the Dylan-esque "Persecution Smith", "Vagrant Winter", and perhaps the most notable, "Heavy Music", released in 1967. "Heavy Music", which sold even more copies than "East Side Story", had potential to break out nationally when Cameo-Parkway suddenly **went out of business**. It was actually a top 100 hit in Canada, where it topped out on the national RPM charts at #82; in the US, it just missed the Hot 100, peaking on the "bubbling under" chart at #103. The song would stay in Seger's live act for many years to come.

# The Bob Seger System

After Cameo-Parkway folded, Seger and Punch began searching for a new label. In the spring of 1968, Bob Seger & the Last Heard signed with major label **Capitol Records**, turning down Motown Records, who offered more money than Capitol. Seger felt that Capitol was more appropriate for his genre than Motown.

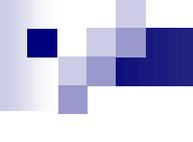


Capitol changed the name of the band to The Bob Seger System. In the transition between labels, guitarist Carl Lagassa left the band and keyboard player Bob Schultz joined. The System's first single with Capitol was the anti-war message song "2+2 =?", which reflected a marked change in Seger's political attitudes from "The Ballad of the Yellow Beret". The single was again a hit in Detroit and hit number 1 on radio stations in Buffalo, New York and Orlando, Florida, but went unnoticed almost everywhere else, and failed to chart nationally in the US. The single did, however, make the Canadian national charts, peaking at #79.

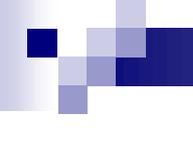


The second single from The Bob Seger System was "***Ramblin' Gamblin' Man***". It was a major hit in Michigan, and it also became Seger's first national hit, peaking at #17. The song's success led to the release of an album of the same title in 1969. The *Ramblin' Gamblin' Man* album reached #62 on the *Billboard* pop albums chart. Glenn Frey (later in the Eagles) had his first studio gig singing back-up and playing guitar on "Ramblin' Gamblin' Man".

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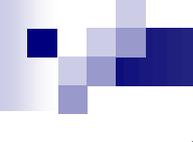
Seeger was unable to follow up this success. For the next album, singer/songwriter Tom Neme joined The System, ultimately writing and singing the majority of the tunes featured, for which the group was heavily criticized. The album, called **Noah**, failed to chart at all, leading Seeger to briefly quit the music industry and attend college.



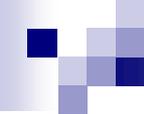
He returned the following year and put out the System's final album, 1970's Mongrel, this time without Tom Neme. Bob Schultz left the band as well, being replaced by Dan Watson. Mongrel, with the powerful single "Lucifer", was considered to be a strong album by many critics and Detroit fans, but failed to do well commercially.

## Solo

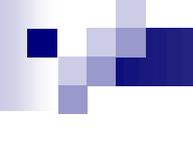
After Mongrel failed to live-up to the success of Ramblin' Gamblin' Man, The System dissipated. For a short period of time following the breakup, Seger had ambitions to be a one-man act. In 1971, Seger released his first solo album, the all-acoustic ***Brand New Morning***. The album was a commercial failure and led to Seger's departure from Capitol Records.



Seeger, having regained an eye for bands, began playing with the duo Teegarden & Van Winkle, who in 1970 had a hit single with God, Love and Rock & Roll. Together they recorded ***Smokin' O.P.'s***, released on Punch Andrews' own Palladium Records. The album mainly consisted of covers, spawning a minor hit with a version of Tim Hardin's *If I Were a Carpenter* (#76 US), though it did feature *Someday*, a new Seeger original, and a re-release of *Heavy Music*. The album reached 180 on the Billboard 200.



After spending the better part of 1972 touring with Teegarden & Van Winkle, Seger left the duo to put together a new backing band, referred to as both My Band and the Borneo Band. In 1974, Seger put out Back in '72, recorded partly with the Muscle Shoals Rhythm Section, a renowned group of session musicians who had recorded with the likes of J. J. Cale and Aretha Franklin.



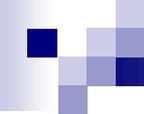
According to Seger, there was a financial misunderstanding with the musicians: they offered to record him "for \$1500 a side", which he took to mean \$1500 per album side. When he found out that they meant ***\$1500 per song***, he left after recording three songs but resolved to work with them in the future.



*Back in '72* featured the studio version of Seger's later live classic Turn the Page; Rosalie, a song Seger wrote about CKLW music director Rosalie Trombley (and which was later recorded by ***Thin Lizzy***); and "I've Been Working", a song originally by Van Morrison, a strong influence on Seger's musical development. Despite the strength of Seger's backup musicians, the album only reached 188 on the US charts and has since faded into obscurity.



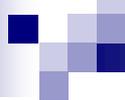
Even so, Back in '72 and its supporting tour mark the beginnings of Seger's long-time relationships with future Silver Bullet Band saxophonist Alto Reed, powerhouse female vocalist Shaun Murphy, and the Muscle Shoals Rhythm Section.



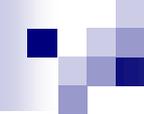
Over the tour, My Band would prove to be unreliable, which frustrated Seger. By the end of 1973, Seger had left My Band in search of a new backing band. Throughout 1974-75, Seger continued to perform in local venues around his hometown while known as the Bob Seger Group including one renowned concert in Davisburg, MI called the "Battle of the Bands."

## The Silver Bullet Band

In 1974, Seger formed the *Silver Bullet Band*. Its original members were guitarist Drew Abbott, drummer and backup-singer Charlie Allen Martin, keyboard-player Rick Manasa, bass guitarist Chris Campbell, and saxophone player Alto Reed. With this new band sitting in occasionally, Seger released the album **Seven**, which contained the Detroit-area hard-rock hit "Get Out of Denver". This track was a modest success and charted at #80 nationally.

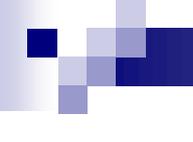


In 1975, Seger returned to Capitol Records and released the album ***Beautiful Loser***, with help from the Silver Bullet Band (with new keyboardist Robyn Robbins replacing Manasa) on his cover of the Tina Turner penned "Nutbush City Limits". The album's single "***Katmandu***" which was featured in the 1985 movie "Mask" starring Cher (in addition to being another substantial Detroit-area hit) was Seger's first real national break-out track since "Ramblin' Gamblin' Man".



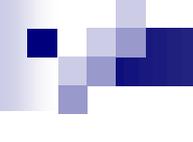
Although it just missed the US Pop Top 40 – peaking at #43 – the song received strong airplay in a number of markets nationwide including Detroit.

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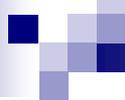


In April 1976, Seger and the Silver Bullet Band released the album *Live Bullet*, recorded over two nights in Detroit's Cobo Arena in September 1975. It contained Seger's rendition of "Nutbush City Limits" as well as Seger's own classic take on ***life on the road***, "Turn the Page", from *Back in '72*.

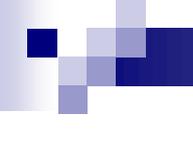
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It also included his late 1960s successful releases – "Heavy Music" and "Ramblin' Gamblin' Man". Critic Dave Marsh later wrote that "Live Bullet is one of the best live albums ever made ... In spots, particularly during the medley of "Travelin' Man"/"Beautiful Loser" on side one, Seger sounds like a man with one last shot at the top."



An instant best-seller in Detroit, Live Bullet began to get attention in other parts of the country, selling better than Seger's previous albums, getting progressive rock radio and album-oriented rock airplay, and enabling Seger to headline more shows. Yet still, Seger had a popularity imbalance. In June 1976, he was a featured performer at the Pontiac Silverdome outside Detroit in front of nearly ***80,000 fans***.



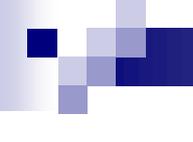
Seeger finally achieved his commercial breakthrough with his October 1976 album ***Night Moves***. The title song "Night Moves" was a highly evocative, nostalgic, time-spanning tale that was not only critically praised, but became a #4 hit single on the Billboard pop singles chart as well as a heavy album-oriented rock airplay mainstay. The album also contained "Mainstreet" (written about Ann Arbor's ***Ann Street***), a #24 hit ballad that emphasized Seeger's heartland rock credentials as well as guitarist Pete Carr's haunting lead guitar. The album also featured the anthem "Rock and Roll Never Forgets".

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**BOB SEGER**  
with  
**SILVER BULLET BAND**

**NIGHT MOVES**

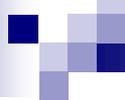




Night Moves was Seger's first top ten album in the Billboard album chart, and as of 2006 was certified at 6 million copies in the United States alone – making it the biggest-selling studio album of his entire career. Furthermore, it activated sales of Seger's recent back catalog, so that Beautiful Loser would eventually sell 2 million and Live Bullet would go on to sell some 5 million copies in the United States. Indeed, Live Bullet stayed on the Billboard charts for **168 weeks** and it remains one of the ten best-selling live albums of all time.

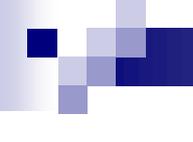


The following year, original Silver Bullet drummer Charlie Allen Martin was ***hit by a car*** from behind while walking on a service road, and was left unable to walk. David Teegarden, drummer for Seger on the Smokin' O.P.'s album, replaced him. Despite the loss, Seger followed up strongly with 1978's Stranger in Town. The first single, "Still the Same", emphasized Seger's talent for mid-tempo numbers that revealed a sense of purpose, and reached #4 on the pop singles chart

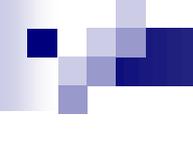


"Hollywood Nights" was an up-tempo #12 hit rocker, while "***We've Got Tonight***" was a slow ballad that reached #13 on the Hot 100. (The latter became an even bigger hit when country music superstar Kenny Rogers and pop singer Sheena Easton teamed up for a 1983 treatment of it that topped Billboard's Country and Adult Contemporary charts.)

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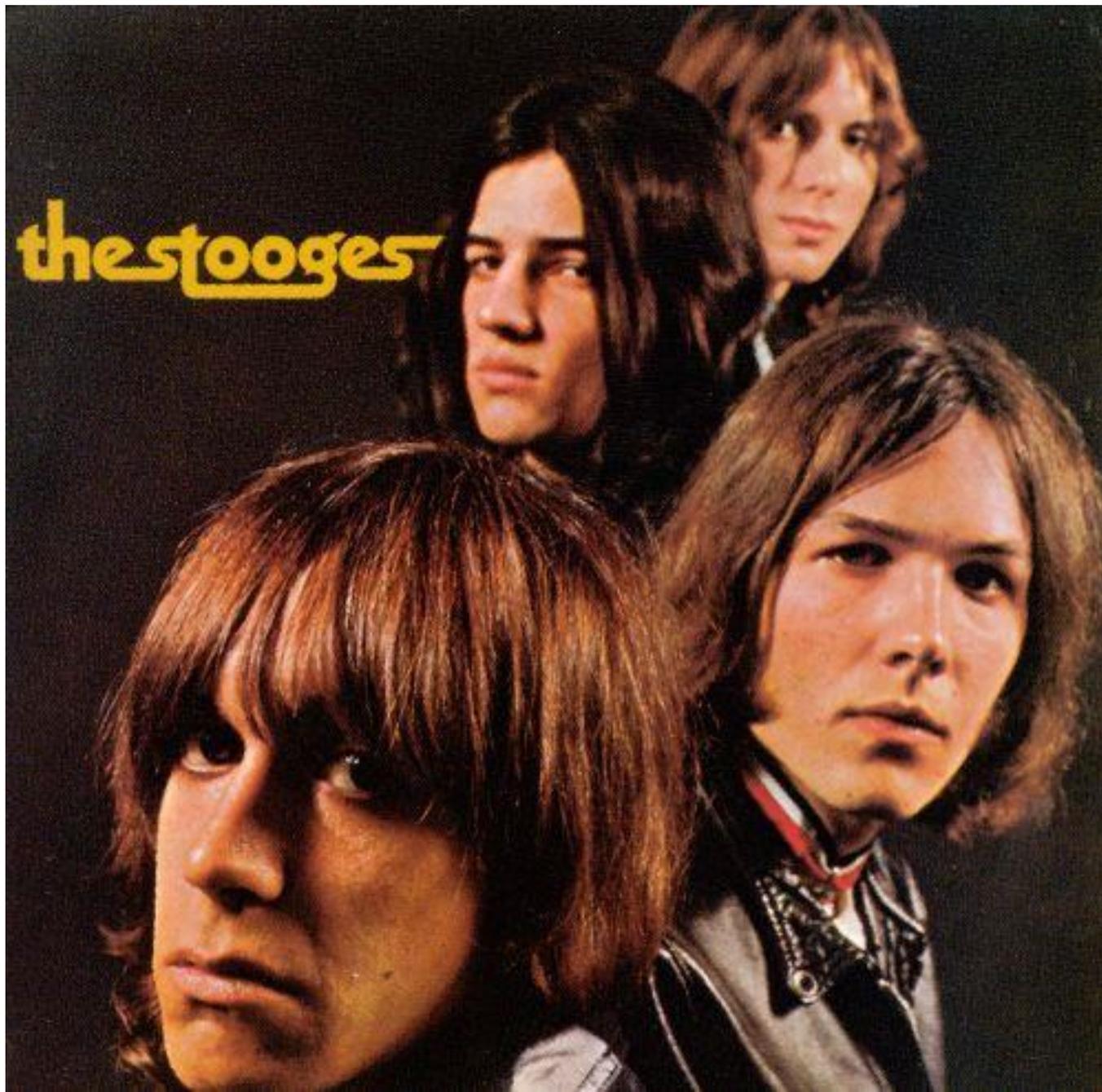
"Old Time Rock and Roll", a song from George Jackson and Thomas E. Jones III that Seger substantially rewrote the lyrics for, was not a big pop hit initially, but achieved substantial album track airplay. Moreover, it would later become one of Seger's most recognizable songs following its memorable Tom Cruise-dancing-in-his-underwear use in the 1983 film *Risky Business*.

