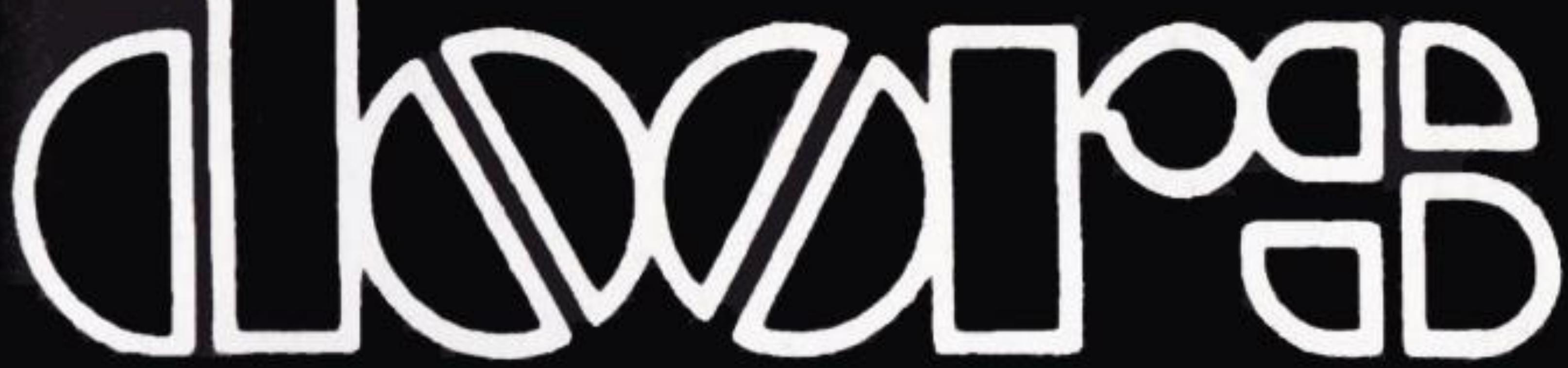
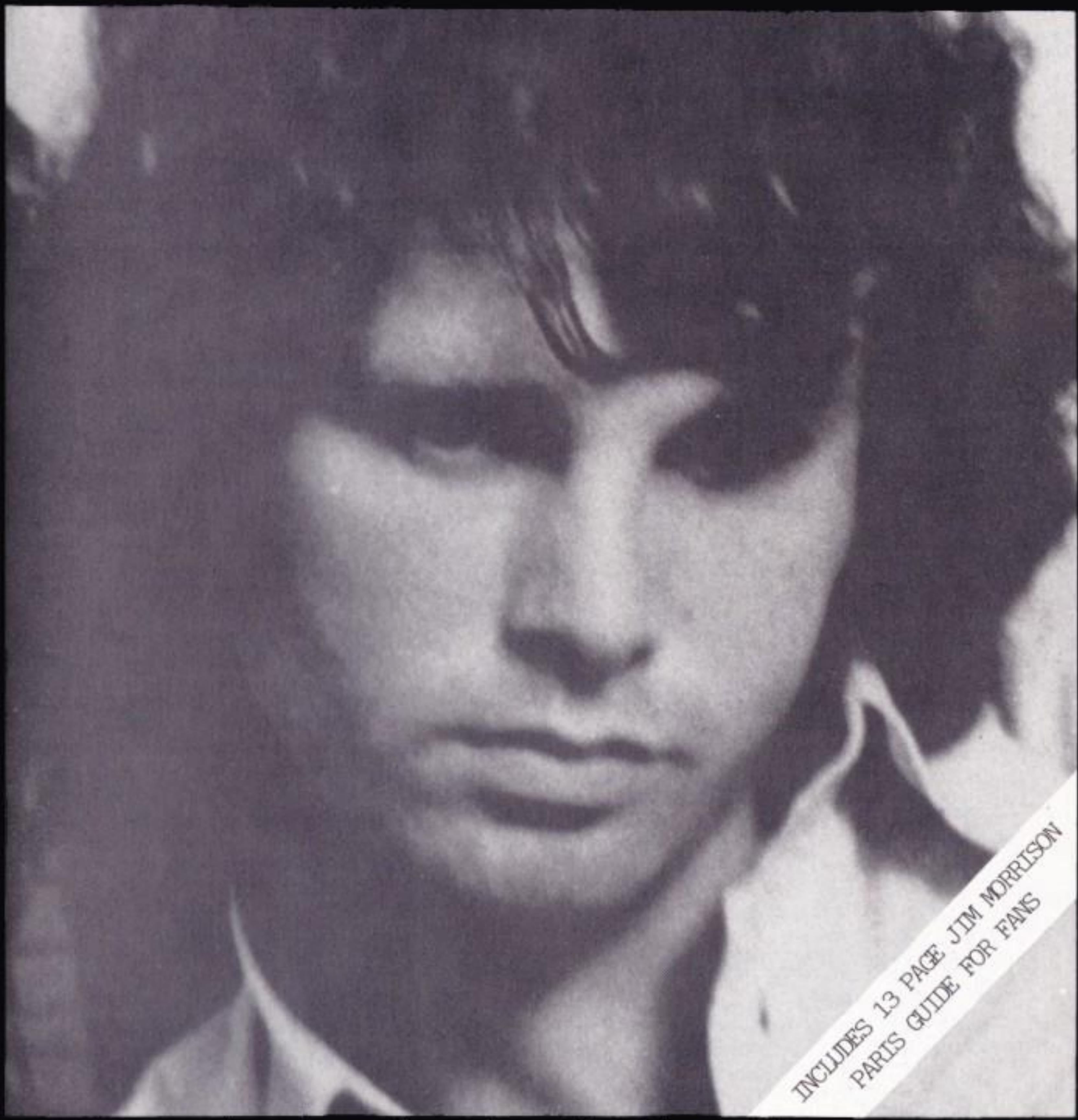


MAGAZINE FOR MEMBERS OF THE DOORS FAN CLUB

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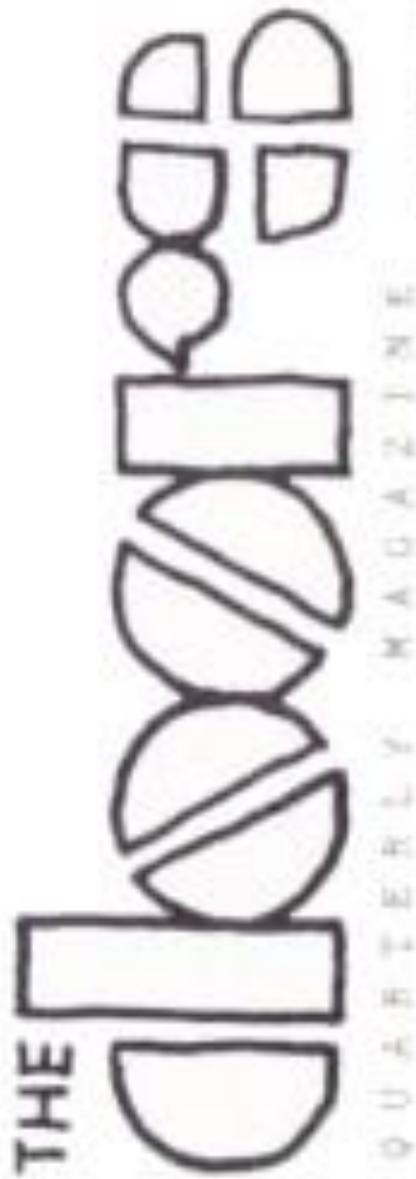


QUARTERLY MAGAZINE NO. 29



INCLUDES 13 PAGE JIM MORRISON
PARIS GUIDE FOR FANS

break on through to the other side...



THE DOORS QUARTERLY MAGAZINE is a periodically published magazine for members of

THE DOORS FAN CLUB

Am Oelvebach 5

47809 KREFELD

WEST GERMANY

Phone & Fax: +49 (0)2151-571862

Account/Konto: 3043 82-433

Bank: Postgiroamt Essen

Banknumber/Bankleitzahl: 360 100 43

Editor: Rainer Moddemann

Correspondents: Kris Zeronda, New York

Jeannie Cromie, L.A.

Michelle Campbell, Paris

Andrew Bucknall &

Iain Boyack, U.K.

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NOTE: What I print/reprint in the DOORS QUARTERLY does not necessarily reflect my own views. RM

SEPTEMBER 26th, 1993

DEAR READERS,

this year THE DOORS QUARTERLY MAGAZINE celebrates its 10th (!!) anniversary with a big party on December 11th (check page 11). What a development - in December 1983 the first 60 fanclub members held their first Quarterly in their hands, just 16 xeroxed pages, and now see this 10th anniversary issue, 64 pages packed with informations, high quality paper, excellent reproductions. An estimated average number of 1500 people read the Quarterly, including the ones going around as xeroxes in the East. I hope you'll enjoy what you hold in your hands. No poster this time - therefore you get this VERY thick issue. A colour Doors-poster will be in DQ 30, I promise.

The 1993 anniversary of Jim's death was a rather quiet one, the cops really had an eye on what was going on at the grave this time. More noise could be heard at the restaurant in Rue Beaufreillis, when about a hundred fans gathered inside and outside the restaurant and had a noisy party. I went there, too, to have a quiet dinner, but left after 20 minutes - it was too crowded for me. I met US radio stardiscjockey Carol Miller (big Jim Morrison fan) outside, and we had a nice talk. One little incident made everybody laugh: a woman from Chicago got upset because the owner of the restaurant had a signed photo of Patricia Kennealy-Morrison on the wall. The woman insisted on this being taken off the wall. The owner refused, of course, and kindly told her to leave the restaurant. The woman got even more upset and stormed out ...

This summer I went to Los Angeles twice. I had to do some more research for my second Doors book (still in the works), and also some interviews for the Quarterly and for the TV Special, which was made

from a chapter in my book called **Jim Morrison's Quiet Days In Paris** (check page 8 and 63 for the date of its broadcast). I filmed **Patricia Kennealy-Morrison** in New York (her first and probably last exclusive interview for a TV show on Jim), and we both had a great time together, having dinner, going to a fleamarket, shopping to some book and record stores, visiting her house and also her publisher. Later I met **Frank Lisciandro** somewhere in California - boy, he had interesting stuff to tell about Jim's Parisian days! And **Ray Manzarek** in Los Angeles was as smart as ever and "more than happy to be part of this project". Unfortunately the three interviews didn't fit the mood of a video entirely filmed in Paris, so my director decided to do a second special, which will be specially designed around the interviews.

The **Soft Parade** added a special concert in New Jersey to their tour schedule, in my honour. So I went to Asbury Park (thanks Marianna for taking me there) and was even more surprised that my name was on their concert poster as a "special guest". Nice one, Joe. The concert lasted for more than 3 hours (!!), and when I got back to my hotel in New York in the middle of this heat wave, it was 5:30 in the morning ...

Did you know I teach rockmusic in theory and practice at my school? I have my own band now, me on the bassguitar and 5 of my young students on other instruments. We play oldies stuff, *Venus*, *The House Of The Rising Sun*, stuff like that. But there are also two songs in our repertoire The Doors did: *Alabama Song* and *People Are Strange*. What a nice subject to teach, and you even get paid for it!

Anyway, I (as usual) had no time to answer all of your countless letters coming in. I still have two boxes of unanswered letters waiting, I'll hopefully make them soon. Some of you will find my answers to their letters being added to this Quarterly.

A result of the **SHAMELESS** rise in postage by the *German Bundespost* is the rise of your membership fees, check page two, please. Sorry for that, dear readers, but I had to **rise** the subscriptions. The *Bundespost* is charging DM 16!!!!(instead of DM 2 before) now for ONE Quarterly sent by airmail to the USA! Nobody can afford that. If I would send the Quarterly by airmail to the States now, the subscription would have to be DM 76, more than \$50 for four issues!! Therefore I have to send this via surface mail, which takes pretty much longer. Or I'll try the Dutch post offices (the Dutch border is pretty close to my town) to see how much they charge. For now, I still don't know from where this DQ 29 will be sent. Just check the stamps, folks.

Have a good time, dear readers, and see you in Paris for Jim's birthday!

Take care! *Pain*

THE DOORS AUF VIDEO

Endlich gibt es die offiziellen DOORS-Videos nicht nur als teuren Import, sondern auch als deutsche Ausgaben. Es handelt sich um **LIVE AT THE HOLLYWOOD BOWL, DANCE ON FIRE und THE SOFT PARADE - A RETROSPECTIVE**.

Die letzten beiden sind sorgfältig *deutsch untertitelt* (Interviews und Gedichte). Da mich viele Anfragen der Leser erreichen, wo die Doors Videos zu beziehen sind, gebe ich hier exclusiv für die Leser des Quarterlys eine direkte, preisgünstige Bezugsquelle an, bei der die drei Videos bezogen werden können (erwähnt bitte das Doors Quarterly): **RAINBOW DIRECT MAIL**, Schatzbogen 52, 81829 München

Tel.: 089-42008380; Fax: 089-42008384

Die Videos kosten je DM 29,95 + 6,- Porto + Verpackung gegen Vorauskasse oder Euroscheck.

TALK TALK TALK about The Doors

... Robby Krieger is doing quite a few club dates in California these days with his new band THE ROBBY KRIEGER BAND, former Robby Krieger Organization (Robby - guitars and vocals; Skip Van Winkle - Hammond organ including bass pedals; Dale Alexander - drums). I got invited to watch their performance in Costa Mesa, California at Pierce Street Annex and loved it! Read my review in this DQ. And some great news for all you Europeans: The Robby Krieger Band is planning to come to Europe later this year. As soon as I have the tour dates, I'll let you know. As far as he told me, he's planning some dates in Germany, too. But his next concerts are Oct. 7-10, Mexico & You, Cancun, Mexico; Oct. 15th, Cadillac Club, Fresno, CA; Oct. 16th, JJ's Blues Club, San José, CA and November 7th, Love Ride 10, CA ...

... did Robby Krieger run out of money? I watched him taking money for autographs backstage after his Californian concerts! Robby certainly needn't worry about his steady income, he told me - the money he collects for his autographs is for a special fund and will be given to the flood victims of the USA (did you watch the news, dear readers?). After 3 concerts he was proud to send about \$400 to the organisation, he told me. I hope he's going to continue this during his forthcoming European concerts. What about collecting money for victims, hospitals and orphanages in Yugoslavia? ...

... I'm getting tired of these special news: The box set will not be out in the near future. I talked to Ray Manzarek and Paul Rothchild, and they both confirmed there was another delay in getting this out into public until the autumn of 1994(!). But The Doors' AN AMERICAN PRAYER album on CD will be published in the same box and also individually at the same time, digitally remastered, they say ...

... for the first time you can see photos of the inside of Jim's apartment in Rue Beautreillis 17 in Paris. Needless to say, there are pictures of the bathroom, too, plus two original tiles from the original bathroom exhibited in the restaurant Le Beautreillis, 18 Rue Beautreillis, opposite the house where Jim died. The owner, Vieran, will be happy to tell you the story as soon as you mention you read this in the Quarterly. Check this DQ for his (obviously strange) ad, first published in the Parisian magazine Parasite ...

