

THE
DOORS
QUARTERLY MAGAZINE

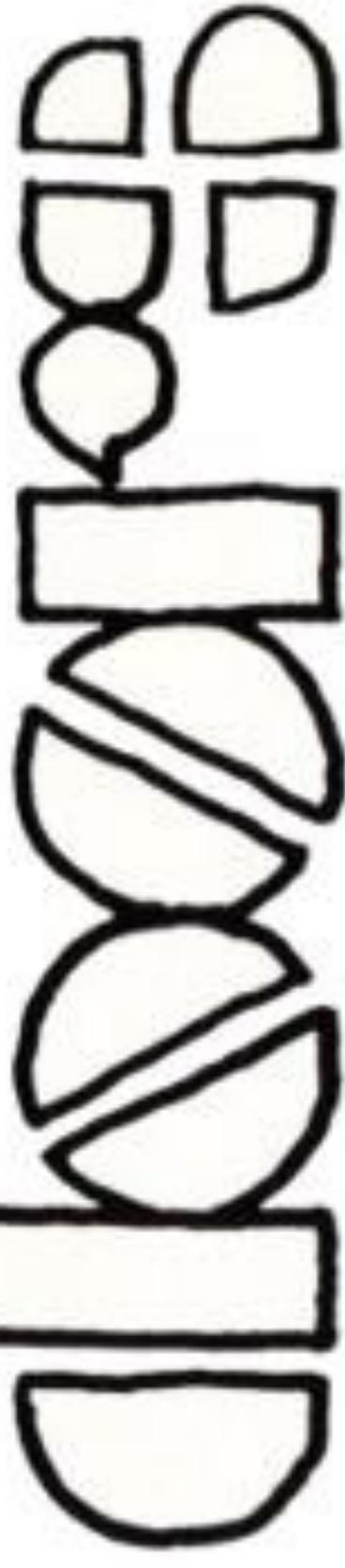
No.
23

..the
magazine
for
members
of
THE
DOORS
FAN
CLUB



FREE COLOUR DOORS POSTER INSIDE

THE



...is a magazine for members of
THE DOORS FAN CLUB W/Germany
Am Oelvebach 5
D. 4150 Krefeld 12 ; West Germany
Phone: 02151/571862 in W/Germany
Account/Konto: 3043 82-433
Bank: Postgiroamt Essen
Bankleitzahl/Bank Number:
360 100 43

Editor: Rainer Moddemann

Correspondents:

Kris Zeronda/New York

Jeannie Cromie/L.A.

Michelle Campbell/

Paris

Andrew Bucknall/

U.K.

Subscription/

Abonnement for

4 issues(4DQs):

BRD: 22 DM

Europe: 25 DM

Overseas: 30 DM

IMPORTANT: Renew your subscription
as soon as you see the actual DQ
issue number behind your name on
your address sticker. Erneuert
Euer Abo, sobald die aktuelle
DQ Nummer neben Euer Name auf
dem Adressticker erscheint.

Dear Readers,

here's the new DOORS QUARTERLY, quite late as usual. Well, I never manage to get the Quarterly published in time, which means every 3 months. What excuse? Well, I was quite busy with many other things, and news about The Doors poured in rarely. Especially the expected ones about The Doors movie. It seems that Oliver Stone told everybody to keep their mouths shut. The few news that came in are written in the "Talk Talk" section. Of course there are many more things about the movie that you readers want to know, but even I have to wait for the official press release of the film company. I was promised to be one of the first to get it. So hopefully there will be a lot more about their main project in the next Quarterly.

Danny Sugerman spent 2 weeks in Paris (wonder why he didn't attend the filming...) and phoned me from there. He said he went to the grave and was shocked by its desolate state. He also said nobody realized who he was ... but my Paris correspondent Michelle Campbell was there and took photos, and a few weeks later she realized it was Danny who appeared on her photos. Funny, eh? Find one of her Danny photos in this Quarterly. I find it rather disappointing that The Doors did not decide to put out the complete *Absolutely Live* album on CD. Instead of that there's gonna be a double compilation CD of all 3 Doors Live albums (*Absolutely Live*, *Alive She Cried* and *Live At The Hollywood Bowl*). I really do not like this idea, even if there are two extra new live tracks on the set. "*Alive She Cried*" and "*Hollywood Bowl*" are CDs that every serious collector has already got. Who needs the tracks a second time? If you, dear readers want the original "*Absolutely Live*" being published on CD, please write me. I will tell the Doors what you think, and your letters will get into the hands of the people who are responsible for the final decision. Haven't got much time to talk right now, this DQ page was typed in the very last second before it got to the printery, but you can talk to me this July 3rd at the grave.

See you soon - I'm in a hurry!

Rainer June 5, 1990



... what's more interesting for Doors fans right now than the forthcoming DOORS movie??? Well, for the people who are involved with the project it is absolutely forbidden to talk, but many rumors go around, and some things have been published in newspapers. You've guessed it right, I know more than I can tell you, and I have to keep my promise not to tell more than others, so in here find the collection of news that I'm allowed to say...

... everybody who saw him was amazed: Val Kilmer is doing a good job. Friends say he's absolutely perfect in his role as Jim Morrison. The "Daily News" reports about a notice which was sent around to cast and crew on the film which said: "PLEASE, no one is to speak to Val, try to communicate with him, disturb him or even look at him while he is in character as Jim Morrison". They say it is only for his concentration...

... Val will also substitute Jim's voice from some of The Doors tracks. Oliver Stone said that "...Kilmer's singing has an eerie similarity that comes within 10 percent of Morrison's". We'll hear it...

... Robby Krieger and John Densmore changed their minds. First they were not that much into a DOORS movie, now they are really enthusiastic about it...

... what about Ray Manzarek now? He was the one who always really wanted to do a movie project and he and Danny were putting a lot of activities into the project of making a movie and pushed it to the point of realizing such a thing --- and now Ray (as people from Hollywood say) is trying to interfere with the making of the film and is refusing to cooperate. I heard that he isn't even participating in the music for the film. Why? I don't know. Odd, isn't it?...

... filming began on March 12th, 1990 and will continue for 13 weeks...

... a two block portion of L.A.'s Sunset Boulevard was turned into a movie set for The Doors' film around the Whiskey a Gogo. They painted the club, and had all new cars removed for hundreds of original 60's cars, the street was closed for hours, and the producers had to pay \$ 40,000 to the city. Most of the filming took place in and around the Whiskey...

... the team also went to the desert. In the Mojave Desert they shoot parts at Mitchell Caverns Natural Preserve in the largest cavern, the 250-foot-long Tecopa Cave. In the scene Val Kilmer wanders about the cave in a hallucinatory state and meets a holy man. Much to the horror of the chief ranger, the pictographs the film crew artists painted, could not be vacuumed from the stones. Now the producers have to pay for removing the 100 stick figures and other Indian symbology...

... filming also took place in Venice Beach. A newspaper mocked about the "sound of clogs" coming back to Venice...

... did you know that gravel-voiced singer Kevin Coyne also has auditioned for the Jim Morrison role in the movie...

... Oliver Stone rewrote the script for Billy Idol, who is finally back on his feet. Reports on Billy say that he (because of his motorcycle accident) is unable to star as Tom Baker, but will get a different role: a film director who documented The Doors career...

... be sure to read more about the movie in DQ 24. Now for something completely different...



Val Kilmer

Do not disturb.

- ... bad news about "Absolutely Live" on CD --- The Doors don't plan to put this out, instead of that there'll be a kind of "Best of Live", a mix out of "Absolutely Live", "Live at the Hollywood Bowl" and "Alive She Cried" plus 2 previously unpublished live recordings. One of them will be a live version of "Touch Me", recorded at the Aquarius Theatre, the other probably "Rock Me" or "Oh Carol" from the Winterland...
- ... Danny Sugerman is busy writing a new book. He's gonna call it "Appetite for destruction" which describes the relationship between creativity and destruction. Of course Jim Morrison's "appetite" is one of Danny's research points...
- ... now there is serious talk about a release of Jim's film "HWY" on video. As you read, the original film is finished and incomplete, so for a video release this has to be edited. There's also gonna be additional poetry in it, read by Jim himself...
- ... "The Soft Parade", the next Doors video, will feature a lot of the material of "A feast of friends" plus a few unpublished backstage scenes. When's this gonna come out? Nobody knows ...
- ... "An American Prayer" will be out on CD a year after the movie, so expect this in 1992...
- ... the same goes for the long awaited "box set" of all Doors CDs. On a special bonus disc The Doors want to finally put out "Rock Is Dead" including other rare material...
- ... what else will be on disc? Yes, of course the movie soundtrack and a special "The Doors after Morrison" CD including the besttracks of "Other Voices" and "Full Circle"...
- ... Maro Verlag is about publishing the 4th edition of "No one here..." in German along with an updated appendix...
- ... as reported in the New York Post, the Paris plotters are tired of Morrison fans holding parties at his grave and vandalizing other tombstones near it. They really want to move Jim somewhere else. But the only person who could give permission to move him died in 1974, Pamela Courson. But what about her parents? Could the Coursons give permission to move him? So, fans, please behave at the grave, and stop people writing grafitti and leaving trash near the grave...
- ... "Four Doors That Will Light Your Fire All Over Again" -- does this sound familiar to you? Well, PONTIAC announces their new Grand Prix Sport Sedan car like this. How about "C'mon Pontiac light my fire" next?...
- ... a play at the Emma-theatre in Osnabrueck, West Germany, used a verse from "When The Music's Over" ---Before I sink ... till...of the butterfly--- for their posters. The play, by the way, had nothing to do with The Doors or Morrison and was called "Batterie"...
- ... in the meantime, "The Doors Are Open" was published by Granada TV as an official homevideo. This makes an end to all bootleg copies around...
- ... Italian, British and German editions of "Wilderness" are available now...
- ... the Lisciandros and the Coursons are ready for publishing "Wilderness II." The title for this new book will be "THE AMERICAN NIGHT", and Frank says it will stand up to Wilderness and be equal or better...
- ... another book will be out soon. Working title for this will be "The Doors Lyric Book" (song lyrics?) and it will include a few lovely unpublished photos...
- ... a special edition of The Doors "The Best Of The Doors" was published under the title "LA LEGENDE DES DOORS" as double album and double CD in France, and because of the heavy promotion it went into the charts right away...
- ... Danny Sugerman stays in the press. He will be featured on a forthcoming Atlantic album called "Sound Bites from the Counter Culture", along with fanclubmember Jello Biafra, who used to be the singer of the Dead Kennedys, and Jim Carroll and others...
- ... another Sugerman news: he will be writing an unauthorized bio on Guns N' Roses...
- ... SOMEDAY SOON is not a studio song, as Robby Krieger remembered, but was recorded live in concert on June 5th, 1970 in Seattle. Albert King was the opening act, you were right, Heinz...

- ... on the radio there were 3 minutes of unpublished Doors live music during the broadcast of "At The Core - Rock From The Inside - The Beginnings". Our favourite group did their version of "Little Red Rooster" with Albert King on lead guitar. This show is available on compact disc (radio use only) in a 3-disc box...
- ... unfortunately "Feast Of Friends" will never come out in an authorized version, after a lot of stuff from it was used for different videos (Roadhouse Blues, Love Me Two Times, Gloria....)...
- ... "Requiem For The Americas", a "...combination of history, mythology and explanation of the ways in which Native Americans sought harmony with the land and the spiritual world..." is out on compact disc now. Jim Morrison reads his poetry (unpublished from his Prayer-session) in two songs. The estate authorized the use of his recital, and John Densmore supported the whole thing. (Enigma Records 7 73354-2)...
- ... Greg Shaw is compiling a Doors diary including all concert dates. He also wants to include dates of recording sessions...
- ... an Austrian writer is busy writing a Jim Morrison biography...
- ... an English writer hasn't finished his Jim Morrison biography...
- ... I'm ready to start writing my Doors discography...
- ... another guy wants to publish a Doors songbook with German translations...
- ... John Densmore's book is not out yet...
- ... a Jim Morrison interview book is in the making...
- ... Vince Treanor's book "Behind The Doors" is finished but not out yet...
- ... Frank Lisciandro is planning a sequel to his "An Hour For Magic"...
- ... so clear up your bookshelf. As soon as the movie's out there'll be a lot of collectable books for Doors fans...
- ... a British group called "Summerhill" mocked the inner gatefold of the "Morrison Hotel" album for their ads on their album "West of here"...
- ... Robby Krieger went onstage with "Wild Child", a great honour for the band. Instead of just doing the encore, Robby went on after the 3rd song. The audience went crazy, as Linda Kyriazi reports, with girls kissing Robby, men jumping on stage and dive bombing back into the audience. Frank Walley (the guy who plays Rob in the movie) watched the scene carefully, and for Lynn Krieger, who was peeking out from the stage, it brought back good memories. This took place on March 24th at the "Hollywood Live"...
- ... Robby continued to play with other rocklegends after his "Night of the guitar" tour. He played with Eric Burdon a couple of times, joined Wishbone Ash and Randy California (with Robby singing "Backdoor Man"), played lead guitar with Spencer Davis singing "Gimme Some Lovin'", and played "Roadhouse Blues" with Ginger Baker on drums. No wonder that Robby got major articles in the L.A.Times and in Guitar World...

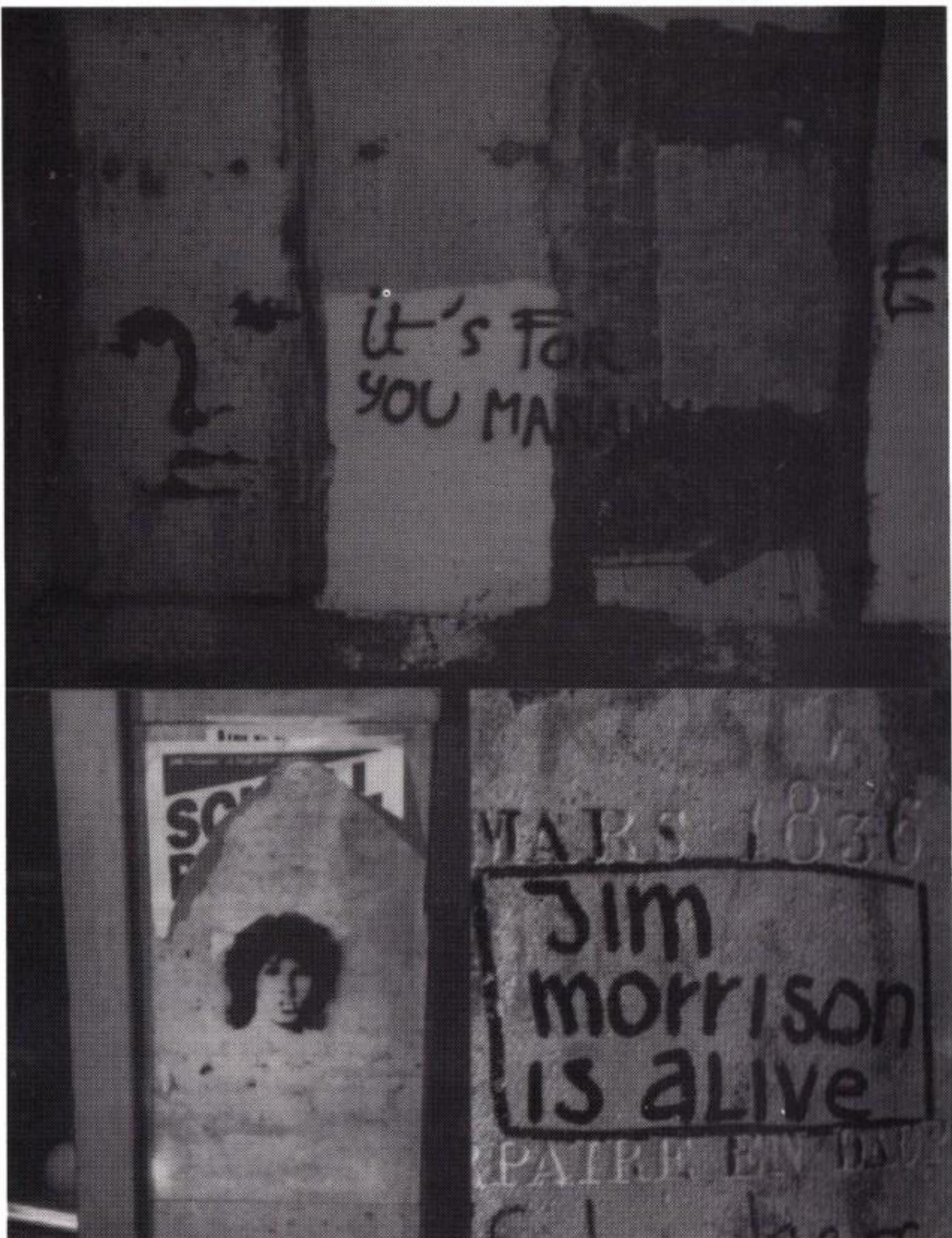
news compiled by Rainer Moddemann

JIM MORRISON GRAFFITI

This kind of art is not only popular on the Pére Lachaise. Open your eyes and you might find some samples of DOORS graffiti on the walls of your hometown. Some people mailed me photos of graffiti --- here they are.

street spray graffiti in Paris (photo:P.Doreau,Paris)





... some more Graffiti:

- top: The Berlin wall (photo: Dominic Le Bidan)
- left: house in Cologne (photo: M.Erzigkeit)
- right: Pére Lachaise (photo: R.Moddemann)

Robby Krieger Door Jams

Meanwhile it is quite difficult to get his first solo album "Robby Krieger And Friends", and "Robby Krieger"(the Halfspeed Master recording on Café Records) never made it into European shops except some import services. The European pressings of "Versions" never had a good sound and never got that much promotion. So, what to do? Robby wanted to put out all three albums one-by-one on CD, but finally decided to release "DOOR JAMS", which could be called "Best of...", or "Golden Hour of Robby Krieger" (more than 62 minutes). Although I miss "Costa Brava", I certainly do like this compilation, and the sound of all recordings has been digitally remastered and gives you pure and joyful listening. More than on any single

of his albums this album shows the variety of Robby Krieger's guitar play and shows that since the days of The Doors Robby was able to develop his style into different directions perfectly. There's his original material on this (Her Majesty, I'm gonna tell on you, Underwater Fall), a few songs he co-wrote, and his beloved classics (Reach out I'll be there, Crystal Ship). For those of you who don't know about Robby's activities from 1977 to 1985 this is the perfect introduction. Ray Manzarek and John Densmore join him on two songs...a small Doors reunion in 1982. When's "Manzarek's Best" coming out, Ray?