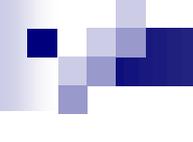


Indeed, it has been ranked the second-most played Jukebox Single of all time, behind Patsy Cline's "Crazy". The iconic recording of "Old Time Rock and Roll" was named one of the Songs of the Century in 2001. (Seeger has ruefully remarked that not taking one-third writing credit on his recording was "***the dumbest thing I ever did***" financially.)

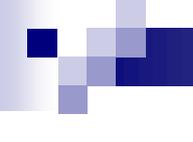
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the stooges

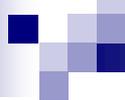




The Stooges, also known as Iggy and the Stooges, were an American rock band formed in Ann Arbor, Michigan in 1967 by singer Iggy Pop, guitarist Ron Asheton, drummer Scott Asheton, and bassist Dave Alexander. Playing a ***raw, primitive*** style of rock and roll, the band sold few records in their original incarnation and gained a reputation for their confrontational performances, which often involved acts of self-mutilation by frontman Iggy Pop.



After releasing two albums—***The Stooges*** (1969) and ***Fun House*** (1970)—the group disbanded briefly, and reformed with a different lineup to release ***Raw Power*** (1973) before breaking up again in 1974. The band reunited in 2003 and was active until 2016 following the deaths of several original members.

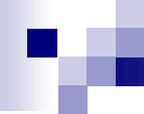


The Stooges are widely regarded as a seminal *proto-punk* act and as instrumental in the development of punk rock, alternative rock, heavy metal music and rock music at large. The Stooges were inducted into the Rock and Roll Hall of Fame in **2010**. In 2004, Rolling Stone ranked them 78th on their list of the 100 greatest artists of all time.

## Formation (1967–68)

Iggy Pop (born James Newell Osterberg, 1947 in Muskegon, Michigan) played ***drums*** in several Ann Arbor-area bands as a teenager, including the Iguanas and, later, the Prime Movers. The Prime Movers nicknamed Osterberg "Iggy" in reference to his earlier band.





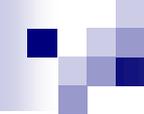
Osterberg was first inspired to form the Stooges after meeting blues drummer Sam Lay during a visit to Chicago. Upon returning to Detroit, Osterberg sought to create a new form of ***blues music*** that was not derivative of historical precedents. Ron Asheton (guitar) and Scott Asheton (drums) and Dave Alexander (bass guitar) composed the rest of the band, with Osterberg as main singer.



Osterberg became interested in Ron Asheton after seeing him perform in the Chosen Few (a covers band), believing "I've never met a convincing musician that didn't look ***kind of ill and kind of dirty***, and Ron had those two things covered!" The three nicknamed Osterberg "Pop" after a local character whom Osterberg resembled. Shortly after witnessing an MC5 concert in Ann Arbor, Osterberg began using the stage name ***Iggy Pop***, a name that he has used ever since.

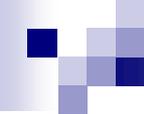
The band's 1967 début was at their communal State Street house on Halloween night, followed by their next live gig, January 1968. During this early period, the Stooges were originally billed as the "***Psychedelic Stooges***" at the Grande Ballroom in Detroit, Michigan, and other venues, where they played with the band MC5 and others. At one of their early Grande Ballroom performances, Asheton's guitar neck separated from the body forcing the band to stop playing during the opening song, "I Wanna Be Your Dog".

<https://youtu.be/BJIqnXTqg8I>

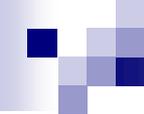


The group's early sound differed from their later music; critic Edwin Pouncey writes:

The Stooges' early musical experiments were more avant garde than punk rock, with Pop incorporating such household objects as a ***vacuum cleaner*** and a ***blender*** into an intense wall of feedback that one observer described as sounding like "an airplane was landing in the room."

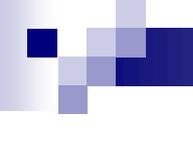


Homemade instruments were also incorporated to flesh out the overall sound. The 'Jim-a-phone' involved pushing feedback through a funnel device which was raised and lowered to achieve the best effect. There was also a cheap Hawaiian guitar which Pop and guitarist Ron Asheton would take turns in plucking to produce a simulated sitar drone, while drummer Scott Asheton pounded away at a ***set of oil drums*** with a ball peen hammer.



The Stooges soon gained a reputation for their wild, primitive live performances. Pop, especially, became known for his outrageous onstage behavior—smearing his bare chest with ***hamburger meat and peanut butter***, cutting himself with shards of glass, and flashing his genitalia to the audience. Pop is sometimes credited with the invention or popularization of stage diving.





In 1968 Elektra Records sent DJ/publicist Danny Fields to scout the MC5, resulting in contracts for both that band and the Stooges. The contracts were at different pay rates: MC5 \$20,000, the Stooges \$5,000, as revealed in the 2016 Jim Jarmusch film, Gimme Danger. In 1969, the band released their self-titled debut album; sales were low and it was not well received by critics at the time. Legend has it that half of the album, which was produced by former Velvet Underground bassist John Cale, was written the night before the first session.

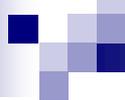
the stooges  
fun house



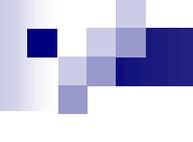
In 1970, their second album, Fun House, was released, featuring the addition of saxophonist Steve Mackay. Many consider Fun House to be the best representation of the Stooges, as the main goal of the album was to represent the manic energy of their live performances. On June 13 of that year, television recorded the band at the ***Cincinnati Pop Festival***. While performing the songs "T.V. Eye" and "1970", Pop leapt into the crowd, where he was hoisted up on people's hands, and proceeded to smear peanut butter all over his chest.

<https://youtu.be/NuT5kMoYc1w>

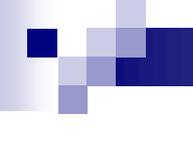




In a broadcast interview at WNUR Northwestern University radio station in Evanston, Illinois in 1984, Stiv Bators of the Lords of the New Church and the Dead Boys confirmed the long-standing rumor that it was he who had provided the peanut butter, having carried a large tub from his home in Youngstown, OH and handing it up to Iggy from the audience.



Fun House was also poorly received by the general public and the critics. Alexander was dismissed in August 1970 after arriving at the Goose Lake International Music Festival ***too drunk to play***. He was replaced by a succession of new bass players: Zeke Zettner and James Recca. Around this time, the band expanded their line-up by adding a second guitar player, roadie Billy Cheatham, who was replaced by James Williamson.

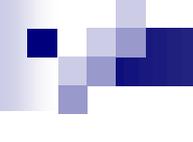


By this time, the Stooges, with the notable exception of Ron Asheton, had all become serious *heroin* users. The drug was introduced to the band by new manager John Adams. Their performances became even more unpredictable, and Pop often had trouble standing up on stage due to his extreme drug abuse. Elektra soon eliminated the Stooges from its roster, and the band had a hiatus for several months. The final line-up was Pop, the Asheton brothers, Recca and Williamson.

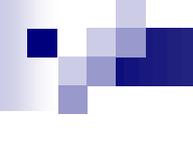
The breakup of the Stooges was formally announced on 9 July **1971**.



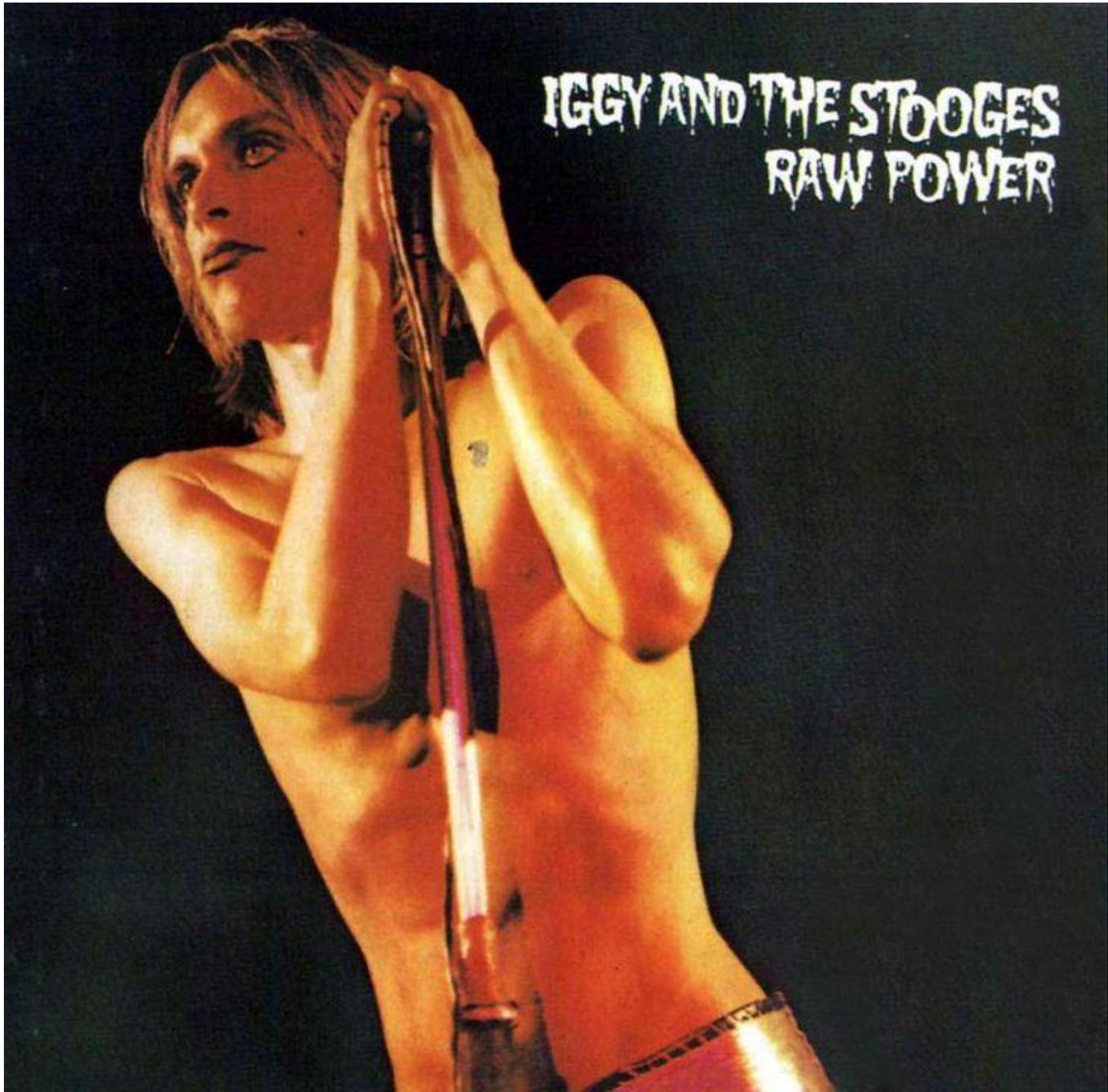
With the band in hiatus, Pop met **David Bowie** on 7 September 1971 at Max's Kansas City, and the pair instantly became good friends. The next day, on the advice of Bowie, then at the height of his Ziggy Stardust-era fame, Pop signed a recording contract with pop music manager Tony DeFries' company, MainMan. A few months later, Tony DeFries and Pop met Clive Davis from CBS/Columbia Records and got a two-album recording deal.