... we can expect a new Doors video in 1994. When I visited Ray Manzarek for the second time this summer, he was happy to tell me the news. Great stuff on it, he said, big surprises, although it might look like a "Greatest Hits"-collection. More news on this forthcoming video in DQ 30 ...

... Bob Seymour's book "THE END" will be out as a German version at the beginning of October this year. Even for people who have the original version or don't even speak German, this German edition is truly interesting: more original documents, a revised text and a lot of previously unpublished photos taken by Alain Ronay just a few days before Jim's tragic death. For readers of THE DOORS QUARTERLY MAGAZINE there's the exclusive offer from the publisher to get this book 15% cheaper; read his ad in this DQ and hurry your order ...

... Danny Sugerman is still busy writing a follow-up to Wonderland Avenue. Working title: Wild Child ...

... cancelled by The Doors' request: The "Isle Of Wight" box set of videos (remember: Jim Morrison telling jokes in the beer tent), this will not be out in the near future. The Doors themselves have been reviewing the performance, whether it was good enough to be included in their "Greatest Hits"-video package ...

... and we're still waiting for the about-to-become-legendary Missing Links CD. After getting a preview cassette, I have heard from the makers nothing but delay, delay, delay ... Beware of a CD called LOVE ME TENDER, which contains almost the same material, but is much worse in sound quality. My preview tape of MISSING LINKS is in excellent sound and features about 10 Minutes more than LOVE ME TENDER. I'll keep you informed ...

... Robby Krieger plays guitar on Thomas Jefferson Kayes' album Not Alone (Hudson Canyon Records HCD 8648) ...

... I'm sure everybody of you readers knows The Doors' STRANGE DAYS cover with all those assorted weird people on it, right? Jim once said he liked the cover because it looked European, and because of this many people thought the picture was taken in London. No, it wasn't. The photo was taken in Sniffen Court, 152-156 E. 36th Street, New York (a new photo will be included in our New York guide for Doors fans in DQ 30). But Q Magazine in England found out even more: Joel Brodsky took the picture of this circus scene and told the story: Those people weren't a part of a real circus troupe. The strongman was the doorman of a Manhattan club called The Friars, the midget was hired from a model agency, the trumpet player in reality was a New York taxi driver. The juggler was Brodsky's assistant, Frank Kelloegy, who died of AIDS in 1991. The girl on the backcover was Brodsky's wife Valerie's assistant, Zazel Wilde. By the way, the cover is not a wrap-around shot, as John Densmore usually tells us, but two different shots. The midget appears on both sides of the cover, but there was only one midget (as an alternative shot on display at Los Angeles' Hard Rock Cafe shows) ...

... many of you are going to Paris this December 8th to celebrate Jim Morrison's 50th birthday. Check out what will be happening on that special day: In preparation now is an exhibition of Frank Lisciandro's and Michelle Campbell's photos (Frank and Michelle will be there as well!), probably at FNAC's exhibition hall; also a big feast of poetry readings, THE FIRST EVER EUROPEAN SCREENING OF JIM MORRISON'S FILM HWY (yes, yes!!) plus FEAST OF FRIENDS on the same night in a Parisian cinema, and a concert of THE SOFT PARADE in Paris on December 8th. Yes, they're coming back this November/December for another European tour. The dates and all the informations you need for their tour and the big Jim Morrison-celebration in Paris will be in the next Quarterly ...

... there's also the strange rumour that The Doors will play Paris on the 8th; lead vocals Eddie Vedder of Pearl Jam. Hmm, I myself don't believe that, but I would prefer a concert like this to any other performance. I phoned Ray Manzarek right before this DQ went to the printery and he said The Doors didn't discuss anything like that ...

... Ray Manzarek finished the script for his feature film L.A.Woman. When I visited him at his house in Los Angeles he told me this film had nothing to do with Jim Morrison. But Ray played me a demo of the soundtrack, which features some Doors songs - L.A.Woman, Not To Touch

The Earth and Love Street. He recorded a new version of the song Strange Days, which I really enjoyed listening to. Ray plays all instruments, except his son Pablo Manzarek doing the computer drums. The vocals are done by Rita Richardson, who has got a brilliant voice. Her husband, Scott Richardson, is the co-writer for the script and the lyrics of most of the songs ...

... in an interview Randy Bachman (The Guess Who; Bachmann-Turner Overdrive) recently confirmed the story: Robby Krieger went to the induction center of the army for his tests and physical dressed as a woman, tons of make-up on his face, saying "Wow, I'd love to get into the army!" Of course they threw him out, and The Doors didn't have to worry about their guitarist going to Vietnam ...

... in the making is the film Wayne's World 2. Basic story: The ghost of Jim Morrison comes to Wayne in a dream and tells him to have another Woodstock (Jim suggests to use the name Waynestock), which is the running gag throughout the movie. Of course Paramount was asking the Morrisons and the Coursors for permission to use Jim's character, but Jim's estate did not respond. Now, instead of waiting for a lawsuit from the estate after they finished the movie, Paramount is suing them first for not giving the permission to use Jim's character, a kind of restraining order ...

... Bon Jovi, who recently got honoured by a special MTV weekend, shot part of their I'll Sleep When I'm Dead-video at Jim Morrison's grave with a little private camera ...

... Gene Vincent, the late, but absolutely great rocker, once did an album called "I'm back and I'm proud" in 1969. On the track White Lightning somebody was in the studio (singing with Gene!) we all know: Jim Morrison. The album was originally published by Elektra, reissued by Dandelion Records (63754) ...

... Paul Rothchild hates the new 24 carat gold CDs of The Doors, Strange Days and L.A. Woman. When I talked to him in L.A. he considered them as a "big joke". He also compared them to "a Michelangelo bronze statue of which somebody took away the platform. Now," he says, "this statue has got the wrong height." The Doors' CDs Rothchild himself remastered would sound exactly like they did in the control room. The gold discs (according to Paul) sound like being incomplete. "They have forgotten the whole process of the production." His master's voice should be heard, although most Doors fans love the new CDs ...

... Ollie Stone's film will be on RTL nationwide and satellite TV this December. The German overdubbed version, of course ...

... The Soft Parade from New York has got a copyright on their name. There was another band from Holland called The Soft Parade, who also put out a CD called Puur, and they (of course) had nothing to do with The Doors. But their name caused troubles, because everybody was thinking it was the New York cover band. But confusion is over now, the dutch band works under a new name now - The Incredible Love Parade, while The Soft Parade with their lead singer Joe Russo is busy preparing their third European tour. Also on another European tour will be Wild Child, whose singer Dave Brock almost got a heart attack after he heard that The Soft Parade are going to play California soon. He also was shocked that The Soft Parade will play Paris on the 8th of December as a part of the official birthday celebrations for Jim,

because Brock wants to do a concert, too. Now it's time for competition, guys, but the readers of The Doors Quarterly definitely know where to go, right? ...

... ah yeah, the coverband section in each Quarterly: the German Doors coverband Didi And The Hot Dogs decided to change their name to The back Doors men. Actually they're pretty good. Anybody who wants to contact them for concerts? Then phone Didi himself in West Germany at 02365-59792 ...

... and Mr Mojo Risin, another German coverband from Düsseldorf are playing Waters in Düsseldorf on October 2nd; and also the JWD in Hilden on October 10th ...

... and once there was a band called Riders On The Storm from Los Angeles. John Densmore complained about them using the title of his book. Now they're named Carnival Dogs. By the way, John, there's another band from the East Coast named Riders On The Storm based on the East Coast, who recently toured Germany and Holland. Their singer, Eamon, gave me a nasty call, after he found out that I mailed a xeroxed letter from The Soft Parade's singer Joe Russo to all German, Dutch and Belgian fans, in which Joe told people about "another tribute band" calling themselves "ex-Soft Parade" and warned them not to expect any member or ex-member of The Soft Parade on stage. Joe also told fans how this tour was put together by greedy promoters, taking a cover band who was cheaper than The Soft Parade. As fans told me, just a few people turned up at the Riders' concerts, because too many had already gotten the letter and understood the message quite well. The Soft Parade, by the way, will tour Israel (!) from November 14th till 22nd, right before they come to Europe. See their tour dates on the little extra sheet added to this DQ ...

... another coverband is touring Germany. Those guys name themselves A Tribute To The Doors. Haven't heard them, can't judge ...

... French publisher Christian Bourgois will release Jim Morrison's complete poetic works in one single big volume this October ...

... Robby Krieger sued The Swingin' Pig Records. Robby wasn't happy about The Doors double CD Live In Stockholm 1968 (not The Stockholm Tapes, as reported by some papers), saying The Doors never gave them the rights to publish this performance. He won this lawsuit, and as a result all copies of Live In Stockholm disappeared from the scene. Another result: for a copy of this double CD greedy dealers charge about \$80 now ...

... until last month there were just two guys claiming to be Jim Morrison's sons (although many people, including The Doors, doubt it), Alan from Los Angeles (who is writing very interesting poetry, by the way) and Cliff from San Diego. Cliff is busy writing his biography My Father, Jim Morrison, and also performing with a 20 piece band doing his own original music and poetry. His mother, Lenni Widen, calls herself Morrison now and is also writing a biography, My Lover, Jim Morrison. Rumours about Billy Idol writing a biography My Idol, Jim Morrison, Judy Huddleston My Ghostwriter, Jim Morrison and Sylvester Stallone I Wish I'd Met Jim Morrison have yet to be confirmed. Now there's somebody claiming to be Jim's daughter. She also put small ads in Californian papers to call her on the telephone. It's a 1-900 number, which is expensive to call and gets half the money for the

call to the daughter's bank account. This "daughter" is actually the daughter of Judy Romero, who used to run a US-Fan Club way back in the late 70ties. But is she Jim's daughter? A scam (?) ...

... Robby Krieger is unhappy that Gibson, world's famous guitar makers, didn't put his specially designed Robby Krieger SG guitar into production, although this would sell quite well. So the special poster (of which he gave me a copy when I visited him in L.A.) never went to the shops. It says : Two rock legends - Robby Krieger and SG ...

... John Densmore plays a guest role in the teenie series Beverly Hills 90210 ...

... not a secret anymore (see DQ 28, page 2): A part of my book (Rainer Moddemann, Doors, Heel Verlag) gave Andreas Kanonenberg, a well-known director from one of the biggest TV-stations in Germany, the inspiration for a film, which will be on TV on December 8th 1993, at 10:05 pm (22.05 Uhr). The title is Jim Morrison - Stille Tage in Paris (Quiet days in Paris), named after the chapter in my book. It will be aired on 3 Sat, which is on one of the Europeanwide Astra satellites and on cable TV in Germany, Austria and Switzerland. So - you can't miss it, if you live in Europe and have got a satellite dish (even Spain, Portugal, Italy, Greece, Norway, Sweden and Finland can get this program; check your receiver!). Just this airdate is fixed by now -- watch it and enjoy it; or at least, record it on your video and watch it after your return from Paris (Ha!). There will be repeats of the special on German 3rd programs, I'll let you know when these are gonna be on. The same director is currently busy putting together another different special for Jim's 50th birthday, which features the TV interviews I did with Patricia Kennealy-Morrison in New York, Frank Lisciandro in California and Ray Manzarek in the garden of his house in Los Angeles. This special will be aired in ZAK (program "1" on Saturdays and WEST 3 on Fridays, they're also on Satellite and Nationwide cable), one of our favourite broadcasts on German TV, so check ZAK around the beginning of December this year. Don't miss it, the interviews are absolutely exclusive ...



... this bust is actually for sale. A guy in the North of France is currently busy making a few copies of the original. If you are interested in buying a copy, please contact The Doors Quarterly ...

BOOK REVIEWS

ROSS CLARKE - DANCE ON FIRE

Castle Communications, Chessington, England, 1993
ISBN 1-898141-05-3

Yes, this is a book, not the video everybody loves. But it definitely is a good book for everybody who's into The Doors, beginners and advance fans. Ross Clarke (ehm, this book was written by his wife, Jenny Stanley-Clarke, so let's call the writer just Clarke, OK?) was looking through all publications on The Doors, searched through lost articles, got a bunch of photos and put a book together which

- 1) is pretty cheap for its size (225 pages) and its expensive paper (UK: £12.95; CAN: \$19.99; USA: \$14.00);
- 2) contains many many colour pages plus many beautiful unpublished photos and published ones in bigger size & better quality;
- 3) is interesting for its memorabilia, rare posters, documents and its design;
- 4) gives a general view on The Doors' history, although containing a few factual mistakes.

And this is also a book which should have been out last year by *Kingsfleet Publications*, but they went bust, much to my horror, because *Kingsfleet's* David Long had asked me to contribute a chapter on how I became a Doors fan. Castle Communications bought the copyright soon after, and - of course - they printed my chapter, which I wrote more than 1 1/2 years ago (in a hurry). I'd loved to write it differently today, but it's too late. But they printed most of my photos (although about 15 of them remained uncredited), and they also put in part of the discography from my own book, without my knowledge, without credit and - of course - with many typographical errors. You should be aware of this if you're looking for a special record mentioned in the discography and notice that the order number is incorrect or songs are missing. I wish I could have revised their proof sheets before they went to their printery! Note that ALL memorabilia (concert posters, documents, platinum records, books, other items) should have been credited to my collection ...

But this is just a little bit I have to complain about this book. It really is handsome, makes a nice reading, and is a feast for your eyes to look at. And they printed the Quarterly's address in there, and countless letters from foreign countries started coming in, and a lot of new members join us now.

My favourite photos are on page 132/133 and 137. Guess why!
RECOMMENDED!

OUT IN PAPERBACK NOW:

JIM MORRISON : THE LORDS AND THE NEW CREATURES
FIRESIDE BOOKS published by SIMON AND SCHUSTER, USA
ISBN 0-671-21044-0

First time Simon And Schuster published his book of poetry in paperback with a different cover than the Touchstone 1971 paperback. Of course, this is essential reading for every Jim Morrison fan, out in its 28th print (!!). And they still use the original typography! Still - of course - **RECOMMENDED!**

JERRY HOPKINS : THE LIZARD KING - THE ESSENTIAL JIM MORRISON
Plexus Publishing, London, 1993. ISBN 0-85965-147-9

Same content as reviewed in DQ 28, page 42/43.

THE DOORS : THE COMPLETE LYRICS (compiled by Danny Sugerman)
Delta Books, Dell Publishing, New York 1992. ISBN 0-385-30840-X

Very nice, guys. Another must for fans, even for those who have got the original *Hyperion* hardcover edition (see *The Doors Quarterly* 25, page 19). This paperback features some different photos plus 3 NEW SONGLYRICS (for those who haven't penned them down from different bootlegs): *Whiskey, Mystics & Men, Paris Blues* and *Someday Soon*. Fine. Good marketing. Get the paperback as well as the hardcover. Now we know what we can expect being on the long-awaited extra CD in the long awaited box set. Can't wait to hear those in perfect quality. But listen carefully to *Someday Soon* from your **Seattle** bootleg CD:

... You'll be all alone
when the cannibals cry ...

and read *Someday Soon* in this book:

... You'll be all alone
when the animals cry ...

