

DOORS QUARTERLY MAGAZINE





...is a magazine for members of
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Subscription/
Abonnement for
4 issues (4 DQs):
BRD: 22 DM
Europe: 25 DM
Overseas: 30 DM

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Hi folks, welcome to The Doors
Quarterly Annual ... oh no, it
is still called The Doors
Quarterly, and it will be back
in a regular quarterly publication.
... so don't worry. Many
people phoned me, even

more wrote me, and all went: "Why isn't there a new Quarterly?" The reason is quite simple, dear fans -- I had no time to put DQ 24 together. Reason again: I was busy writing my Doors book! By the time I'm typing this the book is in the stores, finally! I also had to do radio-shows and interviews after it was released. So - Yes - I spent almost a year typing, researching, talking to people, deleting chapters, correcting, chasing after photos, night after night. I went to London for research, and I went to Los Angeles last November for research, where I saw Ray Manzarek for an interview, which turns up in the book along with all the other interviews I did. I know, dear readers, there are a lot of Doors-books out now (see the "NEW BOOKS"-chapter), but ... well, read the info I put about my own book in there, and you will certainly notice how different it is from all the others. Sure, I had to write this book in German, and it will be published over here first, but (as I have heard from my publisher) Plexus in London will do an English version of it, which will be out next spring, I guess. (By the way: it's hard to write about one's own book without praising it too much ...). But I'm sure you will like it, needless to say it will be the book everybody's got to have for research, and along with "No One Here Gets Out Alive" and "Riders On The Storm" and "The Illustrated History" it certainly is the fourth MUST in a Doors-Fan's bookshelf. If I promised too much, let me know. But if you like the Quarterlies, you'll like my book even more! Out goes my promise.

Have fun and take care!

Rainer

RELEASE DATE OF THIS DQ: AUGUST 19th, 1991



THE DOORS

FAN CLUB

Am Oelverbach 5
D. 4150 Krefeld-Stratum 12
W/Germany

(photo on sticker used by kind permission of Frank Lisciandro)

know what I think about it, read the "movie chapter" in my book. For the Quarterly Patricia Kennealy-Morrison wrote an exclusive review (thanks!). If YOU readers want to write about the film, you're welcome to send your reviews to me, for a forthcoming DQ ...

... The Doors Studio album box is not out yet (although some dealers sell a collection of Doors-CDs in special boxes); this also goes for the Live-box. I heard they're gonna pack everything together in ONE box and name it THE DOORS COMPLETE LIVE AND STUDIO RECORDINGS, containing a bonus CD with unreleased tracks ...

... RAY MANZAREK told me in an interview (done for my book last November) that he would like to feature "one or two tracks from the first Doors-Demo" on this bonus-CD ...

... in November last year JOHN DENSMORE got married again! Congratulations from all of us...

... ROBBY KRIEGER is still busy touring the USA with his new band "KGB" featuring his son Waylon Krieger on guitar. Haven't heard of an album yet. Meanwhile he published his first solo-album ROBBY KRIEGER AND FRIENDS on CD in the States. Haven't got a copy by now, so I can't say too much about it right now ...

... WILD CHILD toured Holland, Belgium and France in June/July. Despite an incompetent comment by lead singer DAVE BROCK during their Paris concert (read the article about July 3rd 1991) they've been pretty good, and were well-received. Their new manager RICH LINNELL said they're gonna return in November for some concerts in England. No tourdates yet ...

... JOHN DENSMORE was busy promoting his book RIDERS ON THE STORM - MY LIFE WITH JIM MORRISON AND THE DOORS. He did countless interviews and readings in the States and in England - not from the drumstool ...

... for all Germans: RAY MANZAREK ist am 30.8. in der ZDF-Sendung "2 im 2ten", 20.15 Uhr, zu sehen. Herr Gottschalk liest im Augenblick mein Buch als Recherche für seine Fragen ...

... famous writer ALBERT GOLDMAN ("The lives of John Lennon") is now doing research for a book on JIM MORRISON. Albert told me that the book is gonna be out in about 3 years ...

... you already know that JIM MORRISON has got a new monument on his grave. But you probably don't know that his parents, GEORGE and CLARA MORRISON, paid for it (it was erected in December 1990) and visited their son's grave in March 1991 on a rainy day. A photographer took his chance and published a photo in a french magazine. For a "sensational" photo he disturbed this holy moment (Jim's mother was weeping) of Jim's parents making their peace with their son...

... RAY MANZAREK is currently busy working on a full-length movie based on the song L.A.WOMAN. He told me that this is gonna be "a modern, erotic-psychological thriller about a woman in Los Angeles and her battle with the forces of darkness". He also finished a demo-soundtrack for it with "one or two Doors-Songs". The script is finished, but actors are not named till now. The songs: LOVE STREET and STRANGE DAYS ...

... DANNY SUGERMAN published his biography WONDERLAND AVENUE as a paperback in England. It also came out in Germany. There's also a German version of THE ILLUSTRATED HISTORY out now over here ...

... talking about books: an interesting one is gonna come out pretty soon (Hyperion Press) by THE DOORS & DANNY SUGERMAN (They put it together) called THE ORAL & PICTORAL HISTORY (working title), and it has got the lyrics to all Doors-songs in there plus hundreds of unpublished photos. Danny discovered a whole bunch of negatives in New York ...

... German photographer Günter Zint (he accompanied The Doors on their European tour in 1968 through West Germany and Denmark) finally sees one of his photos on an official Doors-T-Shirt distributed by WINTERLAND in San Francisco ...

... among the hundreds of articles written about the movie and the 20th anniversary of Jim's death there were JUST A FEW good ones. I mean - there was no new (brilliant) written material, but a few magazines with good photos: SPEX (May 91) with good Frankfurt photos; PENTHOUSE (April 91) with a controversial Albert Goldman-article; ESQUIRE (March 91) with an interesting article written by Eve Babitz and A LOT of never-before-published photos done by Joel Brodsky; ROLLING STONE (April 91) with a Doors (why the myth-) article and a photo showing Jim and Pam inside "Themis"; and finally VOX (May 91) with a 16(!)-page Doors-special. A special "THE LIFE AND TIMES OF JIM MORRISON"-magazine came out in the USA containing interesting articles and BEAUTIFUL photos. Of course almost all magazines sold out within days...

... finally Alain Ronay raised his voice (or typewriter) and got paid 300 000 French Francs to write his "The death of J.M."-story. Not really interesting at all. Speculation as usual. But PARIS MATCH (April 91) published two of his colour photos taken on June 28th, 1971 in Chantilly near the river Oise of Jim and Pamela. Another one of his photos came out in British newspapers. Ronay's "truth" is: Pam gave Jim the Heroin, and she let him die in his bathtub. Who knows. How does he know? Give me 300 000 French Francs, and I'll tell you another "truth". I heard Ronay is preparing the release of an own book. Wonder how much he will get for this ...

... oh yes, the 20th anniversary of Jim's death was the chance for Herve Muller for a comeback. He rewrote his first book, added his brand-new theory of Jim snorting Heroin in Paris' "Rock'n'Roll Circus" and put it out as a new book. How much is that story worth, Mr. Muller? ...

... Agnes Varda has got another theory about how Jim died. To my surprise she isn't writing her book -- till now, but she finally decided to talk about it during a French TV-Special on "Canal Plus" ...

... there are strong rumours that The Doors' MIAMI-concert will be out on bootleg-CD pretty soon. Tapes of that concert are already available from American dealers ...

... DANNY SUGERMAN published a book on GUNS 'N ROSES...

... FRANK LISCIANDRO videotaped the conversations with Jim's friends (as penned down in his beautiful book MORRISON - A FEAST OF FRIENDS) and is planning to cut them down for a TV-Show or a video ...

... remember John Densmore's Cigar Pain-Story in his book? Well, the fanclub had its Cigar Pain, too. His name was Heinz Gerstenmeyer, and this is to tell you that he had to be erased from the list of people I like. Not worth any more mentioning, but he finally got it all wrong, like the real Cigar Pain ...

... well, I hope to put out DQ 25 by the end of November with a colour cover, a brand-new poster and more things about our favourite band The Doors - don't forget to boogie, guys!

... thanks to Patricia, Ko, Ulli and Bernd for helping this time. Don't worry, everything's gotta be pretty normal again after I finished my book (a message to all readers!) ...

PARIS JULY 3RD, 1991

THIS WAY TO THE COUNTDOWN (written by Rainer Moddemann)

All that mess started on July 2nd. When I arrived at Jim's grave, there were already more than 80 people hanging around that tiny plot, drinking wine from plastic bottles, smoking dope and puking onto other graves. No chance to get near the grave without stepping into garbage, broken glass and mud. I was shocked and stayed away from that scene, talking to friends what to do about this. At 2 o'clock the bums started to sing Doors-songs, squatted around some dirty Easterns, who had climbed upon one of the graves. Because of all that noise the security guards came and tried to calm people down. You could hear that chanting and cheering all over the cemetery. Many people were frightened, and they disappeared somewhere else to escape from the absurd scene. More and more bums came, packed with sleeping bags full of bottles. The rain came down heavily, but it didn't stop the party. Instead of that everything got muddy (at least some of the bums got their first shower for weeks ...). Some guys of the group "Wild Child" ran around distributing flyers for their late-night concert. Julia Densmore and Gregg Allman showed up and were shocked by the scene. At 4 o'clock Michelle Campbell (famous photographer of Jim's grave) and I decided to hide up in the hills to watch the scene from above. Soon after that the National Guards came with their teargas-cans, electric-shock-nightsticks and guns chasing everybody off the cemetery. A huge procession of noisy "fans" went down to the main gate and decided to stay there till the third of July. When Michelle and I tried to get to the grave half an hour later, the cops noticed us and we had to leave, too.

I couldn't believe my eyes in the morning on July 3rd, when I got to the cemetery. More than 400 people were still asleep in front of the main gate, on the sidewalks of the Boulevard Menilmontant and on all benches around the cemetery. Thousands of empty wine bottles covered the street while policemen were busy diverting the traffic. And - more and more people arrived with the early morning metro-trains. Of course the cemetery-officials decided to close the gates. We took a walk around the whole graveyard - no chance to get in, police and security had closed all gates. Around noon wine bottles went around again, and the supermarkets around sold all their cheap swills. Of course people began to pee into bushes and flowers all over the place, and the whole area began to smell badly. Meanwhile some small riots began, the bums were fighting with the police, some jerks started shouting and trampling against the gates. Of course the officials decided to call the Parisian riot-police, who arrived at about 4 in the afternoon. Dave Brock of "Wild Child" came and later he said during his concert "... Jim would have liked that scene..." - I doubt it, and Dave got heavy criticism for his quote among the fans the next day. Meanwhile the scene was getting weird. A few people got undressed, enjoyed sun and wine and loved journalists taking pictures of them. Some knocked at the gate with branches and bottles, started singing "We want Jim! Let us in!". At sundown they lit a huge fire, and still the police didn't know what to do.

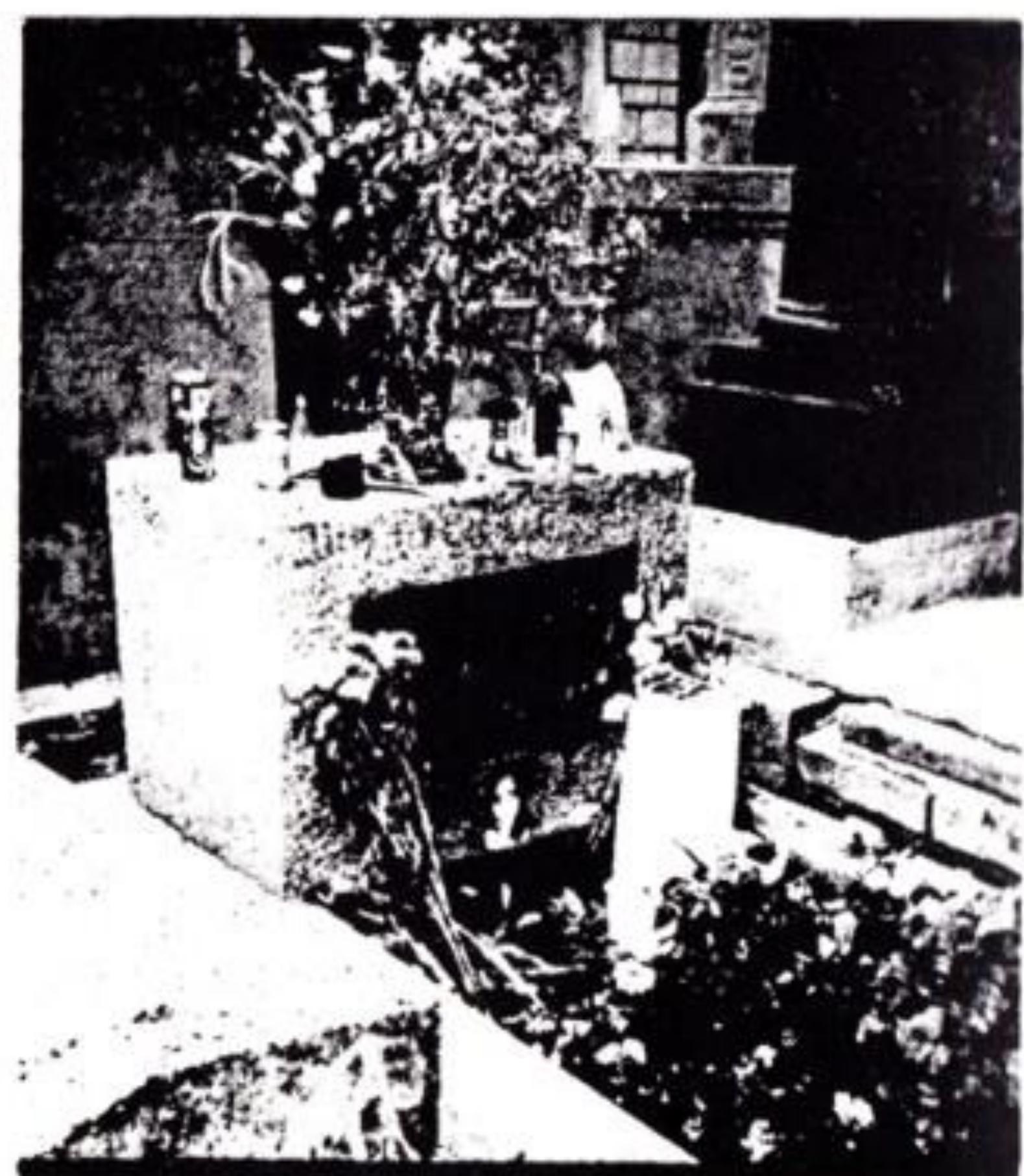
In the meantime there were more than 2000 people trying to get in, most of them were drunk as hell. At 11 pm they wrecked a car, and crashed the big cemetery gate with it. The gate broke, and some petrol got lit. The riot police busted 17 people, more than 30 got hurt and seriously injured. The gate started to burn, and the security chased everybody off the square. Nobody left, and even more people got hurt. Of course the following week nobody was allowed to enter the cemetery...

Why did this happen? Well, in my opinion there are two reasons for this. First - the East is open. People from East Germany, Poland,

Hungary, Czechoslovakia and other countries behind the former Iron Curtain were allowed to travel without any restrictions and without a visa. That's why more than 60% of the people who went there this July 3rd came from the East to see Jim's grave for the very first time. I talked to quite a few. Eva, a nice young lady from Czechoslovakia, came over with Karol, her husband. "We spent 24 hours on the bus, just to come over here for two days, just to see Jim, and now we're not allowed to get in." She was crying. At least she saw Jim's grave on July 2nd and was able to take a few photos. Artur, a nice guy from Poland didn't get the chance to see the plot. "I'll be back in a couple of weeks", he said. "Hopefully the scene will be quiet then." Others were not that friendly. "Vii vill kill sse cops", said a guy from Berlin in his strange East-German pronunciation. "Ssis riot wasn't eeenough. Tomorrow sssere's more blood." The young TV-guy from Oakland, who interviewed him, was shocked. Sure they spent all their money to come over here for Jim's 20th anniversary, but do they expect the officials to let 2000 more or less drunken people in there? Sure this caused the riot, but is violence the only way to get into the cemetery on a day like this?

The second reason - of course - is the movie. Jim Morrison got more popular through that, and he got popular for the wrong reasons - drinking, freaking out, obscenity and so on. For many new fans the movie was their first contact to the Doors, and their first contact to Jim Morrison. They took the movie seriously, took everything for granted and true, and when they got in contact with other fans it became a mass of bodies with no minds trying to revolt against the authorities - a mass movement following their cheer-leader Jim Morrison. And they couldn't even get in contact with him on that very day. Gee - what this movie did to the memory of Jim Morrison! I'm sure without this piece of celluloid there wouldn't have been a riot like this in front of the cemetery.

Bye bye, July 3rd. The quiet days are gone. No more peace, no more silent gathering around this small grave. No more talks about the greatest rock-poet the world has ever seen. No more candles, no more incense, no more celebration. Welcome to the soft parade of riots, bums and jerks, alcohol, drugs and prostitution (yes, even at Jim's grave!). Welcome violence! You'll be with him for the next few years. It hurts!



20. Todestag von Jim Morrison geriet zum Happening:

GN, July 20, 91

1000 Fans am Grab des Doors-Sängers in Paris

Zu einem grandiosen Happening geriet der 20. Todestag von Jim Morrison, dem legendären Sänger der Doors. Knapp 1000 Fans – davon viele aus Deutschland – waren zum Pariser Prominentenfriedhof Pere Lachaise gepilgert, um ihrem Idol zu huldigen, was der Polizei allerdings nicht ganz geheuer war. Sie sperrte den Friedhof und ließ zunächst immer nur Gruppen von 20 Fans ein. Währenddessen hockten Hunderte draußen vor dem Friedhofstor, wo sie mit

Bier und Wein auf Morrison anstießen, an dessen Todestag die meisten von ihnen noch gar nicht geboren waren. Im Laufe des Tages kletterten allerdings immer mehr Fans über die meterhohe Mauer und setzten ihre Feier am Grab Morrisons fort, das wahrlich nicht schwer zu finden ist. An nahezu jedem zweiten anderen Grab wies ein Pfeil und der kurze Hinweis „Jim“ ihnen den Weg. Dessen Ruhestätte war nacher nicht nur mit Bier- und Cola-Dosen überhäuft

sondern auch mit zahlreichen Blumengebinden, die meistens jeweils vier Rosen enthielten. Hintergrund dieser Geste: Morrisons Vorliebe für die Whiskymarke „Four Roses“. Spontane Dichterlesungen und das Abspielen von Doors-Nummern am Grab wurden allerdings vom Friedhofswachdienst unterbunden. Zu heftigen Auseinandersetzungen kam es dann aber noch am späten Abend, als noch immer auf

Einlaß wartende Anhänger Morrisons mit einem Auto gegen die Friedhofspforte rasten, um diese nach alter Rittermanier aufzustoßen.