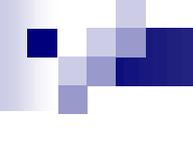
In March 1972, DeFries brought Pop and Williamson to the UK, and the pair attempted to reconstitute the Stooges with British musicians, but finding no suitable additions, brought the Asheton brothers back into the band (this "second choice" decision rankled Ron Asheton, as did his change from guitar to bass).



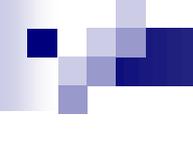
This line-up, billed as Iggy & the Stooges, recorded their third album, the influential ***Raw Power*** (1973). At the time, the album was criticized by diehard fans who said that Bowie had mixed it poorly. (During subsequent years, various unofficial fan recordings were assembled and released as the album Rough Power. In 1997, Raw Power was re-mixed by Iggy Pop and re-released.) Raw Power would go on to become one of the cornerstones of early punk rock, although the album sold rather poorly, and was regarded as a commercial failure at the time of its release.



IGGY AND THE STOOGES  
RAW POWER



With the addition of a piano player, the Stooges toured for several months, starting in February 1973. About this time they also made a number of recordings that became known as the Detroit Rehearsal Tapes, including a number of new songs that might have been included on a fourth studio album had the band not been dropped by Columbia soon after the release of Raw Power. During early 1973, James Williamson was briefly dismissed due to criticism from the band's management company; guitarist Tornado Turner replaced him for a single gig, but Williamson soon returned to the group.

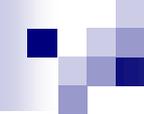


The Stooges disbanded in February 1974 as a result of Pop's ever-present ***heroin addiction and erratic behavior*** (at least off stage). The last half of the band's last performance of this era (on 9 February 1974 in Detroit, Michigan) was captured and was released later (in 1976) as the live album ***Metallic K.O.*** (along with the first half of an earlier show on 6 October 1973 at the same venue).

**METALLIC 'KO**

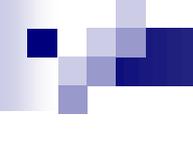


**IGGY AND THE STOOGES**

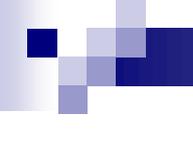


A 1988 expanded release of the album with the title Metallic 2X K.O. included the two halves of each show. In 1998, the album was re-released under the original title with a reverse show order, (mostly) expanded track lengths and more complete set-lists.

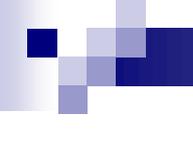




Grand Funk Railroad, sometimes shortened as Grand Funk, is an American rock band that was highly popular during the 1970s, touring extensively and playing to packed arenas worldwide. David Fricke of Rolling Stone magazine once said, "You cannot talk about rock in the 1970s without talking about Grand Funk Railroad!" Known for their crowd-pleasing arena rock style, the band was well-regarded by audiences despite a relative lack of critical acclaim. The band's name is a play on words of the ***Grand Trunk Western Railroad***, a railroad line that ran through the band's home town of Flint, Michigan.



Originally a ***trio***, the band was formed in 1969 by Mark Farner (guitar, vocals) and Don Brewer (drums, vocals) and Mel Schacher (bass); Knight soon became the band's manager, as well as naming the band as a play on words for the Grand Trunk Western Railroad, a well-known rail line in Michigan. First achieving recognition at the ***1969 Atlanta Pop Festival***, the band was signed by Capitol Records.

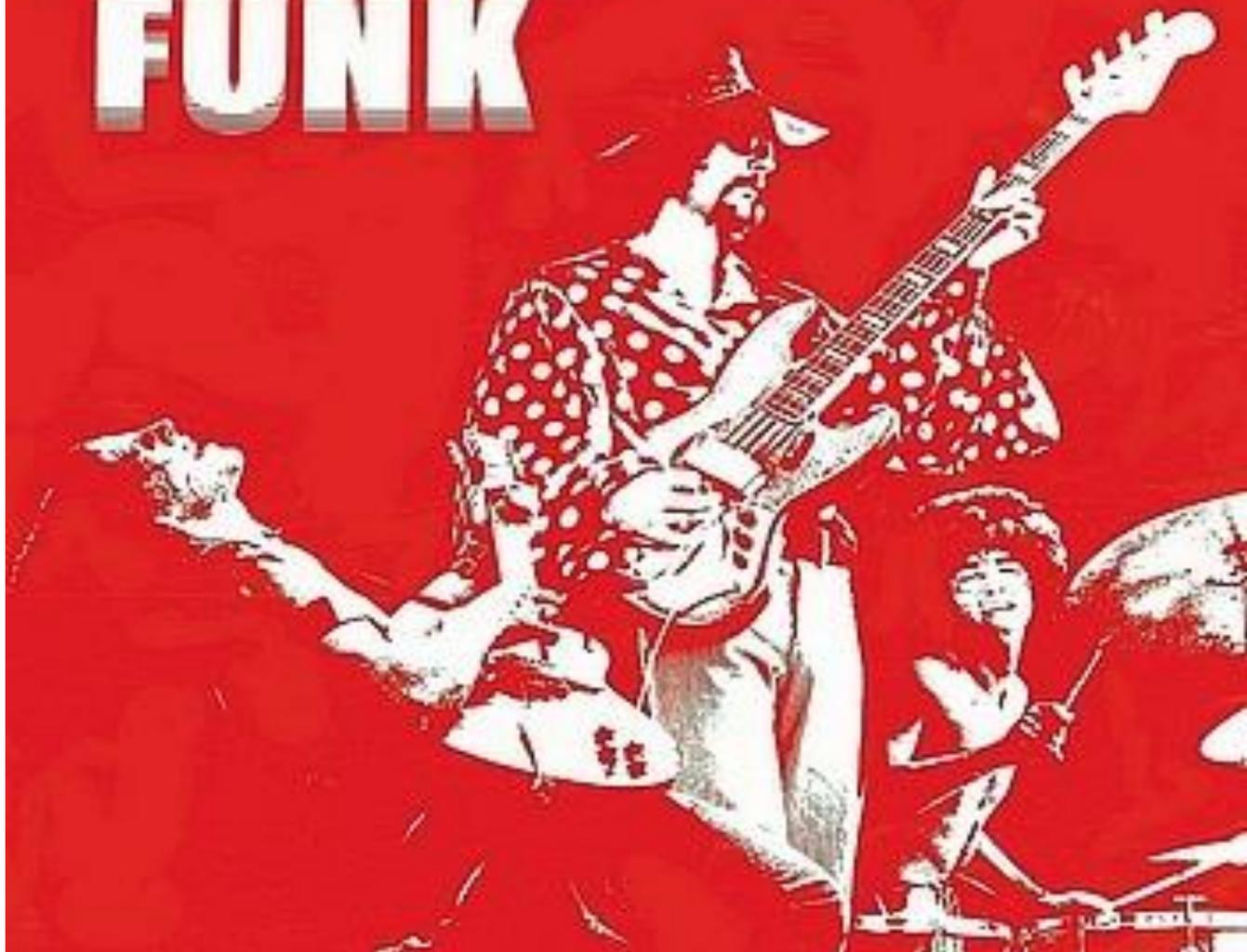


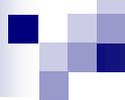
After a raucous, well-received set on the first day of the festival, the group was asked back to play at the Second Atlanta Pop Festival the following year. Patterned after hard rock power trios such as Cream, the band, with Terry Knight's marketing savvy, developed its own popular style. In August 1969 the band released its first album titled On Time, which sold over one million copies, and was awarded a **gold record** in 1970.



In February 1970 a second album, ***Grand Funk*** (aka "The Red Album"), was awarded gold status. Despite critical pans and a lack of airplay, the group's first six albums (five studio releases and one live album) were quite successful.

# GRAND FUNK





The hit single "I'm Your Captain (Closer to Home)", from the album ***Closer to Home***, released in 1970, was considered stylistically representative of Terry Knight and the Pack's recordings. In 1970 Knight launched an intensive advertising campaign to promote the album Closer to Home. That album was certified ***multi-platinum*** despite a lack of critical approval.

[https://youtu.be/bv7XR\\_cJU9Y](https://youtu.be/bv7XR_cJU9Y)

# GRAND FUNK



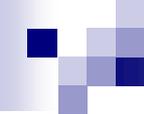
**Closer To Home**

The band spent \$100,000 on a New York Times Square billboard to advertise Closer to Home. By 1971, Grand Funk equaled the Beatles Shea Stadium attendance record but sold out the venue in just 72 hours whereas the Beatles concert took a couple of weeks to sell out. Following Closer to Home, Live Album was also released in 1970, and was another gold disc recipient. ***Survival*** and ***E Pluribus Funk*** were both released in 1971. E Pluribus Funk celebrated the Shea Stadium show with an embossed depiction of the stadium on the album cover's reverse.

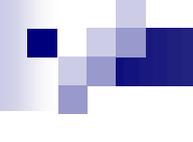




By late 1971 the band was concerned with Knight's managerial style and fiscal responsibility. This growing dissatisfaction led Grand Funk Railroad to fire Knight in early 1972. Knight sued for ***breach of contract***, which resulted in a protracted legal battle. At one point Knight repossessed the band's gear before a gig at Madison Square Garden.



In VH1's Behind the Music Grand Funk Railroad episode, Knight stated that the original contract would have run out in about three months, and that the smart decision for the band would have been to just wait out the time. However, at that moment the band felt they had no choice but to continue and fight for the rights to their career and name.

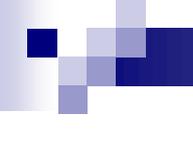


In 1972 Grand Funk Railroad added Craig Frost on keyboards full-time. Originally they had attempted to attract ***Peter Frampton***, late of Humble Pie; however Frampton was not available, due to signing a solo-record deal with A&M Records. The addition of Frost, however, was a stylistic shift from Grand Funk's original garage-band based rock & roll roots to a more rhythm & blues/pop-rock-oriented style. With the new lineup, Grand Funk released ***Phoenix***, its sixth album of original music, in 1972.

# GRAND FUNK

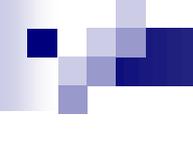
## PHOENIX



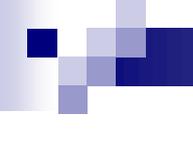


To refine Grand Funk's sound, the band secured veteran musician Todd Rundgren as a producer. Their two most successful albums and two No. 1 hit singles resulted: the Don Brewer-penned "***We're an American Band***" (from We're an American Band) and "***The Loco-Motion***" (from *Shinin' On*, written by Carole King and Gerry Goffin and originally recorded by Little Eva). The album We're an American Band topped out at **No. 2** on the charts.