Hmm ... whose ears were listening to this song? And I still miss *Other Voices* and *Full Circle* (I remember the lyrics on those albums being written by members of *The Doors* and published under the name *The Doors*, am I right? Hmm, who cares about *The Doors AFTER Morrison?* I do!!), and of course *Backdoor Man, Crawling King Snake, Close To You, Alabama Song* ... Anyway, it's good to READ *Doors* songs while you hear them, and forget all those fucking translations in different languages, they do not capture the mood of the songs, and worst of all, they give you interpretations of the songs by presenting you no alternatives, interpretations which - in most cases - are absolutely incorrect. Here are the original lyrics. Try to get this paperback, it is absolutely worth it. And it is cheap, just a few dollars for a lotta lyrics. Don't even try to read the translations, do not waste money on foreign language editions, no matter what language they're in. No lyric book can be better than this one.

Absolutely RECOMMENDED!

PATRICIA KENNEALY: STRANGE DAYS
MY LIFE WITH AND WITHOUT JIM MORRISON

Plume Book, a division of Penguin Books, New York 1993,
(also England, Australia, Canada and New Zealand) ISBN 0-452-26981-4

The New York Daily News labelled this book as "The first good book on Jim Morrison". The hardcover sold out, now it's time for the paperback. Additional 18 pages in the Q&A section (in the hardcover there were just 30) tell us how Patricia feels about famous writers, a famous Door, a famous film director and a famous "rock'n'roll love story" - the one of Jim and Pamela. For all fans who still believe in one heavenly Jim&Pam fairy tale, Patricia Kennealy summarizes the latest news about Pamela (source: Alain Ronay), Jim's burial (source: Madame Colinette), Jim's final days and the way he died (many sources), adds her own drastically refreshing and extremely interesting comments and conclusions nobody ever before would have dared to

publish to this full extent. Due to very reliable sources, all of seems to be very true. Out for a mere \$12, this is a paperback I recommend. (No, "writer" from Chicago, I'm not getting free books or royalties for good reviews, just one advance copy.)

**THE DOORS FAN CLUB PROUDLY INVITES MEMBERS AND THEIR FRIENDS TO THE
THE 10th (!!!) ANNIVERSARY OF THE DOORS QUARTERLY**

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SATURDAY, DECEMBER 11th, 1993

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Wer besitzt schon einen handgeschriebenen Brief von Brian Jones oder George Harrison, oder einen Scheck von John Lennon, oder ein Autogramm von Elvis Presley? Hier kann man sowas ersteigern.

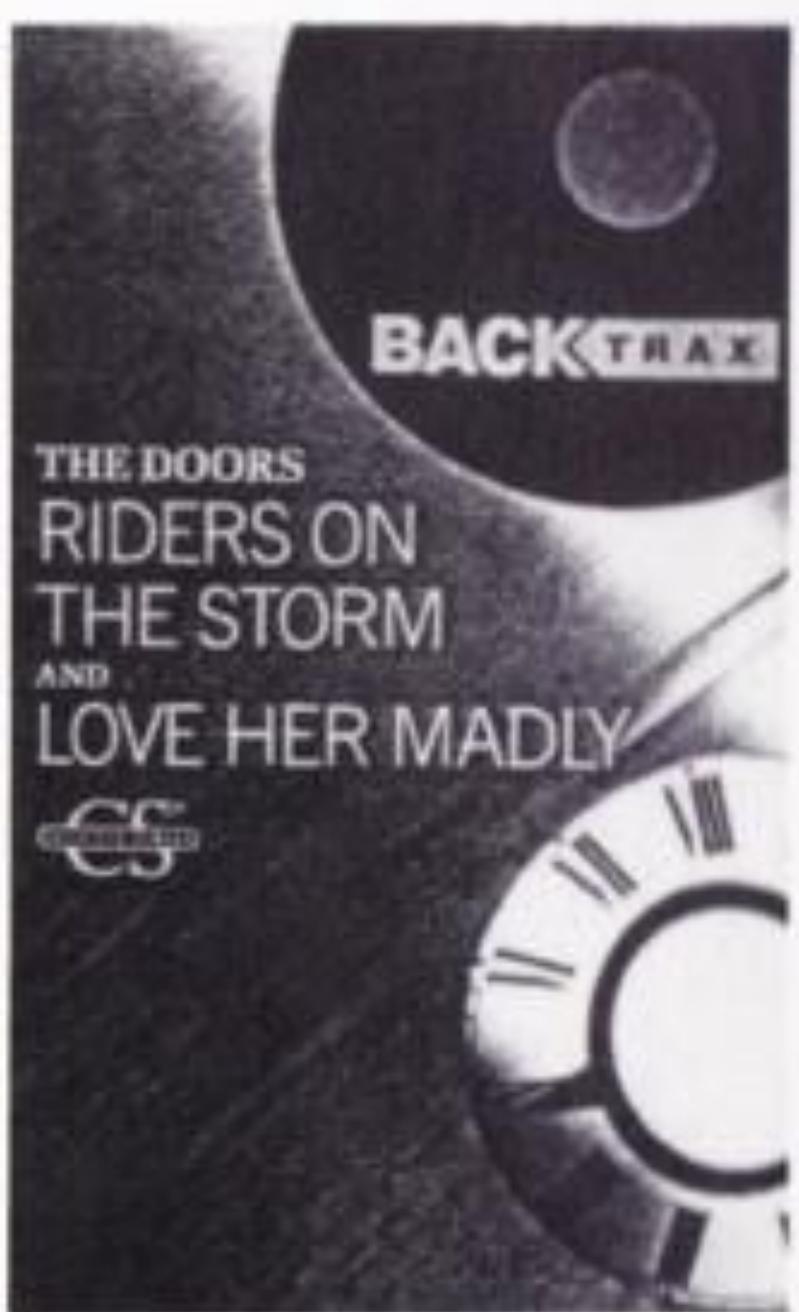
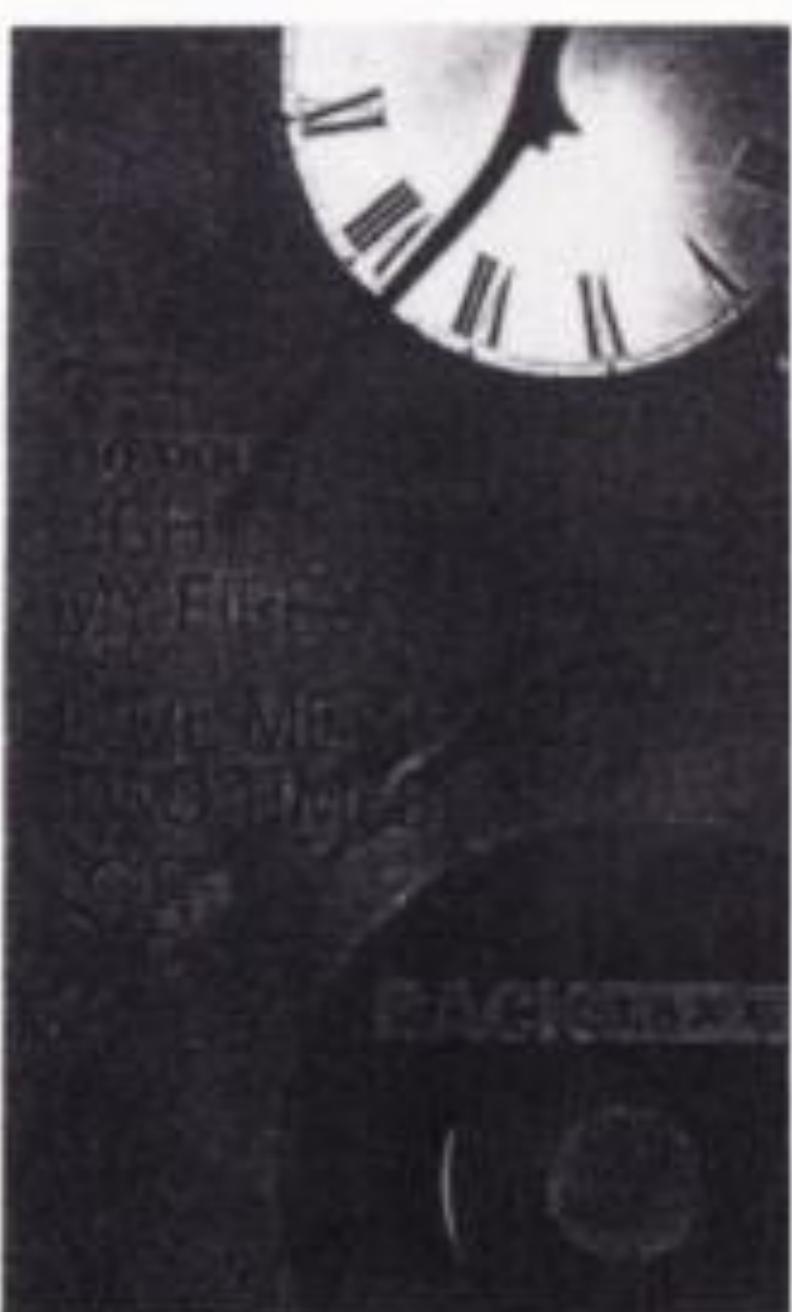
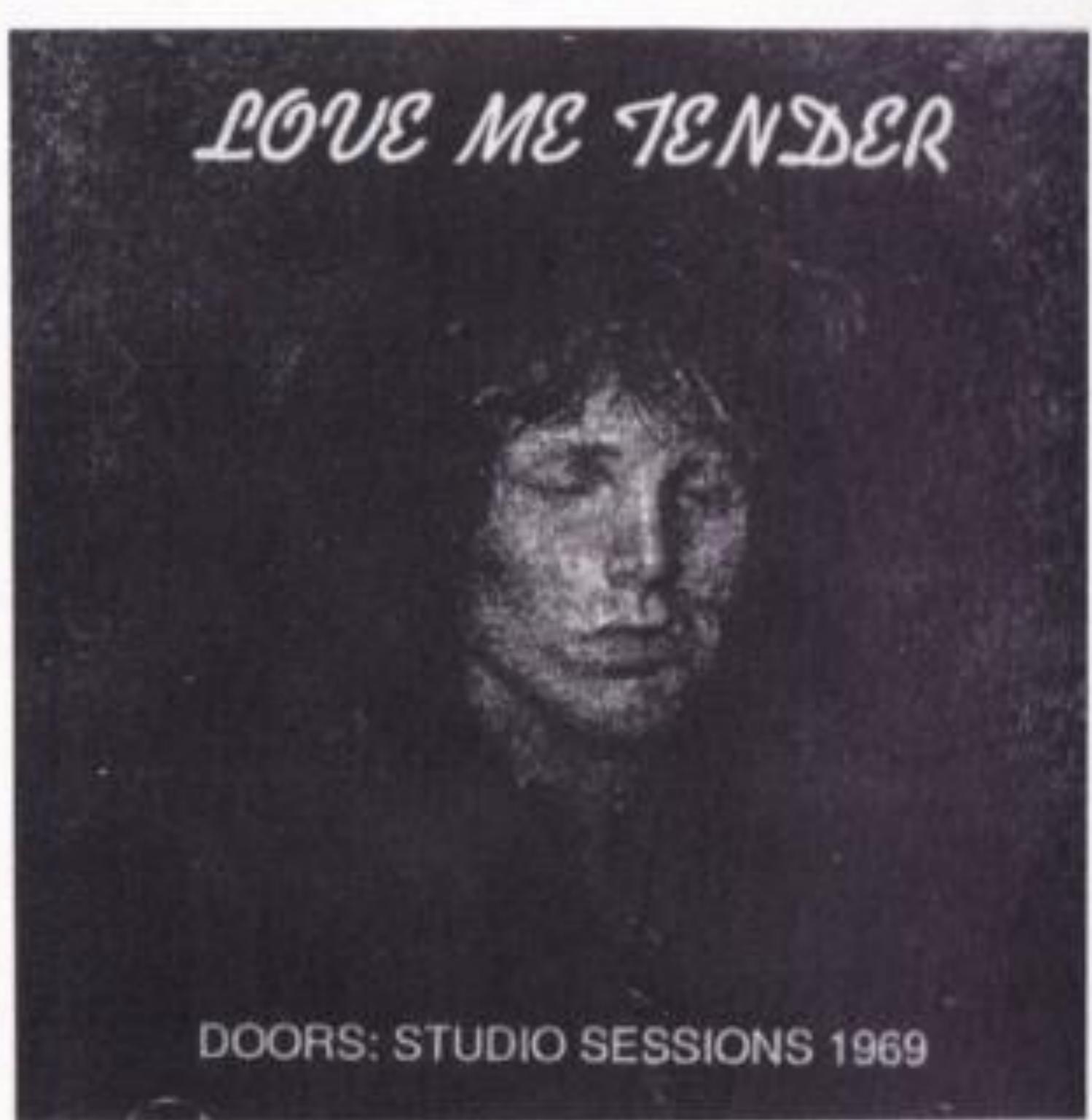
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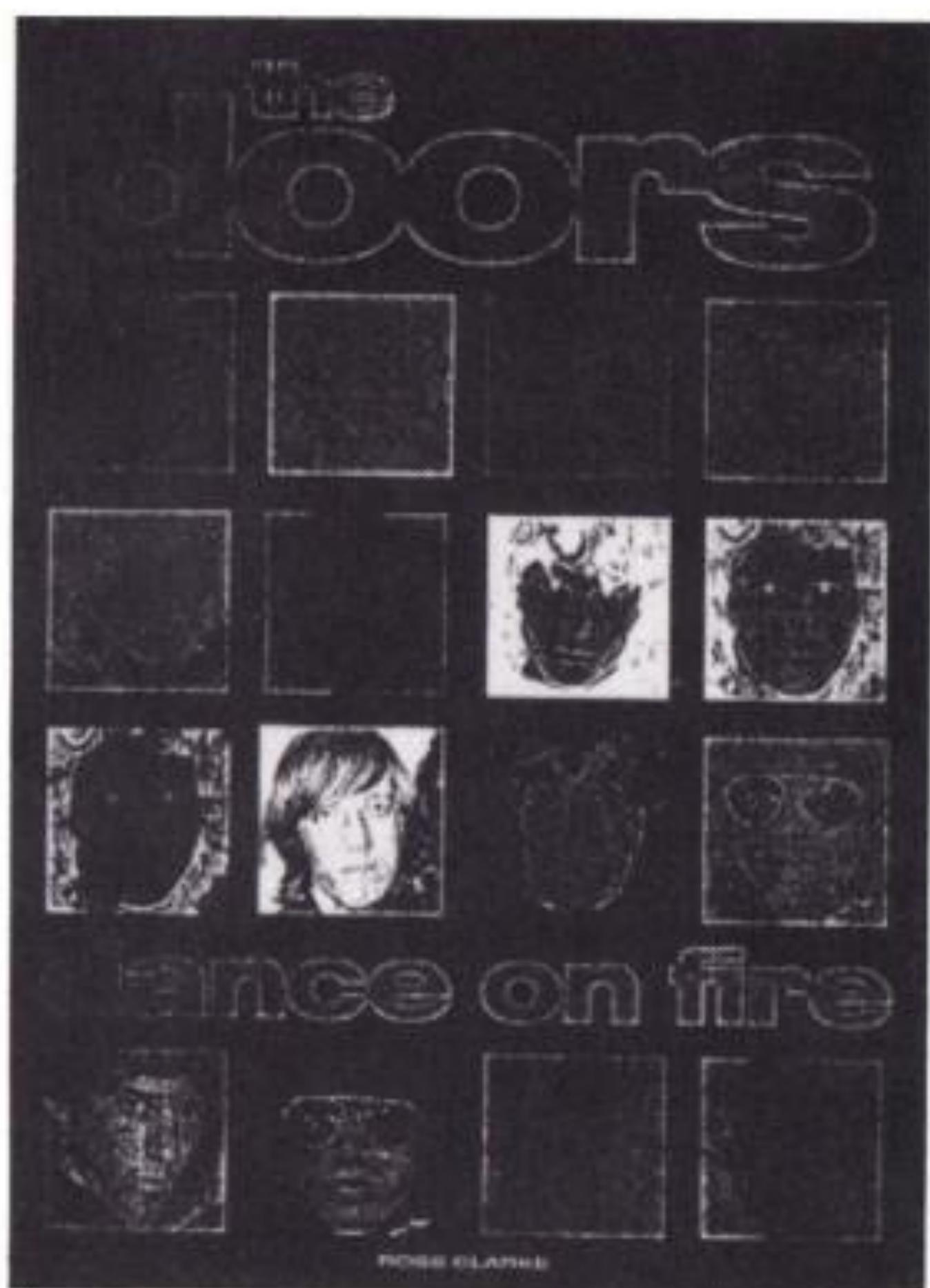
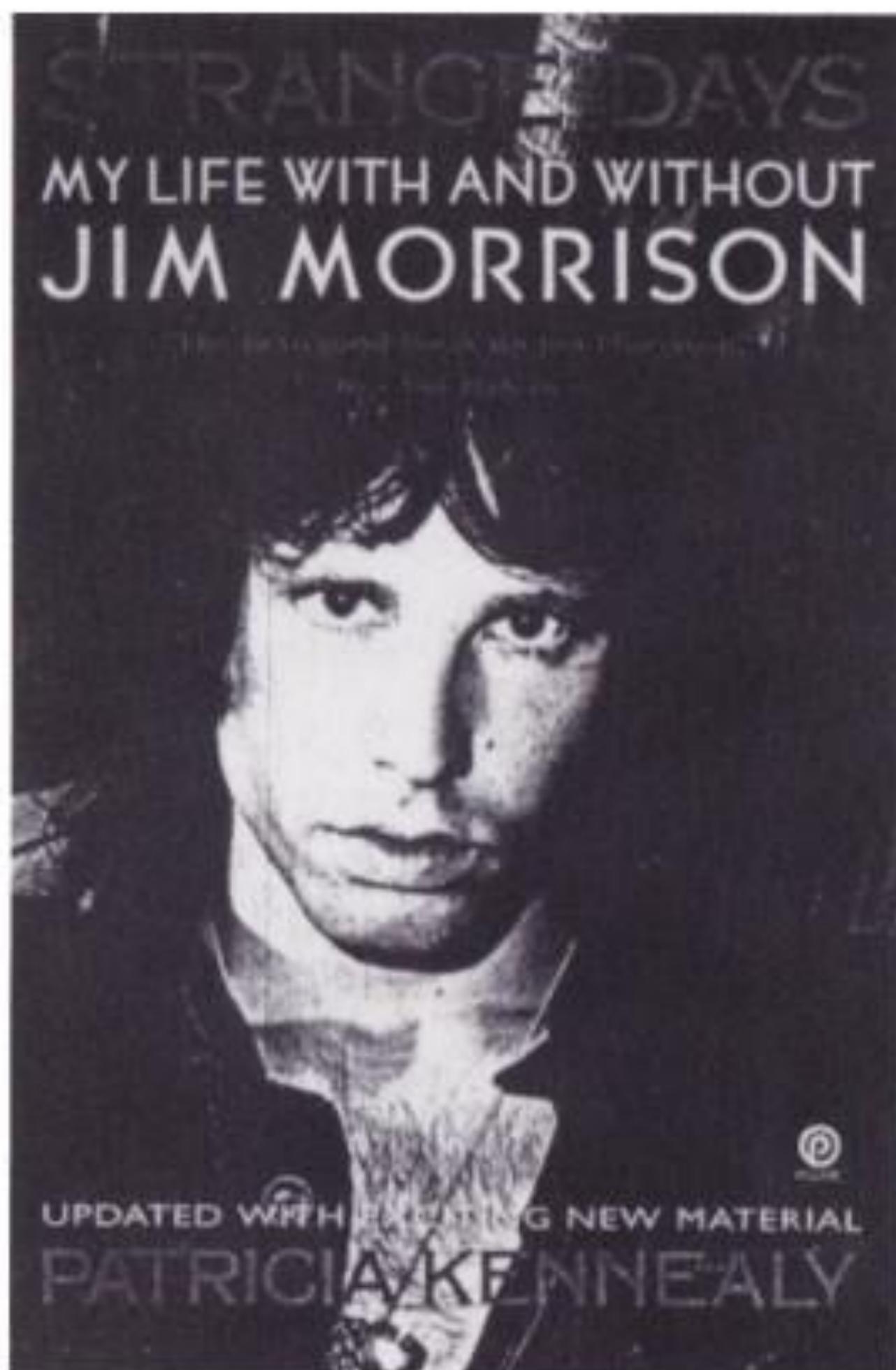
Dr. Music (Inh. Dr. Rainer Rohbeck), Friemersheimer Str. 59, 47441 Moers