Bei anschließenden Schlägereien zwischen Polizei und Fans wurden mehrere Beteiligte krankenhausreif verletzt, 16 Randalierer festgenommen und der ohnehin nach der Attacke schrottreife Wagen angezündet. Ob sich Morrison, ein Prediger von Frieden und Freiheit, da wohl im Grabe umgedreht hat?

Joachim Schmitz

Jim Morrison Fans Riot at Paris Cemetery

Paris — Fans of the late rock singer Jim Morrison battered down the gates of the Paris cemetery where he is buried early yesterday after commemorating the 20th anniversary of his death.

Police said 21 people were detained, one car was destroyed by fire and four were damaged during rioting by 1,000 mostly British, Dutch and German youths who had spent the day drinking heavily near his grave in Pere Lachaise cemetery.

Morrison, lead singer of The Doors, was found dead in a Paris hotel room of a suspected drug overdose on July 3, 1971. His grave attracts a steady stream of visitors throughout the year, but their numbers have been particularly heavy since the release earlier this year of a film on his life.

San Francisco Chronicle July 5, 91

Morrison-Fans durchbrachen Friedhofsportal mit Auto

NRZ-Nachrichtendienst

Paris. Rund 400 Jugendliche, vornehmlich Briten, Niederländer und Deutsche, haben in der Nacht zum Donnerstag versucht, in den Pariser Pere Lachaise-Friedhof einzudringen, um am Grab des US-Rocksängers Jim Morrison dessen 20. Todestag zu begehen. Angetrunkene Fans des Sängers der „Doors“ durchbrachen gegen

Mitternacht mit einem Auto das Friedhofsportal. Es kam zu heftigen Auseinandersetzungen mit Sicherheitskräften. Die Polizei nahm 16 Randalierer vorübergehend fest. Die Demonstranten steckten daraufhin das Auto in Brand.

Tagsüber hatten 800 Friedhofsbesucher den Todestag Morrisons mit Wein, Rosen und Kerzen gefeiert.



Jim Morrison

Randale am Grab RP July 5

PARIS (dpa). Mit nächtlicher Randale auf dem Friedhof „Pere Lachaise“ und einer handfesten Auseinandersetzung mit der Polizei endete gestern am frühen Morgen in Paris ein „Gedenken“ von etwa 800 Jugendlichen an den Popstar Jim Morrison. Die meisten Fans waren aus Deutschland, den Niederlanden und Großbritannien zum 20. Todestag des Sängers der „Doors“ nach Paris gereist.

Ray Manzarek (as interviewed by Rainer Moddemann, November 1990): "...there's gonna be something obscene about what's gonna be going on now with Jim. It's a period of darkness, of vilification, in which he is going to be portrayed as a hedonistic, sensual, evil person, and it's gonna go on for the next two years. Then it'll be over. But, man, it's happening right now!"

Jim Morrison fans battle police at cemetery

PARIS (AP) — Fans of Jim Morrison pelted police with beer bottles and set a car on fire after smashing it through the main gate of the cemetery where the rock star is buried, police said Thursday.

Twenty-one people were arrested and two police officers and a cemetery employee were slightly injured in the confrontation that ended early Thursday.

police said.

Wednesday was the 20th anniversary of Morrison's death in Paris from a heart failure believed related to drugs.

A crowd of about 1,000 fans, mostly youthful and many seemingly intoxicated, had gathered outside Pere Lachaise cemetery but were blocked from entering to visit Morrison's grave.

The recent film about Morri-

San José Mercury News July 4, 91
son's life and music, "The Doors," is playing in Paris.

The grave, lying near those of such cultural notables as Frederic Chopin and Oscar Wilde, is something of a shrine for fans of the singer. The tombstone is etched with graffiti, the burial ground often trod by youths wearing leather pants and little else.

THE MOVIE

a personal review
by Patricia Kennealy-Morrison

By now most Doors fans who read DQ will have seen Oliver Stone's film; you know, the one based on a rock band called The Doors...

I'd just like to set the record straight, if I may, as to myself and the character called Patricia Kennealy who appears in the film and is played (I think wonderfully and flatteringly) by Kathleen Quinlan.

First off, I did not see a script before shooting; nor did I see one during shooting, nor did I see one after shooting. In fact, not until about a month after the movie OPENED in the U.S. did I ever see Oliver's third-draft script, and even then only because of a stipulation in my contract having to do with pages on which my character appeared.

Secondly, I would like to say in the strongest possible terms that it was at MY insistence that the character in the movie be called Patricia Kennealy (and not Anne O'Riordan, as Oliver had originally named her). Oliver was utterly up front with me that the character would be a composite, and would do things in the movie that I myself had never done in real life. As a novelist, I can understand that completely, and I said sure, fine, as long as she doesn't do anything I WOULDN'T have done (which left vast leeway, actually...). But as a historian, of course, I find it upsetting; and as a person, who has been attacked in print for things Oliver made up and attributed to my character, I find it appalling. (People even criticized the size of my movie "apartment"!) BUT it was my feeling that if any woman was portrayed in the movie as being a rock journalist from New York who marries Jim in a witchcraft ceremony and becomes pregnant by him, that character (regardless of anything else she does) MUST be called "Patricia Kennealy," and I felt very, very strongly about it indeed. So I told Oliver how I felt about it, and he was gracious enough to permit the character to bear my name. AND I AM NOT SORRY FOR ONE MINUTE THAT I ASKED HIM; indeed, I am grateful that he allowed it.

But that still does not address the gross liberties and outright lies that were manifested, and I'd like to speak to those now. So, bearing in mind the facts as outlined above (I never saw a script or had any control over the script, and myself demanded that the character be called Patricia), here goes.

1. Jim and I first met in a private interview, not a mass press conference; we shook hands on being introduced, and he kissed me goodbye at the interview's end. We did not go to bed together until many months after, and when we did, our union involved neither impotence, cocaine, blood nor witchcraft. We were both totally sober, and both of us were completely capable of performing at mutually satisfactory sexual standard (MORE than satisfactory, actually).

2. I was NOT the girl in the locker room with Jim at New Haven; I had not even met Jim at the time.

I NEVER called his parents to check out his story about their being "dead"---in fact, he told me they were not dead the first time we met.

Though we had several conversations about his estrangement from his family, none of them was as depicted in the film. The Morrisons and I have NEVER spoken.

And no Door or member of the Doors entourage EVER warned me to stay away from Jim; in fact, I doubt they even knew who I was, or that Jim and I were becoming involved, or would have much cared if they did.

3. There was no "duck dinner". Pam Courson and I met on four or five occasions, and on each meeting we were courteous and civil to one another. She NEVER said anything like 'Jim you actually put your dick in this woman?' (few people in the 60's ever even used the word 'dick'---it was almost always 'cock'), and when I finally did tell her that Jim and I were involved, she and I were alone in Diane Gardiner's apartment (Jim showed up later). She was unsurprised and not hostile to hear this. No screaming, no dead ducks, no flung potatoes.

I don't know about the rest of this scene---I personally never saw Jim violent (knives, setting the closet on fire with Pam inside, that sort of thing). I have been assured by people on the production staff that they have documentation for these episodes. All I can say is, Not with ME he wasn't. (On the other hand, I did belt him in the face once, in the back parking lot at Barney's Beanery...)

4. The Miami scene (Pam was never at the trial, by the way, though Oliver shows her as having been there) is both accurate and totally inaccurate. I WAS there. Jim and I DID have a dramatic and painful confrontation about whether I would bear his child or have the pregnancy terminated. But that's about it.

Jim NEVER said anything so crude and unfeeling as "Well, are you going to get rid of it?" I NEVER said anything so hurtful and insensitive as "Have you looked in the mirror lately?" And Jim NEVER, NEVER, NEVER even suggested in the SLIGHTEST degree that he did not take the handfasting vows seriously ("I was stoned, Patricia, it seemed like a fun thing at the time"). This is pure Oliver Stone: Apparently the real-life dialogue with which I had amply supplied him was not hurtful and dramatic and exciting enough for him, and he had to invent lying lines for the Jim character and the Patricia character to hurl at one another.

And to me that is the most terrible and painful moment of the film: Because people actually LAUGH at that line about he was stoned and it seemed like fun. Can you imagine how that made me feel, sitting there in the dark theatre and hearing people laugh at a scene that alleged to depict one of the most painful moments of my life, and knowing they were laughing at a LIE that Oliver Stone had concocted?

I guess what troubles and upsets me most about the way the Patricia character is depicted is not so much what she does, but what she does NOT do. One never gets a sense of any ongoing relationship between her and the Jim character; she just pops up every now and then, usually in situations that I had nothing to do with in real life, and sort of fades away in the end.

Also the way things were distorted: To begin with, blood plays NO part in witchcraft (save the few drops--like two or three--drawn in the marriage ritual; which all Craft traditions do not even agree on). The blood-and-coke orgy depicted in the film actually happened, in December 1970, between Jim and a woman called Eva Gardonyi, the wife of a Polish filmmaker who was living at the Chateau Marmont. It was just a stoned blowout, nothing ritualistic about it; and certainly nothing to do with either the Craft or with me. The only blood Jim and I were involved with was the couple of drops at the handfasting. As far as witches drinking blood to cure impotence: BULLSHIT! A total Oliver Stone fabrication, for purposes of his own. Witches do NOT do things like that; and only ONCE in all our times together did Jim and I experience any, ah, difficulty—he'd been drinking, I'd been drinking and crying and hysterical, we were both a little slow out of the gate.

But proceedings were not delayed more than fifteen or twenty minutes at MOST---and came (so to speak) to our usual happy conclusion, so I'd hardly define it as impotence. I know what others have said about Jim's capability, but all I can say is, again, Not with ME he wasn't.

All that said, though, I still think the Patricia character came off better than most of the other characters in the film. She's the only one who seems to have any kind of control or life of her own apart from the Jim character's madness, the only one who seems to be willing to challenge his bullshit. And if this is how my character turned out WITH all my input to Oliver, I shudder to think how she would have turned out without it.

And so I'm glad I joined Oliver's army, so far as I did; I know other people connected with the Doors preferred to stay away, so that afterwards they could snipe with what they considered to be a clear conscience untainted by collaboration. And I respect their decision. But I could not have so decided myself. I could not have endured watching the film knowing that I had for whatever reasons refused to do all I could have done to convey the truth of my Jim (no one else's Jim, MY Jim) to Oliver. What he made of it after that was his business; and we can all judge how successful he was by the finished film. But at least I know MY conscience is clear; that I did my best to make Oliver see Jim as I knew Jim.

And despite all this, I still find things in the film that I like very much: Val. Kathleen. Kyle MacLachlan. Some of the music and concert sequences. Some of the images. Little things; but vivid and beautiful.

In the end, though, I still don't see in this film the Jim I love. And though I am fond of Oliver as a person (he was like my bratty brother), and will thank him forever for setting me free to confront all this, I still think no one was well served by this movie—not Jim, not the Doors, not me, not the fans, not the 60's, not even Oliver himself.

In the end, all we can say is the truth we know. Oliver wasn't there for this, and that is his truth. I am writing a book of my own, and that will be my truth. Other people have written other books, and more people will write more books in time to come. And all of them will be truth. And that, I think, will please Jim best and most.



Patricia Kennealy Morrison

8 July 1991, New York



OLLI'S FILM

Einige subjektive Eindrücke zum "DOORS"-Film von Oliver Stone

von Heidrun Friedel-Windisch

Ich (36, Doors-Fan seit meinem 13. Lebensjahr) habe den Film bisher anderthalbmal in der deutsch-synchronisierten Fassung gesehen(nee, ich bin nicht früher gegangen, sondern zu spät gekommen).

Obwohl Stone sein Handwerk versteht, soweit ich dies als bloßer Film-Konsument beurteilen kann, erschien mir dieser Film als ein Etikettenschwindel der gefährlicheren Art, denn er behändelt weder die Band "The Doors", also jene vier Einzelpersönlichkeiten die als Einheit Musik gemacht haben, noch zeigt er anderweitig in akzeptabler Weise jene Pforten, welche zu einem gangbaren Weg der Wahrnehmung des Phänomens Jim Morrison führen könnten.

Gefährlich deshalb,

weil Stone sich den Anschein gibt, als dokumentiere er (Begegnung Jim/Ray am Strand; Festival Einblendung; Fotosession mit Gloria Stavers; Interview-Szene etc.)

weil er Jim nur als Input-Output(Drogen, Alkohol, Sensationen-Songs, Auftritte, Sensationen) zeigt, jedoch alles, was dazwischen liegt an Verarbeitung und Verwandlung der Eindrücke unterschlägt, bis auf Jims Affinität zu indianischem Gedankengut vielleicht, wobei ich das gezeigte Indianer-Image als unzutreffend (zu alt und zu morbide) empfunden habe

weil Jim sich selbst nie zu Drogen oder zum Alkohol äußert; ich sah keine 'Kater-Szene', aber vielleicht sollte Jims Abgang die Katarrhesis sein?

weil es besonders für Jugendliche, welche das Gros der Zuschauer stellen, nicht einfach ist, die Diskrepanz zwischen der Musik als Empfindungs-Eindruck und den Bildern als Verstandes-Eindruck zu checken, was leicht zu falschen Schlüssen führen kann, wobei sich mir die Frage aufdrängt, weshalb der Film ausgerechnet jetzt entstanden ist, mal ganz abgesehen vom 20-jährigen Jubiläum?

Stone hat eine Gemischtwaren-Story inszeniert, eine wahre Wundertüte für nahezu jeden Zuschauer; Sex and Drugs and whole lotta Rock'n'Roll, ein Feuerwerk aus Mystik, Okkultismus, gewürzt mit Einblicken ins show-biz verbrämt mit einem Anschein von Authenzität, gekrönt von einem Gedichte rezitierenden Jim Morrison (wo tauchte er so unvermittelt auf?). Das Spektrum ist wahrlich breit, jedoch nicht allzu tief.

Mir hat dieser Film gezeigt, daß Stone sich im Grunde genommen nicht klar über sein Verhältnis zu Morrison geworden ist. Sein Bild von Jim ist ein bruchstückhaftes Puzzle geblieben, welches er auch filmisch nicht zu einer Einheit zusammenfügen konnte, zugegeben ein sehr schwieriges Unterfangen angesichts einer derart vielschichtigen Persönlichkeit. Ich vermute, daß ein gewisser Informationsmangel und diverse Rücksichtnahmen, hauptsächlich aber seine eigene ambivalente Einstellung zu Jim Morrison die Ursache dafür sind. Er zeigt Jim quasi als Schizophrenen, der buchstäblich einen neben sich herlaufen hat, volkstümlich ausgedrückt.

Diese Ambivalenz zeigt sich m. E. auch in seiner Darstellung der anderen "Doors", die trotz gezeigter Emotionen merkwürdig vage und unbelebt erscheinen. Es erscheint mir ziemlich unglaublich, daß sie derart platt und naiv neben Jim hergelaufen sein sollen, selbst wenn man unterstellt, daß sie als Substituierung für gewisse Aspekte von Morrisons sozialem Umfeld dienen sollten. Besonders unglaublich wirkte die Figur des Ray Manzarek auf mich; so verschwommen und Konturlos habe ich ihn weder auf Fotos noch auf Schallplatte empfunden.

Auch Patricia Kennealy bekam für sich als Person und gleichzeitig stellvertretend für die Spezies "Presse-Geier" ein derartiges Dankeschön verpaßt, welches hart an böswillige Verleumdung oder noch Schlimmeres grenzt, wohingegen Pamela Courson seltsam unbekleidet und als Opfer vom bösen Buben Jim skizziert wurde.

Warum ein Bückling vor Gloria Stavers und Paul Rothchild? Wo war eigentlich Denny, treuster aller Fans, sollte ich ihn übersehen haben?

Wollte Stone mit seinem häufigen Wechsel der Perspektive (mal aus Jims Blickwinkel, dann wieder als alles überblickender Kameramann, sozusagen als Dokumentator, dann aus Pamelas Sicht etc.) kaschieren, daß in seinem Bild von Jim Morrison keine Entwicklung stattgefunden hat, sondern etwas bereits Bestehendes ausgebreitet wurde?

Stone bietet seine Sicht des Phänomens Jim Morrison/The Doors in einer derart suggestiven Art und Weise dar, daß man es fast für bare Münze nehmen könnte, nach meiner Einschätzung sind es annähernd dreißig Silberlinge.

Natürlich spielt auch die Dauer des Films eine Rolle; es ist ohne Zweifel sehr schwierig ein komplexes Leben in 125 Minuten auf Zelluloid(?) gepreßt, zu zeigen, aber läßt uns nicht verzagen, womöglich wird "The Doors" bald in leicht verdaulichen Häppchen als Seifen-Oper erscheinen, gesponsert von einem kunstsinnigen Hersteller hochprozentiger Alkoholika oder ...? The arrow flies ...

Ein Extra-Buh für Stone, weil er die Frauen in seinem Film "The Doors" diffamiert hat. But just remember, auch Frauen sind in mehr als einer Hinsicht Pforten zum Leben, manche besitzen sogar ein eigenes Portemonnaie mit etwas Kleingeld für ein Kinobillet.

Dennoch: Danke Oliver Stone! Es war sicher für Dich eine Schwere Geburt mit schlimmen Nachwehen, ich hätte es bestimmt nicht auf die Reihe gekriegt, aber vergiß nicht, auch Dein Sohn wird eines Tages seine 'doors of perception' wählen.

Würdest Du ihm zu seinem 16. Geburtstag "The Doors" von Oliver Stone vorführen?



is the name of a nice British fanzine on the JEFFERSON AIRPLANE, but the guys also feature articles on other artists such as Tim Buckley and The Doors. Latest issue had a nice John Densmore-Interview. For information write to Bill Parry, 89 Glengariff St., Clubmoor, Liverpool L13 8DW.

Add an International Response Coupon.