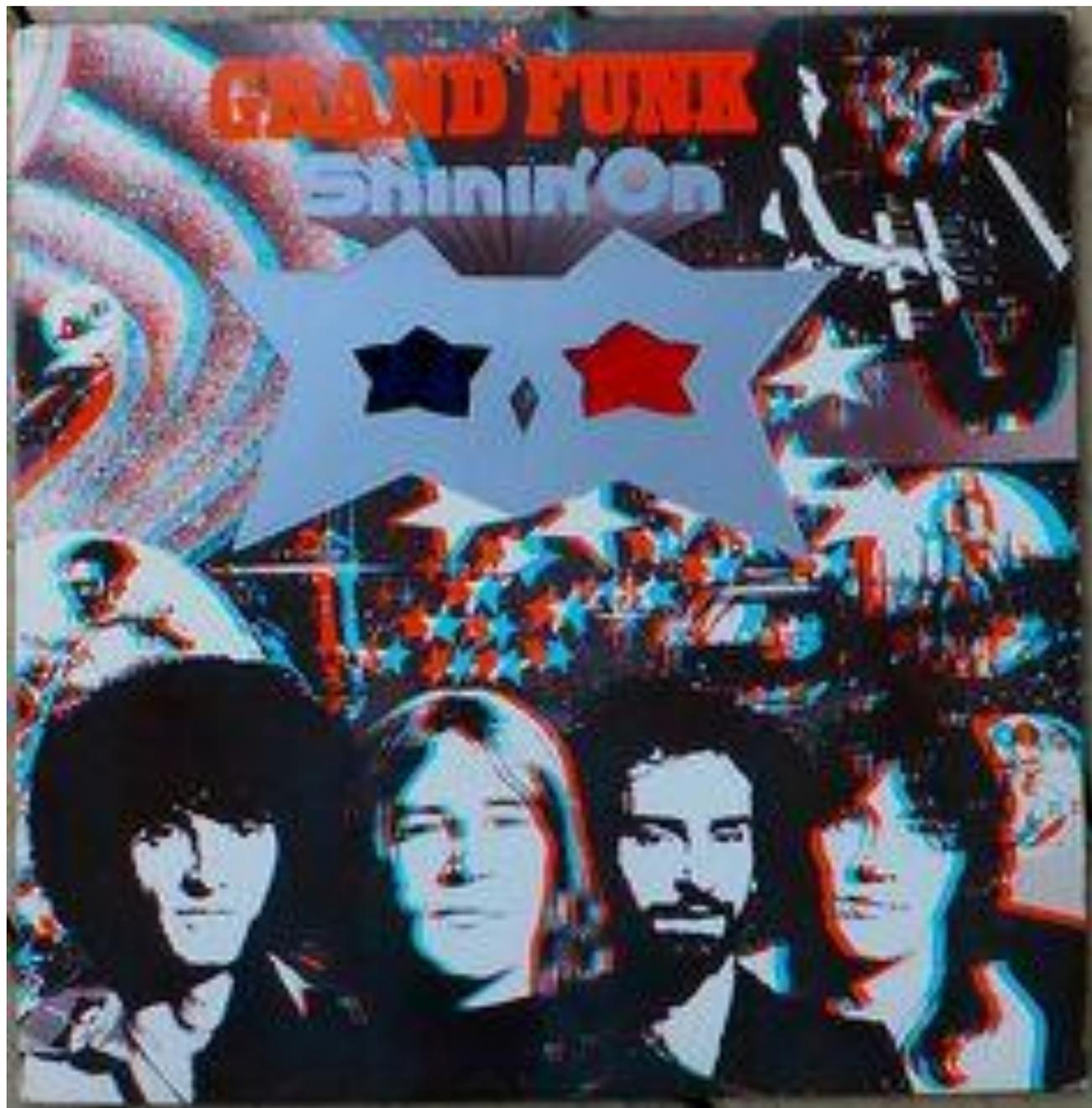
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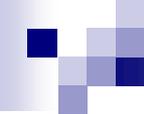


**GRAND FUNK**  
**We're An American Band**



"We're an American Band" was Grand Funk's first No. 1 hit, followed by Brewer's #19 hit "Walk Like a Man". 1974's "The Loco-Motion" was Grand Funk's second chart-topping single, followed by Brewer's #11 hit "Shinin' On". The band continued touring the U.S., Europe, and Japan.





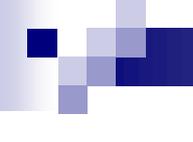
In 1974 Grand Funk re-engaged Jimmy Ienner as producer and reverted to using their full name: "Grand Funk Railroad". The band released the album ***All the Girls in the World Beware!!!***, which depicted the band member's heads superimposed on the bodies of Arnold Schwarzenegger and Franco Columbu. This album spawned the band's last two top ten hits, "Some Kind of Wonderful" and "Bad Time".

<https://youtu.be/xTuIXtXUEw4>

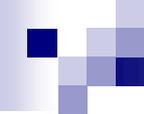
# GRAND FUNK

*all the girls in the world  
Beware!!!*

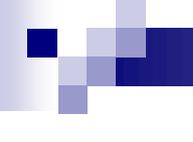




Although they were highly successful in the mid-1970s, tensions mounted within the band due to personal issues, burn-out, and disputes over musical direction. Despite these issues, Grand Funk forged ahead. Needing two more albums to complete their record deal with Capitol, Grand Funk embarked on a major tour and decided to record a double live album, ***Caught in the Act***.

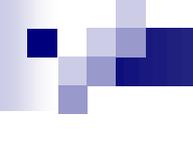


The double album should have fulfilled the contract with Capitol; however, because it contained previously released material, Capitol requested an additional album to complete Grand Funk's contractual obligation. While pressures between the band members still existed, the members agreed to move forward and complete one more album for Capitol to avoid legalities similar to the ones that they endured with Terry Knight in 1972. The band recorded Born to Die and agreed not to release any information regarding their impending breakup in 1976



However, Grand Funk found new life via interest by Frank Zappa in producing the band. Signing with MCA Records, the resulting album Good Singin', Good Playin' yielded little success. After this, Grand Funk Railroad decided once more to disband in 1976.

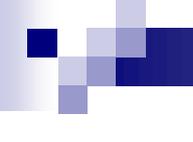




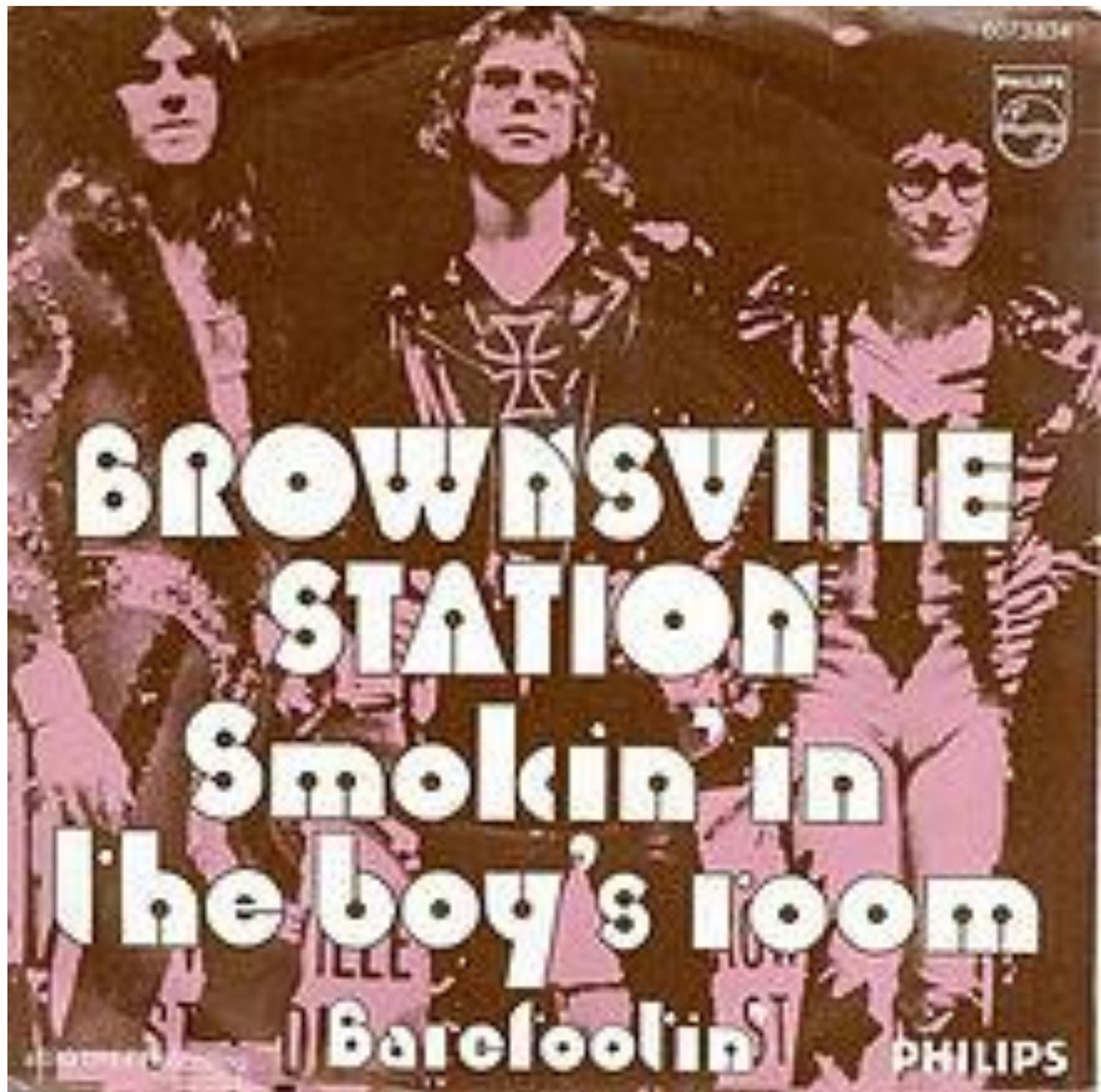
Brownsville Station is an American rock band from Michigan that was popular in the 1970s. Original members included Cub Koda (guitarist/vocalist), Mike Lutz (guitarist/vocalist), T.J. Cronley (drummer), and Tony Driggins (bassist/vocals). Later members included Henry "H-Bomb" Weck (drummer) and Bruce Nazarian (guitarist/vocalist).

They are remembered for the top-10 hit single "***Smokin' in the Boys Room***" (1973).

<https://youtu.be/gBC4LudWfho>



Brownsville Station was formed in Ann Arbor, Michigan in **1969**. Brownsville Station's early albums included song covers from bands which had inspired them. In 1970, they released their debut studio album, **No BS**, on a Warner Bros. label. Their biggest hit, "Smokin' In the Boys Room", written by Michael Lutz & Cub Koda, from their 1973 album **Yeah!**, reached No. 3 on U.S. Billboard Hot 100 chart and No. 27 in the UK Singles Chart. The track sold **over two million copies** and was awarded a gold disc status by the RIAA on 15 January 1974.



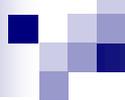
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**BROWNSVILLE  
STATION**  
**Smokin' in  
The boy's room**

Barefootin'

PHILIPS

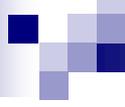


In 1977, Brownsville Station recorded "Martian Boogie", one of their seven singles to chart on the Hot 100. The song was also a feature on Dr. Demento's radio show. "(Lady) Put The Light On", their penultimate single, also charted in the Hot 100, at 46.

After drummer Cronley left the band, Van Wert, Ohio native Henry "H-Bomb" Weck was called on to fill the position left by Cronley.

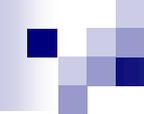
The band's second-highest Billboard charting single was "Kings of the Party" which topped out at No. 31 in 1974.





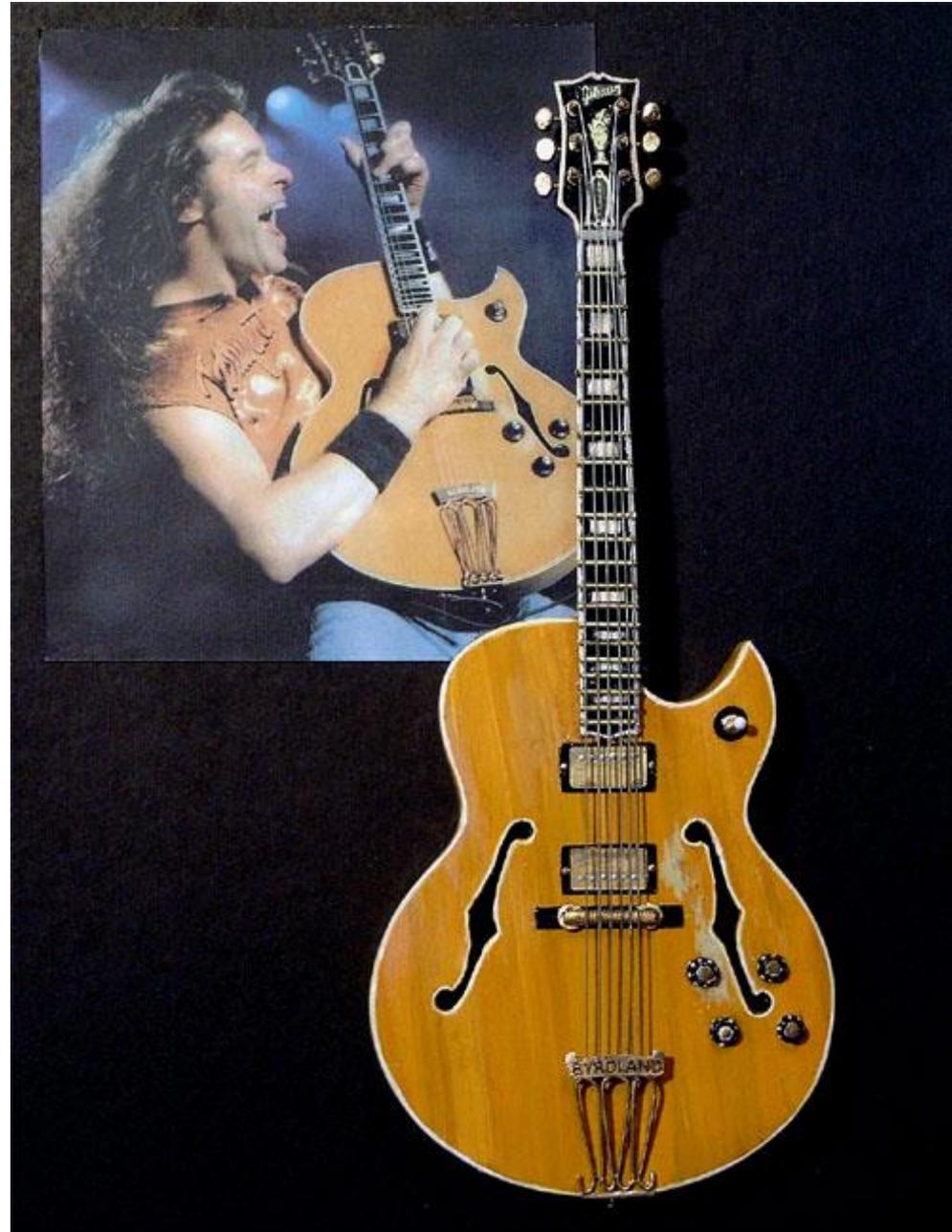
Theodore Anthony "Ted" Nugent (born December 13, 1948) is an American musician and political activist. Nugent initially gained fame as the lead guitarist of the ***Amboy Dukes***, a band formed in 1963 that played psychedelic rock and hard rock. After playing with the Amboy Dukes, he embarked on a solo career.