Warren Peace still sends out his huge list of rare records and books for sale. To get this just send him 3 CRIs or \$1 cash to P.O.Box 12355, San Francisco, CA 94112, USA

WHAT THE HELL IS A CRI? It is a Coupon-Réponse-International, which you can buy at each post office (your postman has to know it!), and which people you send it to can change for postage stamps of their own country. You people from other countries writing to The Doors Quarterly or other advertisers in this magazine: Never forget to add one of those to your letters to be sure to get a response! OK?

BITTE legt ALLEN Briefen an meine Adresse DM 1,- Rückporto bei. Meine Kosten sind immens gestiegen, allein durch die UNVERSCHÄMTE Portoerhöhung der Bundespost. Für die Aussendung EINES Quarterlys per Luftpost in die USA verlangt man nun DM 16(!!) statt DM 2,05 wie früher. Also, bitte helft, wenigstens die Antwortkosten niedrig zu halten, okay? Fans aus ÖSTERREICH und der SCHWEIZ bitte einen CRI!



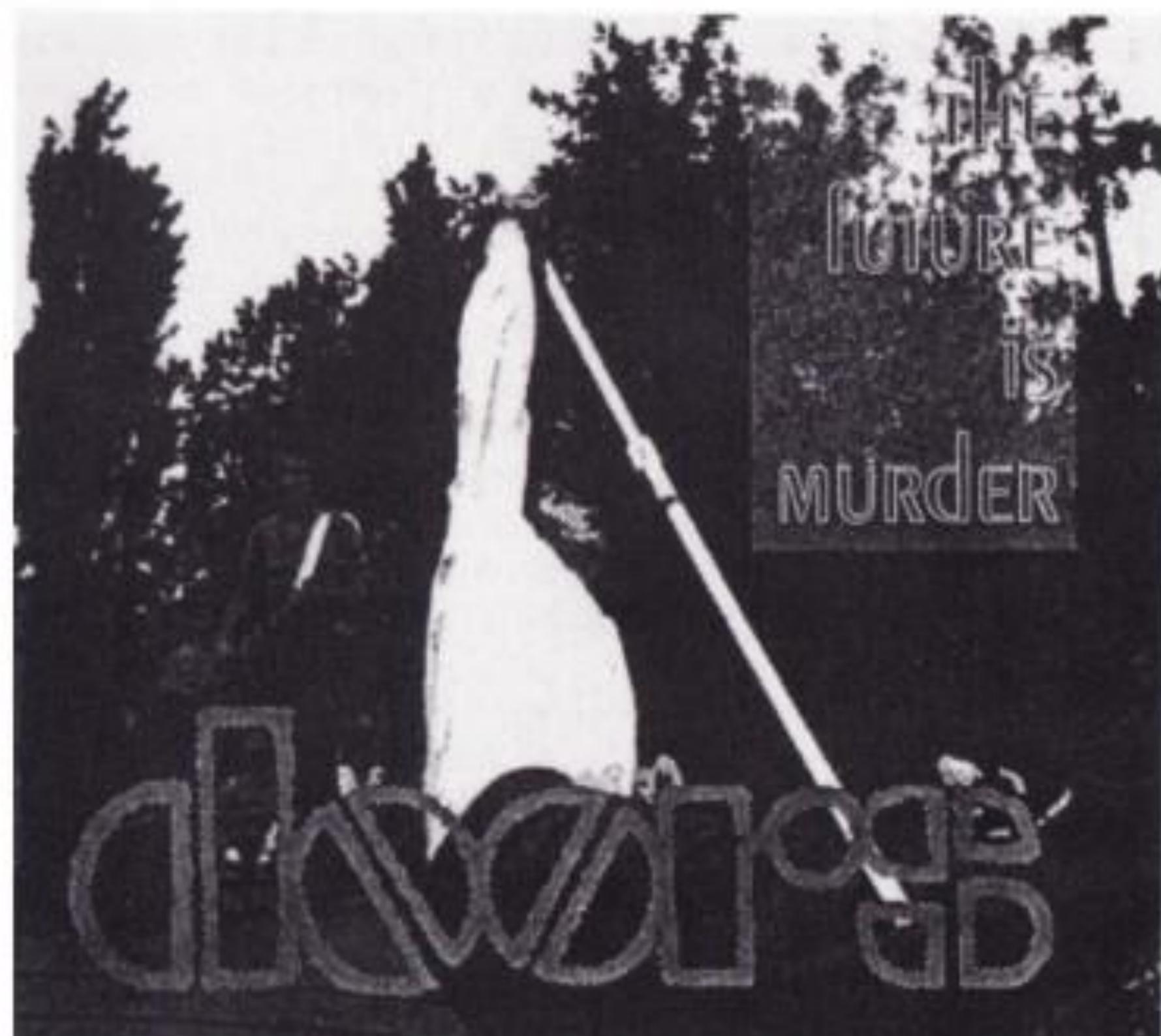


Page 12:

Replica Blues
 (German Records 026)
 The Doors/No Limits ...
 (Aulica A 141/S)
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 (MIA Act*6)
 Love Me Tender
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 The Ceremony Continues
 (OS CD 12)
 Riders.../Love Her Madly
 (Elektra 9 4-45059)
 Light.../Love Me Two ...
 (Elektra 9 4-45051)

This page:

STRANGE DAYS(paperback)
 Patricia Kennealy
 DANCE ON FIRE
 Ross Clarke
 The Future Is Murder
 (Alien 006)



FOR ALL GERMAN FANS/FÜR ALLE DEUTSCHEN FANS: Bitte schickt AUF EINER POSTKARTE Eure neue POSTLEIDZAHL, falls sie noch nicht auf dem Adreßaufkleber steht. Ich hatte wenig Zeit, noch fehlende Postleidzahlen herauszusuchen. Ich weiß, dies ist äußerlich genug und kostet 0,80 DM Porto, aber es erspart mir eine Menge Blättereien. Also-Postkarte an meine Adresse genügt. Rainer M.

NOTES FROM THE UNDERGROUND

THE DOORS : THE FUTURE IS MURDER
Alien Records 006, Germany 1993

1.Crawling King Snake (cover says **Jake**)/ 2.Away In India (cover says **Lament Of An Indian**)/ 3.Peace Frog/ 4.Money/ 5.Poem: **Frozen Moment By A Lake** (cover says **The Chant Movement/Five To One**, but there's no **Five To One** at all!)/ 6.Mystery Train (cover says **A Train Arrives**)/ 7.Horse Latitudes-Hitler/ 8.Orange County Suite/ 9.Rock Is Dead (cover says **Rock Is Dead/A Train Arrives**)/ 10.Rock Me Baby/ 11.Someday Soon/ 12.Touch Me/ 13.Do It/ 14.Wild Child/ 15.Wishful Sinfui/ 16.The Soft Parade
SOURCES: 1= Felt Forum, NY, 17/1/1970; 2= a short part of **The End** from State Fair Music Hall, Dallas, 11/12/70; 3= same as 1 (cover says New York 4/5/70); 4= N.E.Coliseum, Vancouver, 6/6/70; 5= from Jim's poetry session March 1969 (cover says New Orleans 12/12/70); 6= Center Coliseum, Seattle, 5/6/70; 7= original LP-version, early fade-out; Hitler from **Rock Is Dead** bootleg; 8= cut version from Jim's poetry session March 1969; 9= incomplete cut version from bootleg **Rock Is Dead**, (cover says San Diego, 22/8/70); 10= same as 4; 11= same as 6, cut version; 12= Smothers Brothers Comedy Hour, 4/12/68, from video **Dance On Fire**; 13= original LP-version (cover says L.A. 4/4/68); 14-16= from official video **The Soft Parade** (cover says New York 23/5/69, but just 15+16 were recorded in New York on May 13th, 1969).

As you can see in this huge list above, this German bootleg CD is a total rip-off, trying to pretend to have good and unusual material on it. But there isn't any note on it which hasn't been published before on countless other bootleg records and CDs. Using songs from official Doors albums and videos, adding some audience noises and Morrison poems don't necessarily make a good bootleg album. **Even worse:** Telling people some of the stuff was recorded in **New Orleans** (last Doors concert with Jim Morrison), but it is just a poem from the well-known **Rock Is Dead** album/the well-known **Orange County Suite** CD. Most of the poetry intercuts and overdubs run too slow! A few songs are cut: the bootlegger did his own short versions. Collectors might be interested in the nice digipack of this CD, but I **hope nobody is going to buy this shit.** Absolutely **not** worth the money! Avoid it!