THE DOORS

von R. Moddemann
und U. Michaelis

BUNDESREPUBLIK DEUTSCHLAND

LANGSPIELPLATTEN (12")

D

1. THE DOORS (ELEKTRA EKS 74007)
Januar 1967
2. STRANGE DAYS (ELEKTRA EKS 74014)
Oktober 1967
3. STRANGE DAYS (HIT-TON HTSLP 340 046)
Ende 1967

(Es ist ungeklärt, warum eine einzige Doors-LP - wie die ersten drei deutschen Singles - nahezu gleichzeitig auch auf dem HIT-TON- Label erschien. Diese Pressung kam nur in einer kleinen Auflage auf den Markt und ist von daher die vielleicht seltenste deutsche Doors-LP der 60er Jahre.)
4. WAITING FOR THE SUN (ELEKTRA EKS 74024)
Juli 1968

(Diese LP erschien im Gegensatz zur US-Ausgabe in Deutschland nie mit dem begehrten Klappcover.)
5. OPEN THE DOORS FOR THE DOORS (SR INTERNATIONAL 92246)
Ende 1968

(Clubauflage nur für Mitglieder des Bertelsmann-Buchclubs, gleiche Songreihenfolge wie #4, aber völlig unterschiedliches Cover. Aufgrund der kleinen Auflage von nur 3000 Exemplaren ist die Platte heute weltweit ein begehrtes Sammlerstück.)
6. THE SOFT PARADE (ELEKTRA EKS 75005)
Juli 1969

(Erschien wie in den USA mit Klappcover)
7. MORRISON HOTEL (ELEKTRA EKS 75007)
Februar 1970

(Erschien wie in den USA mit Klappcover)

LP-DISCOGRAPHY

8. MORRISON HOTEL - THE DOORS LIVE (ELEKTRA EKS 75007)
Februar 1970

(Gleiche Songreihenfolge wie #7, aber völlig anders gestaltetes schönes Klappcover. Diese Platte war eine Sonderauflage der Zeitschrift TWEN, jedoch in den Fachgeschäften erhältlich. Der Zusatz "LIVE" auf dem Cover ist sowohl falsch als auch irreführend. TWEN hatte die Vorabrechte für eine Sonderpressung der nächsten Doors-LP erhalten, die als Live-LP angekündigt war. Daraufhin ließ TWEN ein entsprechendes Cover entwerfen und hielt es nicht für nötig, dieses abzuändern, als das geplante Live-Album sich als Studio-LP entpuppte. Das Plattenetikett ist bis auf den Aufdruck "twen" mit dem Label der #7 identisch. Da die Platte in dieser Form nur in Deutschland erschien, ist sie besonders im Ausland zu einem begehrten Sammlerstück geworden.)
 9. ABSOLUTELY LIVE (Doppel-LP) (ELEKTRA EKS 9002)
Juli 1970
 10. 13 (ELEKTRA EKS 74079)
November 1970
 - 11a. THE DOORS (ELEKTRA-EXULTA 42012)
 - b. STRANGE DAYS (ELEKTRA-EXULTA 42016)
 - c. WAITING FOR THE SUN (ELEKTRA-EXULTA 42041)
 - d. 13 (ELEKTRA-EXULTA 42062)
 - e. THE SOFT PARADE (ELEKTRA-EXULTA 42079)
 - f. MORRISON HOTEL (ELEKTRA-EXULTA 42080)
- (Dies ist die Serie der ersten Nachpressungen, die von vielen Plattenhändlern immer noch fälschlicherweise als Originalausgaben deklariert und verkauft werden. Doch ihre Identifizierung ist leicht: alle trugen erstmalig den Elektra-

Schmetterling auf dem Label, und unter dem Logo- "E" der Plattenfirma liest man den Schriftzug "exulta". Alle LPs erschienen im Frühjahr 1971.)

12. L.A. WOMAN (ELEKTRA- EXULTA 42090)

April 1971

(Im Gegensatz zur US-Ausgabe erschien die LP in Deutschland auch als Erstpressung nicht in dem legendären "Diacover", sondern mit dem noch heute erhältlichen Normalcover. Es soll besonders darauf hingewiesen werden, daß ausschließlich diese LP mit dem Zusatz "Exulta" unter dem Elektra-Schriftzug die erste Pressung von "L.A.Woman" in der Bundesrepublik ist.)

13. L.A. WOMAN (ELEKTRA 61623)

Juli 1971

(Sonderauflage des Bertelsmann-Buchclubs mit identischer Titelreihenfolge und gleichem Front-Cover wie #12. Auf Label und Coverrückseite befindet der kleine Aufdruck "Sonderauflage Club".)

- 14a. THE DOORS (ELEKTRA ELK 42012)

- b. STRANGE DAYS (ELEKTRA ELK 42016)

- c. WAITING FOR THE SUN (ELEKTRA ELK 42041)

- d. 13 (ELEKTRA ELK 42062)

- e. THE SOFT PARADE (ELEKTRA ELK 42079)

- f. MORRISON HOTEL (ELEKTRA EKL 42080)

- g. ABSOLUTELY LIVE (ELEKTRA ELK 62005)

- h. L.A. WOMAN (ELEKTRA ELK 42090)

alle erschienen im Herbst 1971

(Dieses ist die Serie der zweiten Nachpressungen, ebenfalls mit dem Schmetterlingslabel, aber mit dem Schriftzug "elektra" unter dem Logo- "E" der Firma. Kurioserweise kaufen noch heute

viele Fans der Gruppe diese Pressungen in dem guten Glauben, es handele sich um die Originalpressungen aus den 60er Jahren.)

Bis zum heutigen Datum (Juni 1991) ist der komplette Backkatalog der Doors mehrere Male auf dem jeweils aktuellen Elektra-Label (stets wechselnd) wiederveröffentlicht worden, wobei die unter #14 aufgeführten Bestellnummern bis heute Gültigkeit besitzen. Da diese späten Nachpressungen für den Sammler praktisch ohne Bedeutung sind, soll im folgenden auf eine weitere Auflistung des Backkataloges mit den LPs der #14 verzichtet werden.

Im weiteren finden nur noch die Erstpressungen der Doors-LPs ab November 1971 sowie verschiedene Sonderpressungen Berücksichtigung.

15. OTHER VOICES (ELEKTRA ELK 42104)

November 1971

(Erschien wie in den USA mit Klappcover.)

16. WEIRD SCENES INSIDE THE GOLDMINE (Doppel-LP) (ELEKTRA ELK 62009)

Januar 1972

17. FULL CIRCLE (ELEKTRA ELK 42116)

Juli 1972

(Im Gegensatz zur US-Originalausgabe erschien diese LP in Deutschland nicht mit dem legendären "Gimmix-Cover", sondern nur in einem einfachen Klappcover.)

18. STAR-COLLECTION VOL.1 (MIDI 22001)

1972

19. TWO ORIGINALS OF THE DOORS THE DOORS/STRANGE DAYS (ELEKTRA ELK 62013)

1973

(Wiederveröffentlichung der ersten und zweiten Doors-LP als Doppelalbum mit Klappcover, welches nur in

Deutschland erschienen ist.)

20. THE BEST OF THE DOORS
(ELEKTRA ELK 42143)

August 1973

21. STAR-COLLECTION VOL. 2
(MIDI 22008)
1974

22. THE BEST OF THE DOORS
(ELEKTRA 38447 9)
1975

(Sonderauflage des
Bertelsmann-Buchclubs mit
identischer Titelreihenfolge
und gleichem Cover wie #20;
auf Label und Coverrückseite
befindet sich der kleine
Aufdruck "Club Edition".)

23. ART & MUSIC COLLECTION 3 :
THE BEST OF THE DOORS
(ELEKTRA ELK 59022)

a: November 1975
(Gleiche Titelreihenfolge
wie #20 und #22, aber mit
Aufdruck "Quadradisc" auf
Label, was nicht den Tatsachen
entspricht, da es sich
nicht um die quadrophonische
US-Pressung handelt.)

b: 1976
(entspricht #23a., jedoch
ohne Aufdruck "Quadradisc" auf
dem Label.)

(Sowohl #23a. als auch
#23b. erschienen in einem
Spezialcover mit einer
verkleinerten Abbildung
der Hülle zu #20. Es handelt
sich um ein Klappcover,
das durch Hinzufügung eines
schwarzen Stoffbandes die
Illusion einer Sammelmappe für
Zeichnungen vermittelt.
Auf den Innenseiten befindet
sich die Reproduktion
einer Druckgraphik des
österreichischen Künstlers
Rudolf Hausner, dessen
Biographie mit den Daten
des Werkes auf einem
Extrabogen beigelegt sind.)

24. AN AMERICAN PRAYER
(ELEKTRA ELK 52111)
November 1978
(Der LP liegt ein
achtseitiges Booklet bei.)

25. GREATEST HITS (ELEKTRA
ELK 52254)
Oktober 1980

26. TWO ORIGINALS OF THE DOORS
MORRISON HOTEL/OTHER VOICES
(ELEKTRA ?)
1980

27. THE SOFT PARADE (ELEKTRA
ELK 52356)
1981

(Sonderauflage der WEA im
Rahmen der Serie "Das Rock-
Archiv". Frontcover wie
#6, jedoch mit rot/gelbem
Streifen am oberen Rand.
Kein Klappcover wie #6. Label
wie #14e, jedoch mit
zusätzlichem Vermerk "Das Rock-
Archiv".)

28. ALIVE SHE CRIED (ELEKTRA
96-0269-1)
November 1983
(Erschien mit
individueller Innenhülle.)

29. ALIVE SHE CRIED (ELEKTRA
402305)
Dezember 1983
(Clubsonderauflage)

30. CLASSICS (ELEKTRA 960-
417-1)
Mai 1985

31. THE BEST OF THE DOORS
(Doppel-LP) (ELEKTRA 960-345-1)
November 1985

(Diese Erstpressung weist
im Gegensatz zur US-Ausgabe auf
der Coverrückseite das
gleiche Foto wie auf der
Frontseite auf.)

32. LIVE AT THE HOLLYWOOD BOWL
(ELEKTRA 960-741-1 EKT 40)
August 1987

(Sogenannte "Mini-LP", die
nicht den kompletten Soundtrack
der gleichnamigen Home-
Videocassette enthält.)

33. LIVE AT THE HOLLYWOOD BOWL
(Promotion Doppel-LP)
August 1987
1.LP: (ELEKTRA 960-741-1
EKT 40)
2.LP: (ELEKTRA SAM 378

(Die 1.LP ist mit der #31 identisch, trägt aber ein zusätzliches Signum zwischen den Auslaufrollen auf beiden Plattenseiten. Die 2.LP enthält ein Interview mit Ray Manzarek über die musikalische Geschichte der Doors sowie 6 Songs - Hello I Love You; Moonlight Drive; Light My Fire; The Unknown Soldier; Riders On The Storm; The End - , die in die Interviewteile eingeflochten wurden.)

34. THE DOORS (music from the original motion picture)
(ELEKTRA 7559-61085-1)

März 1991

ANMERKUNGEN

A) Alle deutschen Pressungen der Doors-LPs erschienen in STEREO.

B) Alle Cover sind bis auf die oben erwähnten Ausnahmen identisch mit den US-Veröffentlichungen.

C) Alle deutschen Pressungen der Doors-LPs erschienen bis auf # 3, #5, #18 und # 21 auf dem ELEKTRA-Label. Bis #10 wurde die US-Firma ELEKTRA in Deutschland von der Hamburger METRONOME vertrieben. In dieser Zeit von 1967 - 1970 wiesen alle deutschen Erstpressungen ein goldfarbenes Label auf und waren bezüglich der Nummernserien mit den US-Stereo-LPs identisch (EKS 74000 - 75000).

* Im Jahre 1971 wurde ELEKTRA ein Teil der Kinney Music GmbH. Nun wechselte das Label von der Farbe Gold zum berühmten Elektra-Schmetterling. Auf dem Label erschien jetzt der Schriftzug "exulta" und die Nummernserie hieß jetzt 42000.

* Als Ende des Jahres 1971 die Kinney Music GmbH in WEA (Warner / Elektra / Atlantic) umbenannt wurde, änderte sich

an der Nummernserie nichts, allerdings erschien nun statt "exulta" der Schriftzug "elektra" auf dem Label.

* Ende der 70er wurde der Schmetterling der LPs durch ein rotes, dieses dann durch ein weißes Label abgelöst, das am oberen Rand eine rot/schwarze Kugel aufwies.

* 1985 entwarf man für die Doppel-LP THE REST OF THE DOORS ein individuelles Label.

* Bis 1990 verwandte ELEKTRA für alle Veröffentlichungen ein rot/schwarzes Label, das im selben Jahr durch ein anders gestaltetes weißes abgelöst worden wurde.

* Das Label MIDI war ein auf die Serie STAR-COLLECTION begrenztes Billigpreislabel der Kinney Music GmbH, das von der WEA vertrieben wurde.

D) Basierend auf Punkt C) der Anmerkungen sollen im folgenden die o.a. Doors-LPs dem zum jeweiligen Erscheinungsdatum gültigen ELEKTRA-Labeltyp zugeordnet werden:

# 3	:	HIT-TON Label
# 1,2,4,6-10	:	ELEKTRA goldenes Label
# 5	:	SR INTERNATIONAL Label
# 11 - 12	:	ELEKTRA- EXULTA Schmetterlingslabel
# 13-17,19,20, 22-27	:	ELEKTRA Schmetterlingslabel
# 28-29	:	ELEKTRA weiß mit rot/schwarzem Ball
# 30	:	ELEKTRA weiß mit rotem Mittelbalken und rotem "E"
# 31-33	:	ELEKTRA rot/schwarzes Label

E) Guterhaltene Exemplare der Originalpressungen auf dem goldenen Elektra-Label sind äußerst selten und dementsprechend gesucht. Entgegen anderslautenden Meldungen in Fachzeitschriften sind auch die LPs "Absolutely Live" und "13" in der Bundesrepublik auf dem goldenen Elektra-Label erschienen.



FORTSETZUNG DER DISCOGRAPHY IN DQ 25 MIT DER KOMPLETTEN DEUTSCHEN SINGLE-DISCOGRAPHY.

NEU ERSCHIENEN:

35. IN CONCERT

(ELEKTRA 7559-61082-1
Dreifach-LP in schönem Klappalbum
Mai 1991
(Label wie # 34)



New Books

JOHN DENSMORE: RIDERS ON THE STORM - My Life With Jim Morrison
And The Doors (Delacorte Press, New York)
deutsche Ausgabe: Hannibal Verlag, Wien (Juni 1991)

Who almost ruined John's career? Jim Morrison.
Who was the drunken asshole? Jim Morrison.
Whose words were not understood by John Densmore? Jim Morrison's.
Who ruined a lot of Doors-concerts? Jim Morrison.
Who was a genius in the beginning and screwed all things in the end? Jim Morrison.
Who wrote this book? John Densmore.

I bet Jim wouldn't enjoy it. He never wanted to be the first Door. He considered himself as the singer of a band of four people. Even in the end, when everybody focussed on him. Now, instead of considering Jim as a member of a group, John Densmore (from the drum stool) adds more to Jim's "freak out"-image than "the other biography" did. His view on Morrison spreads out from admiration to hate. Thanks God John added bits and pieces of poetry here and there, examines songlyrics and above all -- John sounds pretty honest in what he says. So this is a view from the inside of the Doors? Sure there are a lot of little tiny (sometimes squalid) stories and a few big deals. A lot of private (who cares?) stories from John's life (very funny and - through personal experiences - awful memories of how to avoid to become a soldier), but this is John Densmore expressing himself and pushing himself out of Jim Morrison's shadow. He criticizes Ray Manzarek a lot (very sarcastic comments), praises Robby Krieger even more than himself (Robby - of course - deserves it!), but the main theme is Morrison. So - take it as it comes, dear reader of John's book. As The Doors career was controversial, so is this book, with all its highlights (the early days) and all its flaws (the end of The Doors including John's honest remarks that he never really understood what Jim was trying to say.) Technical flaws: a few dates are wrong, a few interviews misdated (Jim's comment about recording one song a day wasn't about L.A. Woman, but Morrison Hotel...), and a couple of photos are misdated. But -- I'm not trying to put this book down. It makes an interesting reading (if you cross-read the history of John Densmore...) and puts you deeper into the Doors than any other book. From the drum stool. "It's his point of view. I see it different. But he was in the group, and I don't want to criticize his book", somebody from The Doors' family told me. "Ray Manzarek is not happy about John's book", someone else said. And another guy went: "John hated Jim. ... He's expressing this hate in each word." John didn't light a bomb with his book. But he survived all the madness, and his book is worth to read. tell us how stool.

Read it from your point of view and you liked the view from the drum



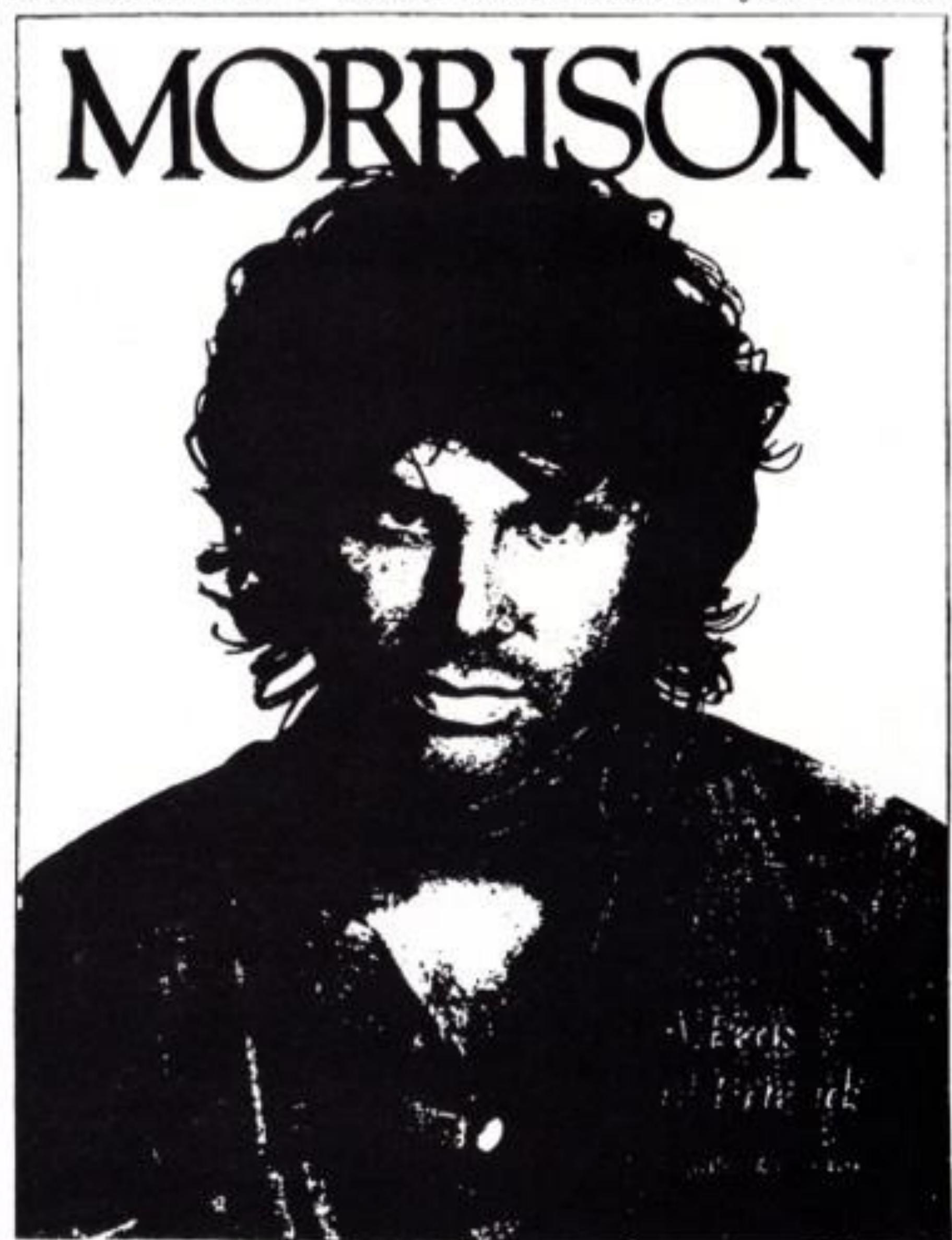
Ein paar Worte zu der Übersetzung von John Densmore's Buch, die im Hannibal-Verlag, Wien, herausgekommen ist:

Ich selbst habe in monatelanger Arbeit dieses Buch übersetzt, und zwei Freunde (Ulrich Michaelis und Achim Noske) haben es anschließend mit viel Aufwand lektoriert und für excellent befunden. Der Lektor des Hannibal-Verlags hat jedoch diese Arbeit zunichte gemacht und eigenmächtige Änderungen (Verfälschungen!) vorgenommen, insbesondere bei den Übersetzungen der Songtexte, mit denen ich mich als Übersetzer nicht einverstanden erkläre und von denen ich mich entschieden distanzieren muß. Wann immer also der Leser dieser Übersetzung auf etwas stößt, was ihm falsch erscheint, kann man sicher sein, daß es sich um eine der genannten Verfälschungen handelt. Ich selbst hatte (obwohl vertraglich vereinbart) von diesem Verlag keine Gelegenheit erhalten, das Abschlußmanuskript vor dem Druck nochmals zu lesen.