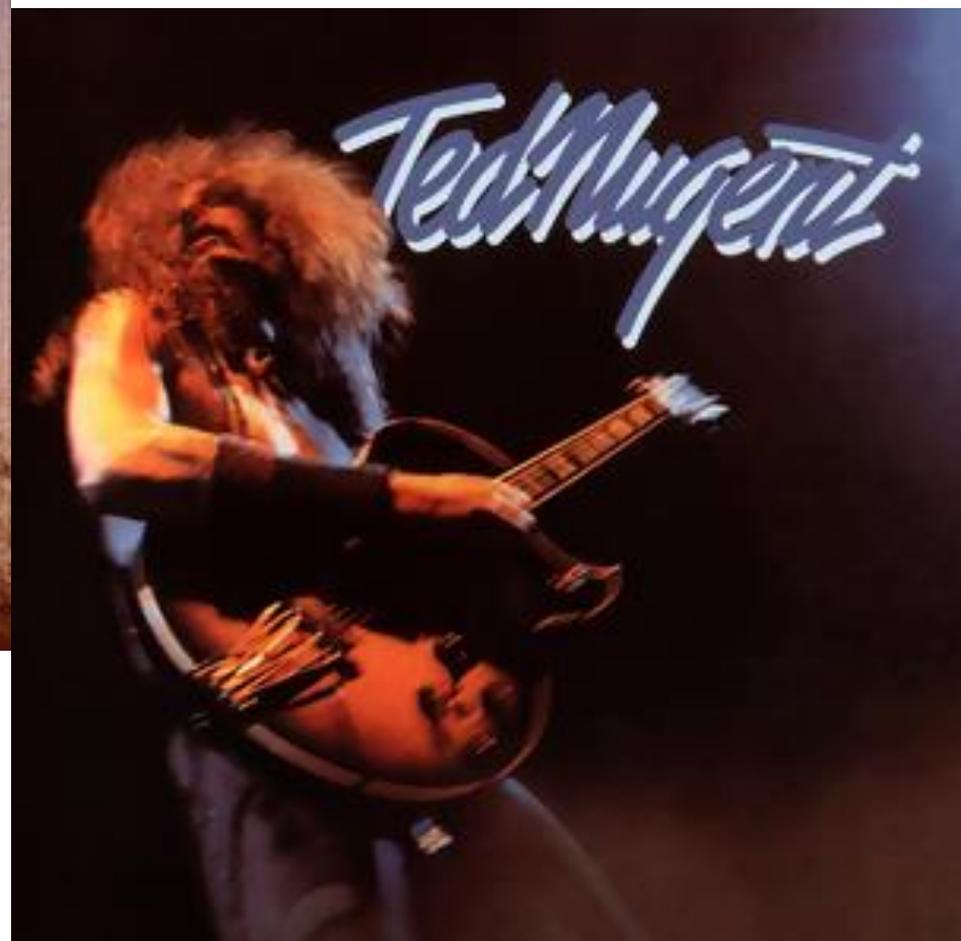
Nugent is also noted for conservative political views, his lifelong stance against ***drug and alcohol abuse*** and advocacy of hunting and gun ownership rights. He is a board member of the National Rifle Association and a strong supporter of the Republican Party.

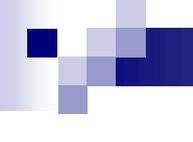


Nugent was born the third of four siblings in Redford, Michigan, He moved to Palatine, Illinois as a teenager. Raised Catholic, Nugent has mentioned his ties with Catholicism many times during interviews, and has stated that he regularly attends church. He attended William Fremd High School in Palatine, Illinois, then transferred after his freshman year to St. Viator High School in Arlington Heights, Illinois.

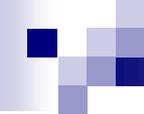
Nugent has released more than **34 albums** and has sold a career total of **30 million records**. He was known throughout his early career in the 1970s for using Fender amps, a large part of his signature sound, and for playing the hollow-body **Gibson Byrdland** guitar.







Performing since 1958, Nugent has been touring annually since 1967, averaging more than **300** shows per year (1967–73), **200** per year (1974–80), **150** (1981–89), **127** concerts in 1990, **162** concerts in 1991, **150** concerts in 1993, **180** in 1994, **166** in 1995, **81** in 1996, Summer Blitz '97, '98, Rock Never Stops '99, and **133** concerts with KISS 2K.



On July 4, 2008, at the DTE Energy Music Theater in Clarkston, Michigan, Ted Nugent ***played his 6,000th concert.*** Derek St. Holmes (original singer for the Ted Nugent band), Johnny Bee Badanjek (drummer for Mitch Ryder and The Detroit Wheels), and Nugent's guitar teacher from 1958, Joe Podorsek, all jammed on stage with Nugent for various tunes.

# The Amboy Dukes

His first edition of the Amboy Dukes played at The Cellar, a teen dance club outside of Chicago in Arlington Heights, Illinois, starting in late 1965, while Nugent was a student at St. Viator High School. The Cellar's "house band" at the time had been the Shadows of Knight, although the Amboy Dukes eventually became a staple until the club's closing. Their first single was a cover of Big Joe Williams' "Baby Please Don't Go"

<https://youtu.be/8xPecXqIU1g>

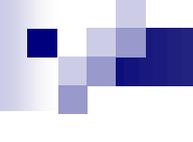


**Ted Nugent and the Amboy Dukes**

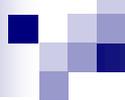
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The Amboy Dukes' second single was "Journey to the Center of the Mind", which featured lyrics written by the Dukes' second guitarist Steve Farmer. Nugent, an ardent anti-drug campaigner, has always claimed that he had no idea that this song was about **drug use**. *The Amboy Dukes* (1967), *Journey to the Center of the Mind* (1968), *Migration* and *Rusty Day* (1969) — all recorded on the Mainstream label — sold moderately well.

<https://youtu.be/TokYdNmOt3s>



On April 5, 1968, Nugent along with a group of musicians paid tribute to ***Martin Luther King*** by having a folk, rock and blues jam session. Joni Mitchell played first, followed by Buddy Guy, Cactus, and Jimi Hendrix. Other musicians who participated were BB King and Al Kooper.



After settling down on a ranch in Michigan in 1973, Nugent signed a record deal with Frank Zappa's DiscReet Records label and recorded ***Call of the Wild***. The following year, ***Tooth Fang & Claw*** (which contained the song "Great White Buffalo", arranged with Rob Grange) established a fan base for Nugent and the other Amboy Dukes. Personnel changes nearly wrecked the band, which became known as Ted Nugent & the Amboy Dukes.

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TED·NUGENT'S

AMBOY DUKE S

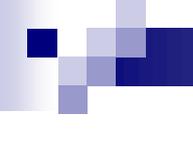
TOOTH

FANG

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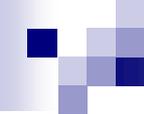


CLAW

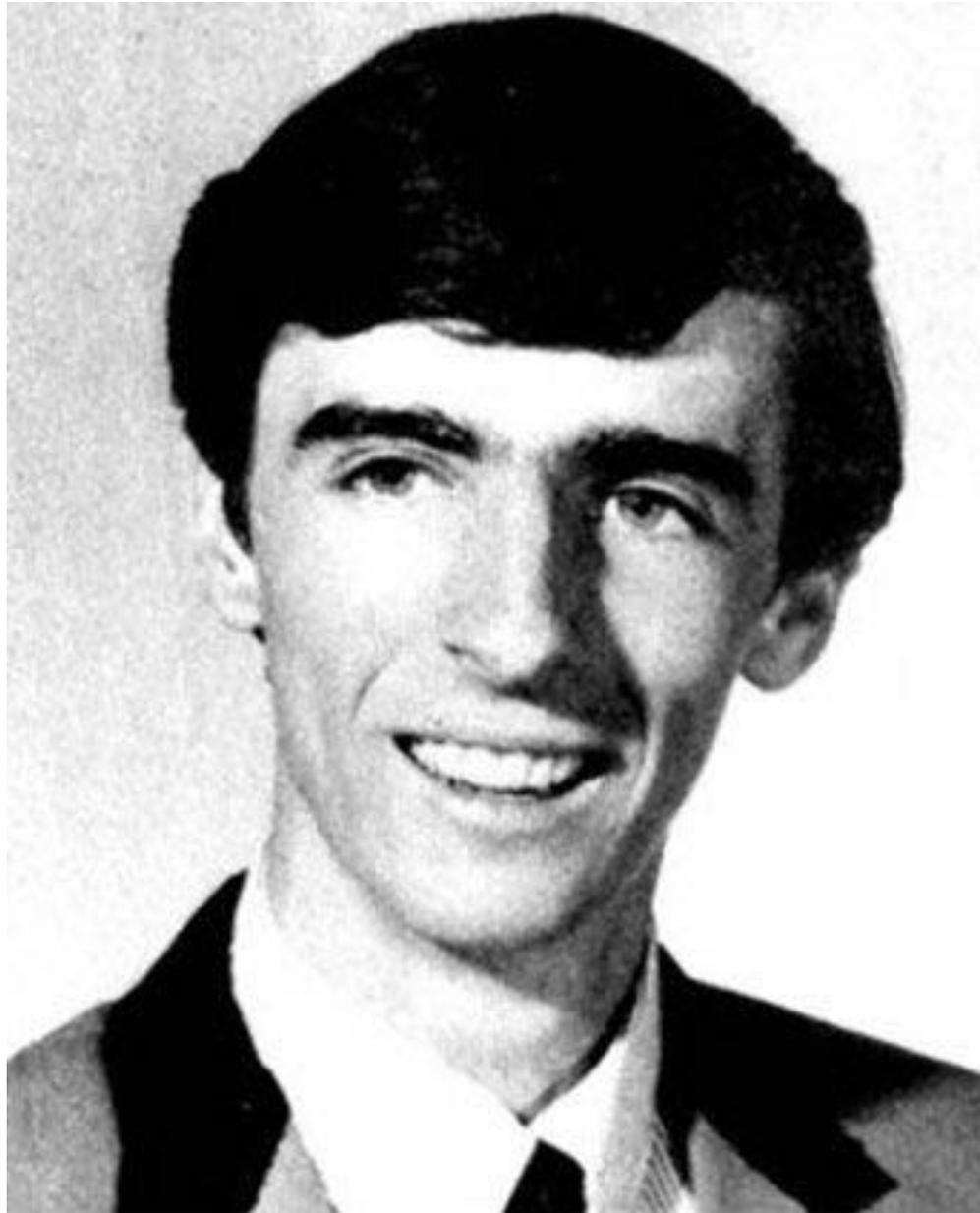


Nugent reunited with the other members of the Amboy Dukes at the **2009 Detroit Music Awards**, which took place April 17, 2009. The psychedelic band received a distinguished achievement honor at the event. The Dukes also played together at the ceremony, marking their first public performance in more than 30 years.



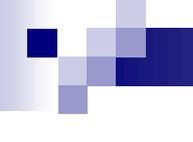


Alice Cooper (born Vincent Damon Furnier; February 4, 1948) is an American singer, songwriter, and actor whose career spans over five decades. With his distinctive raspy voice and a stage show that features **guillotines, electric chairs, fake blood, deadly snakes, baby dolls, and dueling swords**, Cooper is considered by music journalists and peers alike to be "**The Godfather of Shock Rock**".