THE DOORS: REPLICA BLUES
German Records 026, Germany 1993

1.Get Off My Life/ 2.Rock Me Baby/ 3.Crawling King Snake/ 4.I'm A King Bee/ 5.Money/ 6.Summertime/ 7.Someday Soon/ 8.Mack The knife/ 9.Peace Frog/ 10.The Chant Movement/ 11.Ship Of Fools/ 12.Fever-Summertime-St.James Infirmary-Light My Fire (cover just mentions Fever)/ 13.Peace Frog-Poem: Indian,Indian (cover says **Indian Poem**)/ 14.Hitler/ 15.The Journey (cover says **You Need Meat, Don't Go No Further**)/ 16.Holy Sha Poem (cover says **The Journey**)/ 17.You Need Meat(Don't Go No Further)(cover says **Who Scared You**)/ 18.Who Scared You (cover says **Judge,Judge**)
SOURCES: 1-3= Matrix, San Francisco, 7/3/67; 4-6= Matrix, San Francisco, 10/3/67, 7= Seattle, Center Coliseum, 5/6/70 (cover says **Los Angeles 4/4/67**); 8= Concerthuset, Stockholm, 20/9/68, first show (cover says **Los Angeles, 4/4/67**); 9= Felt Forum, New York, 17/1/70; 10= from the album **Requiem For The Americas** (cut version) (cover says **New Orleans 12/12/70**); 11= same as 9; 12= from a medley The Doors did while playing **Light My Fire** in Vancouver, NE Coliseum, 6/6/70; 13= from original album track, mixed with poem from **Rock Is Dead** bootleg; 14= Intro from **Seattle** bootleg CD; 15= same as 10; 16=

part of **The End**, recorded in Boston, Backbay Theatre, 17/3/68; 17= original song from official album **Weird Scenes Inside The Goldmine**; 18= same as 17.

Same rubbish as *The Future Is Murder*, obviously made by the same bootlegger. Another digipack, looking very nice, but much horror for the real fan. This bootlegger honestly wants to tell us that five songs on this CD were recorded in New Orleans, December 12th 1970! No, they certainly aren't, Sir, and we're not gonna take it. A first rate rip-off, and we can be sure this idiot (or is he just clever?) is going to produce some more of this shit. He overdubbed studio songs from the **Weird Scenes Inside The Goldmine** album plus spoken poems from the **Requiem For The Americas** album, which is still out on CD (**REQUIEM FOR THE AMERICAS, SONGS FROM THE LOST WORLD**, Enigma Records 773354-2, 1989), with some fake audience noise and **bang**: It was "recorded *LIVE* in New Orleans"! He mixed Jim's voice into other songs (spoken stuff runs too slow) which gives a **horrible** uneven blend. Like on *The Future Is Murder*, all songs and poetry have been published before and are still easy to obtain on original albums or bootlegs. This shabby CD is **NOT WORTH A PENNY**. Avoid it like dog's shit.

THE DOORS: MORRISON
Missing In Action Act*6, Italy 1992

1. **Do It** (cover says **Let It Bleed**)/ 2. **I'm A King Bee**/ 3. **Insane** (cover says **Go Insane**)/ 4. **Gloria**/ 5. **Summertime** (cover says **No Limits No Laws**)/ 6. **Someday Soon** (cover says **Sunday Soon**)/ 7. **Money**/ 8. **Moonlight Drive**/ 9. **Hello I Love You**/ 10. **Summer's almost Gone**/ 11. **My Eyes Have Seen You**/ 12. **End Of The Night** **SOURCES:** 1= original LP version; 2= Matrix, San Francisco, 10/3/67; 3= Doors Demo Record, 2/9/65; 4= original version from **Alive She Cried** LP; 5= same as 2; 6= Seattle, Center Coliseum, 5/6/70; 7= Stockholm, Concerthuset, 20/9/68, first show; 8-12= same as 3. All tracks taken from previously published bootleg double set **Go Insane** (Aulica, Italy, A112.10.1 and A112.10.2)

The CD looks like a star on Hollywood Boulevard, and it is gold plated. Hmmm. Although it is the first **gold plated** Doors bootleg CD, all the material on it has been heard before in much better quality, and the people from *Missing In Action* are as silly as the Aulica guys. Songs are mislabelled, songs are cut drastically, fade-ins, fade-outs, as usual. No essential bootleg, not at all. Tasteful design, though. The booklet shows an unpublished colour Roundhouse photo. But **no must for the collector**.

THE DOORS: NO LIMITS, NO LAWS
Aulica, Italy 1993

I'm A King Bee/ **Summertime** (cover says **Instrumental**)/ **Summer's Almost Gone**/ **Money**/ **Who Do You Love**/ **Moonlight Drive**/ **Gloria** **SOURCE:** All songs recorded at the Matrix, San Francisco, 10/3/67; copied from double CD **Live At The Matrix** (*The Swingin' Pig*, TSP-CD-047-2)

No jewel box, but a paper jacket including a track sheet contains this CD. It's just 36 minutes long and **not worth the money** a hard core collector would spend on it. We have enough of Aulica discs by now.

THE DOORS: THE CEREMONY CONTINUES

On Stage Records, Italy 1993

1.Love Me Two Times/ 2.Peace Frog/ 3.Rock Is Dead (ends with Jim's National Anthem-rap and the Soft Parade-Intro he did before playing Light My Fire, not mentioned on the cover)/ 4.Light My Fire/ 5.Roadhouse Blues/ 6.Someday Soon/ 7.Mystery Train/ 8.When The Music's Over **SOURCES:** 1= from the album *Alive She Cried*; 2= Felt Forum, New York, 17/1/70; 3= from bootleg CD *Orange County Suite*, recorded live at Sunset Sound Studios, Los Angeles, 25/2/69; for the rap see 4; 4= same as 2, but taken from bootleg CD *Orange County Suite*; 5= from the album *In Concert*; 6-8= from bootleg CD *June 5th 1970 - Live In Seattle* (Flashback Worldproductions)

Don't mix this compilation up with the Baktabak CD of the same name containing the famous Morrison interview by Howard Smith (as reviewed in DQ 26). This one here has got no interview on it but live material which has been published before on various other bootlegs and official albums. Unfortunately the cover sheet doesn't mention where the stuff was recorded. Widely distributed in stores, it is pretty cheap, and makes an enjoyable listening, because it was carefully compiled from the best quality sources. For people who don't have the original sources - recommended.

THE DOORS: LOVE ME TENDER

X Extremly Rare Records ExR 001, Germany 1993

1.Roadhouse Blues (vocal rehearsal)/ 2.Intro for The Soft Parade (vocal rehearsal)/ 3.Whiskey,Mystics And Men/ 4.Love Me Tender/ 5-10.Rock Is Dead/ 11.Someday Soon/ 12.Orange County Suite/ 13.Wintertime Love **SOURCES:** 1= **outtake** from *Morrison Hotel* sessions; 2-10= **outtakes** from *The Soft Parade* sessions; 11= Seattle, Center Coliseum, 5/6/70, taken from bootleg LP *Someday Soon*, incomplete; 12= from Jim's poetry session, Sunset Sound Studios, March 1969, from bootleg CD *Orange County Suite*, incomplete; 13= from digitally remastered US CD *Waiting For The Sun*, incomplete.

What a CD this could have been! But greedy bootleggers took the first available tape copy of the circulating complete Rock Is Dead tape, added some stuff they thought was rare and put this out in a hurry. Well, better than nothing, of course, but my preview tape of **MISSING LINKS** (which I got last year!) is in much much better sound quality. My tape doesn't feature track 11-13 (which almost all of you out there might already have, check *Orange County Suite* CD, *Someday Soon* LP, your *Waiting For The Sun* CD and your *Seattle* CD), but more unpublished material (poems) from Jim's poetry session plus tracks from an **Avalon concert in 1967** and an additional, never before published live-song called *People Get Ready*. So I guess, dear readers, that we should wait for *Missing Links* (the hell knows when this will come out), although the material on *Love Me Tender* is damn interesting. If *Missing Links* will come out in the near future, this *Love Me Tender* CD should get into the nearest trash bin, if *Missing Links* will not come out, *Love Me Tender* is better than nothing. I like the cover, by the way. Looks like being an oil-painting of Jim Morrison, eyes closed, same colours Rembrandt (Dutch painter) preferred. Votes: Material excellent; Soundquality could have been much better.

OFFICIAL RELEASES

THE DOORS: LIGHT MY FIRE/ LOVE ME TWO TIMES

Elektra Cassette Single 9 4-45051, USA 1989

THE DOORS: RIDERS ON THE STORM/ LOVE HER MADLY

Elektra Cassette Single 9 4-45059, USA 1989

For collectors only: cassette singles. They're odd, aren't they? Too short for your car, too short for your tape recorder at home; and everybody has got the songs anyway. See: "Greatest Hits" for collectors only. Odd. Because it's the **SHORT** *Light My Fire* version in STEREO, for the first time on an official Elektra **cassette** release.

THE DOORS: LIGHT MY FIRE/ LOVE ME TWO TIMES

Elektra CD Single 45051-2, USA 1992

A nice one - visually. This CD has got the old Elektra **guitarman** on it, the label Elektra used before 1966. We know the songs (yes, this is the **SHORT** *Light My Fire* version, too, for the first time on an official Elektra **CD STEREO** release), but this CD single looks like becoming a collector's item. On sale now in the USA, it might be deleted one day. And - as you know - CD singles are becoming collector's items soon after their deletion. It's cheap now, but in 5 years ...?

THE DOORS: L.A.WOMAN

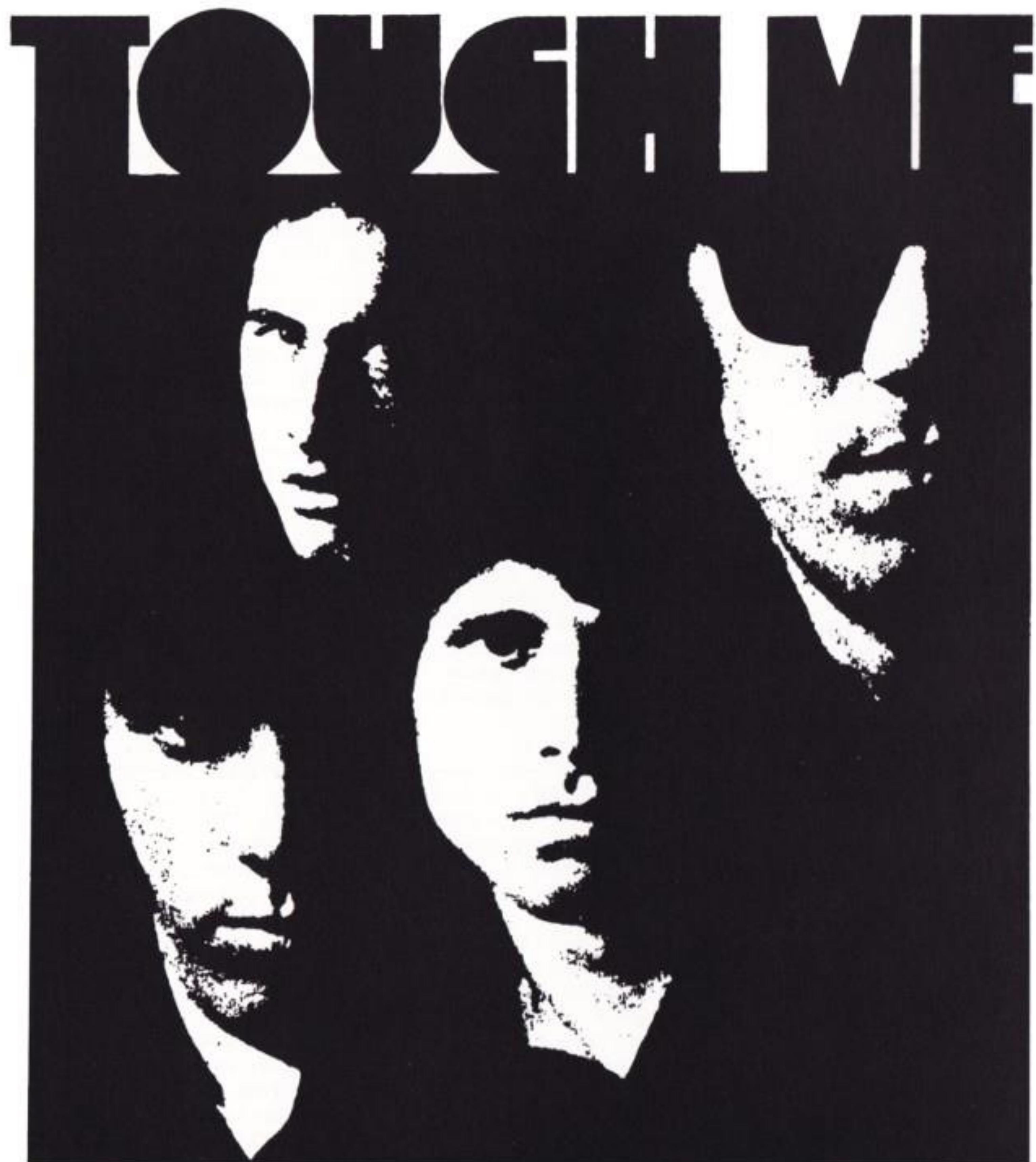
DCC Compact Classics GZS-1034, Japan/USA 1993

Wow, I LOVE the sound of this one. I really praise these new **24-carat-gold compact discs**, which have got more bottom than Rothchild's digitally remastered US CDs of The Doors' original albums. Try to copy this one on a metal cassette for your car - it'll blow your speakers away. **Highly recommended** (read my review of *THE DOORS* and *STRANGE DAYS* in DQ 28), but pretty expensive. I now know that Paul Rothchild doesn't like the new releases. But - the sound is better than ever. That's the way I really want to listen to *L.A.Woman*, and the bass for this record is **incredibly** important. It is going to make your lower part of your body shake. And the cover is a **pure joy**. It is the same artwork as the **original 1971 US-album**, including (small size, of course) the inner sleeve design plus the **original slide cover** (Americans call it die-cut cover, I think) - yes, the Doors photo is printed on a plastic SLIDE. Lovely! Great! Enjoy it! Sorry, **Paul**, but I like it!

DIE MUSIK DER SECHZIGER UND DER SIEBZIGER ist lebendiger denn je! In diesem Magazin lest Ihr alles über den Beat, Rock und Rhythm'n'Blues dieser Jahre! Fotos, Termine für Plattenbörsen, ein riesiger internationaler Konzertkalender, Buch-, CD- und Plattenrezensionen, Discographien, Anekdoten, News und Biographien - wirklich alles, was ein Fan dieser "Good Times" braucht. Schreibt mit 1,- Rückporto an **GOOD TIMES**, Postfach 111321, 6100 Darmstadt 11, West Germany!

Desperately seeking **Joe Russo**: Suche Fotos von **THE SOFT PARADE**, auch Videos oder Audiocassetten von Konzerten. Schreibt an **Waltraud Hagemann**, Comeniusstr. 47, 38102 Braunschweig, West Germany.

BY THE DOORS



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THE DOORS

ROBBY KRIEGER

LIVE as seen by Rainer Moddemann

ROBBY KRIEGER IN CONCERT IN COSTA MESA, August 10, 1993

as seen by Rainer Moddemann

I was surprised to see Robby Krieger still doing short tours playing small clubs. Before I came back to L.A. for some more research and to do an interview with Ray for TV I heard that Robby wanted to relax, work at a new album, basically taking the summer off.