Rainer Moddemann

FRANK LISCIANDRO : A FEAST OF FRIENDS (Warner Books, New York)

After "An Hour For Magic" this is Frank's second book on Jim Morrison, and it is even better than the first! So many good photos! Precious and beautiful shots, and Jim isn't posing. A lot of them were taken from private collections (there are even a few from Pamela Courson's collection). Even if you're not interested in reading the text (or don't



speak English) it is very much worth buying the book for its photos (my favourite ones are on page 30 and 81, by the way, check out why). But there's also lotta things to read - well, about Jim Morrison -- his friends in their own words. Who are his friends? Well, some of them never talked before: Vince Treanor, Bill Siddons, Fud Ford, Philip O'Leno, January Jansen, Rich Linnell, Ron Allen, Ginny Ganahl, Michael McClure, Kathy Lisciandro, Cheri Siddons, Leon Barnard, Eva Gardoni Hormel and Babe Hill. What do they say? Well, little stories, major events and tiny (sometimes lovely) adventures with Jim, no surprising facts or things, but all of their stories add a little piece to that giant puzzle named Jim Morrison, and all of their stories show all the love they still have for that guy. And it makes a lot of fun to read this book, and there's a new photo on almost each side. Save up all your bread and get that book. You can't miss it. Honestly!

EDWARD WINCENTSEN: IMAGES OF JIM MORRISON (Vergin Press, El Paso)

Talking about nice books - this is another one. A few people wrote poetry dedicated to Jim, well, it is kind of

the poetry you can read in each Quarterly, not bad, but - you know how dedications are. But this is also a book (small size, but worth to buy) which has got some nice photos never seen before, and Edward did a nice job on editing and designing all that stuff (handbills, concert posters, ads, tickets and loads of photos). It surely makes fun to look through the book and enjoy its content (nice intro as well). A must for all serious collectors, although it looks like there has to be a volume 2, could have been more in there. What I do miss is the date on all the featured photos, would have been great (this

Images of Jim Morrison



Edward Wincenten

also goes for most of the photos in Frank Lisciandro's book) to see when the picture was taken. But anyway, Edward's book wants to show IMAGES (I certainly do not agree that a concert bill or a ticket is an image of Jim Morrison), and let's forget the title of the book --- it is a work of love, and we all should be happy to get a GOOD product into our hands, and Edward surely did a good job. I really do like all efforts (saw so many bad ones!) to keep the spirit alive. This book is one of them.

BOB SEYMORE : THE END / THE DEATH OF JIM MORRISON (Omnibus Press, London)

No, Sir Bob, you are wrong. Jim Morrison's appartement was on the left of the building, not on the right, just check the number of the house (#17 is on the left!). So then, you Morrison-tourists, don't walk around with this book and look to the right. Just ask the owners of the restaurant opposite the house, they know the lady who lives in this appartement right now. I wonder how Seymore, who is such an accurate researcher, did manage to produce such a mistake. But no way out -- this

book is based entirely on Seymore's own research on the subject, and he surely worked well enough to succeed. The most astonishing fact is -- we all (I mean all fans) could have written this book as well. It sounds like it wasn't a big deal, but I remember doing my own research on the circumstances around Jim's death, and it was hard to get any information for my own book (I had other sources, by the way). But Bob is doing a trip way back into the past, and this description makes such an interesting reading, that you can't put the book away for a break. A real-life-investigation, with all its frustrations and highlights - ooze and sweat with Bob for new facts, go with him through adding little segments to his puzzle until he finally delivers the real (???) truth about the death of Jim Morrison. Is it the real truth? Well, even Bob doesn't know it after all his research. Who does? (Check out my book for some more information on Jim's death. Bob didn't contact me, by the way.) Best thing: a facsimile of Pamela Courson's statement (all in French) given to the French Police in Paris on July 3rd, 1971. The author thinks it is "the most factual account of Jim Morrison's final hours in existence". Well, who knows. We'd better wait for Alain Ronay's book, or Agnes Varda's book, or whoever is gonna write another book on Jim's death. My opinion: The real truth is known by just one guy -- and he is buried 4 meters deep in the ground of Père Lachaise in a white oak coffin, and his name is James Douglas Morrison. Anyway, recommended reading!

THE END THE DEATH OF JIM MORRISON



BOB SEYMORE

BROKEN ARROW
NEIL YOUNG APPRECIATION
SOCIETY

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Bridgend, Mid Glamorgan CF31 1SY
Wales, United Kingdom

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WHEN THE MUSIC'S OVER



An audience with The Doors

by Patricia Kennealy

The interview is set for 2:30; I am to meet Diane, the publicity girl, in the lobby of the Plaza. There are a few random groupies milling aimlessly around. They check out my notebook and tape recorder, nod to each other and move in. I split for the house phone, ask for Bill Siddons, the Doors' manager. "Hi, I'm from *JAZZ & POP*, may I speak to Bill or Diane?"

Sleepy soft California voice. "What kind of an accent have you got?"

"Who, me, accent? No accent."

"Ah, sure y'do. I'm very hung up on accents, what kind is it?"

"None, really. Can I talk to Diane?"

"Sure. What kind of accent is it?"

"New York."

"That's no New York accent."

"Sure it is."

"Now it is. My name's Jim."

"Hello, Jim, my name's Pat. Is Diane there?"

"Yeah, she's here. Are you coming up? Why don't you come up and talk to me?"

I hold out for Diane and she tells me to come up right away. The suite is way up at the top of the hotel, staring out over the park and the skating rink. Diane meets me at the door and we go into the living room.

He rises to be introduced, wearing the same clothes — unbleached linen peasant shirt, black jeans, black leather boots — as he wore for the previous night's sell-out concert at *Madison Square Garden*. I am offered a choice of bourbon or cognac; I take the cognac.

"You can say I'm an actor-musician-dancer-politician — there were five of them, what's the other? — writer, yeah that's it."

"'Erotic' politician?" I ask, remembering a familiar quote.

"No, just a politician." He smiles; sitting in a too-small French Provincial chair, he looks like a slightly tipsy lion, nothing like the demonic Lizard King of his stage incarnations.

Diane and I get into a number about the alligators in the New York City sewer system. Jim is unimpressed.

"Bullshit."

"No, really, Jim, I had this friend used to be lead harpooner in the alligator patrol boat —"

"Bullshit. Alligators like to lie and bask in the sun, where're they gonna find sun in the sewers? Now I will tell you a story: there is in New York a rat population twice that of the whole city, and they all live under the ground, and they are held in check by an army of 200,000 cats." I am properly silenced, but militant enough to assert that I liked the alligators better and I hope they are all mutating into monsters. Jim likes this; he is very into reptiles, and we talk for a while about a television show he'd seen on reptiles and amphibians, *Komodo*

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dragons and the like.

"It was a good concert," he says expansively, in answer to my question. "I had a good time, and I think the other guys did too. The new material we did — when you play someplace like the *Garden* you want to do something special, not just the same old stuff. That's why we had the strings and horns. It probably won't be a permanent part of our sound; not live anyway, the logistics of traveling with all those extra people would be a little too much. The new album, that we're working on now, will have a lot of that sound on it, but not the one after that. We just wanted something different, just expanding a little, that's all." He picks up the January issue of *JAZZ & POP*, studies the cover. "Ho, is that — sure it is. How come they're on the cover and we're not? You know, this cover symbolizes the death, the decadence of rock. Decadence is when you become self-conscious and languorous, when you're not doing anything new. I think that the form of music that we now call 'rock' has progressed to the point of no return, where everybody is good, every group that comes out is a great group, and nobody stands above the crowd. That's decadence. The Jefferson Airplane dressed up like 1950's cats, man, you know what that says? That says like the 1960's didn't happen."

I disagree.

"Look at it like this, then," he explains, patiently, like a teacher to a nice but somewhat slow child. "Each generation has to have its wild rebellion and its effulgence of energy and we're here. In the past this was called jazz, and blues, in the immediate past it was called rock and roll, and now it's called rock. I personally think that it's being proven everywhere today that rock is now in its declining phase. It's the tail end of things; nothing is really happening, no mass hysteria, no vital movement. I feel sad to have come in on the end; you know, people like to feel they're in on the beginning of things, but it's still fun. But in five or ten years, it's going to be a whole new thing. The new generation will need their own means of expression, I can't say what it will sound like, but they'll make up some sound that's as much above rock as rock is above rock and roll, and they'll have some nonsense word name to call it, and that will be the music."

"By then everybody will be into new things; I hope myself to expand into writing, into films and stage in particular. I am primarily a word man; music is great, I love it, and I love performing, but there are some things I have to say that can't be put to song, and could best be communicated in a book — I'll be publishing a book of poems pretty soon — or on the stage. We have made this 40-



John Densmore, Ray Manzarek, Robby Krieger

minute 16-mm. color film that in a way is a first step to this. It has stuff from concerts and backstage, as well as other material, but we're only an excuse. The film isn't really us." He looks up. "Got all that?"

"Sure." I have been casually memorizing everything for the past hour, of course I have it. Jim pours me another cognac. Diane has been in and out during all this, talking to callers and screening out the telephonic groupies. The other Doors come and go; some more people come in after a while: David from Elektra in Los Angeles; Fred (whose father wrote *You Make Me Feel So Young*), a classical composer who works with the New York Philharmonic; my press colleague Ellen. We all sit around in a circle as though assisting at a seance; Jim calls room service for more bourbon, more cognac, beer, coffee and fruit. Outside it begins to get dark.

* * *

The Doors took shape in the doldrum summer of 1965. Ray Manzarek and Jim Morrison, fellow students at the UCLA film school, met by chance on a Venice, California beach and decided to form a rock group and make a million dollars. Ray brought in Robby Krieger and John Densmore, both of whom he knew from the Maharishi Mahesh Yogi's Los Angeles meditation center, and the deed was done.

The new band — named from you have a choice of stories: Aldous Huxley's (ultimately William Blake's) *The Doors of Perception* or Jim Morrison's "There are things known and things unknown: in between are doors" — began its career

with bare-survival-paying gigs at small and now expired Sunset Strip clubs. A stint as the *Whiskey A Go Go*'s more or less house band was abruptly terminated one night when they did the Oedipus sequence of *The End* for the first time, the tourists were scared out of their wits, and the band was summarily fired.

They had been signed by then, though, to an Elektra recording contract, and soon there was a song that Robby Krieger wrote, a song called *Light My Fire* . . .

* * *

"A crucifix is the cheapest thing to do," Jim mutters. "All you need, man, all you need is two sticks." We are talking about the *Garden* concert and are agreed that the sound was rotten — I've heard better from a flat-bed campaign loudspeaker truck — and now we are bitching about the lighting effects. I mention that from where we were sitting the four red spots on Jim came together in a cross of light with him at the center, and elicit the above response. Diane says that from where she was the spotlight beams were invisible and only the red light falling over Jim could be seen (blue light for the other Doors), causing the teenies in front of her to marvel at the miracle: "Oooh, he's smoldering! All red — he's burning up!"

Appreciative laughter. Things have gotten far more social than business; I make a few stabs at further questions, then just sit back and drink my cognac. Ellen kicks a discussion of music into life; Jim, eyes closed, talks animatedly about his pet Dionysian-Apollonian approach to music and communication. The telephone in the next room has been

going constantly, Diane has been running in and out to answer it. The phone next to Jim rings; everybody comes down two degrees. David frowns. "How'd they get this number?" Jim picks it up, still expostulating, and holds it in his hand, finishing his paragraph. The operator's shriek can be heard all the way across the room. "Jim — the phone."

"Oh — hello — yeah, well this is Mr. Morrison and the, uh, the doctors are here now — they're in the middle of this operation — yes — on my throat — it's a very delicate situation and so I'd appreciate it if you didn't call till it's over — fine." He hangs up, goes back to his rap without missing a beat. Ellen breaks out the cannabis chocolate-chip cookies.

* * *

"Jim says rock is dead," I announce to John Densmore. John snorts.

"Well, that's maybe what he thinks today."

"But — but he was so logical . . ."

"Jim's always logical; he always means what he says, too. He just changes his mind a whole lot, that's all." John has red-brown Irish setter hair and mustache, and is full of the nervous energy of the drummer. Robby Krieger sits on a chair across the room; he looks like a hip American Gothic.

"It's not as though one thing dies — right here — and another starts — right there," Robby adds. "There are 20,000 union bands in Los Angeles alone, and about ten times as many non-union. Rock's not gonna die."

Ray, from all reports the most responsible, articulate, and personable Door, has gone somewhere for dinner and no one can locate him. We settle into the interview without him.

Rock as Theatre? John: "Oh, we haven't had that one for a long time. Well, we started out just doing what we felt like, and then everybody called it 'theatre' and so it naturally got more theatrical. We are audience, too, you know; we're watching just as much as the audience is, they're onstage just as much as we are. Which is why we like to make a concert as much as possible an audience-participation thing: you probably noticed last night Jim left big holes in songs for people to shout things out, and when they've all yelled whatever they felt like yelling, he'll go back and finish the song. I remember one time in Texas Jim jumped off the stage — it had one of those curtains draped across it, hanging from the apron — and he crawled in under the stage with his hand mike and yelled 'Is anybody gonna come under here with me?' Whole bunch of chicks went running, you know. Then we just played along without him and suddenly he came in on the vocal part from underneath and nobody could figure where his

voice was coming from. If that's not audience participation —"

Break to watch an interesting bit on the unfocussed color television set: it beats talking. I am faintly annoyed; I realize they've gone through this same scene hundreds of times, but if interviews really bug them, then they shouldn't say they'll do them. It rapidly becomes a game; I toss out game questions in my playing-at-interviewer, they throw back game answers in their playing-at-Doors: straight responses become impossible to obtain, and when boredom seems to triumph, I shaft one final query and prepare to leave.

"People have said that all the Doors have ever done is one album under three separate titles: what do you have to say to a charge like that?"

John is slightly stung, it appears; I am not sympathetic, given the circumstances. "Oh, hey, listen, we've done three records now with just us — you know, voice, guitar, organ, and drums — if those people want to say they think it's all exactly the same, well, okay, if they think so. Anyway, our next album, it's going to be more orchestrated, horns, strings. Expanded. It's all just filling and changing; it'll still be us, our sound, above it all; it'll be The Doors and, oh yeah, some horns too." End. Mutual groans on both sides of the suite door as I close it behind me: theirs and mine. I head for the elevators.

* * *

Back in Jim's room. We are all sitting immobile in our chairs, paralyzed by equal parts of juice and cannabis cookies. Fred gazes meaningfully around the room, then down at his glass. "I suppose you're all wondering just why you've all been gathered here this afternoon . . ." Everybody chuckles; nobody moves. What if he's right? I think. Panic Reason returns. Somebody pours me another drink.

"Knowledge is creation," Ellen says. I can't see her; the room is pitch-dark and nobody will light a lamp; besides she has a black dress on. "Like this apple —" She slices it in half with one swipe, like a samurai. "You see the word, 'apple' and right away you make it into an apple in your mind." She bites into her illustration.

"Ringo" means 'fish' in Japanese," says Fred. Jim leans forward, eyes closed.

"Ohh — where did the ringing start?" he whispers. "Rrrring — what Ellen said, then it went right into 'Ringo.'" Fred nods. Ellen denies she ever said anything that went rrrring; she indicates the tiny Indian bells on her pigtails as plausible ringers.

"No, no, it was something you said, and Fred just made it right into rrr-Ringo." David is flashing on a stoned

Japanese going to a Beatle concert and seeing a fish playing the drums . . . Outside in Central Park they are skating; if one person falls, six others trip over his prostrate form before he can get up. I sit watching red lights fly in small circles over the park, my journalistic objectivity all shot to hell. It seems that I was born sitting here in this chair, and quite likely that I will die here, having spent all my life here as well.

Diane comes in. "Jim, there's this girl on the phone — she's really into your thing, not just superficial. She promises that if she can talk to you for two minutes she'll never bother you again. How about it?"

"Well, I don't know — no, only if she'll talk to everybody —"

"Jim, she wants to talk to you."

"Uh-uh — she has to talk to me and Pat and Fred and Ellen an' David —" he points to each of us in turn around the circle, then stands up, unsteadily, and leaves with Diane. He steps into the little hallway that connects the rooms of the suite, reaching for the light switch. Ellen calls out, "Don't put the light on, love." He turns around. "Did you say 'love'?" "Sure." "Oh." He turns again and closes the door, nodding to himself.

Conversation languishes for a while; nobody wants to say the first word. Jim has returned, and is sitting in his chair again, eyes closed. He looks as though he is floating.

Suddenly he opens his eyes and stares at me. "Wait till I finish my drink." I am, ah, unsettled; is that a threat or a promise? Diane comes back, takes her place in the circle. Nobody wants the lights on.

Somebody needs to know the time, glad that I'm here. I say, very carefully, that in New York you call N-E-R-V-O-U-S to get the time, but in San Francisco the number is P-O-P-C-O-R-N. Jim is intrigued.

"That says a lot, y'know. I mean, about the characters of the respective cities: what else would you call in New York but 'Nervous'?" He grabs the phone and thrusts it at me. "Here. Call them. I want to hear it." I can't read the push-buttons in the dark, so try it by touch. It works. I hang up.