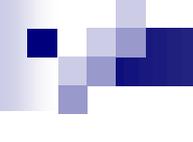




He has drawn equally from horror films, vaudeville, and garage rock to pioneer a macabre and theatrical brand of rock designed to shock people. Cooper brought a ***theatricality*** to rock music that did not previously exist.



Originating in Phoenix, Arizona, in the late 1960s after he moved from Detroit, Michigan, "Alice Cooper" was originally a band consisting of Furnier on vocals and harmonica, lead guitarist Glen Buxton, Michael Bruce on rhythm guitar, Dennis Dunaway on bass guitar, and drummer Neal Smith.

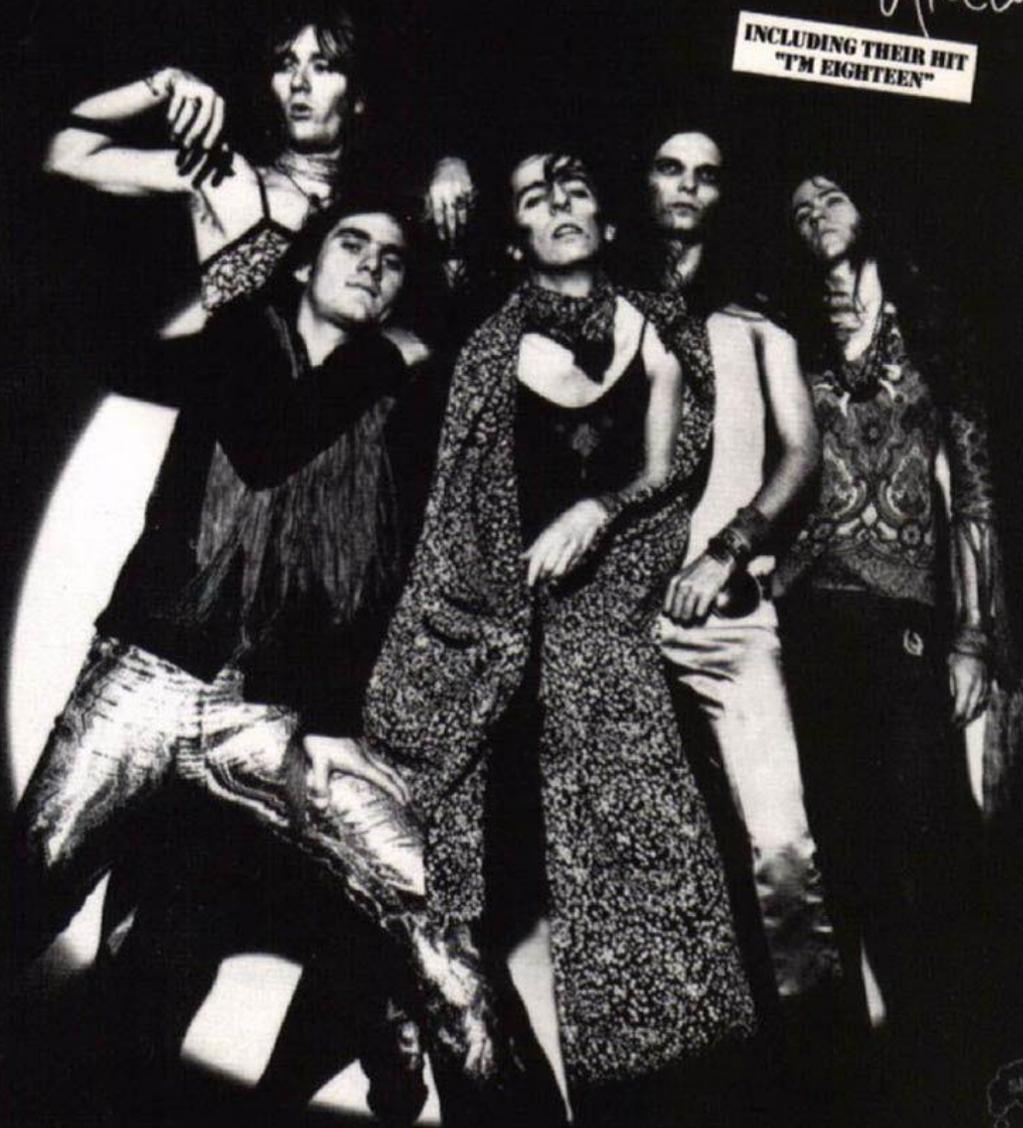


The original Alice Cooper band released its first album in 1969 but broke into the international music mainstream with the 1971 hit "***I'm Eighteen***" from their third studio album *Love It to Death*, which was followed by the even bigger single "***School's Out***" in 1972. The band reached their commercial peak with the 1973 album *Billion Dollar Babies*.

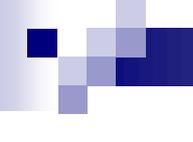
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*Loop it to death,  
Alice Cooper*

**INCLUDING THEIR HIT  
"I'M EIGHTEEN"**

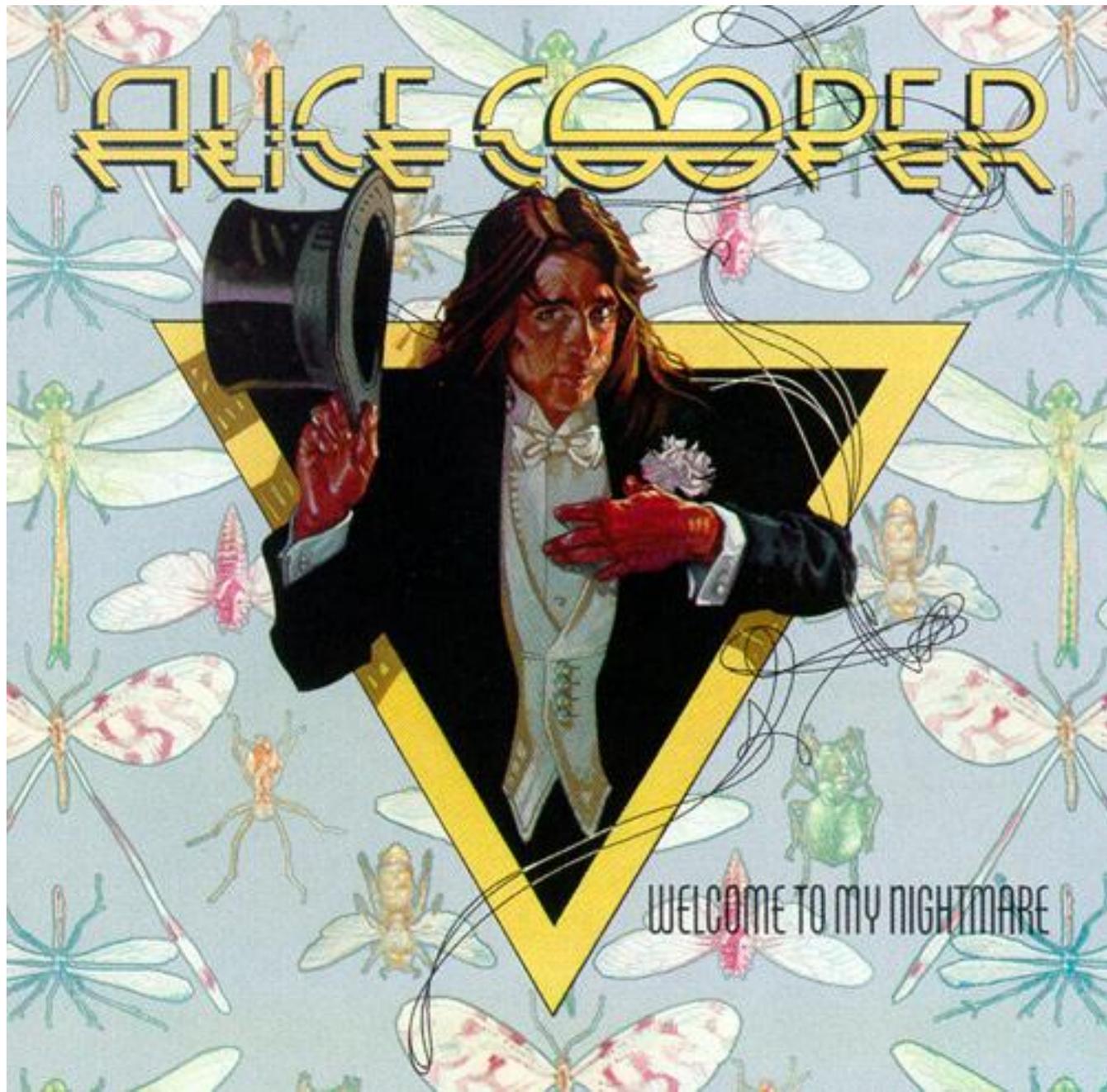


straight  
Co.   
1883

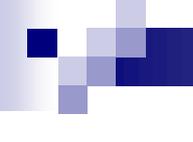


Furnier adopted the band's name as his own name in the 1970s and began a solo career with the 1975 concept album ***Welcome to My Nightmare***. In 2011, he released *Welcome 2 My Nightmare*, his 19th album as a solo artist and 26th album in total. In **2011**, the original Alice Cooper band was inducted into the Rock and Roll Hall of Fame. Expanding from his Detroit rock roots, Cooper has experimented with a number of musical styles, including art rock, hard rock, heavy metal, new wave, glam metal, pop rock, experimental rock, and industrial rock.

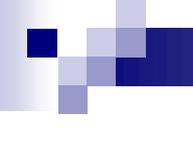
# ALICE COOPER



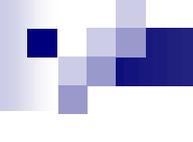
WELCOME TO MY NIGHTMARE



Cooper is known for his social and witty persona offstage, with *The Rolling Stone Album Guide* calling him the world's most "**beloved heavy metal entertainer**". He is credited with helping to shape the sound and look of heavy metal, and has been described as the artist who "first introduced **horror imagery** to rock'n'roll, and whose stagecraft and showmanship have permanently transformed the genre". Away from music, Cooper is a film actor, a golfing celebrity, a restaurateur, and, since 2004, a popular radio DJ with his classic rock show *Nights with Alice Cooper*.



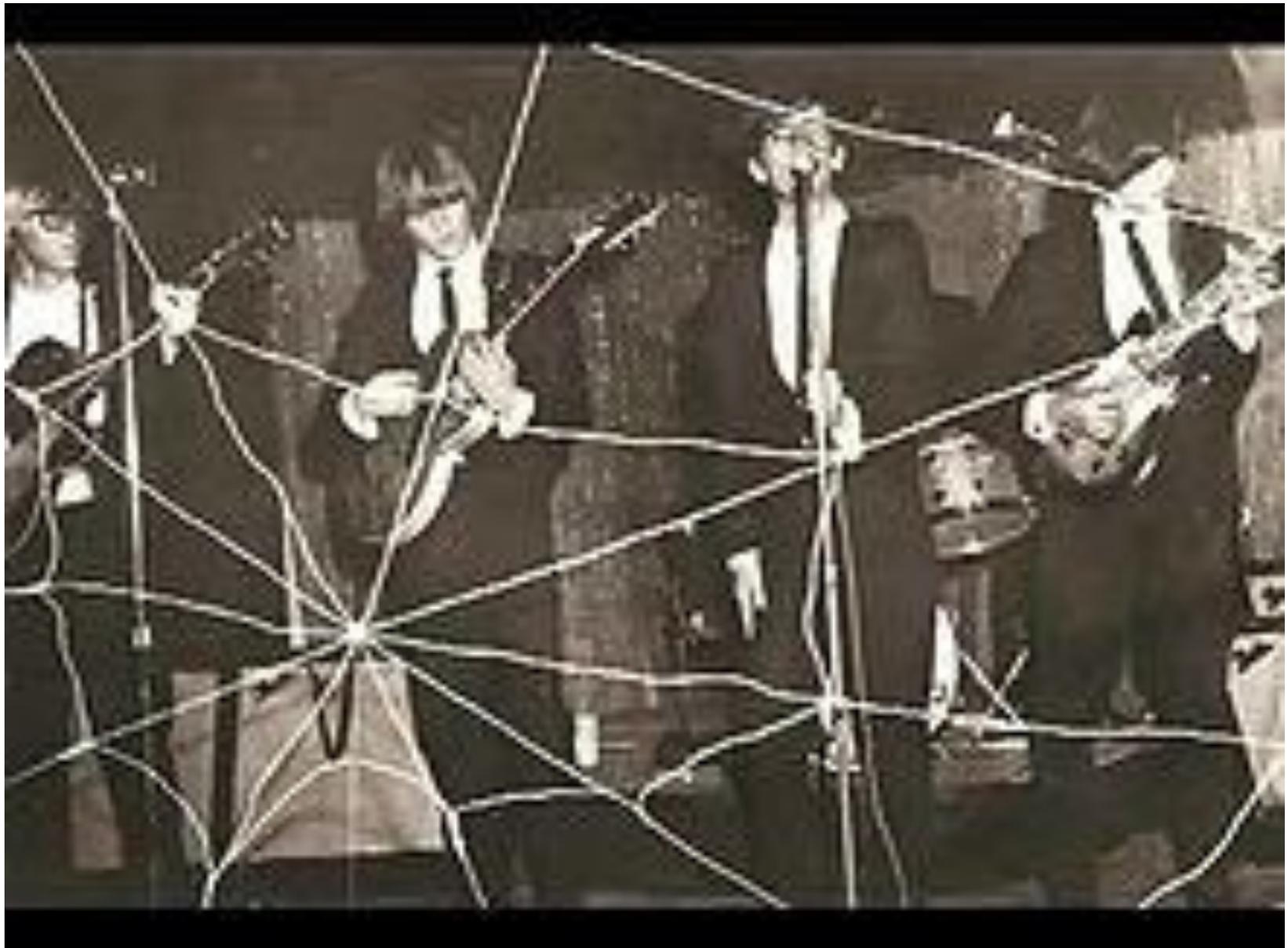
Cooper was born in Detroit, Michigan, the son of Ella Mae (*née* McCart) and Ether Moroni Furnier (1924–1987). His father was a preacher in The Church of Jesus Christ (Bickertonite) headquartered in Monongahela, Pennsylvania. He has English, Huguenot French, Irish, Scottish, and Sioux ancestry. He was named after his uncle, Vincent Collier Furnier, and the writer Damon Runyon. His paternal grandfather, Thurman Sylvester Furnier, was an apostle in the Church of Jesus Christ (Bickertonite).