So I drove down to **Costa Mesa**, one of those countless holiday resorts in the South of Los Angeles, halfway down to San Diego. I was on the guest list, so I had no difficulties getting into **The Pierce Street Annex**, a pretty nice club serving excellent beers at moderate prices by friendly waitresses. There weren't that many people attending the concert, about one hundred or so, but this didn't stop Robby from doing two excellent sets of 95 minutes each (both got recorded for a forthcoming live album by Robby's crew).

I'm still amazed what a brilliant guitarist Robby is, and he also turned out to be a funny entertainer between the songs. The audience had a good laugh at his "*Now I'm gonna answer your Doors questions!*"-section and his funny comments to a few of the songs.

Right - the songs! Wanna know what he played? Sounds like a good Doors concert in the Sixties: *Love Me Two Times*, *My Eyes Have Seen You*, *Riders On The Storm*(!), *Peace Frog*, *Hello I Love You*, *L.A. Woman*, *Break On Through* (cleverly mixed with *Tequila*), *You're Lost Little Girl*, *Spanish Caravan* (including *Costa Brava*), *People Are Strange*, *Roadhouse Blues*, *Light My Fire*, *Crawling King Snake* (in a typically slow *John Lee Hooker* version), *Backdoor Man*, *Little Red Rooster* and also *Chick Corea's Spain* plus a few tunes from his own. Surprise, surprise. Although I'll never get used to other voices singing *Riders On The Storm*, at least there was an original guitar this time. "*I never considered myself as a singer*", Robby once said to me in an interview, but he bravely did his vocals through almost the entire sets, and when a singer from a local band joined the band to do *Light My Fire* I already missed Robby's voice but got compensated by his lovely classic solo.

His band is powerful, and especially **Skip Van Winkle** on Hammond (including his bass footpedals) did a great job. I was imagining Ray playing footpedals instead of his bass piano in the Hollywood Bowl video. Would have been an alternative, right?

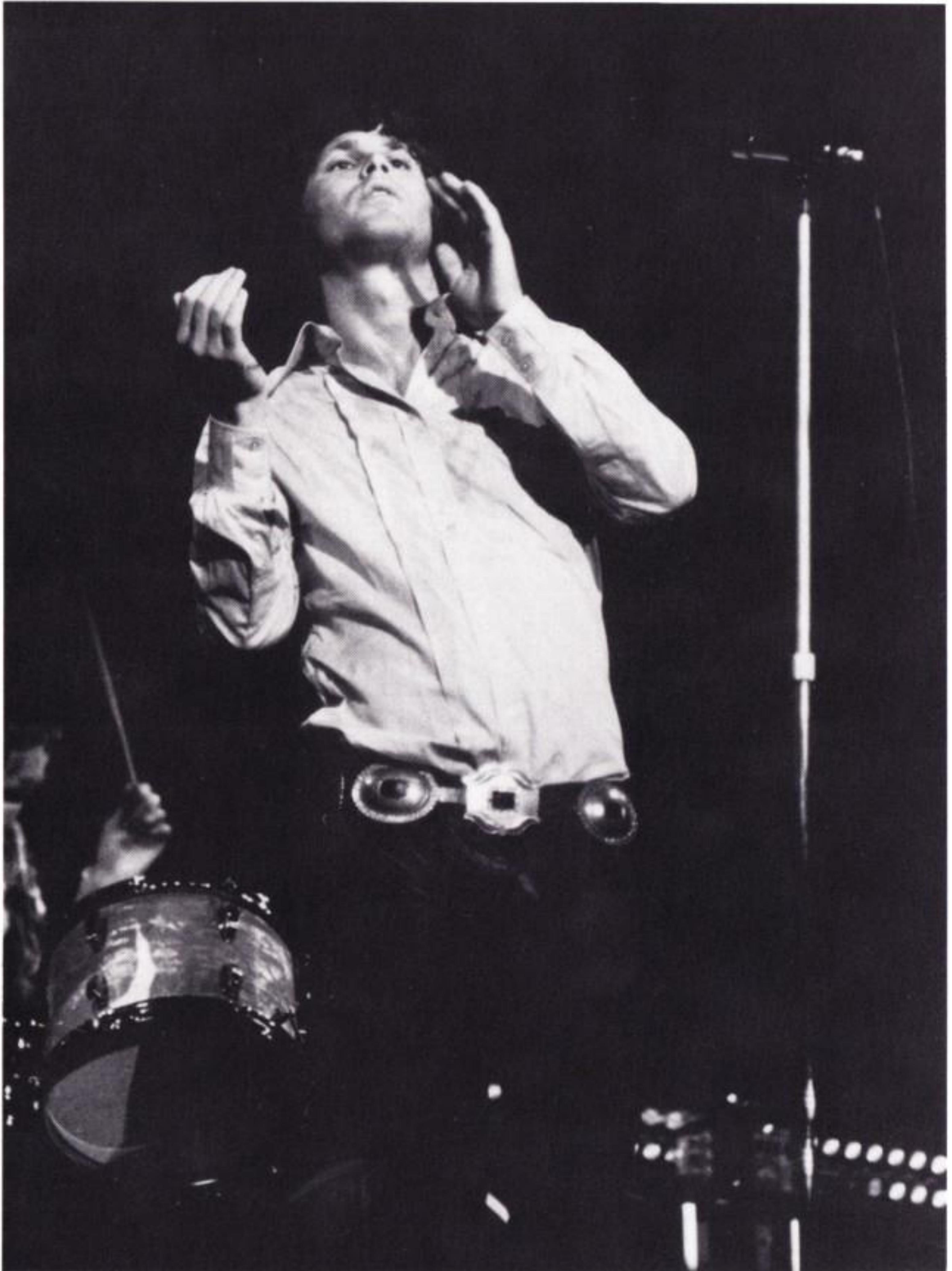
At the end of the concert it was like a private party. People were dancing in front of the stage, and everybody enjoyed the scene as much as I did. Great atmosphere, and the sound was alright, too. Good memories of a long trip down to Costa Mesa.

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THE DOORS IN COPENHAGEN September 17th 1968
Photo: Freddy Tornberg

JIM MORRISON

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Die deutsche Ausgabe des Buches THE END von Bob Seymour, in dem erstmals seriös und umfassend die Hintergründe von Jim Morrisons Tod beschrieben werden.

Das Besondere an der deutschen Ausgabe: Sie enthält bislang unveröffentlichte Fotos (u.a. von Alan Ronay) aus den letzten Tagen von Jim Morrison und zusätzliche offizielle Dokumente über seinen Tod.

Die Leserinnen und Leser des *Doors Quarterly Magazine* erhalten bis zum 31.10.1993 einen Exklusiv-Rabatt von 15%.

Bestellungen und DM-Scheck (gezogen bei einer deutschen Bank) oder Barzahlung (innerhalb Deutschlands 26 DM; europäisches Ausland 28 DM; außer-europäische Länder 32 DM pro Exemplar) an:

THE END

DER TOD VON JIM MORRISON

The German edition of Bob Seymour's book THE END, in which the true circumstances of Jim Morrison's death are finally disclosed and presented. The German edition includes additional hitherto unpublished photographs (some by Alan Ronay) and more official documents relating to Jim's death.

Readers of the *Doors Quarterly Magazine* receive an exclusive discount of 15% until October 31, 1993.

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GREENPEACE

Because of some horrible circumstances I wasn't able to distribute my **JIM MORRISON 22nd Anniversary T-Shirt** this July in Paris. It has got a new design, a new photo on it and looks extremely interesting. But just a few people were lucky to get one. *The Doors Quarterly* readers have got the chance now to get one of these **superrare** T-Shirts by mail! Send me a CRI (or an SAE, UK-readers) for info: *Maxine Goble, 23A Delany House, Thames Street, Greenwich, London, SE10 9DQ, England.*

Fanclubmember *Florian Kahl, Wildschwanbrook 61, 22145 Hamburg*, sucht Jim Morrison Fans für gelegentliche Treffs und Brieffreundschaften.

Jim Morrison's Last Postcard From Paris

In June 1971, Jim Morrison, the legendary lead singer of The Doors, sent his last postcard from Paris. He sent it to his attorney, Max Fink, and he declared "The women are great and the food is gorgeous!" We know who his girlfriend was, and we know where he ate.

The last place Jim Morrison is known to have dined is 18 rue Beaufreillis. The date was July 1, 1971 and he shared at least a bottle of wine with girlfriend Pamela Courson. Two days later, in her apartment across the street, he died. Jim may be gone, but Le Beaufreillis Restaurant is still there, at 18 rue Beaufreillis. Tucked in the heart of Le Marais, Le Beaufreillis sports a fine selection of Slavic cuisine at moderate prices. You can enjoy their Beef Stroganoff or Goulash and sample from one of thirty different vodkas in stock, all while sitting at the same table where Jim and Pamela last dined. Thursday, Friday, and Saturday they have music and dancing, so call ahead to reserve a table, especially if you want to reserve Jim's table. And Le Beaufreillis is now serving a special "Morrison Cocktail" which is reported to open The Doors of perception.

For Parisite readers only: Le Beaufreillis offers a free bottle of slavic wine with any dinner for two. Ask for it!

Le Beaufreillis Restaurant 18 rue Beaufreillis 75004 PARIS
Tel: 42 72 36 04

A VIEW OF PARIS - BY TWO DOORS FANS! This video shows interesting places in Paris for Jim Morrison-Fans.

Overdubbed with a lot of music you will do a sightseeing-tour of Jim's Paris 21 years after he died. Includes footage of the riots in July 1991. Running time 26 minutes, colour. Available in VHS or Video 8 format, German or English subtitles. This video costs only 30 DM plus postage. Stefan Krause, Wasserbreite 30a, 4980 Bünde, West Germany.

Death, Heroin, Facts and Questions

written by Dan Salomon

While there has been a tremendous amount of speculation surrounding the death of Jim Morrison, there are also **unanswered** questions concerning the last few hours of the life of **Pamela Courson**, Jim's girlfriend.

Pamela died in the late evening of April 25th, 1974 at her apartement located at 108 N. Sycamore in Los Angeles.

At the time, she was living with her boyfriend, John Mandell, who had resided with her for about three months. Living with them, for the previous two weeks, was a man named Clifton Dunn.

Pamela was pronounced dead about midnight by paramedics and police who were summoned by Mandell. When the police arrived, Mandell gave them the following chronology of events for that night:



Pamela Courson.
Photo from her 1965 Highschool Yearbook.

5:30 p.m. - Mandell arrives home from work and finds Pamela Courson and her girlfriend, Diane Gardiner, in a drunken condition. Pamela asks Mandell **to buy some heroin for her** but he refuses.

6:30 p.m. - Diane Gardiner leaves the apartement.

7:30 p.m. - Mandell and Clifton Dunn leave the apartement.

9:30 p.m. - Mandell and Dunn return to the apartement, start cooking some food, and see Pamela lying on the couch. Mandell assumes she is sleeping off her drunk (The autopsy found **no alcohol** in her blood).

11:45 p.m. - Mandell attempts to awaken Pamela to eat, but finds no vital signs so he calls the police. The paramedics arrive within a few minutes.

Later, John Mandell gave the coroner's investigation a somewhat different story:

9:30 p.m. - Mandell and Pamela come home from shopping at several stores.

10:00 p.m. - Pamela has been talking on the phone to her parents for 30 minutes. Mandell and Dunn go out to use a street phone.

11:00 p.m. - Mandell and Dunn return to the apartement and find Pamela lying on the couch. Diane Gardiner is still at the

apartement but she soon leaves. Mandell and Dunn prepare some food.

11:50 p.m. - Mandell and Dunn attempt to awaken Pamela but cannot, and they call the police.

Mandell also told the coroner's investigator that, at some point during the evening, Pamela asked him to buy heroin for both her and Diane Gardiner.

The police found one needle mark on Pamela's left arm. The officers found a syringe, but no spoon or balloon.

The first oddity is the presence of Diane Gardiner. In the recently-published *Break On Through*, she is quoted as saying she had lunch with Pamela on April 24, and, by implication, that that was the last time Diane saw her alive. She made no mention of being at the apartement the next night.

The second oddity is the difference between the two Mandell stories: In the version given the police, he says Pamela was drunk, but there was zero alcohol in her blood.