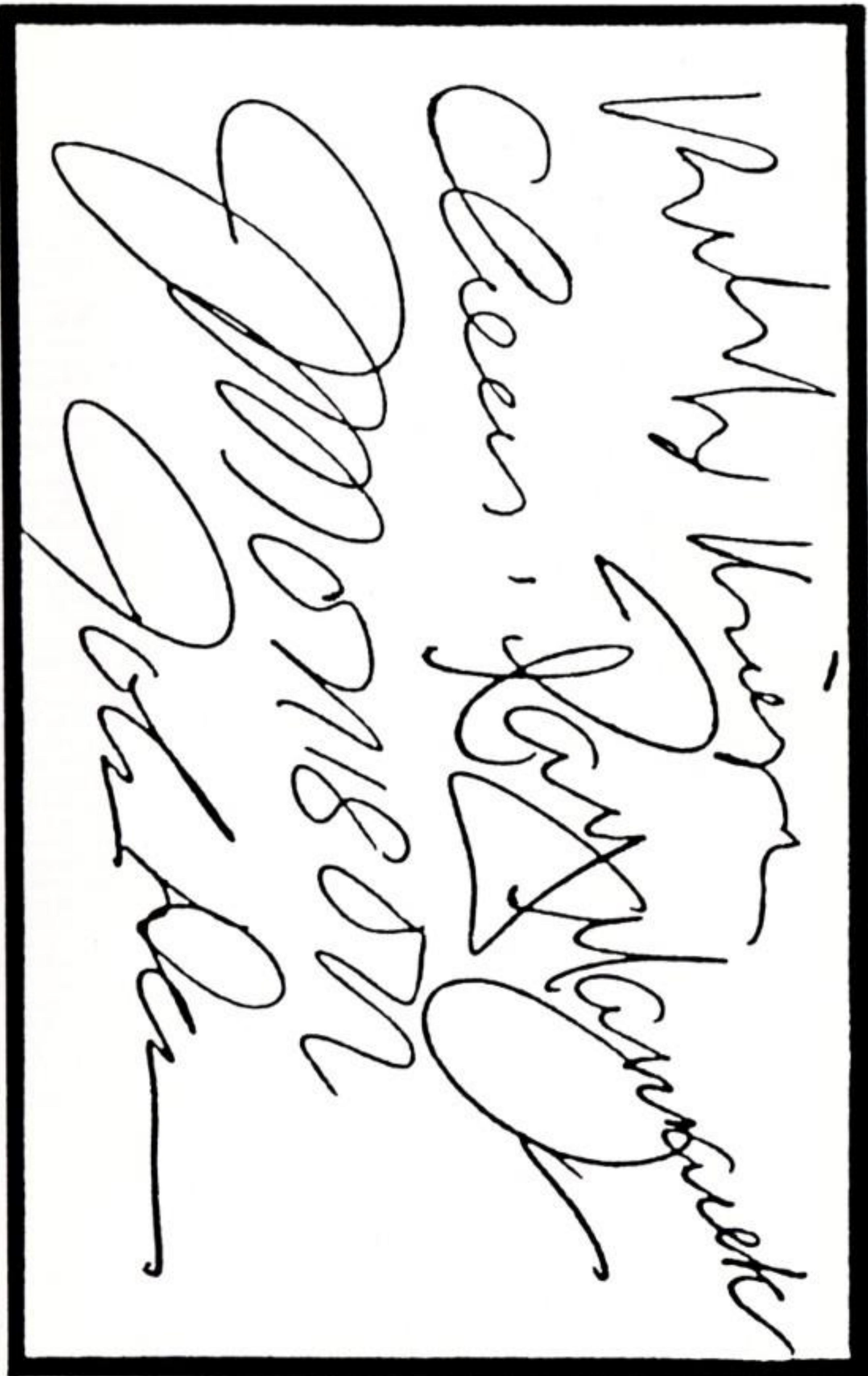
"She said 5:48 and 20 seconds," I say. Good; everyone is pleased, it's not late at all. "No — maybe it was 6?" General laughter: chick's too stoned to hear right. "But there was a 48 and a 20." "You sure?" "Sure."

Years later, Ellen and I make movements preparatory to splitting. Jim is laughing to himself.

"Did you bring your gun?" he asks. "I left mine in L.A."

"Do you have a gun, Jim?" He closes his eyes and smiles.

"No."





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THE DOORS

von Rainer Moddemann

„Die Stones waren schmutzig, aber die Doors waren schrecklich“, so das unverblümte Urteil eines Musikkritikers über die berühmteste und zugleich skandalträchtigste Rockband der späten 60er Jahre. In ihren apokalyptischen Texten reflektierte die „Psychedelische Kommandotruppe“ – so wollte sich die Band ursprünglich nennen – die Aus- und Aufbruchstimmung der Jugend der 60er. Die Konzerte der Doors waren orgiastische Entladungen von Wut, Gewalt und Leidenschaft; nicht selten arteten die exaltierten Bühnenshows in Krawall und Randale aus. Jim Morrison, Sänger und Kopf der Gruppe, provozierte sein Publikum schonungslos durch obszönes Gebaren und wüste Beschimpfungen: „Ihr seid alle ein Haufen verdammter Idioten!“ 1969 wurde er auf offener Bühne wegen unsittlichen und unmoralischen Verhaltens verhaftet; ein Jahr später verurteilte man ihn zu einer Gefängnisstrafe wegen unzüchtiger Zuschaustellung und Gotteslästerung.

Als der Rebell Morrison im Jahre 1971 mit erst 27 Jahren nach exzessivem Rauschmittel- und Alkoholkonsum an einer Herzattacke starb, war ihm die Märtyrer-gloriole endgültig sicher. Zwar war er nach Paris geflüchtet, um definitiv mit den Doors abzuschließen und sich statt dessen ganz seinen Dichterträumen zu widmen, aber durch seinen frühen Tod wurde er zum Idol einer ganzen Generation glorifiziert. Es wurden mehr Platten verkauft als auf dem Höhepunkt und zu Lebzeiten seiner Karriere – inzwischen sind es allein in den USA pro Jahr 750000 LP. Mit Oliver Stones Film, der am 2. Mai in die Kinos kam, erleben die Doors ein spektakuläres Revival. Den 20. Todestag des Helden Jim Morrison nahm auch Rainer Moddemann zum Anlaß, um der Doors-Legende ein wenig näher zu rücken als es sämtliche bisher erschienenen Biographien zu leisten vermochten. „The Doors“ ist das Resümee einer mehr als 20jährigen Leidenschaft für alles, was mit der legendären Gruppe zu tun hat: Moddemann ist der Herausgeber des offiziellen Fanclub-Magazines „Doors Quarterly“ und nicht zuletzt auch aufgrund seiner langjährigen persönlichen Bekanntschaft mit den noch lebenden Doorsmitgliedern der sicherlich beste Kenner der Gruppe. Auf ca. 280 Seiten wird die komplette Story der Doors erzählt, mit allen Details aus ihrem Privat- und öffentlichen Leben. Persönliche Gespräche des Autoren mit Ray Manzarek, John Densmore, Robby Krieger und auch mit Morrisons „Ehefrau“ Patricia Kennealy, die praktizierendes Mitglied eines New Yorker Hexenzirkels war, werden im Original-Wortlaut wiedergegeben. 26 meist noch unveröffentlichte Interviews mit Jim Morrison wurden von Moddemann zu einem faszinierenden Dialog zusammengestellt, der den Mythos Morrison von allen Seiten beleuchtet. Zahlreiche unbekannte Fakten und Original-Belege, wie z.B. die Untersuchungsakten aus dem Phoenix-Prozeß mit den Fingerabdrücken Morrisons, der Haftbefehl wegen der Vorfälle in Miami, die handschriftliche Fassung des Songs „L' America“ und das Testament des Bandleaders sind ebenso enthalten wie ein einzigartiger Reiseführer durch Los Angeles und Paris „auf den Spuren“ Morrisons. Auf über 80 Seiten wird darüber hinaus die komplette Diskographie geliefert – inclusive aller Bootlegs und hunderten Abbildungen von Plattencovern. Selbstverständlich gibt es auch zahlreiche, z.T. farbige Fotos, die oftmals auch aus Privatalben stammen. Kurzum: Dieses Buch ist nicht irgendeine Bibliographie, sondern das ultimative Doors-Buch!

BIBLIOGRAPHIE

Titel:	The Doors
Autor:	Rainer Moddemann
Ausstattung:	ca. 280 S., ca. 150 meist farbige Abbildungen, Format 255 x 340 mm, gebunden mit Schutzumschlag
Preis:	68,- DM

LA Tours PART TWO

LOS ANGELES FOR DOORS-FANS (written by Rainer Moddemann)

Hi - I'm back again from Los Angeles and I guess I have to rewrite my LA-tours article, since I noticed I forgot or didn't know about a few more places to go over there in the area of West Hollywood. But - just add this article to the one in DQ 23, and you have a next-to-complete description of where to go for your memorial-trip (by the way - the complete guide through Los Angeles is featured in my own Doors-book, but readers of the Quarterly are privileged to know even more in the near future. (Sorry - no private addresses of Doors-members, or Danny Sugerman, or anybody else : respect their privacy, dear readers, even IF you'll find out their addresses yourselves - PLEASE!)

So - what else is there to see in West Hollywood? After Barney's Beanery and Norton Avenue (see DQ 23) you should pay a visit to the FATBURGER right at the corner of Santa Monica Boulevard/ La Cienega Boulevard. This has been called THE EXTENSION (in the Sixties and early Seventies), and it has been a topless-bar, where Jim often used to give interviews (no, guys, you won't see some topless girls in the Fatburger right now). Look across the street - you can see a supermarket called LIQUOR MONACO (8513 Santa Monica Boulevard). Jim used to buy drinks in here, so did the other Doors during their rehearsal sessions (remember - The Doors' office had been just opposite, and Jims motel-rooms had been just round the corner. Amazing - the outside of this shop didn't change at all the past 20 years.

See LEO'S FLOWERS, a big flower-shop, next to Liquor Monaco on the right. This has been THE PHONE BOOTH, another topless bar. Jim used to see this bar quite often (the next one to his room at the Alta Cienega Motel), and in one scene in HWY you can see the outside of the Phone Booth with its neon-lights.

Walk down La Cienega Boulevard. After a few minutes you come across a shop called MAHIN ORIENTAL RUGS (947 La Cienega Boulevard) on the right side of the street. Behind the big window next to the main door was Pamela's Boutique THEMIS, where she sold clothes from all over the world (remember the pics of Jim and Pam in ROLLING STONE - they were taken inside THEMIS. Walk up the stairs and you'll note some offices. Behind the one with the letter "K" was the "HWY-Office", which Jim had rented to prepare (and work on) his film HWY, with Frank Lisciandro, Babe Hill and others involved. Nice backyard, by the way.

Walk back outside and see opposite a Spanish-looking building, which belongs to OHLMEYER COMMUNICATIONS COMPANY right now (962 La Cienega Boulevard). In the Sixties and Seventies this has been the ELEKTRA SOUND RECORDERS STUDIO, in which The Doors recorded their albums THE SOFT PARADE and MORRISON HOTEL, and started to record LA WOMAN until they moved into their own rehearsal room downstairs their office (see DQ 23). Notice the dark wooden door near (left to) the main building. This was the entrance to the studio.

Go back to the crossing Santa Monica Boulevard/La Cienega Boulevard and turn left. Don't miss the Doors office, The Palms and the Troubadour (see DQ 23!). But see the building called NEW ORLEANS SQUARE (8585 Santa Monica Boulevard). This has been the famous and notorious TROPICANA MOTEL, where Jim used to rent rooms from 1966 - 1969. Down at the right side of this building was DUKE'S COFFEE SHOP (which moved to the same building as THE WHISKEY in the early 80's), Jim used to have his breakfast in there quite regularly.

Now follow the guide in DQ 23 again. There's a large building almost opposite the WHISKEY. Today it is called THE CENTRAL, but in the Sixties this was the famous LONDON FOG, where The Doors used to play their first club-gigs. Even today there's music (live music!) 7 days a week. A historic club - in there the typical Doors-sound got developed in endless nights. Left to THE CENTRAL there's a liquor shop called TURNER'S LIQUOR DELI. In the days of The Doors it had the name TURNER'S LIQUOR (huh - the owner changed!), and for the movie (watch it closely!) you can see a scene with the (movie-)Doors walking across the street -- the movie-people changed the big shield into "TURNER'S" again... The Doors used to buy drinks in here, during the breaks of their Whiskey-performances (at that time the Whiskey didn't have a licence to sell alcohol).

That's it for now - more LA-Tours in DQ 25. A million thanks to Frank Lisciandro for a nice couple of hours in West Hollywood with all the infos, and also to Patricia Devaux for her help finding the Tropicana.

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THE DOORS

This is an original copy of a Doors' "BULL SHEET"
written by their former press-agent LEON BARNARD in
the spring of 1970 for journalists, magazines and fans.
Enjoy!

Once upon a time not too very long ago there was a young man called Ray Manzarek who met another fellow by the name of Jim Morrison at the beach one fine day. The two whistled a few tunes, spoke of becoming demonic sex-god rock stars, and decided to form a full fledged Hard Rock band. Weeks later John Densmore & Robbie Krieger happened along, bringing with them a set of drums and a very cleverly subtle bottle-neck guitar, and the happy foursome became: The DOORS. Or so the story goes.

The named aspirants hung-out for awhile in garages & small living rooms in toilet/apartment houses in the Venice Beach area of Southern California, before settling down to the pleasure at hand, that of playing and performing good rock n' roll music. Acid-Rock/Hard-Rock-Psychedelic-Blues was born, and a child to that was "Light My Fire". Thereafter it was a series of heavy-weight concerts, sporadic scandals (some real, many rumoured), and four, million-seller Long Playing Record Albums: The DOORS Strange Days Waiting For The Sun The Soft Parade.

A movie titled "Feast Of Friends" was filmed, edited, and spliced together in a concerted effort to documentarize the so-called Psychedelic Era of Rock n' Roll music. Designed by & starring the DOORS, the film depicts the group in various circumstance of per-

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The DOORS, 1970
continued #2

formance, on and off stage, and it works well as an important addition to the hall of fame a la "good'ole rock n' roll". Paul Ferrara, Frank Lisciandro, & Babe Hill (also part of the DOORS' family) filmed, edited, and sound-striped the movie respectively, and in that order. Forty minutes in duration, "Feast" is 16mm & in color. Another movie, "The DOORS Are Open", was made by Granada TV in London during the Fall of that same year, 1968.

Jim Morrison's movie about a hitchhiker coming from nature into the city is appropriately called, "HWY". 35mm color, HWY is fifty minutes long. Jim made the movie in conjunction with Paul Ferrara, Frank Lisciandro & Babe Hill as an exercise; and the credits are distributed equally among them. HWY shall primarily be entered into various film festivals and may someday be available for public viewing, depending. Meanwhile a second endeavour is underway, a feature length film based on a book by Michael McLure. The Adept, as it stands now, is being re-written into a screenplay by Morrison & McLure, and shall probably be filmed around June of this year.

There was a tour of Europe in 1968 and the group continued to win over new friends among the turned-on tuned-in listening public. And even though petty jealous hostility was predicted in some areas abroad, the DOORS came home to L.A. with fond memories of good overseas times. A few TV spots stateside, including a NET-TV hour special in April of 1969, & setting the stages for 1970.

The DOORS 1970 are more naturally together than ever before. They are "Maggie Magill" in the flesh, revisited; they are Morrison Hotel as I live & breathe, (cough). And they are Rock-AND-Roll; a traditional/contemporary blend of Rock music as it was, as it is, and as it should be.

Morrison Hotel/Hard Rock Cafe, the fifth LP in the series, was a million dollar "goldie" the day it was released, and continues to grow & grow & grow. The first & only American Rock Band group to claim five, count them, FIVE gold records in a row. To say nothing of single releases. And the DOORS remain as one of the very few groups to maintain their original personnel: Ray Manzarek on keyboards; Robbie Krieger on guitar; John Densmore on drums; and Jim Morrison sings.

Jim Morrison's collected poems & insights concerning cinematography are being published by Simon & Schuster in New York, & shall be released early in the Spring, 1970. The Lords (notes on vision) & The New Creatures, are the two works which were originally published in limited edition of 200 and distributed among friends as gifts. Combined, they comprise The Lords & The New Creatures.

The DOORS as performing artists are on the road again, having begun the year with four knock-out shows at Madison Square Garden's Felt Forum. Winterland, in San Francisco, underwent two nights of DOORS' music mania, Long Beach Arena, one, and the group unleashed many of their new rythms in Cleveland & Chicago in February of this year. On the agenda & for the near future are sched-

uled several more gigs on the Eastern Seaboard, continued jaunts throughout the states, and arrangements tentative, to travel abroad in the European countries. And there is some office-talk of doing another TV special this year.

The DOORS are Here. And the DOORS are Now. We want the world & we want you to have it too. NOW.



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peace,

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Suche auf Cassette Radiosendungen anlässlich Jim Morrison's 20.Todestag. Ebenfalls Radio-Rezensionen meines Buches. Z.B.: ZEITZEICHEN, WDR 2, 3.Juli 1991; oder BÜCHERKISTE, Deutschlandfunk usw.! Rainer, Adresse wie DQ.