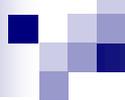


Cooper was active in his church at the ages of 11 and 12. While growing up in Detroit, Cooper attended Washington Elementary School, then Nankin Mills Jr. High. Following a series of childhood illnesses, he moved with his family to Phoenix, Arizona, where he attended Cortez High School and Glendale Community College, eventually earning a Bachelor of Fine Arts.

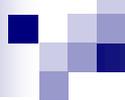
## The Spiders

In 1964, 16-year-old Furnier was eager to participate in the local annual Letterman's talent show, so he gathered fellow cross-country teammates to form a group for the show. They named themselves the Earwigs. Because they did not know how to play any instruments at the time, they dressed up like the Beatles and ***mimed their performance*** to Beatles songs. As a result of winning the talent show and loving the experience of being onstage, the group immediately proceeded to learn how to play instruments they acquired from a local pawn shop.

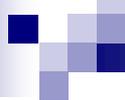




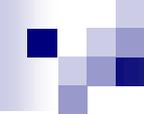
They soon renamed themselves The Spiders, featuring Furnier on vocals, Glen Buxton on lead guitar, John Tatum on rhythm guitar, Dennis Dunaway on bass guitar, and John Speer on drums. Musically, the group was inspired by artists such as the Beatles, the Rolling Stones, the Who, the Kinks, the Doors, and the Yardbirds. For the next year the band performed regularly around the Phoenix area with a ***huge black spider's web*** as their backdrop, the group's first stage prop.



In 1965, the Spiders recorded their first single, "Why Don't You Love Me" (originally performed by the Blackwells), with Furnier learning the harmonica for the song. The single's B-side track was the Marvin Gaye Tamla Records hit "Hitch Hike". The single was released by local record label Mascot Records, owned by Jack Curtis, a concert promoter who also owned the Stage 7 teen club, which later became the VIP Club where the Spiders were the house band.



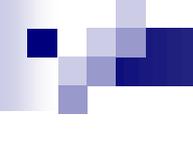
In 1966, the Spiders graduated from high school, and after North High School footballer Michael Bruce replaced John Tatum on rhythm guitar, the band released their second single, "Don't Blow Your Mind", an original composition which became a local #1 hit, backed by "No Price Tag". The single was recorded at Copper State Recording Studio and issued by local micro-imprint Santa Cruz Records.



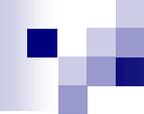
By 1967, the band had begun to make regular road trips to Los Angeles to play shows. They soon renamed themselves **Nazz** and released the single "Wonder Who's Lovin' Her Now", backed with future Alice Cooper track "Lay Down and Die, Goodbye". Around this time, drummer John Speer was replaced by Neal Smith. By the end of the year, the band had relocated to Los Angeles.

## The band adopts a new name: "Alice Cooper"

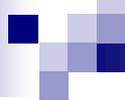
In 1968, the band learned that **Todd Rundgren** also had a band called Nazz, and found themselves in need of another stage name. Furnier also believed that the group needed a gimmick to succeed, and that other bands were not exploiting the showmanship potential of the stage. The legend is that the name "Alice Cooper" came from a session with a **Ouija board**, largely chosen because it sounded innocuous and wholesome, in humorous contrast to the band's image and music.



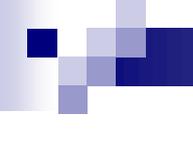
However, in an interview with Mark Radcliffe on the Radcliffe and Maconie show on BBC Radio 2 on 30 November 2009 Alice described the incident with the ouija board as an urban legend: "We literally got that whole story about the witch thing the way you guys got it. It was like just pure urban legend. I heard about the witch thing probably the same day you did, but it was a great story."



"Alice Cooper" was a character on *Mayberry R.F.D.* (played by Alice Ghostley) at the time, probably coincidentally. Eventually Furnier adopted this stage name as his own. Furnier, now known as Alice Cooper, later stated that the name change was one of his most important and successful career moves.

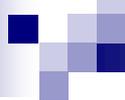


Nonetheless, at the time Cooper and the band realized that the concept of a male playing the role of a villain, a woman killer, in tattered women's clothing and wearing make-up, would have the potential to cause ***considerable social controversy and grab headlines***. In 2007 in his book *Alice Cooper, Golf Monster* Cooper stated that his look was inspired in part by film. One of the band's all-time favorite movies was *What Ever Happened to Baby Jane?* starring Bette Davis.

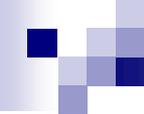


"In the movie, Bette wears disgusting caked makeup smeared on her face and underneath her eyes, with ***deep, dark, black eyeliner.***"

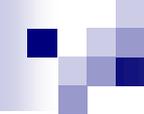
Another movie the band watched over and over was *Barbarella*. "When I saw Anita Pallenberg playing the Great Tyrant in that movie in 1968, wearing long black leather gloves with switchblades coming out of them, I thought, 'That's what Alice should look like.' That, and a little bit of Emma Peel from *The Avengers*."



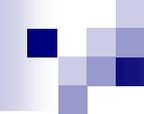
The classic Alice Cooper group lineup consisted of Furnier, lead guitarist Glen Buxton, rhythm guitarist Michael Bruce, bassist Dennis Dunaway, and drummer Neal Smith. With the exception of Smith, who graduated from Camelback High School (which is referred to in the song "Alma Mater" on the album *School's Out*), all of the band members were on the Cortez High School ***cross-country team***, and many of Cooper's stage effects were inspired by their cross-country coach, Emmett Smith (one of Smith's class projects was to build a working guillotine for slicing watermelons).



Cooper, Buxton, and Dunaway were also art students, and their admiration for the works of surrealist artists such as Salvador Dalí would further inspire their future stage antics.



One night after an unsuccessful gig at the Cheetah club in Venice, California, where the band emptied the entire room of patrons after playing just ten minutes, they were approached and enlisted by music manager Shep Gordon, who saw the band's negative impact that night as a force that could be turned in a more productive direction. Shep then arranged an audition for the band with composer and renowned record producer ***Frank Zappa***, who was looking to sign bizarre music acts to his new record label, Straight Records. For the audition Zappa told them to come to his house "at 7 o'clock."



The band mistakenly assumed he meant 7 o'clock in the morning. Being woken up by a band willing to play that particular brand of psychedelic rock at seven in the morning impressed Zappa enough for him to sign them to a three-album deal. Another Zappa-signed act, the all-female GTOs, who liked to "dress the Cooper boys up like full size Barbie dolls," played a major role in developing the band's early onstage look.

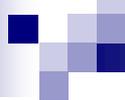


Cooper's first album, ***Pretties for You*** (released in 1969), had a slight psychedelic feel. Although it touched the US charts for one week at No. 193, it was ultimately a critical and commercial failure.

ALICE COOPER



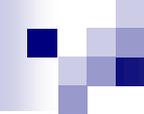
PRETTIES FOR YOU



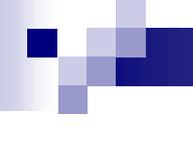
Alice Cooper's "shock rock" reputation apparently developed almost by accident at first. An unrehearsed stage routine involving Cooper, a feather pillow, and a live chicken garnered attention from the press; the band decided to capitalize on the tabloid sensationalism, creating in the process a new subgenre, shock rock. Cooper claims that the infamous "***Chicken Incident***" at the Toronto Rock and Roll Revival concert in September 1969 was an accident.



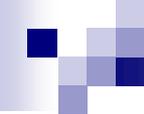
A chicken somehow made its way onto the stage into the feathers of a feather pillow they would open during Cooper's performance, and not having any experience around farm animals, Cooper presumed that, because the chicken had wings, it would be able to fly. He picked it up and threw it out over the crowd, expecting it to fly away.



The chicken instead plummeted into the first few rows occupied by wheelchair users, who reportedly proceeded to tear the bird to pieces. The next day the incident made the front page of national newspapers, and Zappa phoned Cooper and asked if the story, which reported that he had bitten off the chicken's head and drunk its blood on stage, was true. Cooper denied the rumor, whereupon Zappa told him, ***"Well, whatever you do, don't tell anyone you didn't do it."***



The band later claimed that this period was highly influenced by Pink Floyd, and especially the album *The Piper at the Gates of Dawn*. Glen Buxton said he could listen to Syd Barrett's guitar for hours at a time.



Despite the publicity from the chicken incident, the band's second album, ***Easy Action***, produced by David Briggs and released in June 1970, fared even worse than its predecessor, entirely failing to dent the *Billboard* Top 200. Around this time, fed up with Californians' indifference to their act, they relocated to Pontiac, Michigan, where their bizarre stage act was much better received by Midwestern crowds accustomed to the “proto punk” styles of local bands such as the Stooges and the MC5.

# ALICE COOPER



EASY ACTION

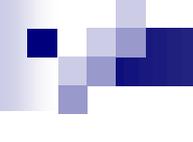




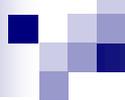
Despite this, Cooper still managed to receive a cream pie in the face when performing at the Cincinnati Pop Festival. Michigan would remain their steady home base until 1972. "L.A. just didn't get it," Cooper stated. "They were all on the wrong drug for us. They were on acid and we were basically drinking beer. We fit much more in Detroit than we did anywhere else."



Alice Cooper appeared at the Woodstock-esque Strawberry Fields Festival near Toronto, Ontario, in August 1970. The band's mix of glam and increasingly violent stage theatrics stood out in stark contrast to the bearded, denim-clad hippie bands of the time. As Cooper himself stated: "We were into fun, sex, death and money when everybody was into peace and love. 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".



In autumn 1970, the Alice Cooper group teamed with producer Bob Ezrin for the recording of their third album, ***Love It to Death***. This was the final album in their Straight Records contract and the band's last chance to create a hit. That first success came with the single "I'm Eighteen", released in November 1970, which reached number **21** on the *Billboard* Hot 100 in early 1971. Not long after the album's release in January 1971, Warner Bros. Records purchased Alice Cooper's contract from Straight and re-issued the album, giving the group a higher level of promotion.

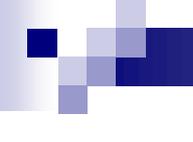


Love It to Death proved to be their breakthrough album, reaching number 35 on the U.S. *Billboard* 200 album charts. It would be the first of eleven Alice Cooper group and solo albums produced by Ezrin, who is widely seen as being pivotal in helping to create and develop the band's definitive sound.

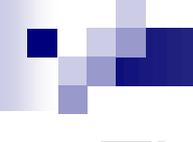


The group's 1971 tour featured a stage show involving mock fights and gothic torture modes being imposed on Cooper, climaxing in a staged execution by electric chair, with the band sporting tight, sequined, color-contrasting glam rock-style costumes made by prominent rock-fashion designer ***Cindy Dunaway*** (sister of band member Neal Smith, and wife of band member Dennis Dunaway).