CERTIFICATE OF DEATH

0190-02467

STATE OF CALIFORNIA—DEPARTMENT OF HEALTH

OFFICE OF THE STATE REGISTRAR OF VITAL STATISTICS

LOCAL REGISTRATION DISTRICT AND CERTIFICATE NUMBER

DECEDENT PERSONAL DATA	1a. NAME OF DECEASED—FIRST NAME PAMELA	1b. MIDDLE NAME SUSAN	1c. LAST NAME MORRISON	2a. DATE OF DEATH—MONTH DAY YEAR April 25, 1974	2b. HOUR 2400				
	3. SEX Female	4. COLOR OR RACE Caucasian	5. BIRTHPLACE California	6. DATE OF BIRTH December 22, 1946	7. AGE 27				
	8. NAME AND BIRTHPLACE OF FATHER Columbus Courson, Texas			9. MAIDEN NAME AND BIRTHPLACE OF MOTHER Pearl Schmidt, Illinois					
	10. CITIZEN OF WHAT COUNTRY United States	11. SOCIAL SECURITY NUMBER 553-74-3113	12. MARRIED NEVER MARRIED WIDOWED DIVORCED (SPECIFY) Widow	13. NAME OF SURVIVING SPOUSE (If widowed enter name) --	14. MARRIED SINCE DEATH 2				
	14. LAST OCCUPATION Sales	15. NUMBER OF YEARS IN THIS OCCUPATION 2	16. NAME OF LAST EMPLOYING COMPANY OR FIRM Themis	17. KIND OF INDUSTRY OR BUSINESS Women's Apparel					
	18a. PLACE OF DEATH—NAME OF HOSPITAL OR OTHER IN PATIENT FACILITY PLACE OF DEATH	18b. STREET ADDRESS—STREET AND NUMBER OR LOCATION 108 No. Sycamore	18c. INSIDE CITY CORPORATE LIMITS Yes	18d. LOCALITY OR COUNTY OF DEATH Tes	18e. LOCALITY OR COUNTY OF DEATH Los Angeles				
19a. USUAL RESIDENCE—STREET ADDRESS—STREET AND NUMBER OR LOCATION USUAL RESIDENCE 108 North Sycamore	19b. CITY OR TOWN Los Angeles	19c. COUNTY Los Angeles	19d. STATE California	19e. ZIP CODE 92665	19f. LIFE EXPECTANCY Life				
20. NAME AND MAILING ADDRESS OF INFORMANT INFORMATION PROVIDED BY INVESTIGATOR BEFORE AMENDMENT	Columbus Courson 3067 North Pinewood Orange, California 92665								
PHYSICIAN'S OR CORONER'S CERTIFICATION	21a. CORONER I HEREBY CERTIFY THAT DEATH OCCURRED AT THE NAME AND PLACE STATED ABOVE FROM THE CAUSES STATED BELOW AND THAT I ATTACHED THE NUMBER OF RECORDS TO SUBMIT BY LAW AS INVESTIGATION	21b. PHYSICIAN I HEREBY CERTIFY THAT DEATH OCCURRED AT THE NAME AND PLACE STATED ABOVE FROM THE CAUSES STATED BELOW AND THAT I ATTACHED THE NUMBER OF RECORDS TO SUBMIT BY LAW AS Cremation	21c. THOMAS J. MORRISON DEPUTY BY N. C. Morrison 21d. DATE SIGNED 4-26-74	21e. DATE SIGNED GC 27530					
FUNERAL DIRECTOR AND LOCAL REGISTRAR	22a. SPECIFY BURIAL, ENTOMBMENT OR CREMATION Cremation	22b. DATE Apr. 29, 1974	23. NAME OF CEMETERY OR CRENTOORY Ametière Parision De L'Est Pere La Chaise, Paris, France	24. EMBALMER—SIGNATURE OR BODY ENTRALER—LICENSE NUMBER NONE	25. DATE RECEIVED FOR BURIAL/ENTOMBMENT APR 29 1974				
MEDICAL AND HEALTH DATA	29. PART I: DEATH WAS CAUSED BY IMMEDIATE CAUSE (A) DEFERRED (B) DUE TO OR AS A CONSEQUENCE OF (C) DUE TO OR AS A CONSEQUENCE OF					APPROXIMATE INTERVAL BETWEEN ONSET AND DEATH			
	30. PART II: OTHER SIGNIFICANT CONDITIONS—(PERTAINING TO DEATH BUT NOT RELATED TO THE IMMEDIATE CAUSE STATED IN PART I)					31. WAS OPERATION OR SURGERY PERFORMED FOR ANY CONDITION IN ITEMS 29 OR 30? (SPECIFY OPERATION AND DATE) NO	32a. IF YES, SPECIFY DATE YES	32b. IF YES, SPECIFY DATE NO	33a. IF YES, SPECIFY DATE NO
INJURY INFORMATION	33. SPECIFY ACCIDENT, INJURY OR HOMICIDE	34. PLACE OF INJURY PRESENT HOME FARM FACTORY OFFICE BUILDING ETC. Office Building ETC.	35. INJURY AT WORK NO	36a. DATE OF INJURY—MONTH DAY YEAR NO	36b. HOUR NO				
	37a. PLACE OF INJURY (STREET AND NUMBER OR LOCATION AND CITY OR TOWN) NO	37b. INSTANCE FROM PLACE OF INJURY TO DEATH NO	38. WERE LABORATORY TESTS MADE FOR ANY TRADE CHEMICALS (SPECIFY YES OR NO) NO	39. WERE LABORATORY TESTS MADE FOR ALCOHOL (SPECIFY YES OR NO) NO					
STATE REGISTRAR	A.	B.	C.	D.	E.	F.	G.	H.	I.

Pamela's death certificate. Note that her parents were informants. They were trying to get her buried in Jim's grave. That's why they put in "Morrison" as her surname. There is NO

The first version also appears to include a 2 1/4 hour period for cooking. In the second version, Mandell only takes 50 minutes to prepare the food.

In the first version, Gardiner leaves at 6:30, but in the second version she is there until at least 11:00.

In the first version, Mandell and Dunn are out until 9:30, but the second version has Mandell and Pamela out shopping.

In the first version, Mandell sees Pamela on the couch apparently "sleeping" at 9:30, but the second version has her talking to her parents until at least 10:00.

One thing seems to be clear from reading *No One Here Gets Out Alive*, *Wonderland Avenue* and *Break On Through*: Pamela Courson did not inject herself. If this is so, who administered the fatal dose?

1925
190 - 22-67

AMENDMENT OF MEDICAL AND HEALTH SECTION DATA—DEATH

DEATH CERTIFICATE NUMBER		INSTRUCTIONS ON REVERSE		LOCAL REGISTRATION DISTRICT TWO IDENTIFICATION NUMBER	
IDENTIFICATION OF THE DECEASED	1. FIRST NAME Pamela	1a. MIDDLE NAME Susan	1. LAST NAME Morrison		
	2. PLACE OF OCCURRENCE—CITY OR COUNTY Los Angeles	3. DATE OF EVENT April 25, 1974	4. DATE ORIGINAL FILED 4-29-74		
INFORMATION AS REPORTED ON THE ORIGINALLY REGISTERED CERTIFICATE					
ORIGINALLY REPORTED INFORMATION	29. PART I. DEATH WAS CAUSED BY IMMEDIATE CAUSE (A) DEFERRED			APPROX. DATE INTERVAL BETWEEN ONSET AND DEATH	
	CONDITIONS IF ANY WHICH GAVE RISE TO THE IMMEDI- ATE CAUSE (A). STATING THE UNDERLYING CAUSE LAST				
	(B) DUE TO OR AS A CONSEQUENCE OF				
(C) DUE TO OR AS A CONSEQUENCE OF					
30. PART II. OTHER SIGNIFICANT CONDITIONS—CONTRIBUTING TO DEATH BUT NOT RELATED TO THE IMMEDIATE CAUSE GIVEN IN PART I					
33. SPECIFY ACCIDENT, SUICIDE OR HOMICIDE Accident			34. PLACE OF INJURY (SPECIFY HOME, CAR, FACTORY, FIRESTATION, HIGHWAY, STREET, OFFICE BUILDING, ETC.) Home	35. INJURY AT WORK (SPECIFY YES OR NO) No	36. DATE OF INJURY—MONTH DAY YEAR April 25, 1974
37a. PLACE OF INJURY (STREET AND NUMBER OR LOCATION AND CITY OR TOWN) 108 N. Sycamore Ave., # 1, Los Angeles			37b. DISTANCE FROM PLACE OF INJURY TO NEAREST HIGH- WAY (SPECIFY FEET OR METERS) 0	38. WERE LABORATORY TESTS MADE FOR DRUGS OR TOXIC CHEMICALS (SPECIFY YES OR NO) Yes	39. WERE LABORATORY TESTS MADE FOR ALCOHOL (SPECIFY YES OR NO) Yes
40. DESCRIBE HOW INJURY OCCURRED (ENTER SEQUENCE OF EVENTS WHICH RESULTED IN INJURY. NATURE OF INJURY SHOULD BE STATED IN ITEM 31)					
INFORMATION AS IT SHOULD BE STATED ON THE ORIGINALLY REGISTERED CERTIFICATE					
INFORMATION AS IT SHOULD BE STATED ON THE ORIGINALLY REGISTERED CERTIFICATE	29. PART I. DEATH WAS CAUSED BY IMMEDIATE CAUSE (A) ACUTE HEROIN-MORPHINE INTOXICATION			APPROX. DATE INTERVAL BETWEEN ONSET AND DEATH	
	CONDITIONS IF ANY WHICH GAVE RISE TO THE IMMEDI- ATE CAUSE (A). STATING THE UNDERLYING CAUSE LAST				
	(B) DUE TO OR AS A CONSEQUENCE OF INJECTION OF OVERDOSE				
30. PART II. OTHER SIGNIFICANT CONDITIONS—CONTRIBUTING TO DEATH BUT NOT RELATED TO THE IMMEDIATE CAUSE GIVEN IN PART I					
33. SPECIFY ACCIDENT, SUICIDE OR HOMICIDE Accident			34. PLACE OF INJURY (SPECIFY HOME, CAR, FACTORY, FIRESTATION, HIGHWAY, STREET, OFFICE BUILDING, ETC.) Home	35. INJURY AT WORK (SPECIFY YES OR NO) No	36. DATE OF INJURY—MONTH DAY YEAR April 25, 1974
37a. PLACE OF INJURY (STREET AND NUMBER OR LOCATION AND CITY OR TOWN) 108 N. Sycamore Ave., # 1, Los Angeles			37b. DISTANCE FROM PLACE OF INJURY TO NEAREST HIGH- WAY (SPECIFY FEET OR METERS) 0	38. WERE LABORATORY TESTS MADE FOR DRUGS OR TOXIC CHEMICALS (SPECIFY YES OR NO) Yes	39. WERE LABORATORY TESTS MADE FOR ALCOHOL (SPECIFY YES OR NO) Yes
40. DESCRIBE HOW INJURY OCCURRED (ENTER SEQUENCE OF EVENTS WHICH RESULTED IN INJURY. NATURE OF INJURY SHOULD BE STATED IN ITEM 31)					
As Above					
DECLARATION OF CERTIFYING PHYSICIAN OR CORONER	5. I, THE CERTIFYING PHYSICIAN OR CORONER HAVING PERSONAL KNOWLEDGE OF SUPPLEMENTAL INFORMATION WHICH MODIFIES THE INFORMATION ORIGINALLY REPORTED, DECLARE UNDER PENALTY OF PERJURY THAT THE ABOVE INFORMATION IS TRUE AND CORRECT TO THE BEST OF MY KNOWLEDGE.			6a. SIGNATURE OF PHYSICIAN OR CORONER W. L. Shuster	6b. DATE SIGNED 6-3-74
REGISTRAR'S OFFICE	6c. OFFICE OF STATE OR LOCAL REGISTRAR Linton D. Wittenberg, C.R.C.			6d. DATE ACCEPTED JUN 6 1974	
STATE OF CALIFORNIA, DEPARTMENT OF PUBLIC HEALTH, BUREAU OF VITAL STATISTICS (REV. 11-69), FORM VS-248					

certificate showing they were married (check the report for the French branch of the US-em-
bassy). The Morrisons said "No", and Pamela got buried in Santa Ana.



Gilles Yéprémian in 1992
Photo: Michelle Campbell

An Interview with GILLES YEPREMIAN

by Rainer Moddemann, Paris, April 1993

Rainer: Gilles, you are known as the one who picked up Jim Morrison at a club in Paris in 1971, but it seems to me that your story had been changed by the press a lot. How about telling our readers the real story?

Gilles: The club was called the **ROCK'N'ROLL CIRCUS** at that time, and after that they called it **WHISKEY A GOGO**.

Rainer: When did they change the name?

Gilles: During the summer of 1971. The owner left the club and it was closed. In October they started again under the new name. It turned into a teenybopper club then.

Rainer: So what did you do in there? How old were you at that time?

Gilles: Twenty.

Rainer: You weren't a teenybopper anymore ...

Gilles: No, but they used to play Rockmusic at the **ROCK'N'ROLL CIRCUS**. Everybody went there.

Rainer: Were you a regular at the club?

Gilles: I didn't go there every night, but very often.

Rainer: Did they play Doors-music as well?

Gilles: Yes, sure. And they had live acts there, too, like Led Zeppelin, Joe Cocker and many others.

Rainer: And so that very night in May 1971 you went there for your pleasure. How did this strange meeting happen?

Gilles: I was there with some friends in the restaurant of the club. I just saw a shadow where the security guys were. Later I went out and saw this guy kicking the door with his feet, because he wanted to get inside, but the security wouldn't let him in anymore because they had just thrown him out. When I looked at his face I realized it was Jim Morrison. He was completely drunk. But I also remember Johnny Halliday being there the same night in the same state, completely drunk, causing a scandal, but nobody said something because everybody knew it was Johnny, who was a big star in France.

Rainer: So you are absolutely sure nobody had realized it was Jim Morrison outside trying to get in?

Gilles: Nobody, I'm sure. Definitely. He didn't look like Jim at all, but like an American student travelling in France.

Rainer: If he would have had a beard, do you think you would have recognized him as well?

Gilles: I don't know, really. I had seen pictures of him with a beard on the live-album and from the Isle Of Wight-Festival, which were published in **ROCK & FOLK** magazine.

Rainer: What clothes did he wear?

Gilles: He was wearing a green military jacket and some blue jeans.

Rainer: Somebody else said Jim used to be a regular at that club and a lot of people knew him ...

Gilles: Yeah, they say that, but I met him just this one time here. I can't judge.

Rainer: I remember the **ROCK'N'ROLL CIRCUS** had this long entrance, a long hallway or corridor, and then some stairs up to the door.

Gilles: Right, and Jim was knocking at that door with his feet. I was looking out of the door and asked him, "Are you Jim?", and he said "Yeeeaaah!". So I took him away from that door by his arm, along the hallway to the outside. We tried to get a cab, because he was

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completely out of his mind. The first cab refused to take us with it and the driver said "Go away!". But the second one stopped.

Rainer: What in fact did you want to do with Jim?

Gilles: I was sure if he would have stayed there he would have had a fight with the security guys, I'm sure. So I decided to take him with me to Hervé's flat.

Rainer: If it wouldn't have been Jim but any other guy, would you have taken him away from that door, too?

Gilles: Yes, I would have taken him away from that door. But I wouldn't have taken him to Hervé's.

Rainer: Why didn't you accompany Jim in the taxi to his own apartement in Rue Beutreillis?

Gilles: Because Jim wasn't in the state to give me his address, definitely not, you know, he was absolutely drunk.

Rainer: And why didn't you take him to your own flat?

Gilles: Well, at that time I was living with my parents. I couldn't have come there with a totally drunken American.

Rainer: Hervé was a friend of yours at that time?

Gilles: Yes, a very good friend. We had some friends in common, that's how we met. He worked for BEST-magazine at that time and was living with Yvonne fuka, who was the girl making the drawings for BEST.

Rainer: Let's go on with your story. In that second cab ...

Gilles: Yes, we got in there and I told the driver Hervé's address. Soon we arrived at the Pont de la Concorde, which is a bridge crossing the Seine, and Jim wanted the taxi to stop. He got out and went away from the taxi. I paid the driver and he drove away. Jim wanted to jump up the railing. I saw two cops coming and said, "Be careful, cops are coming!". But Jim shouted, "Fuck the pigs!", something like that, and he went quiet again. And I stopped another cab which took us to the house where Hervé lived. Again I paid the driver and he asked for some tip, but had just this big banknote left. Jim asked, "What does he want?", and I told him, "He wants some more money.". So Jim took out of his pocket like 5.000 Francs, which was a lot of money at that time, and gave it to the taxidriver. The driver stared at this whole bunch of banknotes and gave them back to me thinking we were crazy. I passed the money back to Jim and we went up to Hervé's flat. On each floor Jim knocked on my back and hissed "Sssssh, they are sleeping!". I rang Hervé's door and Yvonne opened. I remember there was this Belgian girl staying overnight in the same apartement, and she thought we were the police wanting to search the flat. So she threw all her hash out of the window in a hurry! We got in, and Hervé got up and asked, "What are you doing here in the middle of the night, it's four o'clock!" And I answered, "I'm here with Jim Morrison!" "Fuck you, Gilles", Hervé responded. "You just want to sleep in my apartement. Take a sleeping-bag and sleep!" But Jim just entered the room, crashed upon their bed and fell asleep. Hervé and Yvonne had to take their sleeping bags, because it was impossible to move him, he was lying across the bed and stayed there like that.

Rainer: Did you stay in the flat, too, or ...