Wer schenkt mir CRAIG STRETE's Buch "UNS VERBRENNT DIE NACHT"? Ich weiß ja, daß da alles erfunden ist, Vielleicht ist jemand darüber so verärgert, daß er das Buch nicht mehr haben will? F.Schmitt, Moselstr.16, 5515 Nittel

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NOTES FROM THE UNDERGROUND

Written by
R. Moddemann

ARCHIVES(DOUBLE TIME DISC 002)

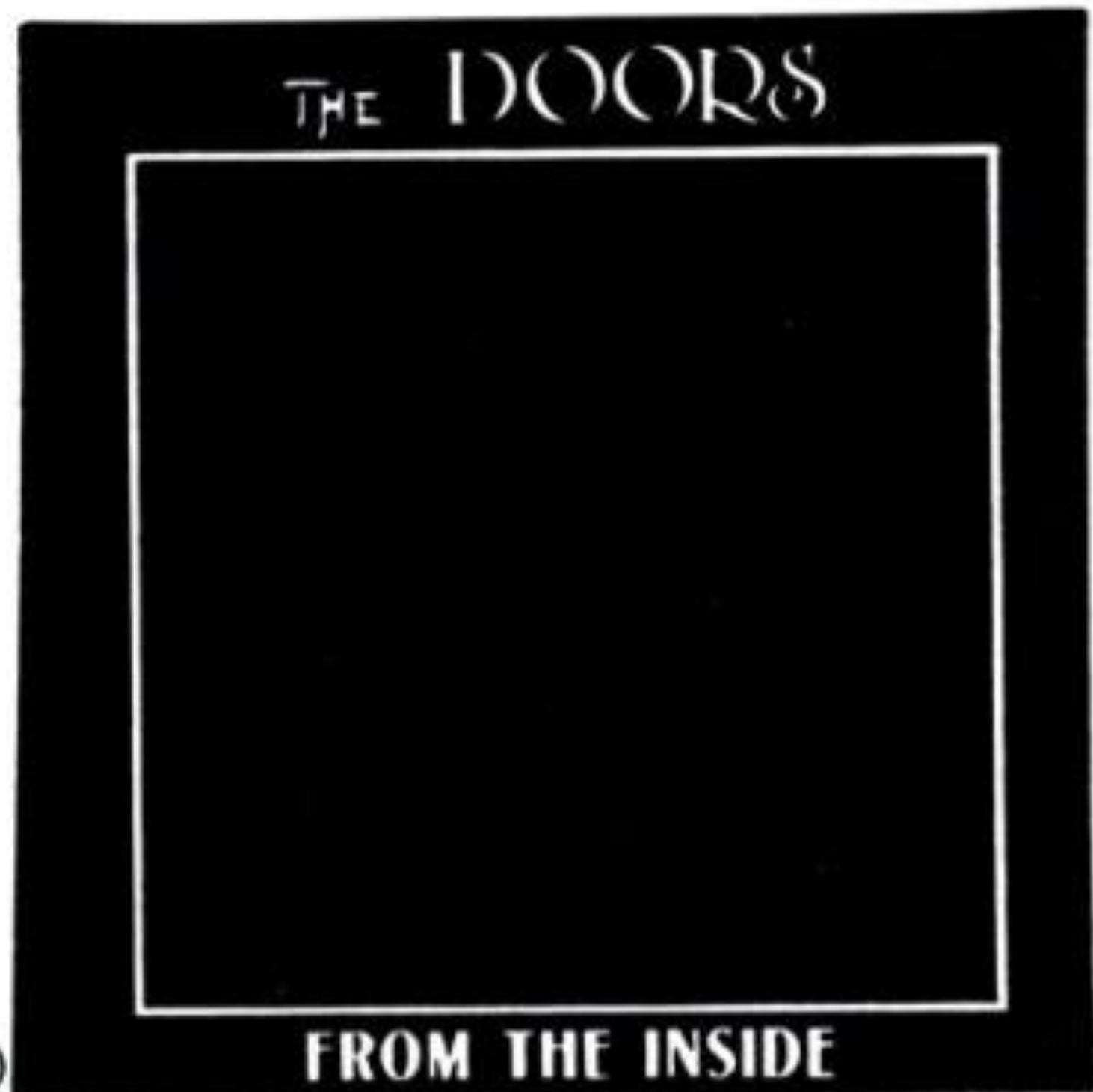
Subtitle of this double bootleg CD is "THE BEST LIVE IN CONCERT 1966-1969"; of course there is no song from 1966. Well, for those who have got all the main bootlegs (Leather Pants In Denmark, Critique, Mr Mojo Risin' and Run Free) this compilation CD is quite useless. For beginners this is - for sure - a fine combination of songs how The Doors sounded live in the studio. The quality is worse than on the original bootlegs, but still quite acceptable, although all tracks were taken from vinyl copies. What else? They took the cover of the vinyl bootleg "ARCHIVES", but the content of this double CD has got no relations to the original vinyl copy. Here are the songs:

Disc One: Alabama Song-Backdoor Man/Texas Radio & The Big Beat/ Love Me Two Times/ The Unknown Soldier/ When The Music's Over (Danish TV Show Sept.17th, 1968)
The End (CBC TV Show "Now Explosion Aug.8th, 1967)
Wild Child / Touch Me (Smothers Brothers Comedy Hour Dec 4th, 1968)
Light My Fire (Ed Sullivan Show Sept.17th, 1967)

Disc Two: Tell All The People/ Alabama Song- Backdoor Man/ Wishful Sinful/ Build Me A Woman/ The Soft Parade (Critique, PBS TV Show, May 23, 1969)
Interview with The Doors (Critique, PBS TV Show, May 23, 1969)
Hello I Love You/ Summer's Almost Gone/ End Of The Night/ Moonlight Drive/ My Eyes Have Seen You/ Insane (titled as "Not To Touch The Earth" -- World Pacific Demos Sept.9th, 1965)

FROM THE INSIDE - LIVE AND UNRELEASED (MANIC DEPRESSION CD 017)

I got a manic depression when I noticed how the bootleggers mistitled and mislabeled most of the tracks. Almost all tracks were taken from a tape copy of "THE DOORS FROM THE INSIDE", the famous and absolutely amazing show done by Jac Holzman. The rest of the songs is known from some of the official videos. But telling people on the cover that The Doors are going to perform songs like "Mother", and "Let It Bleed" is absolutely incorrect and done just to raise the sales of this unbearable CD. Although the quality is pretty good, you should keep your copy of the "Someday Soon" bootleg and your "Dance On Fire"/ "Live At The Hollywood Bowl" videos, then you've got all things which are on this CD. This Italian release has got just one "plus": the nice booklet. But is it worth to buy an expensive Bootleg-CD just because of a small 8-page booklet? Here's what they wrote down tracks and sources, opposite you see what it really is. (Sorry - the cover photo is too dark to be reproduced clearly, shows an excerpt of an old Doors-Promotion photo - Morrison, who else?)



- | | |
|---|--|
| 1 . Mother - Whiskey A Gogo 1967 | / is: excerpt from The End, Seattle June 5th, 1970 |
| 2 . Unknown Soldier - Fillmore East 1968 | / is: original LP version |
| 3 . The River Knows - Demo 1967 | / is: Yes the river knows; original LP version |
| 4 . Gloria - Demo 1967 | / is: version from "Alive She Cried" |
| 5 . Five To One - Fillmore East 1968 | / is: from Stockholm September 20th, 1968 |
| 6 . Let it Bleed - Demo 1968 | / is: Do It, original version from "Soft Parade"LP |
| 7 . Who Do You Love - Whiskey A Gogo 1967 | / is: from Seattle June 5th, 1970 |
| 8 . Money - Venue 1968 | / is: from Stockholm, September 20th, 1968 |
| 9 . Petition The Lord - Miami 1969 | / is: original intro to "The Soft Parade" |
| 10. Sunday Soon - Acetate 1967 | / is: "Someday Soon", Seattle June 5th, 1970 |

11. Jim Morrison Interview / is: from Howard Smith Interview 1969
 12. Rock Is Dead - Miami 1969 (excerpt only!) / is: studio jam session Feb. 25th, 1969
 13.-20. Hollywood Bowl 1968 / is: excerpts from video release
 21. Light My Fire - Jonathan Winters Dec. 27th, 1967 / is: the only track labeled correctly!

*
LIGHT MY FIRE (ST 3606) (3 Compact disc Set)

Another illegal release, which is still available in quite a lot of shops. It is a very nicely designed hardbox containing 3 CDs with individual covers. All 3 CDs are also available individually as "nice price releases". CD 1 is an exact copy of the rare Greek bootleg (see DQ 23, page 18). CD 2 is called "LIVE IN LOS ANGELES" and contains excerpts from the official video "LIVE AT THE HOLLYWOOD BOWL" plus both tracks (Moonlight Drive and Light My Fire) from the Jonathan Winters TV Show, Dec. 27th, 1967. CD 3 contains 14 original tracks from the first two official Doors LPs. Nice compilation, but what the hell does the title of that CD mean - THE DOORS OF HEAVEN??? Well, although (because of high quality sources) the sound quality of the complete box is excellent, I would recommend this box only for hard-core fans, who have got to have everything. All you others should better save your money for something else. By the way, just a few copies were given away in the box. Dealers took that off, just to make more money on the individual CDs. Pity.

*
SUPERSTARS BEST COLLECTION (F-021 CR)

Finally the Japanese also started to put out illegal compilations of original Doors-songs. This is the first one, and we can expect more to come out soon. But - this compilation of songs from all Doors-studio albums with Jim Morrison is a one I really like, although I'd rather listen to the original albums. Plus : the quality is superb, and the cover is loveley (Morrison, of course - but this time an unpublished colour photo from their '68 Fillmore East concert. Despite the very HIGH price, this truely is an interesting collector's item containing the following songs:

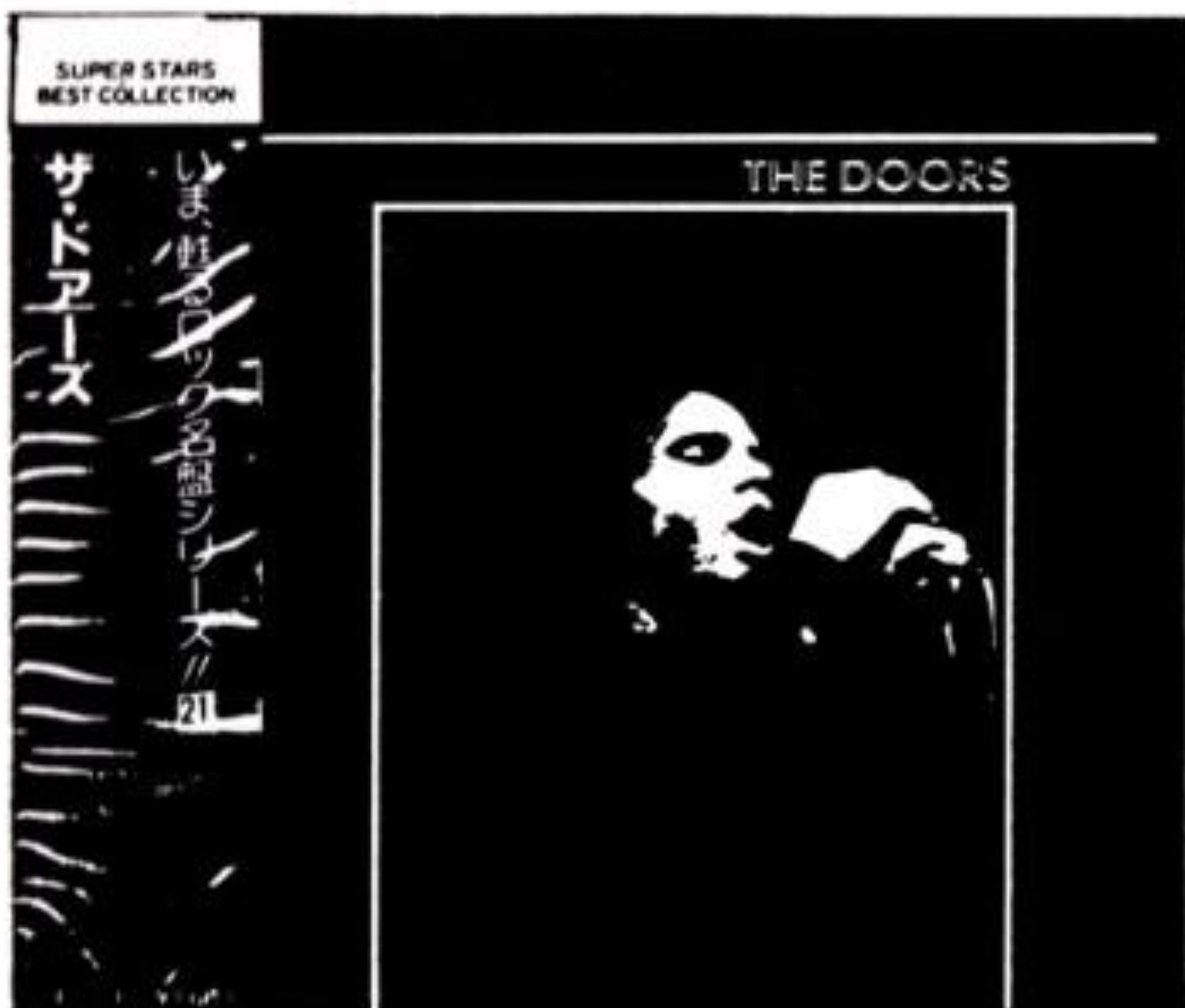
Light My Fire/ Break On Through/ The End/ Strange Days/ People Are Strange/ Hello I Love You/ Touch Me/ Roadhouse Blues/ Waiting For The Sun/ L.A. Woman/ The WASP(Texas Radio and The Big Beat)/ Riders On The Storm

*
POEMS, LYRICS AND STORIES by JAMES DOUGLAS MORRISON (MEN AT WORK 5511.2)

Forget this one. Same quality and same cover as the original vinyl version. Pure Shit! Not worth a penny although it is pretty rare.

*
WHEN THE MUSIC'S OVER (GREAT DANE RECORDS CD 9114)

Another compilation CD from Italy (Touch Me - Smothers Brothers Comedy Hour; Backdoor Man Light My Fire, Money, Break On Through, King Bee + the well-known Blues-medley from the Matrix tapes; When The Music's Over and The End from the Hollywood Bowl). Although the sound is pretty good, along with a nice and informative booklet, this compilation is not worth the money.



Oh yes, that Greek Bootleg (see DQ 23, page 18) inspired one more Italian bootlegger to produce his own version. The result is another compilation with tracks, which have been officially published before. Simply avoid it and buy the originals.



THE LIZARD KING (VULTURE RECORDS 002)

By now it seems that both Doors performances at Stockholm's Konserthuset are the most bootlegged Doors concerts (along with all that Matrix stuff). So I'm sure that most readers have got both shows from September 20th, 1968 on vinyl or CD. Hard-core collectors (of course) are going to buy this (expensive) CD because of the nice psychedelic cover, and even the design of the CD itself looks pretty nice. The Quality of the recording is pretty good. But - nothing new from Italy.

That's for the ones you don't need to buy. But I found one, which you have got to have, and which can't be better. It came out in autumn last year, I guess a few of you got it by now. If not, save up all your bread and buy ...

THE MATRIX TAPES (THE SWINGIN' PIG RECORDS TSP-CD-047-2; vinyl version: TSP 047-3)

Alright then, another release of the Matrix-concerts, but this time in the best quality ever (even better than the first bootleg version "MOONLIGHT DRIVE"). Reason: The bootleggers used the new "NoNOISE" computer based digital system. This drastically reduces all unwanted noises on older recordings. And it's true: no surface noise, and the sound quality is a lot better than on all other Matrix-bootlegs. The discs (double CD and triple album) have just got one minus to note - Each song is just ONCE on them, which means that songs they played on both nights (March 7th and 10th 1967) had been axed in favour of just one version (unfortunately each version is very different): Break On through/ The End/ When The Music's Over/ Who Do You Love/ I Can't See Your Face In My Mind/ Backdoor Man/ People Are Strange. By the way - this would have made another album, right?

First pressing of the vinyl version came out on marble vinyl, but misses the live photo of the CD-booklet. And - I've never seen the Morrison-photo on the cover, which had been designed absolutely beautiful and tasteful. Good work. A MUST for everybody!

My Eyes Have Seen You/ Soul Kitchen/ I Can't See Your Face In My Mind/ People Are Strange/ When The Music's Over/ Money/ Who Do You Love/ Moonlight Drive/ Summer's Almost Gone/ I'm A King Bee/ Gloria/ Break On Through/ Summertime/ Backdoor Man/ Alabama Song/ Light My Fire/ The End (Matrix, March 10th, 1967) --- Get Off My Life/ Close To You/ Crawling King Snake/ The Crystal Ship/ 20th Century Fox/ Unhappy Girl/ Rock Me Baby-Medley (Matrix, March 7th, 1967)

For now let's switch over to the official releases:
THE DOORS - music from the original motion picture

For many people the movie was their first introduction to The Doors. And this soundtrack-album was the first Doors record they ever bought - however, it was a massive success all over the world (in Germany it was the most successful Doors-album of all times) and it went straight to the highest positions in each country's charts. And of course the selection of songs IS a good intro to the group. Probably more tasteful than the "Best of..." double album, which also went back into the



charts for the second time. Thanks God there's no Val Kilmer on this soundtrack, but just Jim Morrison. Note that on the CD version there are bonus tracks marked with *, which are not on album or cassette.

The Movie/ Riders On The Storm/ Love Street/ Break On Through/ The End/ Light My Fire/ Ghost Song/ Roadhouse Blues/ Heroin*(Velvet Underground & Nico)/ Carmina Burana: Introduction*(Atlanta Symphony Orchestra and Chorus)/ Stoned Immaculate/ When The Music's Over*/ The Severed Garden (Adagio)/ L.A.Woman

LP 755 961 085-1; MC 755 961 047-4 and CD 755 961 047-2

* A one-song CD (Break On Through; PRCD 8314-2) was distributed in the States for promotion purposes, but there are so many copies around, that it must have been an edition of tenths. Interesting enough, the CD has an orange label, which is quite unusual for Elektra Records.

* There was also a single out (755 964 905-7) containing BREAK ON THROUGH/ LOVE STREET; a 12" single containing the songs of the 7" plus HELLO I LOVE YOU/ TOUCH ME (755 966 556-0) and a 5"CD with the same content. Of course all tracks were taken from the digitally remastered Original albums. And all covers show the well-known American/European Kilmer-movie poster with his hair in flames.

* The French used another photo to promote the movie (on the official albums they didn't) and French magazine MAX decided to add a free promotion CD with the same photo for one of their magazines (Kilmer walking through a hall). This CD was soon to become a real collector's item although the sound was VERY bad - it was taken from the official video A TRIBUTE TO JIM MORRISON (5 songs plus talk by Ray Manzarek). Despite that - the cover is nice, and the CD is pretty rare by now (just five months after its release). Although it says NE PEUT ETRE VENDU, it is almost impossible to get a copy for less than 30\$.
(MAX CD 01; LES DOORS, UN FILM D'OLIVER STONE)

* years
OH WHAT A SUCCESS --- 24 after its first release this one got back into the charts, and it became the most successful single for the group over here in Europe (it even went up to # 6 in the British charts - how refreshing to hear something good between all that computerized music). And this single had a very very fine cover, almost psychedelic, like the old Avalon-posters, with swirled lyrics on the back. I wonder how many people bought that single just to have that fine cover. The 7"-single had the short mono version (although the label says STEREO!) of LIGHT MY FIRE on it, with PEOPLE ARE STRANGE as the flipside (7559-64877-7); the 12"-single came up with the STEREO LP version of LIGHT MY FIRE, along with PEOPLE ARE STRANGE and SOUL KITCHEN on Side B. Finally the 5"-CD was number four, with both LIGHT MY FIRE-versions and the flipside of the 12". Confusing, eh? Here's even more for the collector, who wants to have everything: The BRITISH know very well what inspires people to buy an album or 12" - just add a free poster. That's what they did for their 12", it's even written on the cover. Nice idea, but they should have considered to use another photo but the usual "young lion" (7559-6637-0). The number for the continental 12" was 7559-66538-0 and for the 5"CD 7559-66533-2. Get them as long as they are cheap, collectors!



max



left: French "Max"-promo-CD

THE DOORS IN CONCERT
(triple album 7559-61082-1)
(double CD 9 61082-2)

First thing I heard was that they wouldn't publish "Absolutely Live" on CD (as it was on vinyl). Then (last November) I heard from Danny that The Doors did decide to put it out with the same cover as the original album. And finally - they did a whole new thing: IN CONCERT. Great album, and of course the best title for a live-album (although I liked "Absolutely Live" better), and -- as usual -- great, not to say SUPERB soundquality thanks Paul Rothchild's digitally remastering". Needless to say, but we know the content of the album. There's the complete "ABSOLUTELY LIVE" album on this one (THANKS GOD!!!!!!!) plus the complete "ALIVE SHE CRIED" (WHY???) It was published on CD before...) and two tracks from "LIVE AT THE HOLLYWOOD BOWL"-video; just THE END didn't make it on an

official album before (But it was published on countless bootlegs ...). But it is a lovely and nice album (I heard it wasn't published on vinyl in the USA, but just on CD... but the artwork looks better with the vinyl-copy, I must admit), and it also has got "ROADHOUSE BLUES" from the Prayer-Album on it ... Would have preferred one thing -- if they'd left out "Gloria" and mixed all the tracks on CD Two with the usual audience-noises, it would have made another CD which would have given the impression of an uncut live-concert ... like this (as featured on "ALIVE SHE CRIED") it sounds somewhat incomplete (soory guys!). Despite that I highly praise this album and I was glad to notice that it went up to a surprising high chart position in Europe (thanks to the movie and some heavy promotion by The Doors' record company, WEA). Get it (if you can afford it - it is quite expensive ...) as soon as possible - recommended!