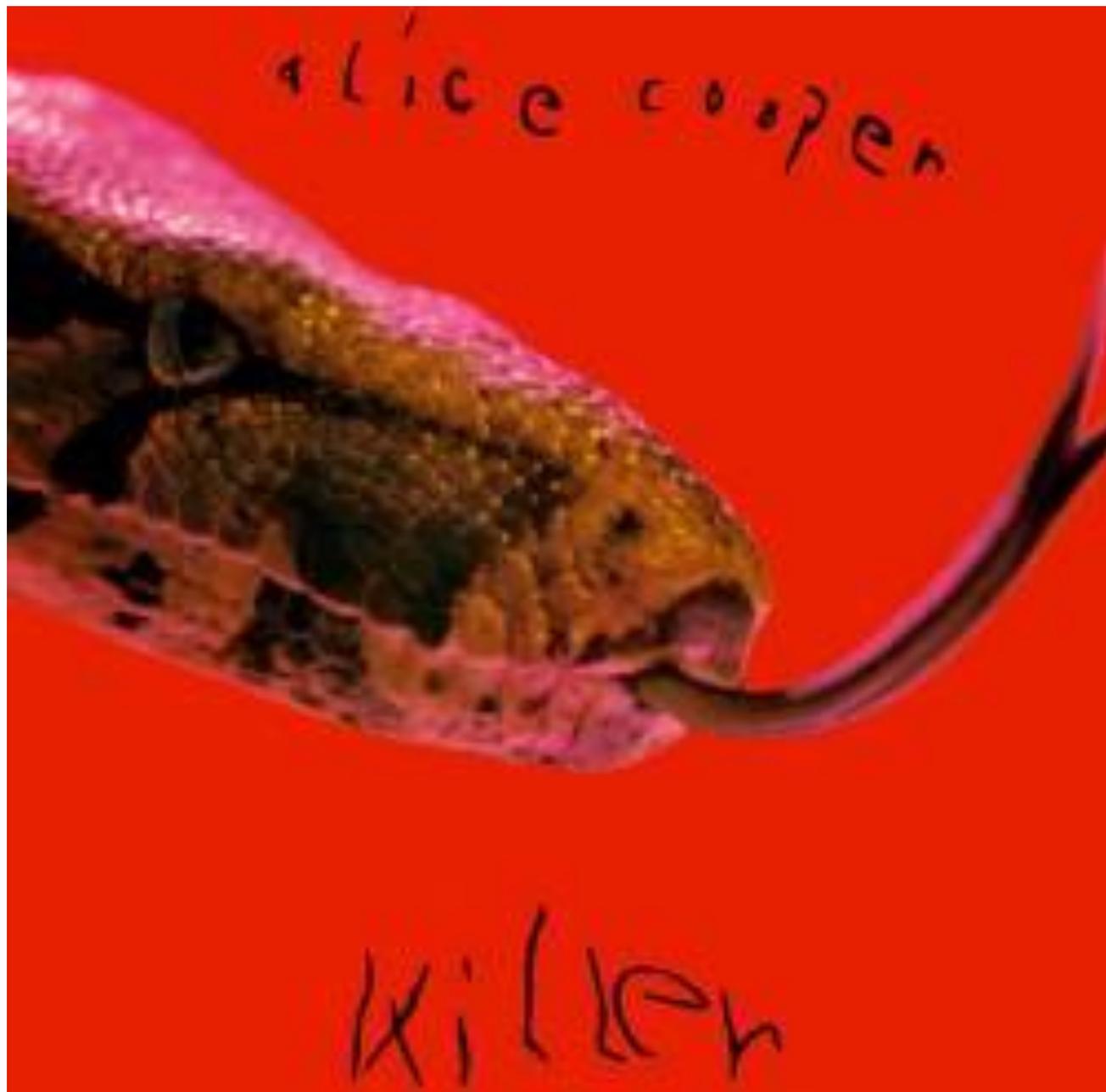


Cooper's androgynous stage role had developed to present a ***villainous side***, portraying a potential threat to modern society. The success of the band's single and album, and their tour of 1971, which included their first tour of Europe (audience members reportedly included Elton John and a pre-Ziggy David Bowie), provided enough encouragement for Warner Bros. to offer the band a new multi-album contract.

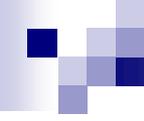


Their follow-up album *Killer*, released in late 1971, continued the commercial success of *Love It to Death* and included further single success with "Under My Wheels", "Be My Lover" in early 1972, and "Halo of Flies", which became a Top 10 hit in the Netherlands in 1972.

alice cooper



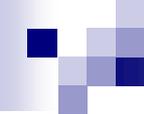
killen



Thematically, *Killer* expanded on the villainous side of Cooper's androgynous stage role, with its music becoming the soundtrack to the group's morality-based stage show, which by then featured a boa constrictor hugging Cooper on-stage, the murderous axe chopping of bloodied baby dolls, and execution by ***hanging at the gallows.***







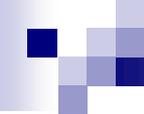
Back then, the real criticism was aimed at questioning the artists' ***sexual ambiguity***, rather than the stage gore. In January 1972, Cooper was again asked about his peculiar name, and told talk-show hostess Dinah Shore that he took the name from a "Mayberry RFD" character.



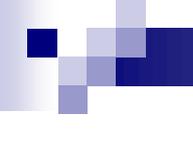
The summer of 1972 saw the release of the single "School's Out". It went Top 10 in the USA and to number 1 in the UK, and remains a staple on classic rock radio to this day. The album *School's Out* reached **No. 2** on the US charts and sold over a million copies. The band relocated to their new mansion in Greenwich, Connecticut.

<https://youtu.be/j8A9zFAArJQ>



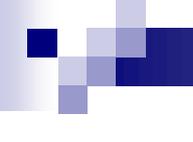


With Cooper's on-stage androgynous persona completely replaced with brattiness and machismo, the band solidified their success with subsequent tours in the United States and Europe, and won over devoted fans in droves while at the same time horrifying parents and outraging the social establishment.



In the United Kingdom, Mary Whitehouse, a Christian morality campaigner, persuaded the BBC to ban the video for "School's Out", although Whitehouse's campaign did not prevent the single also reaching number one in the UK. Cooper ***sent her a bunch of flowers in gratitude for the publicity.*** Meanwhile, British Labour Member of Parliament Leo Abse petitioned Home Secretary Reginald Maudling to have the group banned altogether from performing in the country.

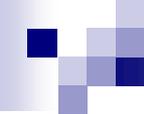
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In February 1973, ***Billion Dollar Babies*** was released worldwide and became the band's most commercially successful album, reaching No. 1 in both the US and UK. "Elected", a late-1972 Top 10 UK hit from the album, which inspired one of the first MTV-style story-line promo videos ever made for a song, was followed by two more UK Top 10 singles, "Hello Hooray" and "***No More Mr. Nice Guy***", which reached No. 25 in the US. The title track, featuring guest vocals by Donovan, was also a US hit single. Around this time Glen Buxton left Alice Cooper briefly because of waning health.

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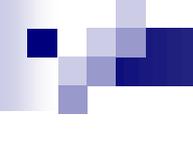




With a string of successful concept albums and several hit singles, the band continued their grueling schedule and toured the United States again. Continued attempts by politicians and pressure groups to ban their shocking act only served to fuel the myth of Alice Cooper further and generate even greater public interest. Their 1973 US tour broke box-office records previously set by The Rolling Stones and raised rock theatrics to new heights.

The multi-level stage show by then featured numerous special effects, including Billion Dollar Bills, decapitated baby dolls and mannequins, a dental psychosis scene complete with dancing teeth, and the ultimate execution prop and highlight of the show: the guillotine.

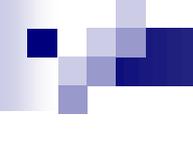




The guillotine and other stage effects were designed for the band by magician ***James Randi***, who appeared on stage during some of the shows as executioner. The Alice Cooper group had now reached its peak and it was among the most visible and successful acts in the industry. Beneath the surface, however, the repetitive schedule of recording and touring had begun to take its toll on the band, and Cooper, who was under the constant pressure of getting into character for that night's show, was consistently sighted nursing a can of beer.

<https://youtu.be/v5y7iHePE0Y>



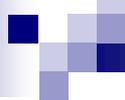


**Muscle of Love**, released at the end of 1973, was to be the last studio album from the classic lineup, and marked Alice Cooper's last UK Top 20 single of the 1970s with "Teenage Lament '74". An unsolicited theme song was recorded for the James Bond movie *The Man with the Golden Gun*, but a different song of the same name by Lulu was chosen instead. By 1974, the *Muscle of Love* album still had not matched the top-charting success of its predecessor, and the band began to have constant disagreements.

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**ATTENTION:  
THIS CARTON CONTAINS ONE (1)  
ALICE COOPER  
MUSCLE OF LOVE**

**FRAGILE**



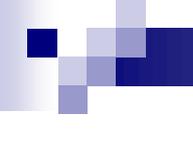
For various reasons, the members agreed to take what was expected to be a temporary hiatus.

"Everyone decided they needed a rest from one another", said manager Shep Gordon at the time.

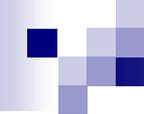
"A lot of pressure had built up, but it's nothing that can't be dealt with. Everybody still gets together and talks." Journalist Bob Greene spent several weeks on the road with the band during the *Muscle of Love Christmas Tour* in 1973. His book *Billion Dollar Baby*, released in November 1974, painted a less-than-flattering picture of the band, showing a group in total disharmony



During this time, Cooper relocated back to Los Angeles and started appearing regularly on television shows such as ***The Hollywood Squares***, and Warner Bros. released the *Alice Cooper's Greatest Hits* compilation album. It featured classic-style artwork and reached the US Top 10, performing better than *Muscle of Love*. However, the band's 1974 feature film *Good to See You Again, Alice Cooper* (consisting mainly of 1973 concert footage with 'comedic' sketches woven throughout to a faint storyline), released on a minor cinematic run mostly to drive-in theaters, saw little box-office success.

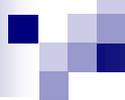


On March 5, 1974, Cooper appeared on episode 3 of *The Snoop Sisters* playing a Satanic cult singer. The final shows by Alice Cooper as a group were in ***Brazil*** in March and April 1974, including the record indoor attendance estimated as high as 158,000 fans in São Paulo on March 30, at the Anhembi Exposition Hall at the start of the first ever South American rock tour.



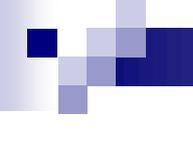
In 1975, Alice Cooper returned as a solo artist with the release of *Welcome to My Nightmare*. To avoid legal complications over ownership of the group name, "Alice Cooper" had by then become the singer's new legal name. Speaking on the subject of Alice Cooper continuing as a solo project as opposed to the band it once was, Cooper stated in 1975, "It got very basically down to the fact that we had drawn as much as we could out of each other."





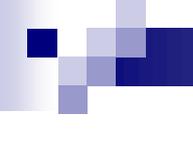
After ten years, we got pretty dry together." Manager Gordon added, "What had started in a sense as a pipe-dream became an overwhelming burden". The success of *Welcome to My Nightmare* marked the final break-up of the original members of the band, with Cooper collaborating with their producer Bob Ezrin, who recruited Lou Reed's backing band, including guitarists Dick Wagner and Steve Hunter, to play on the album. Spearheaded by the US Top 20 hit ballad "Only Women Bleed", the album was released by Atlantic Records in March of that year and became a Top 10 hit for Cooper.

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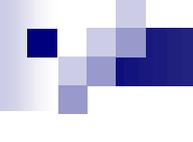


It was a concept album that was based on the nightmare of a child named Steven, featuring narration by classic horror movie film star Vincent Price, and serving as the soundtrack to Cooper's new stage show, which now showcased more theatrics than ever, including an 8-foot-tall (2.4 m) furry Cyclops which Cooper decapitated and killed.





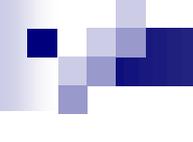
Accompanying the album and stage show was the television special *The Nightmare*, starring Cooper and Vincent Price, which aired on US prime-time TV in April 1975. *The Nightmare* (which was later released on home video in 1983 and gained a Grammy Awards nomination for **Best Long Form Music Video**) was regarded as another groundbreaking moment in rock history.



Adding to all that, a concert film, also called *Welcome to My Nightmare* produced, directed, and choreographed by West Side Story cast member David Winters and filmed live at London's Wembley Arena in September 1975, was released to theaters in 1976.

Such was the immense success of Cooper's solo project that he decided to continue as a solo artist, and the original band became officially defunct.





Since the 70's, Detroit has been home to many forms of music and many popular rappers. They still turn out many rock and metal bands as well. Some of the more recent famous rockers from Detroit include Kid Rock, Taproot, and The White Stripes.