ROBBY KRIEGER : DOOR JAMS (1989) IRS Records IRS-82014 (produced by Robby Krieger)



LA Tours

LOS ANGELES FOR DOORS FANS (written by R. Moddemann)

This city is amazing! Especially for a Doors fan. You know the "city of light" changed a lot, but the "midnite alleys" are still there, the "green hotel" is still sweating in the "bloody red sun", the "palm trees of Venice" still shake their heads because of the "topless bars", you can still linger long on Love Street and see the "store where the creatures meet" on a "summer sunday". See what I'm getting at? Right: if you're in Los Angeles, many songlines squirm around your head, and you feel like Jim Morrison is coming round the next corner. This is the city of The Doors, eternally honoured in their songs and in Jim's poetry. This article wants to show you the main points of interest for a Doors fan who comes to L.A., to Jim's beloved L.A.

There's only one thing I cannot tell you --- the private addresses of Ray, John and Robby, simply because the guys want their privacy, and they surely wouldn't like the idea of hundreds of fans knocking at their gates.

So -- where to go in L.A., after you did the usual sight-seeing tours (Rodeo Drive, Hollywood Boulevard, Universal Studios, Disneyland, Chinatown, Olvera Street ...)?

Our first route leads us to the real center of "Door-Town", and all of that is in walking distance in the part of the city they call West Hollywood. Our walk starts at Barney's Beanery, 8447 Santa Monica Boulevard, where you should eat one of their famous breakfasts, just like Jim Morrison did it so often. He also got drunk there quite often, with his friends Tom Baker, Babe Hill and Frank Lisciandro. You shouldn't forget your tip for the waiters, they run after you if you do... Go down South then till you come to a little street called Norton Avenue and follow it in northern direction. In # 8216 there was Pamela's apartment, where Jim lived, too, from July 1969 till both went to Paris. Here she threw his books and belongings out of the window after their fights. This was the address mentioned on Jim's death certificate as his home-address. From Norton Avenue go up to La Cienega Boulevard. There, at the corner of Santa Monica Boulevard and La Cienega Boulevard, you find Jim's base for the whole time of his career, The Alta Cienega Motel. This motel is mentioned in "The Celebration Of The Lizard" and in "Wilderness", as Jim used to call it the "green hotel". Jim lived in room # 32, which doesn't look any different from all other rooms of the motel. Today it has got a different colour than in the 60's, and

The Office



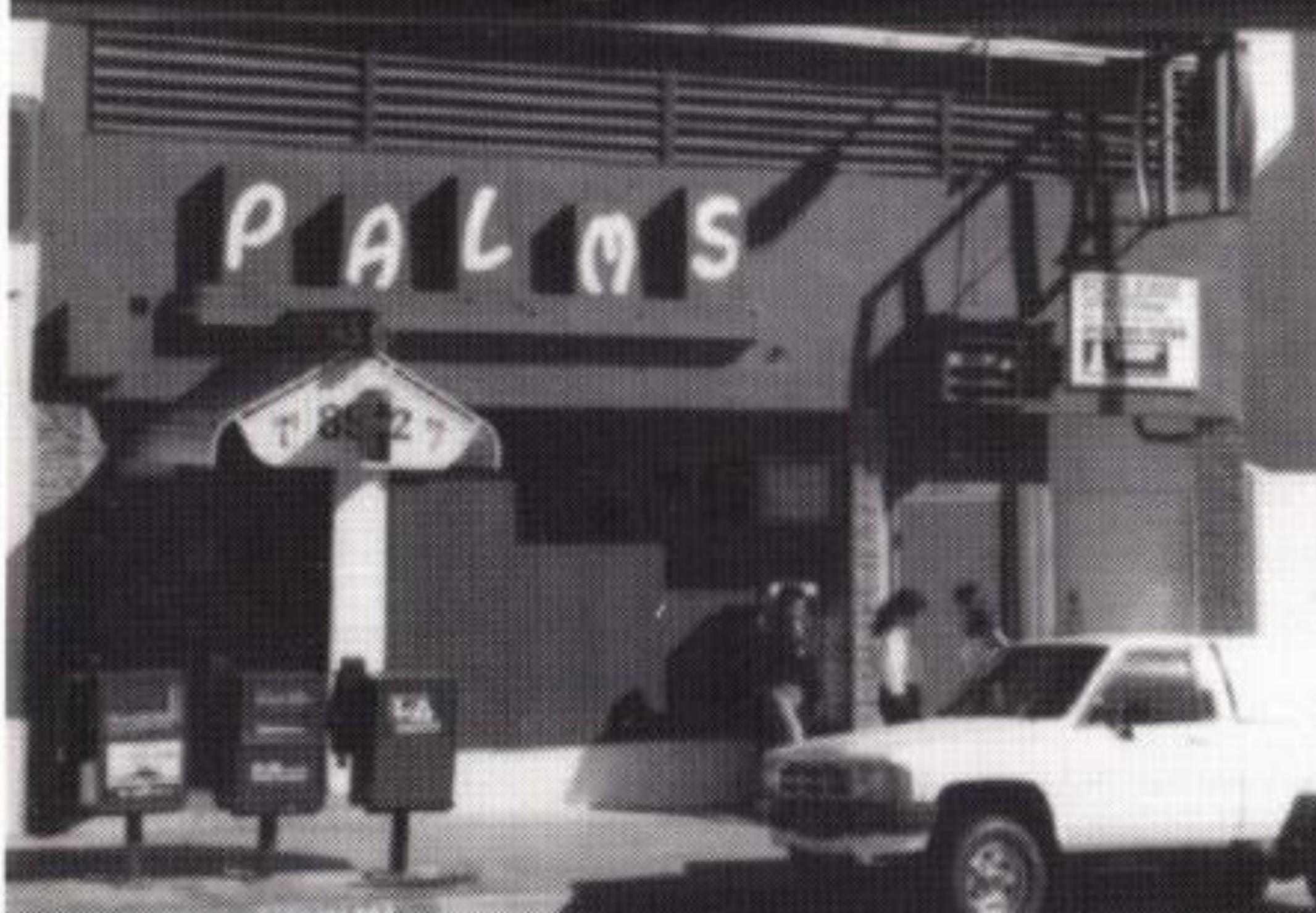
Gazzari's



photo by Rainer Moddemann

The Rainbow and the Roxy

photo by Rainer Moddemann



Alta Cienega
Motel

The Palms



Cock'n
Bull

you'll meet many gay people who enjoy their stay at the Alta Cienega. If you are lucky you can rent # 32 for a few nights, and you'll notice strange structures at the wall, when the sun shines into the room early in the morning, covered handwritings and stuff. I lived in Jim's room for more than a week, but to tell you the truth, I did not feel any special emotions... The Alta Cienega Motel is on 1005 La Cienega Boulevard, and it is interesting to know that Jim Morrison lived in # 32 from early 1968 till late 1970. After the Chinese owners of the motel chased you sight-seers away, go back to the corner of Santa Monica Boulevard. Go across the street and see on your right hand a very small grey building. This address, 8512 Santa Monica Boulevard, was the well-known Doors office, which in early 1970 became the recording studio for L.A. Woman. Kathy Lisciandro worked in here as The Doors secretary, Bill Siddons had an office here, and even Jim Morrison had his own desk, where he wrote and read. The young Danny Sugerman answered the fanmail in here, and this also is the place where Howard Smith and Jerry Hopkins did their famous Morrison interviews. The building was painted yellow at the time The Doors used it (remember the famous group-photo on the stairs of a yellow house in DQ 20 --- it was taken there), but today it is grey and the stairs to the first floor are covered with a roof. The group also used this building for their rehearsals.

Go further up Santa Monica Boulevard and see after a few minutes a bar called "The Palms". This -- of course the nearest bar to Jim's room at the motel and the office -- was one of Jim's favourite places to have a drink or more. The place changed, today there's much more neon, and the pool billiard had been removed. The Palms is on # 8572 Santa Monica Boulevard. Cross the street and you'll see one of rock music's most infamous clubs :The Troubadour on 9081 Santa Monica Boulevard. John Lennon was thrown outta here during his "lost weekends" in Los Angeles, Jim saw The Smothers Brothers Show there. He and Babe Hill had been barred from the club after they once got too drunk there. To my knowledge The Doors never played there. Today you can listen to Heavy Metal Music over there.

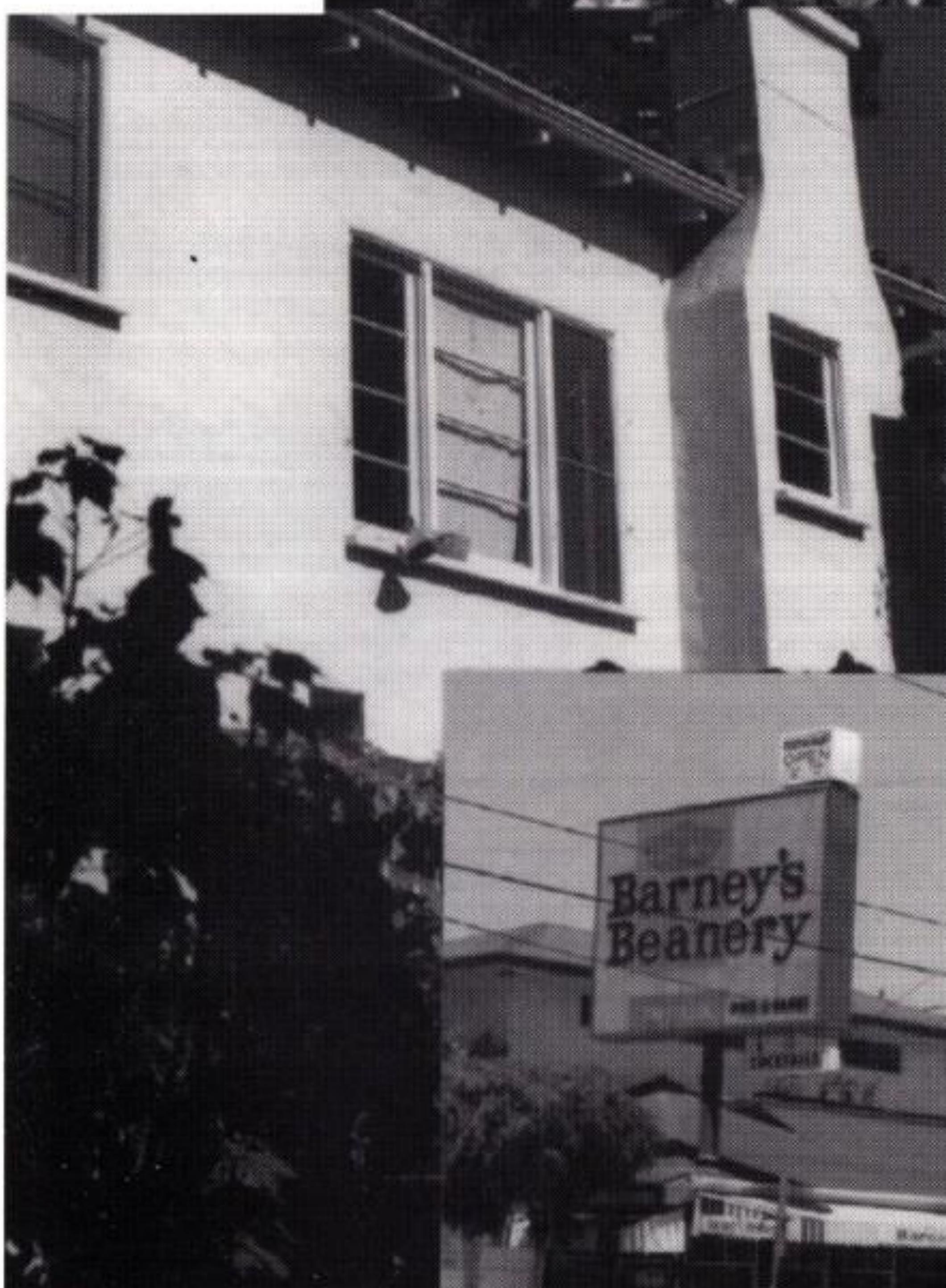
Turn right at the next corner and walk up to Sunset Boulevard. Here you find many places of interest in a line: The Rainbow ,The Roxy and Gazzari's, three famous music clubs in a row at around 9039 Sunset Boulevard. The Doors played the Gazzari for a week in February 1967, and Robby Krieger did a few gigs at the Roxy some years ago. Wild Child are one of the most interesting bands who play there quite often. A little bit up the street from the Roxy there once was The London Fog, today a boutique, and two doors further you're standing in front of the famous Whiskey A Gogo, #8901 Sunset Boulevard. At the time I was there it was painted white, but I heard that they put on the original colour for the movie on again, which used to be pink. The Doors played there from mid May - Mid July 1966 and they were discovered by Jac Holzman for Elektra over there. The last time the group played the Whiskey was on May 1st 1967. Robby and John saw Bob Marley there and discovered Reggae music. Jim saw Bo Diddley there (see photos during "Love Me Two Times" video) and admired his favourite group Love when The Doors were their support act. Inside the Whiskey nothing changed. It is still muddy, smoky and rather small. But a night at the Whiskey is a must for Doors fans.

Another club is about 10 minutes away from the Whiskey on the other side of the street. The Cock'n Bull is still a restaurant, and Jim went there quite often for dinner. Imagine him standing right in front of the Cock'n Bull directing the traffic with his coat in late 1970...

Go back then into the direction of the Whiskey and take some pictures of the clubs. At the first time I was in L.A. there was a huge Jim Morrison mural on the side of Gazzari's. Walk up the street and cross it again as soon as you see Tower Records. In there you can buy the Doors- albums you don't have. Their CDs are packed in a special long box, which we don't have over here in Europe. Go along Sunset until you get to the Chateau Marmont , # 8221 Sunset Boulevard. Jim lived here from November 1970 till March 1971 in one of the cottages. There Jim did his infamous Tarzan act, and was almost killed crashing down to the ground. On the same side of Sunset Boulevard there's the Hyatt House Hotel, where Jim lived for a short time in 1969, and hung down from his balcony on the 10th floor till the cops were alarmed by the manager of the hotel. Since then, rock stars call it the "Riot Hotel"...

For this tour you need about 2 1/2 hours by feet, including a stop here and there. Part 2 of this L.A. guide for Doors tourists leads you to the Hollywood Bowl, to Griffith Observatory (where many famous Morrison photos were taken), to Venice Beach and Santa Monica, and you'll see "Love Street" and the famous store in there... But this will be in DQ 24, and you should rent a car before!