Letters from you to me

Dear Rainer, I suppose you know Albert Goldman is researching Jim's life. I've always considered the two

best biographers for Jim (after Danny Sugerman) would be Goldman and David Dalton. The latter fills his subjects with mythological importance (like Janis & James Dean) and now Jim in Mr Mojo Risin' - The Last Holy Fool... Goldman's book will be fascinating, brilliant, well-written, convincing and very controversial. I'm sure he will infer incidents of homosexuality and incest in Jim's life and cite his estrangement from his parents as evidence... Timothy Humble, England

I'm still thinking about the events that transpired on July 3rd, 1991. For me, the day was mesmerizing, shattering, tragic and joyous. I did, felt, spoke and performed in ways I never

dreamt I would. Why didn't the cemetary officials anticipate and plan for the crowd and potential for violence? Why do they perpetuate the myth by hawking souveniers? The cemetary officials cast themselves in the role of victim when in actuality they are prostitutes selling postcards and buying publicity. I understand, after witnessing July 3rd, Morrison's fascination with the psychology of the crowd and how one could easily manipulate the masses with a few choice words or actions - Morrison still manipulates from the grave .

R. Roth-Patterson, USA

Was ich bisher über Jim Morrison gelesen habe, hat mich veranlaßt, mich etwas mit Nietzsche zu beschäftigen. Ich muß allerdings sagen, daß mich Jims Nietzsche-Verständnis etwas irritiert. In der "Geburt der Tragödie" scheint mir jedenfalls deutlich zu sein, daß Nietzsche keinesfalls das Dionysische dem Apollinischen vorzieht. Zur Entstehung der Tragödie waren (laut Nietzsche) beide Kunstrübe notwendig. Dies wird an vielen Stellen deutlich (z.B.: "Und siehe! Apollo konnte nicht ohne Dionysus leben! Das 'Titanische' und das 'Barbarische' war zuletzt eine ebensolche Notwendigkeit wie das Apollinische!" - "Die Geburt der Tragödie, 4.). In Nietzsches späteren Werken ändert sich die Dionysos-Darstellung offensichtlich dahingehend, daß für ihn Dionysos nun eine Synthese aus dem Apollo und dem Dionysos der "Geburt der Tragödie" war: Sinnbild einer beherrschten Leidenschaft. Aber Jim bezog sich, wenn die Biographen recht haben - wovon ich ausgehe - , ausdrücklich auf "Die Geburt der Tragödie". Wenn Morrison sich einseitig mit dem Dionysos-Bild in der "Geburt der Tragödie" identifizierte, verkehrte er dann Nietzsches Anliegen nicht ins genaue Gegenteil? Außerdem frage ich mich, ob Jim Morrison denn nicht wußte, daß Nietzsches Philosophie unter anderem auch den geistigen Nährboden für den deutschen und italienischen faschismus bildete. Nietzsche spricht über weite Strecken eine im heutigen Sinne deutlich faschistische Sprache über "den deutschen Geist", Züchtung einer Herrenrasse, Rangordnung, Kastenwesen, Krieg und Sklaverei (auch schon stellenweise in der "Geburt der Tragödie", z.B. unter 18.: "Es gibt nichts Furchtbareres als einen barbarischen Sklavenstand, der seine Existenz als ein Unrecht zu betrachten gelernt hat ..."). Ich glaube nicht, daß Jim Morrison diese Stellen überlesen hat und frage mich, wie er dazu stand. Nietzsche war zweifellos ein genie - aber eins, das mit Vorsicht zu genießen ist.

Angelika Klein, West Germany

Anmerkung: Was meinen die Leser des DOORS QUARTERLY zu Angelikas Anmerkungen bzgl. Nietzsche/Morrison? Betrachtet ihre Überlegungen als Diskussionspunkt. Wer ist firm genug, bzw. wer hat Nietzsche gelesen, um zu dieser interessanten Frage einen Beitrag leisten zu können? Ich weiß - das wäre Thema einer Doktorarbeit ... R.M.

Dear Rainer, I've been to see the Doors' movie twice (so far) and although there is a lot of accuracy in the scenes (take for example the door of the Venice Beach rehearsal-room and Jim's clothing in that particular scene as in comparison to page 54 in "The Illustrated History"), and a lot of Morrison-antics, I still feel the film lacked to show Jim's other sides. What about the guy who wrote so many love songs? Also, New Haven bust was shown as been in 1968 instead of December 1967 (even John Densmore put the wrong date into his book, I wonder where he got that from?). Jim kinda come off like some Rock'n'Roll animal. Okay - I was pretty drunk myself, because it's hard watching a Doors movie without drinking along with Jim (ha!ha!). No, no, maybe I ought to go see it a third time - sober - maybe I can then view the whole thing more critical. There were not all that many people in the theatre but I noticed quite a few young people in there. The trip-scene reminded me of my own psychedelic past, and it was good that the "Screen-Jim" admitted (as probably the once real-life-Jim) he was also afraid under the acid-effects!

Trevor Millin, West Germany

(NOTE: PLEASE send me your movie reviews - your OWN movie-reviews, please. I'm gonna publish them in the next Quarterly, and a copy will get into the hands of Oliver Stone, who is very interested to know what the FANS - NOT the critics - think about his movie. Go ahead! R.M.)

Dear Rainer, I believe in what Agnes Varda says and I think you are right to tell this kind of thing in your book ... Agnes Varda told me on the phone ... she affirms she saw Jim dead in his bath, and blood was running down his nose. The doctors did not judge useful to practice an autopsy. Because - in fact - nothing seemed to be strange. Agnes told me that all these stories (Heroin!) are a way to consider French doctors and forensic surgeons for idiots and fools ... we have to be serious and realize that Jim died of a "normal" death for a young alcoholic. Agnes says he had a peaceful death in his bath by opposition with his tourmental life and it sounds logical to her. She and the doctors think he died from an internal bleeding from the stomach or maybe from the brain. They also say that - very often - on young alcoholic's stomaches there are various veins forming, starting internal bleedings. Many logical explanations. Agnes calls all this "The business of Jim's death"...

Patricia Devaux, France

THE EYE OF THE SUN

Musical Messages
from Ray Manzarek
to Jim Morrison

written by
Ko Lancaster

The circumstances of Jim Morrison's death in Paris on 3 July 1971 have been described by many others, so there is no need to repeat the facts. Most readers will be familiar with the theory that Jim was not dead and had just retired for some reason. As the years passed by, however, diehards of the Morrison-is-alive-league thinned out and have by now become virtually extinct. It is hard to believe a restless character like Jim Morrison could stay in his hiding place for years, nor could a man with his features walk the surface of the earth and go unnoticed. At first, however, many people hoped, if not expected, to see Jim pop up from some unlikely abode, and I think the three remaining Doors were among them. It may be true The Doors, first and foremost Ray Manzarek, have cultivated the Jim-may-be-alive myth beyond proportion because the mystification took the already considerable Morrison legend to yet another level of fame, and the stars of the other Doors, admittedly a little slower, rose with it. It may be true Ray recognizes big money when he smells it, but it is equally true, I think, Ray firmly believed, at least for a couple of years, Jim was alive.

Two months after Jim's "alleged" death, The Doors went into the studio and recorded songs for an album that would be released in November that same year. This incredibly short time span, plus the album's title, *Other Voices*, seemed to imply the message, "Forget about Jim Morrison; from now on you'll have to deal with us," but I think Ray, and to a lesser extent John Desmore and Robbie Krieger, thought Jim was just pulling their leg, so they sent him a message and asked him to come back; a message in a language he'd understand - music.

The first song on the album, *In the eye of the sun*, written by Ray, describes how he lost his sense of reality and found it back. The title of the song refers to an old Egyptian myth. Re, the Sun God, came into being when the universe emerged from chaos. The sky god Horus was depicted as a falcon whose eyes were the sun and the moon. Ray tells us he was "having some fun/ Loafing and a jokin'; it was all energy", but after a while he was fed up with work and needed a rest:

So it blew up, and I flew up

into the eye of the sun before the world had begun

He left the universe behind and entered Chaos, the realm where time does not exist and you never have to hurry, because nobody ever expects anything of you. After a while, however, he "got kind of bored with nothing to do" and wanted "flesh and blood and skin and bones" and he brought himself back into space and time: "So I thought up the world and you did too" — like a god he created his own world from chaos.

This song, I think, was a message to Jim Morrison, telling him, "Alright Jim, I know how you feel; I couldn't take it anymore either, but we cannot go on hiding and after all, you know, we all create our own world, so come back and create yours - like you did before."

I don't know what Robbie Krieger meant to say with *Variety is the spice of life*, but I don't think it's autobiographical. The playboy in this song, fooling around with "all these pretty women with nothing to do", could be Jim. If that is correct Robbie merely appeals to Jim's hedonistic side to get him back. One way or another, the song is a very shallow throwaway.

Ships with sails, written by Robby and John, is not a simple love song:
Well, you asked how much I love you

Why do ships with sails love the wind?

They are like ships roaming about aimlessly because there is no wind to carry them. The singer knows he will not be able to find his own way out, "Cause to wander is my infection/ till the four winds bring you back to me" -- I don't think this is a simple boy-needs-girl song. I think this is a Doors-need-Jim song. The title on the album is spelled Ships w/sails, the way Jim would have written it. However, they don't want to beg, and if he's fine where he is, they somewhat bitterly advise him, "don't count your memories/ think of me as just a dream/ just like this melody I sing" -- if their music does not convince him, they know, nothing will.

Tightrope Ride, written by Ray and Robbie, addresses Jim in a very direct way, telling him he's up on a tightrope, with nobody by his side. He is all alone and "gotta find a new home". They are worried and afraid he'll go over the line. "You better keep on time," they tell him, "or you'll lose your mind on a tightrope ride. The stakes are high: either he'll find a new life, or he'll lose one. And they tell him he's letting them down in a terrible way:

Did you think we were all together?

Did you think we were all the same?

If we were really that close, they ask him, how could you walk out on us? They want to know what's the name of his game, and tell him his act is "the number one from mud to the sun" -- he went into the eye of the sun, to get away from the mud of everyday life. And they tell him he'll have to make up his mind because they are going home and if he stays where he is, he'll be left all alone. He may think he's high and untouchable, but he is "like a Rolling Stone. Like Brian Jones" -- Brian Jones, of course, was found dead in his swimming pool, shortly after he had left the Rolling Stones. Jim wrote a poem about him called "**ODE TO L.A. WHILE THINKING OF BRIAN JONES, DECEASED**". Brian Jones had died on the third of July 1969. Jim's alleged death was exactly two years later, so the Doors assumed Jim had staged his own death after Brian's and they warn him his morbid game may become reality.

Down On The Farm, as far as I know, had been written by Robbie for the **L.A. Woman** album, but Jim did not like the song. Maybe the Doors included the song now because it seemed up-to-date, describing a farm where everybody is lethargic because "master's gone away/ his mind has gone astray". Somehow, however, the song seems to beat around the bush and in the end you're still wondering what the hell he is talking about.

I'm Horny, I'm Stoned, on the other hand, another Krieger product, is so clear you can see right through it. He is horny and stoned and life is damned, damned, damned hard on you "when you're on your own, leaving home". I don't know who he was trying to sermonize, but I don't think Jim would have been impressed.

In **Wandering Musician** Robbie tells us he is just a guitar player and he has to go where his musical inspiration leads him, so he won't let anybody tell him what to do and where to go and what to think. A far cry from helpless ships w/sails, but it sounds a bit like sour grapes to tell somebody who has just walked out on you that you don't need him.

If we are still in doubt whether all the songs on **Other Voices** are messages to Jim Morrison, **Hang On To Your Life**, written by Ray and Robbie, is clear enough: "Sweet bird of prey, you've gone below" -- the bird of prey is Jim, who once called himself a "death bird, naughty night bird". Now the bird has "gone below" -- Jim has disappeared, gone underground, and they urge him to come back and not be afraid to touch the light. This is not the end, they tell him, this is rebirth: "Hang on to your life, it's begun now/ Hang on paradise, here we come now" -- they want him back and paradise will be their reward. "Bring me your sun. Light the way now" -- they want him to be their leader. They tell him his "shadow world is endless night", so he better come out of the darkness and join them.

I think The Doors were convinced Jim would come back as soon as he heard their plea and realized they still loved and needed him. It's just that Jim did not show up and **Full Circle**, released in July 1972, was quite another album, compared with **Other Voices**. The

album cover shows a man who looked a lot like Jim Morrison get old, die, be reborn and grow into the same man again, ut the songs apparently are no messages to Jim. The only possible exception could be *Get up and dance*, written by Ray and Robbie, where they tell everybody to "get up and dance/ the new day's comin', it's the end of the trane/ no need to worry, no need to hide/ everybody is on the same side" -- this could be a message, but the rest of the album, musically as well as spiritually, painfully makes us aware of Jim's absence. Which is to say the album was as close as you can get to a total disaster and meant the end of The Doors as a recording group.

In 1974 Robbie and John formed the Butts Band, which left us two albums, but apparently no messages to Jim. As far as Robbie and John were concerned Jim must have been dead, but Ray did not accept that final truth, and in 1974 he came up with two albums, *The Golden Scarab* and *The Whole Thing Started With Rock 'n' Roll*, which contain so many messages to Jim I am surprised nobody seems to have noticed them.

John Tobler and Andrew Doe, in their biography *The Doors*, said *The Golden Scarab* "took as loose base the deities of ancient Egypt", and they sneered that "perhaps the most noteworthy aspect of the album wasn't the music but the sleeve photo's, which easily make the album cover one of the most repellent ever conceived." The music, they say, is worse than *Full Circle*, and "little more than background listening" (p. 107). This is typical of the way Ray's albums have been ^{"re"}viewed ... if they were reviewed at all. Yet I would like to propose *The Golden Scarab*, far from being Musak strewn on a loose base, is a concept album, meticulously constructed. The music is powerful and to the point. The whole album is a continuous story, a voyage to the inner depth of unconsciousness and back again. In Dallas Ray performed the whole album for a radio show and did not change the order of the songs. The album is also a long message to Jim, urging him to come back. In an interview with the Dallas station Ray said he assumed Jim was dead, but he wasn't sure.

Ray subtitled the album "A rhythm myth" and explains, "In the beginning was the rhythm, but I had forgotten and was waiting for the word" -- this is, in a nutshell, what the album is about: there is a basic rhythm, a pulse of life, that all human beings can relate to, but we have learned to ask questions and look at others for answers. The first song, *He Can't Come Today, Maybe Tomorrow*, elaborates this theme. The singer is amongst a crowd of people waiting for a leader who will tell them what to do, because he's got the answers and knows the reasons, and he screams with them, "We need a leader, we need a master."

Between songs there are spoken intersections, and after the above song we hear, "And myself said to me, "Why are you waiting? I've always been at your side, can't you see me? No? Well, then come with me. It's time you learn to see."" And then he takes us with him on the *Solar Boat*, which symbolizes our spiritual development. Instead of waiting for somebody to tell us what to do, we become our own Master. Instead of waiting for the Gods to save us, we become Gods ourselves. Ray, tongue-in-cheek, reminds us to bring our scepter and our thunderbolt, and he promises sights we have never dreamed of, if only we wake up the master in ourselves. And then he reveals Jim Morrison is the one he is really speaking to:

Let's ride - Let's take a Moonlight Drive
We're on a Tightrope Ride, into the sun
Let's fly - it's such an endless sky
There is no need to hide - you are the one

In *Tightrope Ride* Ray had warned Jim he was playing a dangerous game and he better come back. In *The Solar Boat* Ray steps on the tightrope himself and tells Jim not to be afraid, because he, Jim, is the one, the Sun God, and this ride on the Solar Boat will take him up into his very essence. He tells Jim all his friends are there, all the poets, philosophers, and psychologists he had studied: Nietzsche, Blake, Freud and Jung. Not everybody will understand the line about Kundalini, who is "in the aisle forming lazy eights", but Jim would. The 8, if it lies on its back ("lazy"), is a symbol of infinity. Kundalini is the cosmic energy that is connected with sexuality, as used for instance in tantric yoga. On the Solar Boat all religions are one and all systems harmonize: Buddha



and Lao Tzu, the founder of Taoism, are eating ice cream together. Freud and his former pupil Jung, who disagreed on just about everything in real life, are holding hands. Ray knows this harmony is just a vision, but on the Solar Boat "your dreams are now reality".

For Jim, however, the dark side was just as real, and Ray agrees, "But now we must descend, for there is another side to this vision." This "other side" was part and parcel of almost every song Jim wrote, but Ray, for his vision of Hell, falls back on a song by Chuck Berry, *Downbound Train*. The singer is drunk and dreams he is on a Downbound Train -- bound for Hell. The passengers on the train are "a decadent crew". They are rock stars, gay boys, groupies, and wicked old hags, but the moment Satan tells them, "We're nearing home" they beg him to stop the train. This song tells us a great deal about the difference between Jim and Ray. For Jim the archetypal images of the divine were both light and darkness. For Ray the black side is a necessary evil, a horror he cannot picture well enough to write a song about it himself. Ray knows darkness is just the other side of light, but he does not really believe it and he tells Jim darkness is just a phase he has to pass through in order to return to the light. This is where Ray fails, because he just cannot pry open the archetypal world beyond good and evil. To Jim the archetypes were realities; to Ray they were just images, intellectual toys, things to dream about, but not reality, never.

"If ever you have the fear," Ray tells us after Berry's vision of Hell, "say these names, they will help you remember the sun." Then he launches into *The Golden Scarab*, and he tells us the names: "Amenhotep - Akhenaten - Nefertite - Tutanchamon" -- There were four Pharaohs called Amenhotep. The last Amenhotep firmly established the worship of the sun, and called himself Akhnaten or Akhnaton. He was rigidly monotheistic and during his reign, 1379-1362 BC, he destroyed the worship of other gods besides the sun. Nefertite was his wife. They were devoted to art and literature, and neglected politics and alienated the priests from their religion. Tutanchamon succeeded Akhenaton and came to the throne at the age of ten. When he was fourteen he restored the old religion and monotheism was banned from Egypt until two thousand years later the Moslem Arabs conquered the country.