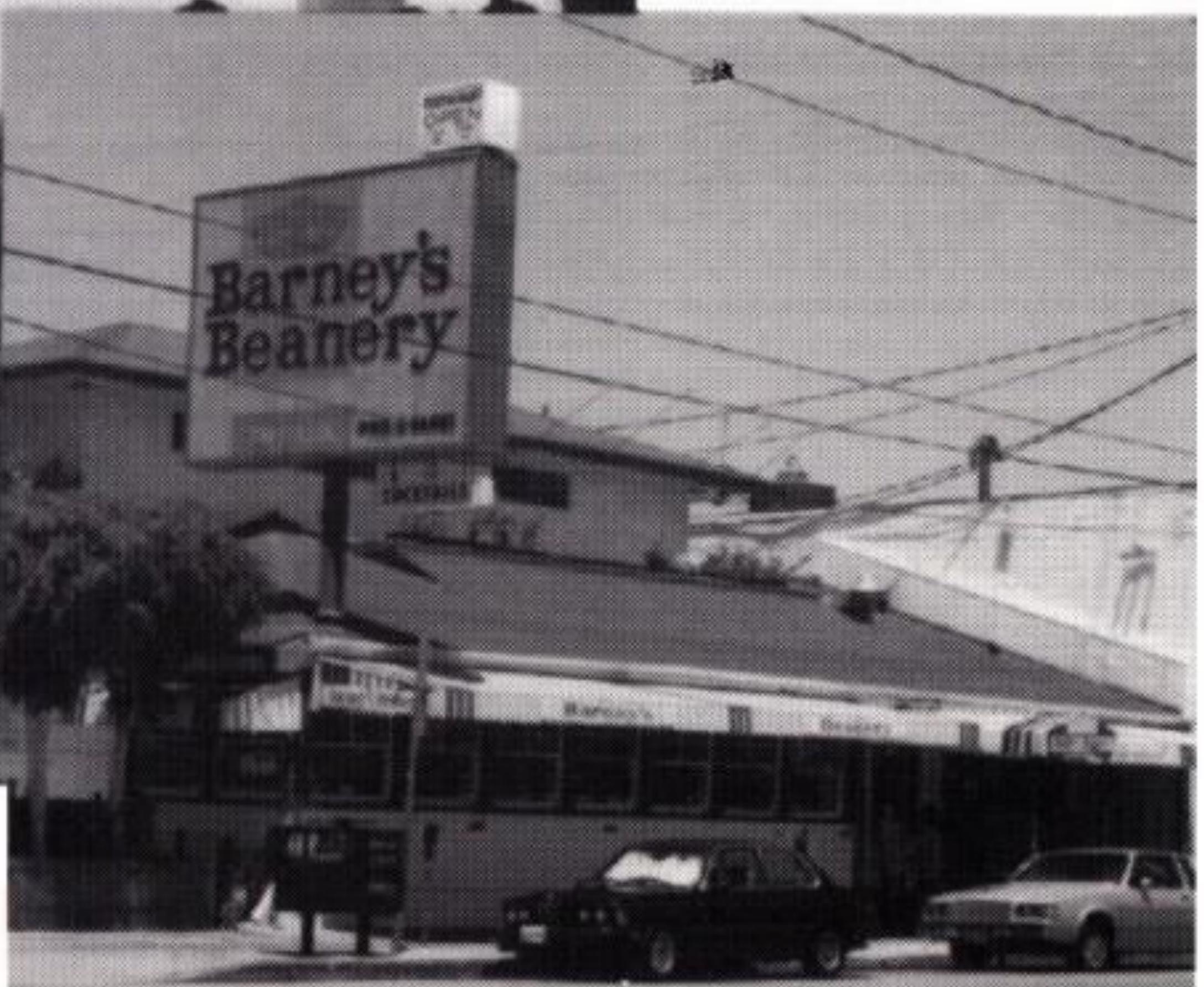
Hyatt
Hotel
(entrance)



Barney's
Beanery



Pam's flat
in
Norton
Avenue



BOOTLEGGING THE DOORS

PART 11 (cont. from THE DOORS QUARTERLY 13 - 22)

A series written by Rainer Moddemann

In June 1982 a bootlegger surprised Doors fans with a new double-album called CELEBRATION - ...some are born to the endless night". This surprise went two ways: It was a delightful colour fold-out cover with lots of rare Doors photos (surprise plus) but both records had a rather poor sound (surprise minus). Such a pity. At that time most of the tracks were not around on tapes, and the soundquality was so disappointing that the album didn't get much distribution. According to dealers just 500 copies were made and sold quite slowly. Despite all original pressings being still not sold, the bootlegger rushed a second colour vinyl print from the underground, this time (9/82) along with a special single (7") , a sticker and a reprint of Jim's original poetry book "An American Prayer" in the same size and type set as the original, but with no red leather jacket. The reprint has got a copper-tone cover, the easiest way to differ original and reprint. The original copy has also got its title printed in golden letters, the reprint used black letters.(this just because there are still a few of the reprints around, and some of them were offered as originals).

The cover of both pressings looks identical, no changes were made. The front shows a live photo of all four Doors taken at the Fillmore, New York in 1968, with Jim wearing a red shirt and some light show behind the group. Above the photo you can read the title of the album in German gothic letters (this type of letters is very unusual for bootlegs).

The letters are in black, and the background shows a bright blue. The backcover has got one of my favourite Doors photos of all time, they sit on the floor in front of a fire escape, with Jim in the middle staring at the viewer. You read what's on the album and who produced it (pseudonyms of course). Apparently it was the same "Mash", who also is responsible for the worst Doors bootleg of all times "A Closed Door Is Opened". This time he "produced" mashed potatoes, too: "Celebration" isn't that much better...

As I've said, this double album has got a fold-out cover (this is still very unusual for a bootleg). The fold-out is in black and white and shows 4 interesting photos. One is of the young Jim sitting on a sofa smoking a cigarette (taken by Ray Manzarek), a photo of the bearded Jim at the Isle of Wight hanging on a microphone, a very early shot of Jim's grave (obviously taken a few days after he was buried) and a photo of a relaxing Jim on a chair (taken backstage after the Frankfurt concert on Sept. 14, 1968), above the last photo there's the line "when the music's over...".

So-- the album looks very interesting. Although the whole text is in English (it even says that it was manufactured in England) this is a West German product. It was made in England (just look at the inner jackets for the discs and the roundtext on the label) but was distributed from Germany only. (If you have Mash's 3rd Doors album, just note the typical "German" grammatical mistakes in his liner notes; quite easy to find out that Mr Mash was German). Both editions are rare and hard to find. Price for the first print is about 70 DM, the coloured vinyl goes for 120 DM. A single copy of the booklet sells for 30-60 DM, a single

Celebration

...some are born in the endless night...



Front cover

booklet cover



copy of the 7" record, of which left-over copies were distributed with a xerox cover entitled "Born Again Madman Delivers An American Prayer", sells for 25-35 DM. Because of the bad sound of the recordings no other bootlegger decided (till now) to reprint the album. Thanks God!

Here are the facts:

CELEBRATION (ELI Records Z 1909/2010)			
(Subtitle : ...some are born in the endless night...)			
Side One : 1.Intro I	(A)	Side Two : 1.Get Off My Life	(D)
2.Moonlight Drive	(B)	2.Crawling King Snake	(D)
3.Hello I Love You	(B)	3.I Can't See You Face	(D)
4.Summer's Almost Gone	(B)	In My Mind	
5.My Eyes Have Seen You	(B)	4.The End	(E)
6.End Of The Night	(B)		
7.Go Insane	(B)		
8.The Crystal Ship	(C)		
9.Alabama Song/Backdoor	(C)		
Man/Five To One (incompl.)			
Side Three: 1.Intro II	(A)		
2.Roadhouse Blues (inc.)	(F)		
3.Ship Of Fools	(F)		
4.Universal Mind	(F)		
5.Money	(F)		
6.Louie Louie	(G)		
7.Heartbreak Hotel	(G)		
8.Fever/Summertime/	(G)		
St.James Infirmary/ Eleanor Rigby/Easy Ride/St.James Infirmary/ Fever (through Light My Fire)			
Side Four : 1.Light My Fire (coda)	(G)		
2.The Changeling	(H)		
3.L.A.Woman	(H)		

SOURCES:

- (A) Host of unknown radio special
- (B) Demos, World Pacific Studios L.A.'65
- (C) Chicago, November 1968
- (D) San Francisco, Matrix 7. March 1967
- (E) London, Roundhouse, 7. Sept. 1968
- (F) New York, Felt Forum, 17. Jan. 1970
- (G) San Diego, 22. Aug. 1970
- (H) Dallas, McFarlin Audit., 11. Dec. 70

<u>FIRST PRESSING</u>	cover: colour fold-out cover. Name "DOORS" not on the cover. Fold-out: B/W label: white with black writing THE CELEBRATION + tracks. All titles by Celebration. Produced by Alladin Sane & Mash. P 1982 ELI Ltd., UK. (June 1982) Stereo Z 1909, 33 rpm Side One/Two (or for 2nd disc: Z 2010, Side Three/Four). matrix: disc 1: Z 1909 ; disc 2: Z 2010 ; song-separation on side 3 + 4 country: made in England for German bootleggers. Edition: approx. 500 copies
<u>SECOND PRESSING</u>	cover: same as first pressing (additional orange sticker inside) label: same as first pressing. pressed on grey/white vinyl (Sept. 1982) matrix: same as first pressing. Country: same as first pressing . Edition: not more than 150 copies Additional 7" record: white label; matrix: 4520 a/B; grey/white vinyl with ROCK ME/End Of The Night (excerpt) on side one and BREAK ON THROUGH/HITLER/GRAVEYARD POEM on side two. (+ an excerpt from "WHO SCARED YOU")



Label for record one/side one

It is interesting to see that the label doesn't mention The Doors, but shows the real songtitles. Usually bootleggers also change the titles for the tracks (remember the Doors albums of Tangie Town Records). Of course the record factory thought this was an LP of a group called "The Celebration". The English round text also shows that the album was pressed in the U.K.

Sources for additional 7": Winterland, San Francisco, Feb '70
Original song, THE DOORS 1st LP for side one

Chicago, Nov. 1968 + Poetry Session 8. Dec. 1970;
taken from Promo LP "The Inner View". Excerpt
from original song from "The Soft Parade"

Source for additional booklet:

Original print of "An American Prayer" book.
Cover is different (copper paper with black
letters) to the original (red leather with
golden letters). The letters of the text are a
bit blurred, which makes it obvious that the
bootlegger used a xerox for his reprint. The
size is the same as the original.

The additional sticker in neon-orange says "The Doors Celebration". Obviously the bootlegger was too lazy to stick it onto any album cover, so he just added the sticker to the inner jackets.

The additional single had no cover, just a plain white hole-jacket. Left-over copies later were sold with a wrap-around xerox cover saying "Born again madman delivers An American Prayer" including a Gloria Stavers Morrison photo. Taken from an article (UK) published at the time of "An American Prayer" record.

Another surprise came when people put the discs on their turntables. They noticed that sides 2+3 had been mixed up. You know all this mess is quite typical for albums that came from this special bootlegger. We'll have a good laugh when I come to his next Doors album in DOORS QUARTERLY 24...

FROM YOU TO ME Letters Letters Letters

Hallo Rainer,
Den "König der Eidechsen" fand ich ganz toll. In einigen Szenen erkannte ich mich wieder, wie ich zum ersten Mal in Paris war. Die Morrison-Büste sah sehr schön aus, wenn auch der erste Versuch zum Brüllen war. Oder was der Typ hinterm Tresen aus der Alufolie zauberte--- und dann schmeißt er's weg! Wieso wurde nicht Dein richtiger Name im Film genannt, sondern nur das Pseudonym "Hollinghaus"? Auf den Doors-Film bin ich schon gespannt. Der Typ, der den Manzarek spielen soll, ist mir bekannt aus dem Film "Blue Velvet". Er passt gut in die Rolle hinein, finde ich. Bei Val Kilmer müßte man abwarten. Er spielt ja auch in "Topgun" den blonden Gegenspieler von Tom Cruise...

Andreas Wulf, Halle, W/Germany

Hi Rainer, it was a great night last Monday at the "Live Station" and a better than great escape and alternative to the carnival world outside! I don't think it was that bad that The Comedown did not come down, because therefore there was non-stop Doors music all night. I was surprised at the amount of young people that flock to see and hear The Doors, and I guess it's through them that The Doors will not be forgotten in the 90's. I'd like to greet all people I talked to that night, and thanks to you, Rainer, and everybody involved for making a good thing carry on!

Trevor Millin, Dortmund, W/Germany

Hallo Rainer, Oliver Stone macht also den Film! Mir graut ehrlich gesagt davor. Stellt Stone diesen Film in die Reihe seiner filmischen Aufarbeitung der 60er Jahre. Mit "Platoon" und "Born on the 4th of July" ist ihm meiner Meinung nach eine Aufarbeitung und Auseinandersetzung nicht gelungen. Da sich hier wohl offensichtlich das Vietnam-Trauma niederschlägt, läßt andererseits wieder hoffen. Denn bleibt der Krieg außen vor, so geht ihm vielleicht das pathetisch-mythenhafte ab. So bleibt die Hoffnung, von einem guten Regisseur auch einen guten Film zu erhalten.... Wie konnte ein Film wie "Der König der Eidechsen" nur im ZDF untergebracht werden? Ist ja sehr erstaunlich! ... Das Quarterly steht mit seinen Artikeln ja voll gegen den derzeitigen Trend, will sagen: Wo ist das Ost/DDR Special? Im Ernst: Es tut gut,

eine Publikation ohne Einfluß der Ereignisse im Osten in der Hand zu halten, wobei ich natürlich nichts gegen eine Ausweitung des DQs auch in Richtung Osten habe und ich denke, daß das Mitteilungs- und Informationsbedürfnis von Leuten aus der DDR und anderen Oststaaten bzgl. Doors recht groß ist... Habe soeben die deutsche Ausgabe von "Wilderness" erstanden und das Nachwort überflogen. Allein die Einleitung reicht mir schon fast, und die üblichen Geschichten von der "Begleitband" und die leidliche, wenn nicht falsche "Schwanzgeschichte" geben mir fast schon den Rest! Aufmachung und Inhalt scheinen in Ordnung zu sein.

Ludger Isfort, Münster, W/Germany

Dear Rainer, I have a video of Dick Clark's Golden Great TV. He talks a little about Jim and even shows his coat, you know the one with the white sheep fur collar. They have that coat. Dick Clark or someone loaned it to him to do that segment in "American Bandstand" for "Light My Fire"... The Doors Quarterly is always most interesting. Why would Jim lock the bathroom door? That part I wondered about. But the Agnes Varda Interview was most interesting: it is a very different aspect of what a lot of people say. To me if he was worried days before his death and felt it coming, why could he be smiling unless he was loaded on something? It is really hard to say but maybe he saw an angel or had a beautiful vision of something at the moment of death. Or maybe he ODed on smack and was smiling 'cos he felt so good after days of worry...

Gregg Williams, Albuquerque, USA

Lieber Rainer, warum haben wir lange nichts von Thomas Collmer lesen können, der fast immer für das Doors Quarterly die interessantesten Artikel schrieb? Wenn auch sein letztes Ge- schreibe über die "Fans" ein unglücklicher Ausrutscher war, der ja auch auf keinerlei Gegen- liebe stieß, bringen seine Sachen doch mehr als die meist dämlichen Poems, die ab- und zu im Heft stehen... A.Liknar, München, W/Germany

Dear Rainer, it will be very interesting to see what the Doors movie will look like. No matter what the result will be, many insiders and fans will be sceptical about it. The positive thing about it is that it's not gonna be an adoption of "No One Here Gets Out Alive". This book is too sensational and I don't think it is very reliable.

Olaf Kikstra, Delft, Holland

Dear Rainer, is that a photo of Patricia Kennealy on pages 22-23 of DQ22 or is it Pamela? (It is Patricia. R.) With regards to the interview I've never heard of anyone so involved with such absolutely meaningless Neanderthal drivel. Astrological Schutt, a waste of paper. With regards to astrology I agree with Jim as he puts it after "Roadhouse Blues" on the "An American Prayer" album---"I think it's a bunch of bullshit."

George Simpson, Chelsea, Australia

Dear Rainer, thank you very much for another fine issue of the DQ. I liked the glossy cover with the nice photo of Jim at the front and a quite naughty one of Gentleman Ray at the back. We had to wait a long time for this issue, but it was all worth it. The idea of a Doors/Morrison film never made me happy. Certainly not with John Travolta and Tom Cruise in the talk as the ones who would portray Jim, and Brian De Palma as the possible director. But now that director Oliver Stone is working on the project. I think we can expect a quite honest and sincere film. If he'll make it as good as "Salvador", "Platoon" or "Born on the 4th of July" then it'll be really something to look forward to. This man has guts and certainly won't be afraid to portray The Doors as they really were. You and Oliver shoud keep on the excellent work!

Hans Wyndaele, Bierbeek, Belgium

Dear Rainer, as requested I send you a translation of the article in DQ 22 page 21:

X & X HAVE DUG UP JIM MORRISON

Jim Morrison, Morrison the God, has been removed from his pedestal. Two of his most fervent admirers did not hesitate to become delinquents for love's sake. They stole the bust which sat enthroned on the grave of Doors singer during the night of 9/10 May 1988. They went away with the 128 kg heavy stone on their motorcycle simply because they could not stand the silly cult dedicated to their idol. The idea that beautiful Jim had become a cheap Joconda in the hands of postcard sellers was unbearable to them. Worse, the bust did become a monument in front of which everybody wanted to be photographed, on which everyone wrote his/her name and it even has been taken away (little by little, nose, then mouth disappeared...) Well, so many profaning things in total contradiction with the thoughts of their master, whom they qualify the new Rimbaud. Now the bust is sheltered from all these sacrilegious acts in their appartement. Jim Morrison is really the talk of the town, and Christian Bourgois takes the advantage of it and republishes the book "An American Prayer", the record company releases a "Best of The Doors" on CD and Ivan Passer is preparing a motion picture about the idol's life. And also Nathan uses him for advertising. PS: Ivan Passer? Never heard of this guy! Who knows him? And who is Nathan?

Patricia Devaux, Toulouse, France

Hi Rainer, the DQs get better and better. That interview with Patricia Kennealy was illuminating -- the most sense I've heard on the subject of our friend Morrison in a very, very long time. This is the other side of the coin, Rainer -- some truth. Not what passes for the "truth" in the legend we read so much of -- it was refreshing to read Mrs Kennealy's thoughts, a pearl amongst swine, if there ever was one, in the realm of the Morrison illusion being thrown our way these last two decades. I liked her allusion to the "apostels" St.Ray, St.Robby and St.John, that squarely hits the nail very painfully on the head. It's such a great shame, it really is, when you think of the alternative of the guy still creating masterworks a'la Zappa at the still young age of 47. We didn't just lose Morrison in 1971, we lost the whole essence of the man to history, and it irks me to see it going on and on. Now that's why Patricia Kennealy's words were like grains of truth in a huge desert of half-truths. All power to her elbow!

Paul Carter, Sevilla, Spain

Dear Rainer, it is getting very strange at the grave. Today, with 10 minutes until closing, a guy broke a wine bottle, cut his hand, and then started slapping another guy. Bad news. I also must tell you that I'm hearing very strange rumors about exhumation. Probably the family is finally considering bringing him back to the U.S. There are also rumors that the cemetery is considering it. I can't confirm or reveal the source, but I'll try.

Michelle Campbell, Paris, France

Thank you, Rainer, for running the interview (and thank you, Ko, for persuading me to do it in the first place). If I may, I'd like to take up a little more space to update the answer I gave in the interview's second part concerning the Doors movie.

My original timeframe for that answer was well over a year ago, when Bob Dolman was the screenwriter, Imagine was the production company, Oliver Stone had not yet appeared on the horizon, and I was still violently opposed to the idea of any film about Jim no matter who was involved with it.

However, since that time I have met and spoken with Oliver on a number of occasions, and with other people involved with the project, and were I to be asked the same question today, my answer would be rather different, and it would go something like this:

If there HAS to be a movie about Jim, then Oliver Stone is the absolute best and perfect choice to do it, and I am just over the moon that he has taken the task upon himself, and if anyone can bring it off, it will be he, and all power to him.

Of course, it is still a difficult thing for me to deal with, bringing back as it does so many memories, joyful and not, but Oliver's involvement has made me change my mind about the wisdom of the undertaking. Not only is he of the generation, and unimpeachably politically correct, but he has a reputation for making movies of painful honesty, films that are revelatory of both director and audience, autobiographical in the best and widest sense. This one promises to be an exceptional revelation.

Patricia Kennealy Morrison, New York

Some more little credits to people who worked with me on this Quarterly: Bernd Maus (address stickers), Klaus Erlinghausen (screening of photos and poster) and Knut Amtenbrink (front cover design). Thanks also to Ulrich Michaelis and Richard Hildebrandt and Bernd Maus for their help putting the mags into the envelopes... R.M.

CORRECT YOUR QUARTERLY 22!
A few people tried to get Robby Krieger's favourite wine as mentioned in # 22 on page 34. This wine was named Whelener Sonnenberg. This name should read WHELENER SONNENUHR (I tried the wine, a spicy and sweet German wine).

MOSEL - SAAR - RUWER
QUALITÄTSWEIN MIT PRÄDIKAT
· 1987er
Wehlener Sonnenuhr
RIESLING - KABINETT
A. P. Nr. 3907 299 113 89 - Produce of Germany

Another thing you should correct in your DQ # 22:
On page 37 you should add a second Doors concert at the Concertgebouw in Amsterdam, Holland. Jim Morrison wasn't able to do the second set, same as the first concert....

NOTES FROM THE UNDERGROUND

Written by
R. Moddemann

FAST TIMES AT DANBURY HIGH

An interesting new album from the USA, not that good in quality, but it is one of the rare recordings of a Doors' 1967 concert besides all Matrix bootlegs. Jim's friend Tom Baker wrote about it in one of the Quarterlys and gave an authentic report of what happened before and after the concert. It took place at Danbury High School on October 17th, 1967. I think it is quite unusual for a No One Top Group (The Doors just had their No 1 hit with "Light My Fire") to play at a High School, but it seems they had made the contract before they went top of the charts.

Back to the concert. The audience was calmed down by a guy who told them to stay in the seats, not to leave the auditorium and not to smoke or "...we will escort you to the door!" Sounds funny, even nowadays. Unfortunately the first four songs from the concert are missed on the album. (My tape is complete: it starts with "Moonlight Drive/Horse Latitudes, Money and Break on through"). After the announcer the disc starts with "Backdoor Man", "People are strange", "Crystal Ship" and "Wake up /Light my fire", the latter a very dirty instrumental version. Side two of "Fast times at Danbury High" gives us a 20-minute version of "The End", which is very interesting because of Jim's improvisation part (he adds a part of "Celebration for the Lizard"---"we came down the rivers and highways..." and a part of "Who Scared You" ---"I see a rider down the road..." to the middle part of the song. The sound is satisfactory mono, so do not expect a good sound when you want to buy the record.

The cover is in blue, with the title of the album printed on the upper left, and the concert date on the lower right with a photo of Jim Morrison right in the middle. Some-where on the cover there's a computer sticker saying

THE DOORS LIVE
AT DANBURY HIGH SCHOOL
OCTOBER 1967
PREVIOUSLY UNRELEASED!

Under Jim's photo there's a comment to the photo:

TEENAGE HEART-THROB

whatever the bootlegger wants to say with it....

The backcover shows a photo of the four Doors in Frankfurt on the Roemer square, and has got the track list on the upper left in blue letters along with place and date of the concert on the lower right.

I'm sure not many people are going to buy the record because of the poor sound. But at least it is a new concert which hasn't been bootlegged before with a fascinating ver-sion of "The End" on it. Just one song might be known to fans which is not on this album but on "Singing The Blues Vol II"---"Money".

Here are some facts for "Fast Times At Danbury High"

Side One: Introduction

Backdoor Man

People Are Strange

Crystal Ship

Wake Up/Light My Fire

(cover says "The Snake")

Side Two:

The End/We came down (excerpt from "Celebration Of The Lizard")/I see a rider (excerpt from "Who Scared You")/The End

The white label tells us that the artists are "The Backdoor Men" "Live at Danbury High", and states the order no. OPD-6710. No record company mentioned. The album comes from the USA and is quite expensive over here in Europe --- about 40-45 DM.



Front cover

in dark blue, Black and White Morrison photo.

The white spot is the computer sticker.

A rerelease from the underground. This CD was published as a double bootleg album before plus some Stockholm concert excerpts. The latter is missed on the CD version, so you just enjoy listening to the Doors Toronto performance on September 13, 1969 (not 68 as mentioned on the cover) at Varsity Stadium. The front cover of the CD looks like the album, green letters plus a photo of all four Doors. For the backcover the makers of the CD just changed the titles and the credits and added their "Living Legend" sign. The little fold-out cover shows on the inner pages another Morrison-photo plus 3 Lisciandro pics of the 3 other Doors. The CD soundtrack was taken from the original bootleg "Copulations" (to know more about this please read my article in DQ 21, page 12/13). As you might have guessed it right, this is another Italian release, which gets wide distribution even through official shops... half legal.

WEA can't do anything against it, and as I've heard the Morrison estate is very upset about all those strange CDs coming out, after they read about them in the Quarterly. But--- it was more than 20 years ago, and the copyright ends in Italy after such a (short) time ... we'll see what the opening of the common European market in 1992 will bring...

THE DOORS (History of Records HR 52016) (SAKKARIS RECORDS L.T.D.)

Another underground release, but this time from Greece (!). Very strange and unusual black and white cover. All Doors fans have got the recordings, they're taken from The Doors official live LPs "Alive She Cried" and "Live At The Hollywood Bowl", so there's absolutely nothing new on this album. The sound is pretty fine (probably taken from the official CDs), but I wonder why this is not an Elektra release, but done by a strange (nonexisting?) Greece record company. I guess Greece has got the same copyright laws as the Italians, or this is a pure bootleg.

No matter what it is, Greek fans will be delighted about it. The following tracks are on the album:

Side One:

Light My Fire (Holl. Bowl)
Little Red Rooster (Alive
She Cried)

Side Two:

Unknown Soldier (Holl. Bowl)
Moonlight Drive/Horse Latitudes (Alive She Cried)
Spanish Caravan (Holl. Bowl)
You Make Me Real (Alive She Cried)

The label, by the way, mentions the source of the live tracks. The album was produced in 1989, and my copy is from one of our big record shops, so you collector-freaks should rush to your local dealer and look for this if you feel the need to own it...



Another US release. All material on this 4 record series has been published before (probably not in the States but over here in Europe). All four covers look the same, except the colour of the faked wrapping-paper. Interesting idea: a well-known photo of the group looks right out of the wrapping-paper as if someone had just tried to open it. The backcover shows the same photo again, but smaller, plus an additional rare Jim Morrison live photo. Under both photos the bootlegger glued a sticker with artist, title, vol # and order# of each album along with a track list including place and date of recording.

Because all songs and recordings are quite well-known among collectors, I give you just a short notice on each of the four albums.

UNDER WRAPS VOL. 1 (BBR-011)

Side one: Moonlight Drive

Hello I Love You
Summer's Almost Gone
My Eyes Have Seen You
End Of The Night (Demos, 1965)
People Are Strange (Murray The K.)
Break On Through (Toronto 1969)

Comment: Taken from the Italian bootleg named "Run Free". The label shows the famous Instant Analysis spaceman (a copy from an old bootleg label)

Side two: Backdoor Man/Maggie McGill/Roadhouse Blues/Backdoor Man/Crystal Ship/Light My Fire
(all Toronto 1969)

Side one: Alabama Song/Backdoor Man

Texas Radio And The Big Beat
Love Me Two Times
When The Music's Over
(Danish TV 1968)

Comment: The Copenhagen tracks were taken from a horrible video copy. The Monterey tracks are in pretty much better quality than the tape copy which is around. They are the only two tracks which haven't been published on record before. One other Monterey track is on "Singing The Blues Vol II" (Manish Boy).

UNDER WRAPS VOL. 2 (BBR-013)

Side two: Unknown Soldier (Danish TV, 1968)
Light My Fire
Break On Through (Monterey 1967)

Side one: Roadhouse Blues

Peace Frog (cover says "Blood On The Streets")
Alabama Song/Backdoor Man/
Five To One (cover says "Get Together")

Side two: The Celebration Of The Lizard
(all songs on VOL.3 are from Felt Forum 1970. Cover says it was recorded at Westbury, CT.
Taken from CD "New York Blues".)

UNDER WRAPS VOL. 3 (SL87031)

Side one: Soul Kitchen

Light My Fire

Side two: Build Me A Woman
When The Music's Over
(source see VOL.3)

Comment: Although the quality of VOL.3 and 4 is quite nice, you'd better look for the CDs "New York Blues" and "Orange County Suite" (for Light My Fire), from both the two albums are copied. Reason: All albums have been pressed on cheap recycling vinyl, which causes a lot of crackles. For hard-core collectors only. All albums go for 40 DM each. This new label (STARLIGHT) doesn't seem to be "your guarantee of quality" as mentioned on each cover. Not worth the money!



Front cover of "Under Wraps". All four covers look the same except different colours for the "wrapping paper": bright violet, bright green, bright blue and bright red.

The stickers on the back are different, of course.

Also out on bootleg CD : ARCHIVES (double CD; Matrix and Critique). See next DOORS QUARTERLY!

ROBBY KRIEGER AND THE ERIC BURDON BAND
THE CHINA CLUB, LOS ANGELES, CAL.
FEBRUARY 21, 1990

by Jay Burstein

I received the call from the promotion company late Friday afternoon telling me I had won a trip to Los Angeles to see the GRAMMY AWARDS the next Tuesday. After playing so many prank phone calls on my friends I thought at first that it was payback time...that someone was returning the favor of a prank phone call, but it was true. The contest was from a syndicated radio show called DESERT ISLAND DISCS. The only reason I was listening to it was because that week's guest was Robby Krieger. On the show, Robby had to pick the ten songs he would want to have if he was ever stranded on a desert island. That is the premise of the show. One of the commercials was for a candy company sponsoring a trip to the awards. Though I never watch the awards show I wouldn't mind a free trip to Los Angeles, I thought. Maybe Robby would be playing somewhere, or maybe Ray. I phone Robby's manager, Linda Kyriazi to tell her the good news and to say I'd hope to get to meet her after so many correspondences when she informed me that Robby would be playing at a post-Grammy party at the L.A. area's hottest night spot, the CHINA CLUB with Eric Burdon and his band.

New York DOORS fans don't get too many chances to see Robby, Ray, or John in performance so the opportunity to see Robby on his home turf was an extra bonus. Add that to the fact that he was playing with the guy who led the band that first lit my fire back when I was about ten years old, Eric Burdon and the Animals. Their song DON'T LET ME BE MISUNDERSTOOD was the first rock and roll song I ever went crazy over. So I knew I was going to be in for a special treat that night!

Robby played the entire set with the band, first song to last encore, and they sounded like they had been together for years. There were, of course, the classic Animals songs BOOM BOOM, one of the sixties great anthems IT'S MY LIFE, WE GOTTA GET OUT OF THIS PLACE, and the immortal HOUSE OF THE RISING SUN. Robby certainly did his share of scorching guitar work, blazing through a rousing rendition of ELMORE JAMES and an awesome workup of Tennessee Ernie Ford's 1955 country/gospel hit SIXTEEN TONS. Harmonia/saxman Jimmy Z was howlin', Eric was pleading, and Robby's guitar was screaming!

But when Robby introduced two DOORS songs with their respective opening guitar riffs, from BACK DOOR MAN and ROADHOUSE BLUES, the crowd went wild. Though I've always thought it must be strange for the DOORS to do old DOORS songs with different singers or bands, Robby seemed comfortable with Eric at the helm, and the band played like they were the originals, like they were born to do it. The House was shaking.

Humor has it that Robby and Eric will do an album together. I hope so. I hope it's "LIVE", because that is when they both truly shine.

After Jim died I had always hoped that the three DOORS would someday get together and work with Eric Burdon. Well, I guess this is as close to fulfilling that dream as I'll come. Thanks, Robby, for a great treat.



photo by Linda Kyriazi



Dave Brock and Robby Krieger (photo:L.Kyriazi)

Danny Sugerman at Jim's grave (photo:M.Campbell)



NITE CITY

by
JAY BURSTEIN
New York, 4/1977

with Ray Manzarek (k,voc)
Nigel Harrison(Bass)
Jimmy Hunter (Drums)
Paul Warren (Guitar)

INTERVIEW

- Jay Is this the final part of the tour?
Ray No, this is a kind of mid-way point. We're going to Long Island, Philadelphia, Baltimore, Washington, and then we'll be playing Atlanta, Dallas and Houston and then a whole bunch of dates in the mid-west, Detroit, Chicago, Cleveland, like that.
- Jay Who have you been playing with?
Ray Just playing clubs. We've been headlining playing clubs. We did play with the Ramones in Denver. Of all places, the smallest club, man, I mean this club that we played in Denver is about one-third the size of CDGB's. I think the capacity of the club is probably 200 people. And there it was: Nite City and the Ramones in a folk club. We blew the place apart. It was crazy, what a crazy night in Denver of all places!
- Jay What was it like to you to play smaller clubs after playing with The Doors for so many years places like the Madison Square Garden...
Ray Ah ... The Doors started playing in the smallest club you ever saw in your life with the capacity of 75 people, the London Fog, so you know I've been playing fucking clubs all my life. We used to play on weekends, Friday and Saturday at the Turkey Joint West in Los Angeles, when I was going to school, and that's where Jim really first got his first exposure to going on a stage. I played with my brother's band, Rick and The Ravens, and I was Screaming Ray Daniels, blues singer, and I get up and sing some blues with my brother's sort of surf band, and things get pretty loose, other guys would come down from the film department of the UCLA and I happen to say: 'Okay, hey guys, let's go, come upon stage!'. Paul Ferrara was one of them, John DeBella came down a lot and, uh, Jim. 'Come on, man, sing a blues!' and Jim would come up, and you know we'd get loaded, stoned, plastered everything we could get, and we just jammed the night away playing old Chicago blues songs...
- Jay Like your "Close To You"?
Ray Yeah.
Jay Towards the end of The Doors' career in 1971 you released on the "Love Her Madly" flip side "You Need Meat (Don't Go No Further)". Had you ever planned on like sharing vocals with Jim?
Ray Ah... not really. You know, I like to do blues and stuff, you know it was just more or less for fun and everything, but Jim was the singer of the band. Although we first started out we sang a lot of things together, you know, I did some harmony things, but Jim's performances got so much a part of himself that it was really impossible to sing along with him because he was going on such an inward voyage that at a certain point I just said: 'Hey, go ahead, man, take off, whatever you feel, take it wherever it's taking you, let it take you, don't worry about any harmony parts that we had worked out or anything. Like there is a whole different version of "Moonlight Drive" that exists, which used to have some little harmony parts in it.'
- Jay I heard that on a bootleg album...
Ray Yeah?
Jay It was a much longer version, about 6 minutes...
Ray Oh, that might have been a live version. The one I'm talking about was actually done in the studio. That's funny, man, the first day in the studio we recorded "Moonlight Drive", and we went back into the control room and heard it and said: 'What the fuck is that? It sounds terrible! It's horrible!'. And the guys kept saying: 'No, that's the way it sounds on records!' Like when you first hear yourself on a tape-recorder you go: 'That's me? Sounds terrible!'. Your own recorded voice sounds awful the first time you hear it. And the first time we heard our

(cont. on page 26)

Nite City: Songs In The Key Of Darkness

By Michael Gross

When The Doors broke up, Ray Manzarek embarked on a solo career that was a disappointment to many who remembered him as part of a band. Now he has a new band, and once again he's exploring the backroads and alleys of the city of night.