As far as I know Jim was not into the Egyptian religion. Ray obviously was, and he took the struggle between sun-worship and the religion of the gods of fertility and Underworld as a case in point to display his philosophy of life:

All of life is sunlight
Osiris is the night
Aten of the daylight
Bring your golden life

Aten or Aton was the visible disc of the sun, a manifestation of the sun god Re. He was the god that Akhnaton ("Benificial to Aton") declared the exclusive deity. Osiris was more than just the night, however. He was a grain god, married to his sister Isis. In the myth he is murdered and cut to pieces by their brother Seth; which is merely a very ancient version of the myth of the Corn God who fertilized the Earth Goddess, died and was reborn as her son, which is Horus in this case. As the Isis-Osiris-Horus myths are well-known, I will not go into it here. The insignia of Osiris, the crossed crook and flail, which were the sceptres of kingship, can be seen on the album's insert with the lyrics on it, overlooked by Aten's golden rays.

In Egypt on the Nile in Memphis - Heliopolis
Scarab roll your dung ball
Roll away the night

This Scarab is Atum, another manifestation of the Sun God, who was worshipped at Heliopolis. Ray apparently assumed Aten was the scarab, but that is not correct. Atum was said to have created the universe single-handedly ... by an act of masturbation that is. In the end, the myths said, Atum would destroy the universe as well, leaving only himself and Osiris, who would live on in the form of snakes. Sometimes Atum was depicted as a scarab that pushed a dung ball, which represented the sun, through the sky. In the end, Ray tells us, all of life is sunlight. The Golden Scarab may descent into the Underworld at nightfall, but at dawn he will rise again.

We have not reached the end of our journey: "Now you must use your mind as well as your eyes," Ray instructs us. "Can you answer these questions?" And he asks us, "Do you think that the purpose of existence is that you pass out of existence?" -- Again he seems to address Jim Morrison directly, telling him it is not right to hide: "Don't let it end, try it again, over and over again." The musical introduction to this song, on top of everything else, is Albinoni's *Adagio*, which had been recorded when Jim was alive, but wouldn't be issued until 1979, when it was the b-side of a live *Roadhouse Blues* recording. "Birth and death, full circle and another reincarnation" -- Ray refers to the life and times of The Doors of course. The group had come Full Circle when Jim disappeared, but if he came back, Ray implies, the Doors could enter another incarnation.

After this song Ray tells us, "And then I was alone. But it had been too much for me and I was confused. I sought refuge in false idols." This "false idol" turns out to be an instrumental called "The Moorish Idol". In the Dallas recording Ray introduced this song with, "Now let's go down to Africa." Is he trying to say, "Hey, Jim, remember when we were in Africa?" Besides, the famous traditional English Morris Dancers were also known as "Moorish Danceers", because they blackened their faces. So "Moorish Idol" could very well be "Morris Idol", which is close enough I suppose.

"And in my confusion," Ray confides after the instrumental, "I became judge and jury." In the song that follows, *Choose Up and Choose Off*, Ray describes how he struggled with good and evil and condemned people for choosing what he thought was evil. This harsh judgement DID include Jim Morrison: "Dionysus or Apollo/ Good or evil, which one will you follow?" -- In interviews Ray sometimes said he had been Apollo, order, and Jim had been Dionysus, chaos. But now he wonders, "Why am I judging things? Isn't it all the same?" And he tells us, "The key to the future is beyond good and evil" -- which brings us to Nietzsche of course. Ray realizes good and evil are but two aspects of the same vision and "it makes no difference which side wins". Jim certainly would have agreed, but Ray has moved too far away from his starting point and somehow he steps back, unwittingly showing the abyss between Jim and him, when he tells us, "Well, there's your way, my way, really only one way/ It's the sun way, fun way, let's go home." -- So, according to Mr. Manzarek's philosophy, when you mix light and darkness, you end up with pure light. In the end his Sun God wins the final battle and destroys darkness and evil. Jim certainly would not have agreed with this, but Ray is satisfied and says, "Finally I was back at the beginning and I could start a new dream." This dream, he explains in the last song, *Oh Thou Precious Nectar Filled Form Or A Little Part*, is a "solar dream, celestial scheme/ a heavenly plan, for the overman/ You, take your life in your hands, it's yours to command" -- Again Nietzsche is called upon. The Overman is Nietzsche's "Uebermensch", who is his own master, making his own rules ("Herrenmoral"), no longer a slave, obeying other people's rules ("Sklavenmoral"). In Jim's terminology, he has turned from a Creature into a Lord. To Jim the true artist is a Lord: "The Lords appease us with images. They give us/ books, concerts, galleries, shows, cinemas. Through art they confuse us and blind us to our enslavement" (*The Lords*). For Nietzsche the Overman followed his Will to Power, so there will always be a struggle between those who have power and freedom and those who have not. Manzarek's Overman is a far cry from this. If you just "take it as it comes, watch your T.V. set/ smoke a cigarette" and enjoy the good things in life, everything is gonna be alright. Both Morrison and Nietzsche would have called such a person a slave and not a master. Although Ray is an artist himself, he fails to see the passive consumption of art blinds one to one's enslavement. Many people will agree Ray has got a point and you better enjoy yourself, but this has nothing to do with either Nietzsche's Overman or Jim Morrison's Lords, and if Ray thinks it does he just missed the point.

WANTED! For a forthcoming second DOORS-book I need ORIGINAL US-picture sleeves of ALL US-DOORS-Singles (except "Break On Through" and "People Are Strange"). If you have picture sleeves (USA) for sale or swap, let me know. If you don't want to give your sleeves of your 7" singles away, I'd ask you to send me a good-quality COLOUR xerox of it. YOUR help is needed - you'll get credits for that in the book. Send your offers to Rainer Moddemann, Am Oelvebach 5, 4150 Krefeld 12, West Germany. THANK YOU!

In 1974 Ray Manzarek recorded a second album, called *The Whole Thing Started With Rock 'n' Roll Now It's Out Of Control*. The picture on the front cover shows Ray at his keyboards in a ball-shaped red spaceship playing like a madman. The back cover displays a blue spaceship in which Ray sits back and relaxes, smoking a cigarette. Again on this album Jim Morrison is the key to open many doors with. In the title song, written by Ray, Danny Sugarmen, who was his manager at the time, and Dick Wagner, they tell us rock 'n' roll changed everything and it's never gonna be the same again. At first they may have liked it, but now they feel the whole thing has gone out of control. True artists may be Lords, as Jim told us, but they may also conjure up spirits they cannot control. On another level this song may refer to Jim Morrison who went out of control when he left The Doors and disappeared. To Danny Sugarmen this was the biggest shock in his entire life, and because of it he finally turned to heroin, as he testified in his autobiography *Wonderland Avenue*. *The Gambler*, written by Ray and Danny, takes this "out of control" feeling one step further: "I'm a gambler, you're my dice/ I'm an addict, you're my vice". There is also a positive side of chaos, however. If you try to control everything, you can only lose, but if you surrender to chaos, and gamble your life, you may win it too. *The Gambler*, just like *Downbound Train*, is a vision of Hell, chaos, and disorder. The instrumental that follows, *Whirling Dervish*, in a way elaborates this. The Whirling Dervishes are Sufi mystics, who dance and whirl in order to enter a state of ecstasy. Although the Sufis claim this brings them closer to Allah, this also breaks down their consciousness and brings them into a state of chaos. Ecstasy by definition is chaos.

Begin The World Again is another song that seems to ply with Jim Morrison to come back and start another reincarnation. "Think of the times that are yet to come," Ray advises him, "We're in the eye of the sun before the world had begun" -- which refers to Other Voices of course. And he asks him, "Well, what do you want?/ What would you like to see?" -- they could create the universe together:

Let there be light and passion flowers
Darkness, secrets, midnight hours
Let there be birds, but also pain
The semen of God that we know as rain

In the Egyptian myth of Amen that Ray used in *The Golden Scarab*, the universe was created from the semen of Amen, and there are other myths with the same patriarchal portent. In this universe they'll create there will be room for everyone, "artists, poets, painters/geniuses and total failures".

When you create a universe, however, there will be darkness as well as light, pain as well as pleasure. To paint us a picture of this darker side of life, Ray again calls upon Danny Sugarmen for help in *I Wake Up Screaming*. At first it could be just a nightmare, where you're lost in a castle and have to run from the guards. There are demons that are breathing and a pit full of snakes. Up to this point, the song could be any junkie's nightmare, but then there's Patti Smith, who reads a poem from Jim's *New Creatures*, the one about "Ensenada/ the dead seal/ the dog crucifix..." We are reminded that Danny Sugarmen is not just any junkie, but a Morrison Addict as well. The song is his nightmare, and Ray's nightmare and Jim's nightmare as well.

Patti Smith was born in Chicago in 1946. She had moved to New York in 1967, where she started reading her poems, after a while accompanied by guitarist Lenny Kaye. Later she began to write songs and between 1975 and 1979 she would record four albums. She claims to have met Jim Morrison at the Chelsea Hotel and has always acknowledged him as a main influence on her poetry and music, besides Bob Dylan and Arthur Rimbaud. Her poetic images rivalled Morrison's in boldness, depth and darkness; her public behaviour was outrageous and extravagant. After Jim's death she wrote a poem *Death By Water*, which said, "he died in a bathtub. slumped over like Marat." On her album *Wave* (1979) there was an insert with liner notes, which spoke of "The disappearance of Jim Morrison...The Brotherhood of Cain...whose plague unbalanced the histories; but whose longing gave seed to the arts." On the CD version the liner notes are still there, but the remarks about Morrison have been taken out. I don't know if Patti Smith believed Jim had died, but it sure is remarkable to

speak of the "disappearance" of Jim Morrison instead of his death. In the book *Rock 'n' Roll Babylon* there is a picture of Patti Smith at Jim's grave. She sure recognized his dark side ("the Brotherhood of Cain"), because she herself was a true artist in that same vein. Ray recognized Jim's dark side to a degree, and reconstructed the nightmare he thought Jim had gone through his whole life. At the end of the song Ray embarks on one of those brilliant improvisations he had done so often before in concerts, finally breaking into the tune of *Riders On The Storm*, as if he wants to say, "Hey, Jim, if you're out there, you can still join us, because life without you is a nightmare for us, and I think you're going through the same nightmare without us."

Then follows *Art Deco Fandango*, which paints a picture of Paris in the Thirties, when many famous artists were living there. Is Ray trying to tell Jim he went to Paris too late, because the glory days of the Light City are long gone? Maybe he does. Near Jim's apartment on Rue Beautreillis there was and still is a restaurant called Fandango.

The next song is called *Bicentennial Blues (Love It Or Leave It)*. "Bicentennial" of course refers to the 200-th birthday of the USA, which was due in 1976, and "Love it or leave it" has been the favourite slogan of nationalists putting down critics of the Vietnam war. So, superficially, it seems Ray has become a nationalist, speaking for the defense of America the Beautiful. Again, however, it seems to be Jim Morrison he is talking to, harsh words this time. You left the country, your friends, you let everybody down, Ray sort of tells him, and there's more:

Well, I thought we were brothers and all the same
I think you've forgotten the rules of the game

Jim had always claimed all members of the Doors had equal rights, but Ray doubts it, and quoting from Orwell's *Animal Farm* he said that all men are equal according to the Constitution and the Bill of Rights, but some are more equal and some less equal. In the end the song changes into *Light My Fire*. If it's not Jim he is kicking at, it must be Robbie Krieger and John Densmore.

The album closes with *Perfumed Garden*, an ode to physical love. Again Ray tells us the best things in life are carnal pleasures.

In 1977 Ray formed the group Nite City, but in spite of the Morrison-esque name there do not seem to be references to Jim in the two albums the group recorded in 1977 and 1978.

I think there can be little doubt *Other Voices* and *The Golden Scarab* speak out to Jim Morrison, asking him to come back. Some songs on *The Whole Thing* may be interpreted that way and it seems pretty obvious Jim is the subject of most songs, but the message that Jim is still alive is less pervading. We may wonder if Ray in 1974 really believed Jim was still alive or just tried to revive the then waning Morrison myth. I think the answer will be a complicated mixture of both possibilities. Ray tried to create his own myths in the Morrison vein, which was only partly successful because Ray consciously and intellectually tried to enter realms that defy our intellect. Jim Morrison was born there.



(Ko's LOVE, DEATH & RESURRECTION article from DQ 23 will be continued in DQ 25!)

IN SEARCH OF *Pamela Courson*

written by Rainer Moddemann

She was a shy one, trying to hide herself from the public life of Jim Morrison. She stayed at home, cooked him his dinner and wanted him to be a poet, concentrate him on his writing. She had red hair and a lot of freckles. She had other lovers, said Danny Sugerman, including himself. She turned into Heroin without Jim's knowledge, continued with that after his death and died of an overdose. Her relationship to Jim was a "Rock'n'Roll-marriage", said Ray Manzarek. What else do we know about Pamela? Well, read the next Quarterly ...

This article is just to tell you that she is not in Jim's grave, as everybody thought in the past. How did this rumour happen and where is she buried?

In 1974, after Pamela died on April 29th, Ray Manzarek gave an interview on the radio. He said "... they should be together. They belong together. I hope they put her in the same grave..." Many people took this as a fact and believed Pamela's ashes were taken to Paris and buried in the same grave as Jim. But it never happened.

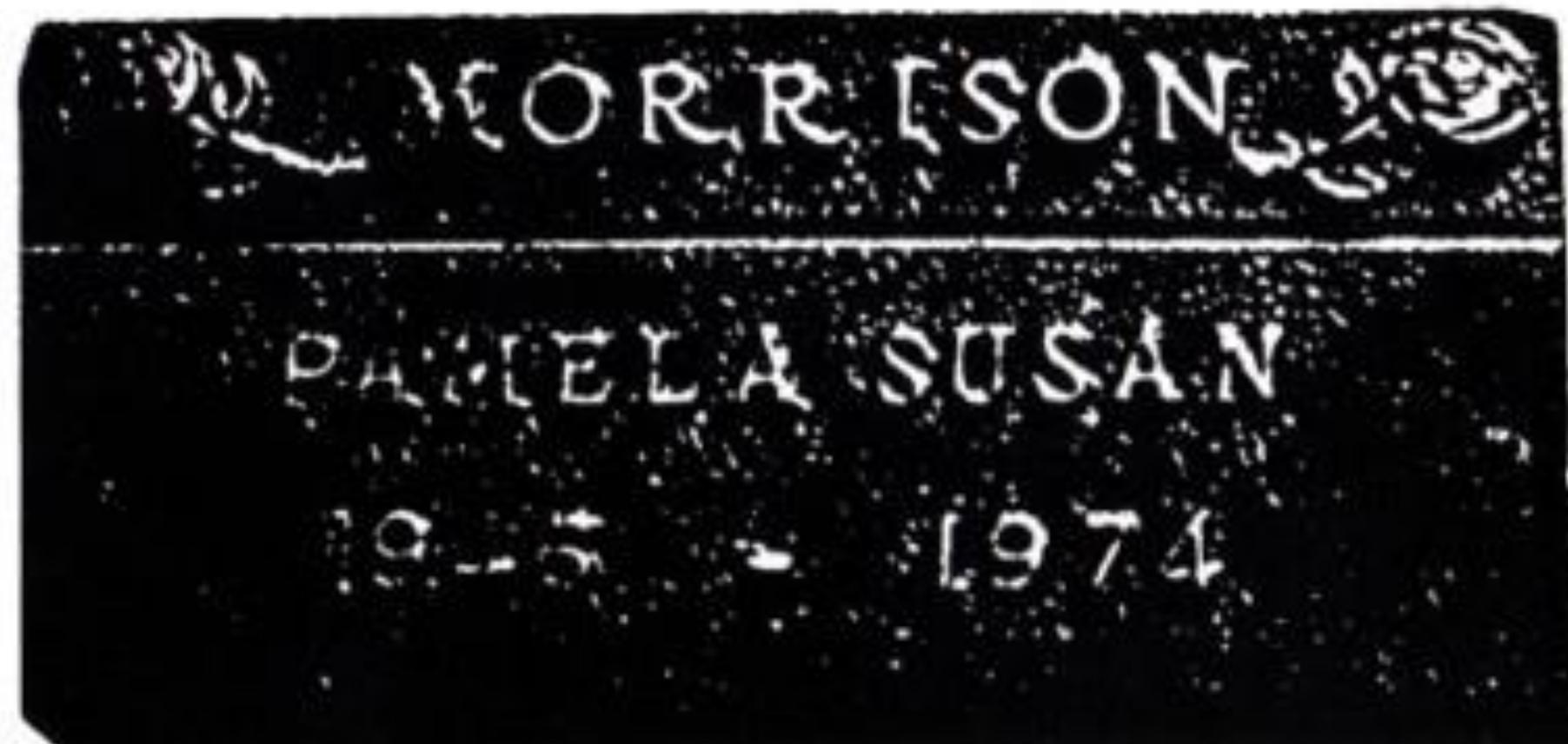
When I was in Los Angeles to do some research for my book in November 1990 I visited Ray Manzarek. We talked about Pamela and I asked Ray if the rumour was true that she was in Jim's grave. To my surprise he said "No". He also said he didn't know where she was, but he last saw the urn in Burbank's Forest Lawn Cemetery where they had a funeral celebration for her. But they never took her over to Europe, he said, and she's probably buried up there in Forest Lawn.

After the interview I saw Jeannie, a friend of mine, and asked her to phone Forest Lawn to find out more about this. The girl at the office found Pamela's name, and said she was cremated there, true, but she wasn't buried in Forest Lawn. She was

taken to Santa Ana's Fairhaven Memorial & Mortuary Cemetery near Disneyland. Jeannie phoned Santa Ana, and they confirmed this information.

The next day Jeannie and I drove down to Santa Ana. At the office we had to wait for quite a long time to get the info: "Garden Courts, Grave # 164". Somebody gave us a map and we searched for half an hour till we found her grave: A very small box between hundreds of others, covered with spider webs. A dry rose stood in the vase. We cleaned the tiny name-plate and I took a few photos. After half an hour sitting there thinking, we left. She was Jim's lover, and he trusted her. She gave him the inspiration for some beautiful songs, and he dedicated his "New Creatures"-book to her. He always - for unknown reasons - came back to her. Why? Why does she call herself Mrs Morrison? They never got married. Actually there's no certificate saying they were married. And - what's written on her name-plate? "MORRISON, Pamela Susan, 1946 - 1974". Who knows the answer?

Finally, she's found her peace in there. They say she supplied Heroin to Jim. They say it was her who killed him in Paris, giving him Heroin. Who knows! It doesn't bother her anymore. And - she can't defend herself anymore. And - she's got no advocate. Peace to her soul.



A POEM-

JIM'S BLUES

by Mario Neef, Holland

C'mon Jim
from your wall &
talk to us all
break free from night
and show us once again
that you're still allright

C'mon Jim
fly down to us
just show us the way
with no delay &
show us once again
that you're still okay

C'mon Jim
we welcome you all
we talk to you all
just lead us around
show what you've found
within the stars

show us what you've found
between the stars
the topless bars,
eagle's jaws
night that crawls
cityhalls,
deserted malls
life that falls

There's light beneath
the stars