□ "I'm the oldest, therefore I'm the leader." Ray Manzarek is leaning back in the elegant living room of his Hollywood home, talking about his new band, Nite City, who've just begun work on their debut album for 20th Century Records. He's been asked how a band functions when their keyboard player happened to have once been in The Doors. "The five will evolve the album, the music, the style. No one knows yet what it will be. After five albums there will be a style that will be Nite City's. I hadn't considered the patterns and circles. I hadn't thought of working with a lead singer after Jim (Morrison) died. Eventually a new lead singer came along."

It sounds simple, but it wasn't really. After Morrison died, The Doors tried to make it as a trio, recording two albums that now reside in bargain bins. When the band finally broke up early

Nite City are (l to r) Jimmie Hunter, Jim Manzarek, Nigel Harrison, Noah James and Paul Warren.



in this decade, Robbie Krieger joined the Butts Band before heading to a solo career, John Densmore retired to the hills to write, and Ray Manzarek stayed on the road, managed by **ROCK** Contributing Editor Danny Sugerman, recording several albums for Mercury Records. He toured, almost formed a band with Iggy Pop, and has spent the last few years looking for a new band.

The first to join was Nigel Harrison, the curly-haired bass player who'd set hearts on fire in the great undiscovered British club band, Silverhead. A few nights later at a talent show, Sugerman watched in awe as a singer jumped onstage, joining a band he didn't know, and sang his way to a standing ovation. Noah James became the voice Manzarek needed when he discovered that besides being a uniquely exciting singer, James wrote songs

with a passion and precision that fit Ray's needs. Between the three, several songs were worked up. Then Paul Warren, a session guitarist (whose last regular gig had been with Rare Earth) appeared to audition, and as Sugerman described it, "plugged into one of the studio's amps and riffed, soared and tore for two hours straight. We were speechless. We couldn't even tell him he had the gig."

Warren called home to Detroit and recruited drummer Jimmy "Mad Dog" Hunter into the fold. They initially dubbed the band Pyramid, changing it to Nite City after the title track of their debut LP.

"Noah's amazing," Manzarek said, leaning back, enjoying his first chat with the press in several years. "He writes great lyrics all the time. He lives two houses above the apartment on

Love Street where Morrison lived."

But how did Manzarek survive? "It's a matter of the strength you are born with," he answers, carefully. "I have the energy. The Doors were fabulous. This is exactly the same trip. A poet and a band. An L.A. band. Everyone here came from somewhere else to L.A. to seek fame, fortune and the sun."

On that note, Danny Sugerman looked up and smiled. Remembering the rehearsals Nite City had held that afternoon, the way they'd soared through their repertoire of songs, the way they'd sounded, once again, like the prototype L.A. band they are (and the Doors once were), he smiled and looked at Ray, the seeker. His words made Ray laugh heartily.

"I was just sitting on the beach waiting for you." =

music played back to us we thought: 'Hey, that doesn't sound like us at all, man, our sound is big and full and fat and rich, and that sound is little and squashed and awful.'

Jay There's this little romantic story where you meet Jim Morrison on the beach in Venice and he sings "Moonlight Drive"...

Ray That's right, that's a true story, that's how it happened, I'm glad you know it so I don't have to tell it, but that's what happened. We graduated and he was gonna go to New York, that's what he told me last week in May or first week in June of 1965, and I said: 'Well, shit, man, too bad!'. We started getting pretty tight by then, drinking and smoking together and everything, and then he said he was going to New York and I said: 'Well, I can understand why, it's a great city!', but a month later who comes walking down the beach but Jim! It was really a good feeling to see him again: 'Hey, man, what you've been doing?' , and he said: 'I've been writing some songs.'. I always knew he was a poet and he knew I was a musician and we never really did anything together outside of those little jams that we did and I said: 'Far out, writing songs? Sing a song for me!', and he sang "Moonlight Drive" and I thought: 'Jesus Christ, that's incredible, fabulous lyrics, unbelievable!', and while he was singing I could hear all the things I could do behind it, and you know, those were the days of acid, and we were all on strange trips in our heads, and you know, that's how it happened. It's a true story.

Jay Why wasn't "Moonlight Drive" on the first album but on the second?

Ray Who knows!

Jay It definitely fits in better with the "Strange Days" album.

Ray Yeah, right, right. Well, when we started to record, we had about 20 songs, and somehow this song didn't get on the first album, 'cos we didn't get it right the first time we recorded it, it was all wrong, and we went through a lot of changes in the studio, changing microphones and everything, and we said: 'Hell, let's get on to the next tune, let's delay this tune, let's start recording another one to see what happens!'. So somehow we never did it right for the first album. Plus a lot of other songs took a long time to come to their final finished form, you know, some songs happen right away, other songs evolved over a long period of time, like "Waiting For The Sun".

Jay Or "The End".

Ray Yeah, "The End", Jesus Christ, that was just a short little song, and the way it got long -- "Light My Fire" was a short song, too, well, when we started playing we had to do four or five sets a night at this dive called the London Fog and nobody would be there, man, and I said: 'Jesus, what are we gonna do, you know, let's stretch the songs out somehow, let's fool around and improvise' and little by little we found a new improvisation. The songs took on a whole new shape and a whole new form, new substance, so we just kept that as a part of our working.

Jay With Nite City now -- how did you come to meet these people that are in the group?

Ray Nigel Harrison, the bass player, played with me on the last solo album I did, "The Whole Thing Started With Rock'n Roll Now It's Out Of Control", and he also went on the road with me, so Nigel is a hold-over from my solo adventure. And then I was at a club one day with Danny Sugerman, who was our manager, and we were just watching a band, and all of the sudden some guy jumps on stage from out of the audience and starts singing and playing the harmonica, and we both said: 'Oh Christ, this guy looks terrific, has really got a lot of presence and everything!' and he didn't get to stay on stage for a very long time, but his persona was very striking, so after the set I said: 'Hey, do you wanna come up to our rehearsal place at the Laurel Canyon and let's just get together and talk about music.' So he brought over his guitar, played a couple of songs he'd written and gave me a bunch of his poetry and I looked at it and I thought: 'Hey, incredible, man, this is really great!', and I really liked his voice and I loved his poetry and I said to him: 'Hey, when do we get a rock'n roll band together and make a million dollars?' And he said: 'Okay!'. That was in about 1975, and it was about ten years later, and it was taking about 2 years for Nite City to finally get itself together and come out and everything. The Doors came out in early '67 and Nite City's out in early '77, so we're one decade later. A lot of stuff has gone down and a lot of people have gone down, unfortunately.

Jay You don't really have a philosophy behind the group. With The Doors it was like to break on through...

Jay Well, we're still into poetry and music, man, that's the reason I got together with Noah (Noah James, not present during the whole interview. J.H.), because I liked his lyrics more than anything, you know, if I was gonna work with somebody as a lyricist/singer, he didn't have to have a good voice, he had to have a good mind, you know, he had to be smart, he had to have good poetry and that's what Noah has, I really enjoy his poetry, plus he has got an excellent voice and a great stange presence and the whole thing, so -- that's why we are together, just for poetry and music. Just another poet and another keyboardplayer.

Jay Had you ever considered working with the Phantom?

Ray No, never. Just for one night I did. That was at the Jim Morrison Memorial Disappearance Party in which all the fans of Jim Morrison, imitators of Jim Morrison, Jim Morrison look-alikes, actor-likes and Jim Morrison worshippers all got together and had a party at the Whiskey a Gogo on July 3rd in 1974 or 75.

Jay Does it really bother you, like the book "The Bank Of America Of Louisiana" ...
Ray I love that stuff, man. I love it. It's so far out, it really blows my mind that there all of the sudden a book'd come out written by a guy who claims to be Jim Morrison, and a song comes out by a guy who sounds like Jim Morrison. Some guy gave me something right here, man, I'm reading "Waiting For The Sun", an examination of Jim Morrison and what Jim was all about and the fact that -- uh, this guy claims that Jim has his own resurrection plotted, and what's gonna happen is that he's gonna return in 7 years from his death and that'll make him legally dead. You know, if somebody's disappeared for 7 years he's legally dead, and Jim's gonna come back. And he's got this all figured out, man, he's scoping it out through everything. I love it! I think it's great, it's exciting, it's interesting, you know, it just shows how many different kinds of avenues people's minds can take. It's fabulous! The more, the better!

Jay I know you get tired of all the questions, but do you think Jim's still alive?
Ray Uh, you know the story about the sealed coffin? Well, in the death certificate there was no reason given for death, it just said his heart stopped. And then Pamela told the story that he died in a bathtub, that's where the story comes from about the bathtub. But, now she's dead, and we can't check the story with her, and I never really asked her, man, 'cos everytime I saw her she was just weeping and crying, and, you know, you can't really say to her: 'How did he die, what did really happen, tell me the full story!'. All I did was to say: 'Hi, Pam!', and she'd break down and cry. But there's another story that he didn't die in a bathtub at all, that he was at a club with some guy, some notorious dope-club in Paris and, I don't know, the guy brought him back to his hotelroom and Pamela wasn't there at all, and there are conflicting stories all the way around. And Jerry Hopkins investigated Jim's life from day One, and he even went over to Paris for 6 or 8 months trying to find out what happened: He never got the story. It's a mystery, you know, and I don't know, and there's a grave in Paris, and they say Jim's in there, and somebody said to me: 'Why don't you dig it up?' and I said: 'Fuck you, man!'. I mean, if Jim wanted to fake his own death and disappear, I'm not sure as hell I'm not gonna dig it up or anything. On the other hand I could be lying too, I could be telling everybody a complete lie, you know, Jim might have said to me: 'Hey Ray, I had enough, man, I'm gonna split and disappear, tell them I'm dead.' And the two of us sat down and made up a story. And that's a possibility, too, you know.

Jay When I had read the book, the Cassleberry book, I called up Bill Siddons, your former manager, and I was asking him some questions about it, and he believed that he was dead, he never saw it, he knew it just from Pamela's reaction, that she believed that he was dead, so he believes it, too.

Ray Yeah. But then he could have pulled a fast one on Pamela, too. You know, 'cos they weren't together and then they were together, I mean they had a very stormy relationship, man. Sometimes they'd be the greatest lovers you've ever seen, like Romeo and Juliet, and another time they'd be like "Who's Afraid Of Virginia Woolf". But she left for Paris before he did, didn't she?

Jay Probably, I don't know what the chronology is there exactly, 'cos we were busy in the studio mixing L.A.Woman at the time that Jim split, 'cos he split right there in the mixing of L.A.Woman. He said: 'Okay, you guys can finish off the rest of this, and I'm gonna go to Paris.' So I think she probably did and went to find an apartment, she knew some people, and Jim knew some french people...

TO BE CONTINUED IN DOORS QUARTERLY 24

LOVE, DEATH & RESURRECTION

PAGAN IMAGES IN THE POEMS
AND SONGS OF JIM MORRISON
written by Ko Lankester
PART ONE

In this article I'd like to put forward the proposition that some of Jim Morrison's songs and most of his poems have a strong pagan tenor that not everybody is bound to recognize, but it's there beyond the ghost of a doubt - if you know where to look and how.

A very striking example I think is The End, which most people have dismissed as a provocative, adolescent Oedipal put down. I will propose another interpretation: The End is a song about death and resurrection. The hero of this story has come to the end of his sojourn among men. He has seen it all and he has seen through it. He is "lost in Roman wilderness of pain". There is danger, death and insanity everywhere and he can't take it anymore, so he prepares to leave and "ride the king's highway". The king in numerous ancient myths personifies the Sun God, who rules for a year and then dies in winter, to be replaced by a younger king, thus ensuring the eternal youth of the god. People are "waiting for the summer rain", but the old king won't be there when it comes, because he is dying. There are "weird scenes inside the gold mine" because people adore gold and have forgotten the real gold of the Sun God. So he tells himself, "Ride the highway west" -- like a setting sun he is heading west.

On another level the hero of this story addresses the girl friend he can't live with anymore, because their "elaborate plans" have fallen into pieces. They will both ride the highway west and in spite of apparent sexual undertones - "ride the snake to the lake" - their relationship is about to end. The snake is not the young and playful rogue he used to be. "He's old/ and his skin is cold". Today, e.g. in blues songs, snakes have a reputation of male sexual power, but as Barbara Walker tells us in "The woman's Encyclopedia of Myths and Secrets", "It was a general belief in the ancient world that snakes don't die of old age like other animals, but periodically shed their skins and emerge renewed or reborn into another life" (p. 903).

In the preliterate and protoliterate religions of the

Near East snakes represented powerful goddesses, not gods or devils, but I don't think Morrison consciously knew about this. The lake which is seven miles long seems to represent the female consort of the male snake, but just like the old king and the old lover the old snake will die.

Now the point of view changes: "The blue bus is callin' us/ Driver where are you taking us?" -- the blue bus is probably a symbol of death, a hearse, just like the blue car that figures in some other poems (see below).

So far the song has described the dying and their fate, and now again the point of view changes, more radically this time. In undying frankness Jim describes how a man, taking "a face from the ancient gallery", kills his father and makes love with his mother. We all know Freud's description of the Oedipus complex, but not many people are familiar with the original meaning of the myth. The father Oedipus killed was called "Laius", which just meant "the king". The mother was called Jocasta, which just meant "shining moon". Again Barbara Walker gives us the myth in a nutshell: "The killer was always described as a 'son' of the deceased because he was the god reincarnated in another consort of the same mother-bride" (p 428). So the father or king is the sun god; the mother or queen is the moon goddess, and the son will be the new sun god after the old one has died. The persons described in the first part of the song "ride the king's highway", because like the kings of the ancient myths they will have to die, so life will continue.
"It hurts to set you free/ but you'll never follow me" -- for the new ones to be born, the old ones must die. There is no reconciliation.

As far as I know Morrison only spoke about this song in the Rolling Stone interview with Jerry Hopkins, and there he admitted he did not really know what the song was about, and that every time he heard it it meant something else to him. I would venture to say snakes in Jim Morrison's

poetry represent the king-god who sacrifices himself to be reborn in another form. This may sound farfetched, but there are very many examples that seem to sustain this theory.

In Not to touch the earth again the snake is associated with a lake and with a well - archetypal images of the Great Mother, or Great Goddess, as I will elaborate below. Just like "The End" this song has strong pagan elements. The very title and second line were taken from James Frazer's "The Golden Bough - a study in magic and religion" -- they are the titles of two paragraphs in the abridged edition. It may be revealing to quote a little from this part of the book. In the paragraph called "Not to touch the earth" Frazer discusses "those sacred kings or human divinities on whose life the welfare of the community and the course of nature in general are believed to be intimately dependent" (p. 776). The people, Frazer argues, believed their fate was bound up with that of the king and if he withered away so would the land perish. "To guard against these catastrophes Frazer tells us, "it is necessary to put the king to death while he is still in the full bloom of his divine manhood, in order that his sacred life, transmitted in unabated force to his successor, may renew its youth, and thus by successive transformations through a perpetual line of vigorous incarnations may remain eternally fresh and young" (p 776).

Apparently Jim has read The Golden Bough, so he was familiar with sacrificial kings and gods. The above quotation seems to sum up "The End", but there is more. The king, Frazer said, was not allowed to touch the earth, because it would degrade his holiness and take away his power.

The second paragraph that concerns us here, "Not to see the sun", begins as follows, "The second rule to be here noted is that the sun may not shine upon the divine person" (p 779). If the sun would shine upon the divine king it would take away his power as much as if he had touched the ground. With this in mind I think we are in a position to interpret the first verse of the song.

Nothing left to do but run run run
Let's run

The person speaking is a divine king who is like a god to the people he rules, but then again he must live up to his divinity. He may never touch the earth and never see the sun, or else the people will think he is getting old and weary and they just might kill him, so a new, young and strong king can take his place. He knows he cannot live up to this expectation and he cannot be the god they want him to be, so he is bound to break the taboo and touch the earth and see the sun, but then there will be "nothing left to do but run" - to save his life, before they will kill him and replace him. He wants to be his own god, his own sun, not other people's frozen idol, and he picks out the moon, another powerful image of the Great Goddess, for his lover: "House upon the hill/ Moon is lying still" -- the moon is like a woman who lies waiting for him, and he asks her, "Come on, baby, run with me, let's run". He describes the good things in life, the warm and comfortable mansion at the top of the hill and tells us: "You won't know a thing till you get inside" -- to be divine you have to be human first, and not avoid the earth, the sun and the people.

Then he grimly reminds us that in our world too kings and leaders are 'sacrificed': "Dead President's corpse in the driver's car/ The engine runs on glue and tar" -- this may refer to president Kennedy who of course was murdered in a car, but whoever he was he seems to have been double-dealing because his car was tarred and feathered. "Some outlaws live by the side of a lake" -- the divine king who broke the taboo, did touch the earth and went to see the sun, now is an outlaw who will be murdered if they catch him.

"The minister's daughter's in love with the snake" -- the authorities have no power over them, because the minister's daughter is with them, and she's in love with the snake. "Wake up, girl, we're almost home" -- the divine god broke the taboo and had to fly, but he found himself a lover and they are about to find a new home.



Sun, sun, sun
Burn, burn, burn
Soon, soon, soon
Moon, moon, moon
I will get you

Not only has he seen the sun; he is about to become the sun god and soon the moon goddess will be his lover.

I am the lizard king
I can do anything

He is no longer the divine king that is restricted by taboos. He is his own king now, and free to do anything he wants to do.

Of course "Not to touch the earth" was part of The Celebration of the Lizard, some sort of musical play that was meant to be published on "Waiting for the sun", but was scrapped except for the song "Not to touch the earth". The lyrics as they were published with the album and the performance that was finally released on "Absolutely Live" reveal the meaning of the lizard.

Just like "The End" "Celebration" starts with a situation that has become unbearable. Civilization is skin-deep and underneath beats the heart of the jungle. There are lions in the street and violent dogs, and:

A beast caged in the heart of a city
The body of his mother
Rotting in the summertime

The beast knows he does not belong in a cage. He wants to be free, to return to his mother, the earth. It is better to die free than to live in a cage and so he escapes: "He fled the town". He flies across the border and "left the chaos and disorder" -- to him civilization is chaos and disorder because the laws of nature are violated. And then something strange happens:

One morning he awoke in a green hotel
With a strange creature groaning beside him
Sweat oozed from its shiny skin

I think the beast that is described in the beginning of the song is a snake. He has reached the end of the line, but he does not die. He just sloughs off the old skin and in a way is born again. When he awakes in the green hotel he still is the same old snake, but a new one has been born and left his body, so now he is bound to die, just like the old god-king had to die when the new king arrived.

Wake up!
You can't remember where it was
Had this dream stopped?

Another awakening. We are still in the same hotel, but the beast is no longer the old snake. He had been reborn and left his old life as a shrunken skin:

The snake was pale gold
Glazed & shrunken
We were afraid to touch it
The sheets were hot dead prisons

I think Jim compares the "rebirth" of the snake with the death and resurrection of the old sun god. The old god has died so he is no longer a shining sun, but still his pale gold skin reminds us of his divine essence.

"We were afraid to touch it" -- apparently the young snake is not alone and there are others like him. They revere the old sun god who died in the form of a snake and now has lost any powers he may have possessed, imprisoned and entombed by the sheets of his deathbed.

"Now, run to the mirror in the bathroom/ look!" -- the young snake runs to the mirror because he wants to know what he is and looks like.

"I can't live thru each slow century of her moving" -- this cryptic line makes sense if the female he is speaking of is the Goddess, the consort and lover of the sun god. The snake looks into the mirror and then realizes he is just like the old snake that is still lying in his deathbed in the adjacent room, and that when his time comes he too will give birth to a younger snake and die. When he realizes the chain of reincarnations "thru each slow century" the burden of eternity falls upon him and he sinks down, but life goes on, even in eternity, and he hears the "hissing snakes of rain", and he knows he is one of them. The summer rain that is spoken of in "The End" has finally come, the rain that fertilizes the soil, so the crops will grow.

Once I had a little game
I like to crawl back into my brain
I think you know the game I mean
I mean the game called 'go insane'

With one giant leap the singer leaves the archetypal ancient world of death and resurrection and pops up right before our very eyes to come and take us with him. All we

have to do, he adds, is close our eyes and forget about everything, and then "we'll erect a different steeple". He is going with us and tells us "we're breaking through". The first Doors single ever was "Break on through" and already there he offered to break through with us into another reality.

The summer rains that were promised fall on what seems to be some sort of paradise:

And the rain falls gently on the town
And in the labyrinth of streams
beneath

The labyrinth and the streams are archetypal images of the Great Goddess. The streams are the River of Life and the River of Death. Rivers in general symbolize the Goddess. The earth is the body of the Goddess and the labyrinth is a way to enter her essence, her womb. In a poem that was published in *Wilderness*, Morrison again links the labyrinth with the green hotel: "I am a guide to the labyrinth/ Come & see me/ In the green hotel/ Rm 32" -- from 1968 until 1970 Morrison had permanently rented room 32 of the Alta Cienega Hotel in West Hollywood. In another poem in this book he links "a Texas parking labyrinth" with "miles & miles of hotel corridors".

Back to the "Celebration", where we see "Reptiles abounding/ Fossils, caves, cool air heights" -- the rain has come and suddenly there are snakes everywhere. In the caves young snakes will perform the ancient ceremony of love and then die, turn into fossils.

Meanwhile back in the city for those who did not break through life is the same old drag. All houses look alike ("each house repeats a mold").

"Beast car locked in against morning" -- the beast has long gone, but they took the car they used to carry him in (so he would not touch the earth?) and locked it in "against morning" -- Now why would they want to do that? Because they fear the power of the sun god when he will arise at dawn? Or because the beast was "not to see the sun" and the people are so dull they have not even noticed his escape? Everything is quiet and everybody is asleep, yet the singer shouts, "Wait/ There's been a slaughter here"

Does he mean those people who did not break through, who did not renew themselves, just killed each other with boredom? Or does he refer back to the old snake/god/king, murdered in a way by his own offspring?

Don't stand there and ask questions, just run:

We're getting out of town
We're going on the run
And you're the one I want to come

Then follows "Not to touch the earth", which I have interpreted above. Another reason the snake may want to run may be that he suddenly realizes he killed his 'father', the old snake he left as a shrunken skin. Anyway he also realizes he is part of a huge movement, he and others like him, an enchantment they cannot escape:

We came down from
Carson & Springfield
We came down from
Phoenix enthralled

Carson is a suburb of Los Angeles, but I think this refers to Carson City, the capital of Nevada. Springfield is the capital of Illinois. Phoenix is the capital of Arizona, but then again the phoenix was the Egyptian bird that was associated with the sun god Ra at Heliopolis and symbolized resurrection because it burned itself at the end of its life and then arose renewed from its ashes. Earlier, in Phoenicia, where the myth came from, the phoenix symbolized the cremation and rebirth of the god-king. That is why Jim adds he can tell us the names of the kingdom, because he is speaking of the divine king that was worshipped in many ancient places. He says that by now we will be "climbing valleys into the shade" -- we mortals cannot stand the sunlight anymore and we step into the shade, but he steps out and proclaims himself king:

I am the Lizard King
I can do anything
I can make the earth stop in its tracks
I made the blue cars go away

(to be continued in DQ 24)

KLEINANZEIGEN / SMALL ADS

HOLDING TOGETHER

Jefferson Airplane and
other West Coast Music
For details send IRC to:-

BILL PARRY
89 GLENGARRIFF STREET
LIVERPOOL L13 8DW
U.K.

WOODEN NICKEL
THE Crosby, Stills, Nash & Young
Fanline. Write to: Mauro Coesia,
Via Baldovinetti 26, 00142 ROMA
Italy; for info or subscription.

BEATLES Records
wanted! Send list &
prices to A. Noske, Herderstr. 94, 4000 Düsseldorf 1



Send \$1.00 US or 3 IRCs to get the
next huge list of rare 60s rock LPs and
books from the
UNITED STATES RECORD CLUB

WARREN PEACE, M.A.
P.O. BOX 12355
SAN FRANCISCO, CA 94112



Thomas Collmer's Artikel über 'den Fan' (im DQ 16, Seite 24-26) weist einige durchaus korrekte Mechanismen auf, durch die der Fan in ein gesellschaftliches Umfeld verstrickt ist, das er kaum durchschaut. Doch ergibt sich Thomas teilweise in Generalisierungen, die doch eigentlich seinem intellektuellen Niveau zuwiderlaufen müssten. Reichlich trivial ist seine Bemerkung, daß Fans eine signifikant größere Sammelleidenschaft für die Produkte ihrer Idole zeigen. Der Kenntnisreichtum geht im übrigen mit dieser Sammelleidenschaft konform und ist eine logische Folge des Fan-Daseins. Thomas' Artikel klingt zum Teil so, als ob er stolz sei kein DOORS-Fan (mehr) zu sein. Das ist verwunderlich, ist er doch einer der aktivsten Mitglieder in diesem Fanzine. Zwei von ihm hergestellte Kalender und seine häufigen (zugegeben: guten) Artikel, sprechen eher dafür daß er noch immer ein Fan ist. Jedenfalls klingt es ein bißchen elitär, wenn er sich von 'den' Fans abzusetzen versucht, die für ihn alle fremdbestimmte Wesen zu sein scheinen. Im übrigen scheint Thomas zu vergessen, daß der Fan kein Produkt der Moderne ist. Fan-Gruppen gab es schon im 19. Jahrhundert, vor allem im Bereich der Literatur. Es fehlten hier aber die Motive der Organisation und der Vermessung wie sie für die heutige Fan-Szene charakteristisch sind.

Die Identifikation eines Fans mit seinem Idol ist im Prinzip eine psychosoziale Grundlage der menschlichen Existenz. Der Mensch - insbesondere aber der Jugendliche - braucht, um als geistiges Wesen überleben zu können, Ideen, Konzepte oder Personen an denen er sich orientieren kann, mit denen er sich identifizieren kann. Wenn Thomas schreibt, "durch und über die Identifikation mit dem Idol identifiziert der Fan sich selbst" ist das richtig. Aber das ist ein ganz natürlicher Prozeß in der Entwicklung der persönlichen Identität. Die Entwicklung der eigenen Person geschieht niemals in einem Vakuum, sondern immer nur in Interaktion mit anderen Menschen. Das dies in besonderem Maße mit 'Menschen der Öffentlichkeit' (wie eben Morrison) passt ist konsequent, denn durch die Identifikation mit einem solchen Menschen gewinnt der Fan einen Teil dieses Menschen, tritt quasi heraus aus seiner abgeschlossenen Existenz und hat Teil am Leben dieses Menschen der Öffentlichkeit. Im übrigen favorisiert der Fan bestimmte Menschen oder Ideen nicht nur weil er sie besonders gut findet, sondern auch weil er sich selbst darin wiederfindet. Und das halte ich durchaus nicht für einen irrationalen Vorgang, wie Thomas es tut. Entscheidend für jede weitere Beurteilung bleibt dabei aber die Grundlage dieses Identifikationsmechanismus.

Finden solche Identifikationsmechanismen nicht statt - ob es sich um Personen oder Ideen handelt ist dabei gleichgültig-, besteht die Gefahr des Abrutschens in einen Zustand der Anomie, der Normlosigkeit, Kennzeichen der zivilisationskritischen Untergangsvisionen der letzten Jahrhundertwende. In der Jugend besteht aufgrund der schon fast traditionellen Ablehnung der Werte der vorhergehenden Generation(en) eine starke Bereitschaft zum Aufbau eines eigenen Wertsystems, ja sogar einer eigenen Kultur. Dieses Wertsystem, diese Kultur aber verliert ihre oppositionelle Kraft dadurch, daß sie auf der Grundlage des herrschenden Produktionsapparates von oben produziert wird und "sie der etablierten Ordnung unterschiedslos einverleibt, ..." und damit gleichschaltet. (Herbert Marcuse 1898-1979; Der eindimensionale Mensch, zuerst 1964). Was beispielsweise Industrie und Business in den letzten Jahren aus dem Punk gemacht haben, ist bezeichnend dafür.

Sicher ist der Fan oft ein präformiertes Wesen, das gesellschaftlich (auf der Basis bestehender Herrschaftsverhältnisse) produzierte Werte und Ideen kritiklos adaptiert und sich somit in die gegebenen Herrschaftsverhältnisse

integriert. Damit wäre der Kreislauf komplett, den Herbert Marcuse (s.o.) so beschreibt: "In dieser Gesellschaft tendiert der Produktionsapparat dazu, in dem Maße totalitär zu werden, wie er nicht nur die gesellschaftlich notwendigen Bedingungen, Fertigkeiten und Haltungen bestimmt, sondern auch die individuellen Bedürfnisse und Wünsche". Für die Mehrzahl der Fans trifft das sicher zu, aber eben nicht für alle.

Doch ist Fan nicht gleich Fan. Paul Grant schreibt (in: Bomp, 1982, im Zusammenhang mit Sky 'Sunlight' Saxon; The Seeds): "Die Fangemeinde der Rockmusik lässt sich beschreiben als ein riesiges Netz untereinander verbundener Kulte verschieden großer Anhängerschaften, die sich um Individuen und Konzepte entwickelt haben, deren charismatische Kraft trotz der kommerziellen Launen der Musikindustrie nicht unterzukriegen ist". Es ist nicht immer nur die Person der die Fans Respekt und Aufmerksamkeit zeigen. Genauso gut kann die Botschaft selbst zum Gegenstand des Interesses werden. Vor allem dann, wenn sie sich gegen die herrschenden Kräfte, gegen den status quo wendet.

Der Soziologe Karl Mannheim (1893-1947) nannte "Vorstellungen und Willenskräfte, die sich mit der bestehenden Ordnung nicht in Deckung befinden" (Hans Freyer, Gedanken zur Industriegesellschaft 1969) *seinstanzident*. Dazu zählte er Ideologien und Utopien. Und da sind die DOORS und vor allem Morrison ins Spiel zu bringen. Sie reproduzierten in ihren Songs - und in ihren Interviews, allen voran Ray Manzarek - eben nicht die gesellschaftliche Wirklichkeit als die wahre, gerechte und schöne Ordnung (wie es fast alle Pop-Stars heutzutage tun), sondern als ein Lebenssystem, das voller Unge rechtigkeit, Ausbeutung, Erniedrigung und der Vorenthalaltung der persönlichen Freiheit gekennzeichnet ist. Manzareks Prognosen haben einen starken utopischen Einschlag. Leider sind sie nicht in Erfüllung gegangen. Wie dem auch sei, DOORS-Fan sind nicht nur Fans wegen der Musik, sondern weil enorm viel hinter den Aktivitäten, den Äußerungen, dem ganzen Sein der DOORS steckt.

Damit heben sie sich von anderen Objekten der Fans deutlich ab, als da wären: Die meisten Idole des Sports, der Kunst, der Literatur (man denke an diverse Erfolgsautoren) und vor allem der *mainstream* pop. Er vor allem (mitsamt seiner Fangemeinde) reduziert die Spannungen auf intra- oder intergenerative Konflikte, vernachlässigt aber den gesamtgesellschaftlichen Bezug. Fans, die sich dem Idol Morrison ergeben, ohne sich seiner vielfältigen Äußerungen zu seiner eigenen Bedeutung (nicht nur in der Rockmusik, sondern auch als Mensch, der die Krankheiten einer Gesellschaft, die als die fortschrittlichste und freiheitlichste überhaupt bezeichnet wurde, darzustellen versuchte) verliert sich letztlich tatsächlich in einem gottesanbetenden, narzistischen Mystizismus.

Die Identifikation der Fans mit Menschen der Öffentlichkeit hat sicher (auch) narzistischen Charakter. Morrison hat ja oft genug gesagt, er wolle keine Fans, die ihm blindlings folgen, sondern den kritischen-distanzierten, aufgeweckten Menschen (gegen Fans an sich hatte er nichts, es hat ihm sogar geschmeichelt. Was ihn aber störte war der passive, nur konsumierende Fan), der nicht gedankenlos den Worten seiner Führer folgt, sondern versucht, hinter die Kulissen jenes Theaters zu schauen, das da heißt Verschleierung, Lüge, Betrug; inszeniert von den herrschenden Schichten einer Gesellschaft, einer Gesellschaft, die zu einer konsumierenden und affirmierenden Masse verkommen ist. Er wollte ja keine Jünger, die ihm bis zu einer utopischen Welt à la Nova Atlantis (Francis Bacon, 1627) folgen, sondern versuchen das verschlafte Bewußtsein zu befreien damit es imstande werde sein eigenes Leben selbst zu leben. Hat man sich das erst einmal klar gemacht, sehe ich keinen Grund, weshalb man nicht Fan eines solchen Menschen (respektive einer solchen Band) sein soll. Ich stehe jedenfalls dazu ein 'Fan' zu sein und sehe darin nichts anrüchiges.

New Books

DIE VERLORENEN SCHRIFTEN VON JIM MORRISON : WILDERNESS
SCHIRMER & MOSEL VERLAG , MÜNCHEN

Endlich ist die deutsche Ausgabe von "WILDERNESS" erhältlich. Wurde auch langsam Zeit, denn die Texte Jim Morrisons sind deutschen Zungen recht schwer verständlich und die amerikanische Originalausgabe ist hierzulande kaum erhältlich und wenn, dann ziemlich teuer. Die deutsche Ausgabe unterscheidet sich wesentlich vom Original. Kein kitschiger neonblauer Umschlag, sondern ein geschmackvoll designtes Cover in Schwarz/weiß. Nur wenige bekannte Fotos, vorwiegend excellente bisher unveröffentlichte Bilder von Jim Morrison. Ein Nachwort, das für den erfahrenen Doors-Kenner wenig Neues bietet, aber distanziert den Weg des Poeten Morrison nachzuzeichnen versucht, mit einigen kleinen Irrtümern und den üblichen Vorurteilen. Und -- fast das wichtigste -- eine zu 95% akzeptable, flüssige Übersetzung, die den Zugang zu der komplexen Lyrik Morrisons stark erleichtert. Kleinere Fehler fallen hier in der Übersetzung kaum ins Gewicht und können nur von Fachleuten der Doors-Szene entdeckt werden (z.B. Seite 100: Leaving the phone-booth...die Übersetzerin wußte nicht, daß das "Phone-booth" eine von Morrison häufig frequentierte Bar in Los Angeles war). Fazit: eine überaus erfreuliche Publikation, gedruckt auf schwerem, schönen Papier, die trotz absolut mangelhafter Promotion bestimmt ihre Zustimmung bei den Jim Morrison Fans finden wird. Die StZ vom 23.3.90 schwärmt: "Es stellt sich mittlerweile immer mehr heraus, daß Morrison mit seinen Texten in der US-Lyrik der 60er Jahre einen unverwechselbaren Platz einnimmt...". Das Buch kostet 24,80 DM, hat die Bestellnummer SVB 15 (ISBN 3-88814-337-3) und kann in jeder Buchhandlung bestellt werden, sofern es nicht vorrätig ist.

HARRY SHAPIRO : DRUGS & ROCK'N ROLL
HANNIBAL VERLAG , WIEN

Ich dachte, in diesem Buch wäre mehr über Jim Morrison zu lesen --- isses nicht. Statt dessen eine penible Abhandlung über die selige Verbindung von Drogen aller Art und Musik quer durch unser Jahrhundert. Wer zwischen den Zeilen liest, erkennt dennoch, was dieses umfangreiche Buch mit Morrison zu tun hat, und kann nachvollziehen, wo der Ursprung vieler Doors-Texte zu suchen ist: In den Visionen, die der Genuss halluzinogener Drogen hervorruft. Jede Menge ist über andere Gruppen und Interpreten zu lesen, wenig über die Doors oder Morrison. Schade, denn gerade bei den aufgezeigten Verwicklungen des Drogengeschäfts in der Rockszene hätten die Doors mit Sicherheit auch ein Plätzchen gefunden. Trotzdem ein äußerst lesenswertes, aufschlußreiches Buch für jeden, den das Thema interessiert. Es kostet um 30 DM und hat die ISBN Nummer 3-85445-047-8. An English edition of this readable book was published in 1988 by QUARTET BOOKS London/New York.

THE DAY THE MUSIC DIED : A ROCK AND ROLL TRIBUTE
PLEXUS PUBLISHING , LONDON

A retrospective collection of personal tributes by well-known writers to dead rockstars. This book makes an interesting reading and gives immense information on the life and death of rock stars, 26 in number, among them the long-awaited article on Gene Vincent and a new article on Jim Morrison written by Jerry Hopkins. Jerry points out some things that apparently had been cut off "No One Here Gets Out Alive", the controversial heroin story of his death (which Jerry obviously takes for a fact), Jim's nihilism... although that stuff is interesting, many fans won't be familiar with it and of course will not enjoy the article, cos they read "No One Here..." before. But they will like the 6 Morrison photos, two of them rare pics from the Isle Of Wight 1970, which are alone worth buying the book. I didn't enjoy reading the Morrison-article, but the others about Keith Moon, Hendrix, Duane Allman and a few more ...

The book costs 7 pounds 95 pence and has got the ISBN # 0-85965-058-8.

THE LOST WRITINGS OF JIM MORRISON : WILDERNESS
PENGUIN BOOKS , LONDON

Along come two British editions of Jim's "Lost Writings". Both the hardcover and the paperback are the same as the US edition between the cover pages, but both covers are absolutely different. The hardcover (by Viking) shows a nice Morrison photo from London 1968, and the paperback cover puts Jim's poetry in the same line as Blake, really, it looks like a

William Blake bookcover that I own. Very tasteful edition, and the British also used better paper, even for the paperback. So the photos and the facsimiles came out much clearer than in the original American editions. By the way, the quote about Frank Lisciandro being "Jim's closest friend" was deleted from both American and British paperbacks, after Frank himself complained. Now the liner notes say "...his close friend...". Question: Who then was Jim's closest friend if not Frank?

Hardcover (ISBN 0-670-82685-5) Viking/Penguin books; 10 pounds 95 pence.

Paperback (ISBN 0-14-011910-8) Penguin poetry books, 6 pounds 99 pence

Both editions simultaneously published in the U.K., Australia and New Zealand

A MEETING WE'LL NEVER FORGET: 26 February 1990

It was a windy, stormy day that Monday of our last fanclubmeeting. The whole carnival thing was blown away, and The Comedown couldn't leave Holland because all bridges and freeways were closed. This didn't bother people to come down in masses to the meeting. The admission went down to half the price, and the "Live Station" was crowded with 530 (!) people. Although (again) the event wasn't well advertised and the weather was bad! So -- no live band this time, just music and videos all night long, which seemed to be enough for the young fans. And almost everybody had fun... thanks to Gaby Michaelis and Gaby Moddemann for keeping freaks outside and taking care of the income, and to Uli Michaelis and Bernd Maus for helping me to get along. Thanks to the owner of the club for his patience and to all fans who came. The result of the clubmeeting was a box full of DM, which I used for paying the attached colour poster (couldn't have done it without the meeting!). Thanks to the meeting we have a lot of new members now, this is also a result of the two radio interviews I had to do. The day after the meeting a 15 minute special was on the radio, with parts of my interview, interviews with fans who were there and some talk about the DQ, the fanclub and the forthcoming Doors movie. Must I say that this report was very positive and brought in some more fans, who caught the DQ address on the radio? I don't know when the next meeting is gonna take place, but I think I'll see a lot of you people this July 3rd in Paris, and we'll see how this unofficial meeting will be this year. Hope it will be quiet and peaceful...

Rainer Moddemann

Who's Who?

(Guest-musicians on  LPs)

written by Heinz Gerstenmeyer

As everybody knows you can hear a lot of other musicians playing as guests on Doors LPs, who sometimes didn't even get a mention on the cover or any other credit. The following is a complete list of all musicians who ever played with The Doors in the studio or on their official live albums. I also mention on which LPs and for which songs they paid their contribution. I always tried to add a short biography for each musician, as far I could find information about them. Less is known about the musicians after the late 70's, and of course the biographies are not complete. There are a few musicians I was unable to find anything except that they played for the Doors. A few songs have to be added to the list: Who Scared You - Bass: Harvey Brooks/ Orchestral arrangement: Paul Harris

Treetrunk - Bass: Unknown. Either Chris Ethridge, Jack Conrad, Charles Larkey or Leland Sklar

You Need Meat(Don't Go No Further)

- Bass: Jerry Scheff

2 more things: To name you the sources of my informations would be too long. There are more than 30 different ones I read. And -- this list is in German. It was much more easier for me not to translate it into English. But I think that even foreign readers are able to pick out the information quite easily, because the names for the instruments are very international, and the Doors tracks mentioned should be familiar to all fans. If anybody has got some more information about certain musicians, I'd be thankful.

Send your additions to THE DOORS QUARTERLY MAGAZINE, Rainer will collect them for me.

Aquabella, Francis: Spielte auf der LP 'Other Voices' Percussions bei den Songs 'Ships w/Sails' und 'Hang On To Your Life'.

Amy, Curtis: Spielte Saxophon auf der LP 'The Soft Parade' bei 'Touch Me'. Jazzmusiker an der amerikanischen Westküste. Arbeitete bei Ode Records.

Andino, Reinol: Spielte Conga auf 'The Soft Parade' bei dem Song 'The Soft Parade' und Percussions auf 'An American Prayer' bei 'Ghost Song', 'Latino Chrome' und 'An American Prayer'. Wirkte 1970 auf einer LP von John Sebastian mit.

Barrow, Arthur: Synthesizer auf 'An American Prayer' bei 'The Movie'.

Batera, Chico: Percussions auf 'Full Circle' bei 'The Piano Bird' und 'The Peking King and The New York Queen'. Spielte für Cat Stevens (1976).

Beaver, Paul: Synthesizer auf 'Strange Days' bei 'Horse Latitudes' und 'Strange Days'.

Geboren 1925 im Mittelwesten Americas. In den 40er und 50er Jahren war er ein erfahrener Jazzmusiker, bevor er ein hochqualifizierter Moogsynthesizer-Virtuose wurde. 1953 arbeitete er am Soundtrack des Films 'The Magnetic Monster', welches der erste Film der weitgehend elektronische Effekte besaß war. Er war ein Pionier im Feld der elektronischen Musik und hatte als allererster mit Ringmodulation, Filtern und Oscillatoren experimentiert. In den späten Sechzigern steuerte er Moog-Musik zu den Filmen 'Catch-22', 'The Graduate', 'Candy', 'Performance' und 'Rosemaries Baby' bei.

1968 traf er Bernard Krause, der seit 1967 Produzent bei Elektra Records an der Westküste war, und gründete das Duo Beaver & Krause. Im gleichen Jahr veröffentlichten sie die didaktisch zusammengestellte 2-LP-Kassette 'A Guide To Electronical Music', welche der elektronischen Musik in den USA auch unter Rockmusikern zu einer gewissen Beliebtheit verhalf. Die Klangbeispiele behandelten elementare Vorgänge von einfachen Schwingungsformen bis hin zur Filterung von weißem Rauschen, stellten allerdings auch die spannungsgesteuerten Prozesse heraus, von denen die Faszination der elektronischen Musik auf die Rockmusiker in den folgenden Jahren hauptsächlich ausgehen sollte. 1969 veröffentlichte Beaver zusammen mit einigen anderen Musikern - unter dem Namen 'The Zeet Band' - ein Album, das auch Boogie-, Rhythm & Blues- sowie Rock'n'Roll-Stücke enthielt. Sie wurden auf dem damals einzigen vorhandenen Synthesizer, dem Moog, eingespielt und durch elektrisch verstärkte bzw. akustische Instrumente ergänzt. Auch half er einigen anderen Musikern aus, so z.B. bereits im August 1967 der Gruppe 'The Doors' bei der LP 'Strange Days'. 1970 brachten Beaver & Krause eine weitere LP heraus ('In A Wild Sanctuary') und 1971 sogar eine Live-LP mit dem Titel 'Gandharva'. Sie wurde unter der Mitwirkung von Mike Bloomfield und dem Jazzmusiker Gerry Mulligan in der Grace Cathedral in San Francisco am 10. und 11.2.1971 mitgeschnitten. Ihre vierte und letzte LP war 'All Good Men'. Sie enthielt das Stück 'A Real Slow Drag' des Ragtimekomponisten Scott Joplin.

Im Grunde genommen haben Beaver & Krause alles ausformuliert, was Gruppen wie 'Tangerine Dream' und Musiker wie Michael Hoenig, Peter Baumann und Klaus Schulze nicht nur endlos, sondern meist auch schlecht wiederholten. Obwohl Beaver & Krause Vorreiter auf dem Gebiet der elektronischen Musik waren, gingen sie zwischen den vielen Musikern, die ihnen auf diesem Gebiet folgten unter.

Anfang 1975 starb Paul Beaver an einem Schlaganfall.

Benno, Marc: Rhythmusgitarre auf der LP 'L.A. Woman' bei 'Been Down So Long', 'The Cars Hiss By My Window', 'L.A. Woman' und 'The Crawling King Snake'.

Ende der sechziger Jahre begann er mit Leon Russel (voc, g, key) als Duo 'Asylum Choir'. Gemeinsam brachten sie die LPs 'Look Inside The Asylum choir' (1968) und 'Asylum Choir II' (1969) heraus. Danach startete Marc Benno eine Solokarriere und nahm die LPs 'Marc Benno', 'Minnows' und 'Ambush' auf. Auch schrieb er Songs für Rita Coolidge und andere. Er ist ein Freund von Bruce Botnick.

Bohanan, George: Trombone auf der LP 'The Soft Parade' bei 'Running Blue'. Jazzmusiker an der amerikanischen Westküste. Arbeitete Ende der Sechziger und Anfang der Siebziger mit Chico Hamilton und mit Curtis zusammen. Spielte auch auf LPs von Ry Cooder (1972) und James Taylor (1976) mit.

Brooks, Harvey: Bass auf 'The Soft Parade' bei 'Touch Me', 'Wild Child' und 'Wishful Sinful'.

Spielte 1965 auf der LP 'Highway 61 Revisited' von Bob Dylan mit. 1967 spielte er dann mit der frischgegründeten Gruppe 'Electric Flag', die sich nach 18 Monaten und 3 LPs schon 1969 wieder trennte. Im gleichen Jahr spielte er bei einer LP der Doors mit. Auch spielte er bereits 1968 bei den Mike-Bloomfield-LPs 'Super Session' und 'Supersession Live!' mit. Nach 'Electric Flag' ging er dann zu den 'Fabulous Rhinestones'. Außerdem wirkte er 1970 auf der LP 'John B. Sebastian' von John Sebastian, und 1969 auf einer LP von John Martyn mit.

Buchanan, Jimmy: Geige auf der LP 'The Soft Parade' bei 'Running Blue'. Zusammen mit Jesse McReynolds bekannter Country-Musiker aus North Carolina. Spielte 1971 auf einer LP von Ringo Starr, und 1973 bei Leon Russel mit.

Conrad, Jack: Bass auf 'Other Voices' bei 'In The Eye Of The Sun', 'Variety Is The Spice Of Life' und 'Tightrope Ride', sowie auf der LP 'Full Circle' bei '4 Billion Souls', 'Good Rocking' und 'The Peking King and The New York Queen'. Rhythmusgitarre auf 'Full Circle' bei 'The Piano Bird'.

Bruce Botnick brachte ihn im August 1971 zu den Sessions von 'Other Voices'. Als die Doors im November 1971 wieder begannen, Konzerte zu geben, wurde er ein Teil der Roadband. Er begleitete die Doors bei allen ihren Konzerten bis zum Ende (September 1972). Zusammen mit John Densmore schrieb er den Song 'The Piano Bird' auf der LP 'Full Circle' (1972). Etwa zu der Zeit arbeitete er auch mit Helen Reddy.

Ethridge, Chris: Bass auf 'Full Circle' bei 'Get Up And Dance'.

Ethridge (Bass / Piano) begann als Sessionmusiker. Ende 1968 gründete er dann zusammen mit zwei Ex-Byrds die 'Flying Burrito Brothers'. Im März 1969 erschien deren Debütalbum 'Gilded Palace Of Sin'. Im gleichen Jahr noch, verließ er die Band wieder und kehrte zu seiner Arbeit als Sessionmusiker zurück. In dieser Zeit spielte er bei Platten von Ry Cooder (1970 & 1972), Russ Giguere (1971), Dave Mason (1972), den Doors (1972), Maria Muldaur (1973) und 1974 noch einmal bei Ry Cooder mit. Ende 1974 reformierte er zusammen mit Pete Kleinow (auch Ex-FBB) die Flying Burrito Brothers, die seit Oktober 1971 unproduktiv waren. 1975 erschien die LP 'Flying Again'. Doch schon Anfang 1976 verließ Ethridge die Gruppe erneut, um wieder Sessionmusiker zu werden.

Fields, Venetta: Sie sang im Begleitchor auf 'Full Circle' bei 'Get Up And Dance', 'Hardwood Floor' und 'The Peking King and The New York Queen'.

Sie sang auch für Rita Coolidge (1972), John Kay (1973), Roy Buchanan (1974), Dr. John (1975), Steve Marriot (1976) und zusammen mit Clydie King für Mark Benno, B.B. King (1970), Shuggie Otis (1971), Russ Giguere (1971), Elvin Bishop (1972), The Rolling Stones (1972), Steely Dan (1972 & 1976), Joe Cocker (1974), Joe Walsh (1973), Gene Clark (1974), Neil Diamond (1976) und Bill Wyman (1976).

Glaub, Bob: Bass auf 'An American Prayer' bei 'Ghost Song', 'Black Polished Chrome', 'Latino Chrome', 'Curses, Invocations' und 'An American Prayer (außer 'Adagio'))'.

Er spielte 1974 bei Dave Mason und 1975 & 1976 bei Rod Stewart mit.

Hall, Bobbi: Percussions auf 'Full Circle' bei 'Verdilac', 'The Piano Bird' und 'The Peking King and The New York Queen'.

Er spielte auch für Janis Joplin (1969), Tim Weisberg (1971), Capital City Rockets (1973), Seals and Crofts (1973) und John Sebastian (1974).

Harris, Paul: Orchesterarrangements auf 'The Soft Parade' bei 'Tell All The People', 'Touch Me', 'Running Blue' und 'Wishful Sinful'. Paul Harris (Keyboards) spielte für Steve Stills (1970) und trat danach in die 'Souther-Hillman-Furay-Band' ein (September 1973). Diese Gruppe brachte 1974 und 1975 zwei LPs mit den Titeln 'Souther-Hillman-Furay-Band' und 'Trouble In Paradise' heraus. Doch schon nach 18 Monaten trennten sich die Mitglieder wieder.

Paul Harris spielte auch für B.B. King (1969, 1970, 1972), John Sebastian (1970 & 1971), Joe Walsh (1972), Henry Gross (1972), Rick Derringer (1973) und Bill Wyman (1976).

King, Clydie: Sie sang im Begleitchor auf 'Full Circle' bei 'Get Up And Dance', 'Hardwood Floor' und 'The Peking King and The New York Queen'.

Sie sang auch für Navasota (1972), Grim (1973), Elton John (1974), Ringo Starr (1974) und zusammen mit Venetta Fields auf einer ganzen Reihe LPs der unterschiedlichsten Musiker (Siehe Venetta Fields). 1977 war sie Mitglied einer Gruppe namens 'The Nightengales', einer Vocalgruppe, die aus drei Frauen bestand (Rebecca Louis, Sherley Mattens). Sie wirkten vornehmlich als Begleitchor.

Knechtel, Larry: Bass auf der LP 'The Doors' bei 'Soul Kitchen', 'The Crystal Ship', 'Twentieth Century Fox', 'Light My Fire', 'Back Door Man', 'I looked At You' und 'Take It As It Comes'. Der vielseitige Musiker (Keyboard, Gitarre, Bass, Vocals) startete wie viele seiner Kollegen als Sessionmusiker. Bereits im September 1966 wirkte er auf der ersten LP der Doors mit, blieb auf dem Albumcover allerdings unerwähnt. 1968 spielte er für Lee Michaels und Dave Mason. Höhepunkt seiner Arbeit als Sessionmusiker war die Aufnahme 'Bridge Over Troubled Water' von Simon & Garfunkel, auf der er Piano spielte (1970). Nicht lange danach trat er in die Gruppe 'Bread' ein, nach den Doors die zweiterfolgreichste Band, die bei Elektra Records unter Vertrag stand. Mit Knechtel

nahmen sie die LPs 'Baby, I'm A-Want You' und 'Guitar Man' auf. 1973 trennten sich 'Bread' überraschenderweise (Ende 1976 reformierten sie sich wieder, es war mir aber unmöglich, herauszufinden ob Knechtel dann wieder dabei war). Zwischendurch spielte Knechtel noch für Russ Giguere (1971), Tim Weisberg (1971 & 1972), Paul Simon (1972), John Kay (1973), John Mark (1974), Art Garfunkel und Neil Diamond (1976). Zuweilen spielte er auch bei Mark-Almond (UK).

Larkey, Charles: Bass auf 'Full Circle' bei 'Verdilac' und 'The Piano Bird'.

Larkey erreichte erstmals als Sessionmusiker für Carol King und James Taylor nationale Bekanntheit. 1967 trat er der Gruppe 'Fugs' bei, die sich 1969 auflöste. 1970 spielte er bei 'Jo Mama'. Später heiratete er Carol King.

Lloyd, Charles: Tenorsaxophon auf 'Full Circle' bei 'Verdilac'.

Flöte auf 'Full Circle' bei 'The Piano Bird'.

Lloyd ist ein Jazzmusiker, der gelegentlich auf ein paar Rock-LPs mitgespielt hat, so z.B. bei den Doors (1972), Canned Heat (1972) und Harvey Mandel (1972). Am 17.7.1972 begleitete er die Doors bei ein paar Stücken (Love Me Two Times, Verdilac...) während eines Doors-Konzertes im Central Park in New York City. Er hat zwischen 1964 und 1973 vierzehn eigene Jazzalben aufgenommen: Discovery (1964); Dream Weaver, At Monterey, In Europe, Journey Within, Of Course Of Course (1966); Best Of (1970); Jazz Years, Nirvana, Waves (1972); Flowering (Charles Lloyd Quartett), Forest Flower, Geeta (1973).

Lubahn, Douglas: Bass auf 'Strange Days', 'Waiting For The Sun' und 'The Soft Parade'.

Lubahn war Mitglied der Gruppe 'Clear Light', die 1966 in Los Angeles entstand und 1967 von Elektra Records unter Vertrag genommen wurde. Im August 1967 entstand unter der Regie des 'Doors-Produzenten' Paul Rothchild, der auch den Gruppennamen erdacht hatte, die erste und einzige LP der Band.

Zur selben Zeit nahmen auch die Doors im gleichen Studio ihre zweite LP 'Strange Days' auf. So kam es, daß Lubahn bei den Doors, die ja keinen eigenen Bassisten hatten, aushalf. Lubahn war der beständigste unter den Doors-Bassisten, die meist nur auf ein paar Songs, höchstens einer ganzen LP mitwirkten. Lubahn spielte auf insgesamt drei Doors-LPs mit (1967 bis 1969). Das Plattendebüt von Clear Light, die einen ähnlich Orgelbetonten Sound wie die Doors hatten, und deren Sänger sich ähnlich wie Jim Morrison gebärdete, ging in der allgemeinen Westcoast-Euphorie völlig unter. Deshalb trennte sich die Gruppe bereits 1968 wieder. Lubahn arbeitete als Studiomusiker weiter.

Mack, Lonnie: Bass auf 'Morrison Hotel' bei 'Roadhouse Blues' und 'Magie M'Gill'.

Lonnie Mack hatte bei Elektra zu tun und als die Doors im November und Dezember 1969 ihre fünfte LP aufnahmen, begegneten sie ihm gelegentlich. So ergab es sich dann, daß Mack bei zwei Stücken einsprang. Damals tauchte das Gerücht auf, daß Mack nun fest bei den Doors eingestiegen war, was allerdings nicht der Wahrheit entsprach. Später spielte er bei den 'Alabama State Troopers', die 1974 eine gleichnamige Doppel-LP herausbrachten.

Lonnie Mack wurde 1941 in Harrisburg, Indiana, geboren. 1963 nahm er während einer Session in den King Studios in Cincinnati, Ohio, eine Version von Chuck Berrys 'Memphis' auf, was eigentlich nur als Aufwärmstück gedacht war. Der Song wurde jedoch von der Plattenfirma Fraternity veröffentlicht und wurde ein großer Hit. Also nahm Mack gleich eine zweite Single auf (Wham), gefolgt von dem Album 'The Wham Of That Memphis Man'. Danach zog sich Mack für fünf Jahre aus dem Geschäft zurück und spielte nur gelegentlich im Süden und Mittelwesten. Eine gute Besprechung seiner ersten LP im 'Rolling Stone Magazine' veranlasste Elektra Records, das Material aufzukaufen und 1970 wieder zu veröffentlichen. Auch wurde Mack unter Vertrag genommen und er nahm die LPs 'Glad I'm In The Band' und 'Whatever's Right' auf. 1971 folgte seine vierte LP 'The Hills Of Indiana'. In dieser Zeit arbeitete er eng mit Don Nix zusammen und machte mit ihm Aufnahmen in Muscle Shoals und Nashville. Gemeinsam spielten sie dann auch bei den 'Alabama State Troopers'. Mack legte nun wieder eine längere Pause ein, in der er nur gelegentlich mal eine Single herausbrachte. 1977 folgte ein weiteres Album, 'Home At Last', das auf Capitol erschien.

Mackay, Melissa: Sie sang im Begleitchor auf 'Full Circle' bei 'Get Up And Dance', 'Hardwood Floor' und 'The Peking King and The New York Queen'.

Magness, Kerry: Bass auf 'Waiting For The Sun' bei 'The Unknown Soldier'. Er spielte bei der Gruppe 'Popcorn', die aus Mitgliedern der Gruppe 'Daily Flash' hervorgegangen war. Er stammt aus Seattle.

McReynolds, Jesse: Mandoline auf 'The Soft Parade' bei 'Running Blue'. Zusammen mit Jimmy Buchanan bekannter Country-Musiker aus North-Carolina.

Meltz, Wolfgang: Bass auf 'Other Voices' bei 'Hang On To Your Life'. Spielte 1973 bei der britischen Gruppe Mark-Almond, die eigentlich ein lockerer Verbund um die beiden Hauptakteure John Almond und Jon Mark war. Beide kamen, wie auch viele der zusätzlichen Musiker, aus dem Umfeld von John Mayall. 1977 trat Meltz in die Gruppe 'Fun Zone' ein.

Neapolitan, Ray: Bass auf 'Morrison Hotel' und auf 'Other Voices' bei 'Ships With Sails'. Sessionmusiker, der aus dem Jazz-Bereich kommt. Er spielte mit Don Ellis, Ohio Knox und vielen anderen.

Puglese, Giovanni: Siehe John Sebastian

Ray, Bobby: Stammt aus Los Angeles und ist ein alter Freund der Doors. Spielte Bass für Donovan und war auch auf dessen erfolgreichem Album 'Sunshine Superman' (1966) vertreten. Dannach spielte er in der Roadband von 'The Mamas & The Papas'. Ab November 1971 spielte er zusammen mit Jack Conrad in der Roadband der Doors als Rhythmusgitarrist und Hintergrundssänger. Wie Conrad, war auch er bei allen Konzerten der Doors nach Jim Morrisons Tod dabei. Das letzte Doors-Konzert fand am 10.9.72 in der Hollywood Bowl, Los Angeles, statt. Bobby Ray hat nicht auf Platten der Doors mitgewirkt.

Richards, Emil: Marimba, "Kickshaws" und "Whimwhams" auf 'Other Voices' bei 'Down On The Farm'.

Emil Richards ist eigentlich kein Musiker. Er besitzt eine umfangreiche Sammlung an Geräuschemachern (Kickshaws & Whimwhams), die vorzugsweise in Filmen eingesetzt werden. Richards hat bei vielen amerikanischen Filmen als Geräuschemacher mitgewirkt. Außer für die Doors (1971) hat er auch schon für Zappa (1967),

Russ Giguere (1971), George Harrison (1974 & 1976), George Duke (1975), Nilsson (1975), Donovan (1976) und Nils Lofgren (1976) gearbeitetet.

Ruff, Willie: Akustikbass auf 'Other Voices' bei 'Ships With Sails'.

Scheff, Jerry: Bass auf 'L.A. Woman', auf 'Other Voices' bei 'Down On The Farm', 'I'm Horny, I'm Stoned' und 'Wandering Musician', sowie auf der LP 'An American Prayer' bei 'Adagio'.

Scheff war ein Studioassist, der lange bei Elvis Presley gespielt hatte. Im Dezember 1970 und im August 1971 wirkte er auf zwei LPs der Doors mit, spielte aber weiterhin bei Elvis Presley. Er wirkte auch im September 1973 auf Ray Manzareks erstem Soloalbum 'The Golden Scarab' mit. Als Ray Manzarek anfang 1974 auf Tournee ging, spielte er in der Roadband mit.

Bei der ersten Solotournee (ca. April - Juni 1974) bestand die Band aus der gleichen Besetzung wie auf der LP. Später gab es dann eine komplette Umbesetzung, und auf dem zweiten Manzarek-Album war Jerry Scheff nicht mehr dabei. Später spielte er dann bei der Gruppe Mink DeVille, die im September 1977 ihre erste LP 'Cabretta' herausbrachte. 1978 arbeitete er noch einmal mit den Doors zusammen, die gerade die LP 'An American Prayer' zusammenstellten. Er sprang als Bassist bei 'Adagio' ein. Er spielte auch noch auf einer LP von Mark Benno mit.

Sebastian, John: Mundharmonika auf 'Morrison Hotel' bei 'Road House Blues'. Zusätzlich ist er auf 'Alive She Cried' bei 'Little Red Rooster' ebenfalls mit der Mundharmonika zu hören.

Sebastian, bürgerlicher Name Giovanni Pugliese, wurde am 17.3.1944 im New Yorker Künstlerviertel Greenwich Village geboren. Er lernte sehr früh das Gitarrenspielen und betätigte sich als Sänger und Mundharmonikaspieler in der New Yorker Folkszene. Zunächst war er Mitglied in der Folk-orientierten 'Even Dozen Jug Band'. 1965 rief er 'Lovin' Spoonful' ins Leben. Im Oktober des selben Jahres begann mit 'Do You Believe In Magic' eine Hitkette, die mit 'Daydream' und 'Summer In The City' ihre weltweiten Höhepunkte erlebte. Innerhalb von 2 Jahren landeten sie sieben Top-Ten-Treffer. 1968 startete Sebastian eine recht erfolgreiche Solokarriere. 1969 debütierte er vor einem Riesenpublikum in Woodstock als Solist. Unter der Mitwirkung von Dallas Taylor, Steve Stills, David Crosby, Graham Nash und Harvey Brooks spielte er 1970 seine erste Solo-LP 'John B. Sebastian' ein. Spätestens halber spielte er im Dezember 1969 die Mundharmonika beim Road House Blues der Doors und sprang auch während eines Doors-Konzertes am 18.1.1970 im New Yorker Felt Forum bei ein paar Stücken mit ein ('Little Red Rooster' auf 'Alive She Cried').

Bis 1976 brachte Sebastian insgesamt sechs Solo-LPs heraus, die jeweils mit wohlbekannten Musikern der Westküste eingespielt wurden. Mit 'Welcome Back' hatte er im Mai 1976 nochmals einen Singlehit. Danach zog er sich weitgehend aus dem Showbusiness zurück, um sich auf das Komponieren von Filmmusik zu konzentrieren.

Sklar, Leland: Bass auf 'Full Circle' bei 'Hardwood Floor', 'The Mosquito' und 'It Slipped My Mind'.

1971 spielte er in der Begleitgruppe von James Taylor, die sich 'The Section' nannte und mit James Taylor 1971 und 1972 die LPs 'Mud Slide Slim' und 'One Dog Man', sowie 'The Section' (1972) einspielten. Außerdem spielte Sklar noch für Carol King, die Doors (1972), Art Garfunkel, Rita Coolidge (1972), John Kay (1973), Donovan (1973 & 1976), Gene Clark (1974), Steve Stills (1975), Neil Sedaka (1975 & 1976), Rod Stewart (1975 & 1976) und Glen Campbell (1976).

Vinegar, Leroy: Akustikbass auf 'Waiting For The Sun' bei 'Spanish Caravan'.
Jazzmusiker, der mit Shelley Manne spielte.

Webb, Champ: English Horn auf 'The Soft Parade' bei 'Wishful Sinful'.
Musiker aus dem klassischen Bereich.

TELEPATHIC POEM by Danny Fuhrmann

Flashlights behind the curtain
Black holes inside my eyes
Can't move
Can't move
Screaming child
Endless night
Go ahead
And I'll follow you.

THE SHAMAN'S TRACE by Robert Schmidt

Morrison Morrison
You left a shaman's trace
While you were in bed
With a pretty chick
 On your face
How many times
I wanted to trade places
With you where I am
 And me
 With all those pretty faces

Many a year
Has come and gone
Since you walked out on stage
 And whipped out yer dong
Many were amazed
Many were agasp
But most of them all
 Were high on grass

Jim, and good times
They were horn-a-plenty
Especially when cute girls
 Mailed him their panties
 Pink ones and frilly
 And even some brazieres
 Jim's still alive
 In those good songs
 He sang to our ears.

DAWN by Trevor Millin

Dawn...
And with the waking of the sun
The silver cord is severed
From the body of the Admiral's son
The male white poet, the Indian one
So that a time of night
Has befallen those who remain
That grasp for him with longing
Who has made his final escape

POEMS

JIM MORRISON † (doors)



Into the realms of unknown
To where no mortal has been
Across that stream of his vision
To where he so often dreamed
Far past the temples of wisdom
We mortals conceive
Beyond earthen-bed and tombstone
Under which he no longer bleeds
For with the torrent of eternity
He is swimming free.