Gilles: No, I left, but came back a day later in the afternoon. Before I arrived, Jim went with Hervé and Yvonne to the ALEXANDRE, which is now closed. When I arrived at the flat, Jim again was drunk. So I found him in the same state as I've left him.

Rainer: The photos you took were taken on that day?

Gilles: No, some days later. But Jim stayed again at Hervé's flat that night for sleeping until the next day, then he went off and we met him again a couple of days later for a meal at Hervé's. He came over and Pamela was with him. And during this meal they decided to go to Corsica, 'cos I remember Hervé had this great Corsican Rosé Wine for the meal, which Jim seemed to like as much as Pamela did. She asked, "What's this wine?", and Hervé answered, "It's Corsican wine.", and Jim turned to Pamela and said, "Do you wanna go there?". And on

the spot they decided to travel to Corsica the following week. It went like that.

Rainer: Do you remember anything else, any special event?

Gilles: Yes, I remember Jim wanted to listen to some music after the meal. He went to Hervé's record collection, looked at all the albums and took out an LP of Buffy St. Marie. I can't remember which one, but we listened to it together. And I remember one more thing: Jim was very sad when this guy from Canned Heat died ...

Rainer: Al Wilson, who was also called The Blind Owl?

Gilles: Yes, Al Wilson. Jim was very close to Canned Heat, and I noticed Al's death was a big shock for him.

Rainer: Did Jim have a copy of the L.A. Woman album at that time?

Gilles: No, he received that some weeks later. But I remember Hervé telling me Jim had received a test pressing, and they both listened to that record together.

Rainer: How many times did you meet Jim and Pam together?

Gilles: Two or three times.

Rainer: Have you been to the flat in Rue Beaureillis?

Gilles: No, although Jim gave me his address and phone number on a sheet of paper, and after he had died, I put that away, probably between the pages of a book, and I can't find it anymore.

Rainer: Pity. This would be worth a fortune nowadays. A week after the meal they both went to Corsica. I know they came back 10 days later ...

Gilles: I can't remember, because I didn't see them again after they came back from Corsica. The last time I saw them was in Mid May 1971.

Rainer: I remember you once told me your English wasn't that good at that time as it is now ...

Gilles: It's still not good ...

Rainer: You're joking. Did Jim speak French at all?

Gilles: No, not at all, not a word. We had some conversation, sure, but he wouldn't talk about The Doors. This subject was really a kind of paranoia for him.

Rainer: Did you or Hervé try to talk about The Doors with him?

Gilles: Yes, we did, but Jim became very annoyed as soon as we touched that subject. He just said he was too old to be a Rock'n'Roll singer. Mostly he talked about what he wanted to do in the future, almost never anything about his past, America, or his friends from over there. He just talked about what he was doing in Paris, that's all.

Rainer: Some people say that Jim was tired and bored being in L.A., and that's why he went to Paris, just to get away from everything there, including The Doors ...

Gilles: Well, that's what I think, too. But he drank like hell, every day. During our meal at Hervé's he didn't drink that much, but all the other times I've met him he drank everything near him. But I

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can't remember seeing him smoking. I also remember I met him with Hervé in a restaurant on Avenue des Ternes, and he got drunk again.

Rainer: Did you ever hear Jim talking about the fact that he needed some more money coming in from the States to pay his rent?

Gilles: No. He seemed to be rich, he had money in his pocket, always more than 5.000 Francs, which at that time was worth like 50.000 Francs today.

Rainer: What special plans did he have?

Gilles: He said he was in Paris to write, and he also talked about cinema and movies.

Rainer: Did you see anything he wrote?

Gilles: No, he never wrote anything when we were with him. He also never showed us some of his poetry.

Rainer: He gave to Hervé a copy of his book AN AMERICAN PRAYER. Did you see any other books Jim had with him?

Gilles: No, I just remember the private issue that Hervé still has. But I wasn't there when Jim gave the copy to him.

Rainer: Was he saying anything about Paris?

Gilles: Oh yes, he liked it very much, together they liked it very much.

Rainer: About the few photos you took ...

Gilles: Yes, I took them in black & white in front of Hervé's house at Place Tristan Bernard.

Rainer: We can see a couple of people standing in front of the entrance. There's Pamela Courson on the left, then Jim and Hervé Muller and another guy. Who was that?

Gilles: This guy, his name was Henri-Jean Henu, was the owner of an underground newspaper in Paris called Le Parapluie (The Umbrella). He knew from someone that Jim was at Hervé's flat and came over. Henri-Jean had waited at the front door for hours, and when we finally were coming out, he rushed straight up to Jim as soon as he noticed him, gave him a newspaper and wanted to talk to Jim about The Doors, but of course Jim refused to give out a comment.

Rainer: What newspaper has Jim got under his arm?

Gilles: This was a copy of Le Parapluie.

Rainer: That was when you took your photos. How come you took just these few?

Gilles: Because it was not my camera and not my film.

Rainer: One of your pictures got published on a book cover, I remember it was a book about Le Parapluie. The same photo is also for sale on the fleamarket here in Paris.

Gilles: I didn't know that, really. Haven't seen a penny for that ...

Rainer: In Hervé's books there are a couple of other photos, did you take any of these?

Gilles: No, Hervé and Yvonne Fuka took them, and later she gave the copyright of her photos to Hervé. But I'm aware of the fact that sometimes there's a big confusion about my pictures and Hervé's. I think they had one of mine in the video A TRIBUTE TO JIM MORRISON, and Hervé was credited for it, not me. And also in the NO ONE HERE GETS OUT ALIVE book there's one of mine credited to Hervé.

Rainer: Did you ever complain?

Gilles: Yes, but the French publisher gave me no money. In the second edition they changed the credits, and again I didn't get any money. In the latest American edition there's still Hervé's name under

Kostenloser Eintrag im Adreßbuch für Fans und Plattsammler!

Das Adreßbuch soll Kontakte zwischen Fans und Sammlern ermöglichen. Bitte schickt mir Eure Anschrift und Sammelgebiete. Bei Erscheinen des Buches im Januar 1994 erhaltet Ihr von mir Nachricht. Wenn Ihr Fragen habt, könnt Ihr mich gerne auch anrufen. Steffen Grellmann, Hellmundstr. 16, 65183 Wiesbaden/Germany, Tel. und Fax: 0611/372613

the photo, although Hervé and I wrote to the publisher. We never received an answer, and it's still in print with the wrong name.

Rainer: What do you think about your photos being bootlegged?

Gilles: Honestly, I don't really care that much. I don't want to do business with them.

Rainer: How do you feel about Hervé being pretty famous for being a 'friend' of Jim Morrison, whilst it was you who started this relationship?

Gilles: He's a journalist and I'm not.

Rainer: I mean your name is totally unknown among Doors fans, besides a few people. Doesn't it bother you? I mean you've got an interesting story to tell as well.

Gilles: I really don't think about this that much.

Rainer: How could you comment on the relationship between Pamela and Jim?

Gilles: Pamela always looked very shy, she didn't talk very often and she always wanted Jim's protection. She looked quite afraid and was always near him. Just look at my photos - when this guy came up to Jim, she went straight behind him. But they also made the impression of a big love story, they really behaved like that. They looked really together and happy.

Rainer: Did you notice any of them taking drugs?

Gilles: No, I didn't. Now I know that she had been a heroin user at that time, but when I met her she didn't make that impression. And she also never asked me or Hervé for drugs, or where to get them, nor did Jim.

Rainer: What do you think about the stories that Jim died of a heroin overdose in the club?

Gilles: Hervé and I met a girl several months later, her boyfriend was in jail, and this girl was called Nicole. She told everyone it was her boyfriend who sold the drug to Jim. But who knows. It is very hard to believe what a pusher says.

Rainer: Nicole was a drug user herself?

Gilles: Yes, she seemed to be one.

Rainer: Did Hervé do some research on that subject?

Gilles: Yes, but after Jim had died, there was so much talk, if you know what I mean. Who knows? Like the guy from the ROCK'N'ROLL CIRCUS, he said on TV (Canal Plus) he remembered Jim being there every night, but I'm sure he has never seen Jim there or noticed it was Jim Morrison. He's lying. And on another TV show there's a guy from Radio Europe I, Francois Jouffa, who is telling my story!

Rainer: When did you first hear about Jim's death?

Gilles: Well, I was on holidays in Southern France and read it in a newspaper. I was shocked.

Rainer: Have you ever met Alain Ronay?

Gilles: No, I haven't. But there was another guy, Phil Trainer, who was a friend of Hervé and me. He was about the first who met Jim in Paris. Phil later wrote a song about him called "Beautiful Jim".

Rainer: Yes, a great song. Did you talk to Phil about Jim or did he ever mention the session they did in L'ASTROQUET?

Gilles: Oh, at that time probably, but I can't remember. Last time I met Phil he was with Jerry Hopkins in 1972, I think. Then Phil went back to America. I think now he has got a group in London.

Rainer: Any meeting with Agnes Varda?

Gilles: Pity, no. I tried to make contact, but she generally refuses to talk about Jim. She talked to Canal Plus, but they had to do the interview three times I've heard, each time she wanted to watch it and change it. I was also told she's very angry about the article Alain

Ronay wrote for Paris Match. But she still lives in the same place like she did 20 years ago when Jim visited her.

Rainer: Oh, the place where the birthday party happened for her daughter?

Gilles: Yes, yes, with all the kids and Jim among them.

Rainer: ... which Oliver Stone transferred to Los Angeles into a party for Ray Manzarek's daughter, who doesn't even exist.

Gilles: (laughs) Right, right!

Rainer: What is Yvonne Fuka doing now?

Gilles: She's a psychiatrist in Paris. But although she was in the Canal Plus show, she never talks about Jim. I think Hervé arranged that.

Rainer: You became a Doors collector yourself. Do you like all those countless bootlegs coming out?

Gilles: I think it's a good thing for the collector, but not for the group.

Rainer: What are you doing nowadays, Gilles?

Gilles: I am managing a band called Urban Sax, the band consists of 52 (!) people, 10 chorists, 2 dancers, three percussionists, one bass player, and the rest are saxophonists. We play a kind of unique avantgarde music, have got 5 records out, and also one video taped in Tokeyo. We sometimes play Germany, by the way.

Rainer: When you go to Jim's grave - how do you feel being there?

Gilles: It's hard to believe he's in there, because he seems to be still alive, with all the records coming out, and the videos. When I first came there in 1971 there was nothing but this piece of wood with a plate on it. In the beginning you could always find joints and drugs on the grave, there was absolutely no security or guards as it is now. Now the grave is like a tourist monument, not because of Jim but for curiosity.

Rainer: You're right. I think exactly the same. Thank you for the interview. Let's go and have a beer.

Gilles: You're welcome.



Rainer Moddemann/The Doors Quarterly



Gilles Yéprémian (left) and Rainer Moddemann discussing new Doors collectibles.
Photo: Michelle Campbell

THE DEFINITE PARIS GUIDE FOR JIM MORRISON-FANS

written by Rainer Moddemann

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Yes, there's been a Paris guide for Jim Morrison-Fans in *THE DOORS QUARTERLY #18*, which some of you elder people might remember. And, of course, those of you who have a copy of my book (*Rainer Moddemann, "DOORS"*, Heel Verlag, Königswinter, W/Germany) found another, elaborate Paris-guide in there, the most accurate I could have done at that time. But now, two years after the release of my book, I realized that there are a couple of more places you should visit on your Jim Morrison-tour through Paris, addresses I didn't know at the time I was writing my book and its guide, but which I learned to know during the past two years mostly through my friend Gilles Yéremian (please read the interview I did with him last April in Paris), and also through other people like Michelle Campbell. Thanks, Gilles, for your incredible help collecting all these new informations. And YES, dear Quarterly subscribers, you are allowed to **xerox** this guide and show it to other people, but please mention where it is from - this is an absolutely **exclusive** guide with informations **never ever** published before. Don't forget this copy of *THE DOORS QUARTERLY* on your next (or first?) Paris tour. I also recommend the little red book *Paris par Arrondissement*, which is the best you can get to find your way through Paris. It is available in all bookstores and most newsstands and it is very helpful.

But - I beg your pardon - do NOT disturb occupants, I mean, don't bother them with questions. Do NOT write grafitti on the walls of buildings and monuments. Respect privacy. Respect the dead and the death when you go to the cemetery. Behave yourself. Don't act like those bums who are going to be responsible for Jim being transferred to another secret grave in the near future because they were rioting, littering and disturbing the sacred lay of the cemetery and Jim Morrison's grave and his memory.

I think all fans would start their memorial tour by paying a visit to Jim's grave on this beautiful cemetery named **Père Lachaise** in the South-East of Paris.

In fact Jim Morrison spent half a day on Père Lachaise less than a week before he died and saw the graves of Oscar Wilde, Edith Piaf, Honoré de Balzac and Frédéric Chopin. He was with a friend (not Alain Ronay, as reported before) and told this person that he would like to be buried in this cemetery. His wish was about to become reality soon.

The cemetery is open Monday-Friday from 7.30 am - 6 pm, on Saturdays it opens at 8.30 am, and on Sundays at 9 am in the summer. In winter they open at 8 am, on Saturdays and Sundays at 9 am. You should be there very early to be alone at the grave and hang on to your thoughts. From about 10 am on there's a constant stream of visitors, guided tours, other tourists, bums, busses load of sight-seers and people, who come there just for their curiosity and disturb the silence. Jim's grave is the fourth most visited monument in Paris after the Eiffel-tower, the Notre Dame and the Centre Pompidou, so you better know what is going on there right now during the grave's rush-hours from 10 am - 6 pm.



Famous rockstar at Jim Morrison's grave:
Gregg Allman, July 2nd 1991
Photo: Michelle Campbell

You shouldn't stay in the cemetery after it closes, they have dogs watching the cemetery and you'll get into big trouble if they catch you. Don't try to climb the walls at night, I know people did it in the past when it was still easy, but now it is impossible. Be aware of the fact, that there are two **cameras** (video!) constantly watching the grave. One of them is hidden in the street lamp on the right next to the grave, and it is sending out its pictures right into the office of the guards, 24 hours a day! The other is in one of those trees in the back. Both cameras catch every move at the grave (thanks to them they were able to bust a few drug dealers and also get some control on the prostitution which was going on over there for a couple of years. In the past there even were black masses happening at Jim's grave in the middle of the night. Today this is impossible, thanks to the cameras.

Jim's grave is in the 6th division, second line. It is quite easy to find if you follow this way:

Get out at the Metrostation called **Philippe Auguste** (not **Père Lachaise**, as many of you still do). On the right you see a bar named **Le Celtic** on the other side of the street. Follow **Rue Pierre Bayle** up right next to this bar, which leads to the walls of **Père Lachaise**. Turn left into **Rue de Repos** until you see a small gate on your right. Get into the cemetery through this gate (the guards will definitely check your bags if you look like going up to Jim's) and follow the way on your right. Turn right into the next street, and left again into the next street which leads you directly to Jim's grave up the hill. (The "streets" on **Père Lachaise** are covered with cobblestones and they are also pretty narrow). Up the hill you'll see a very old rusty monument in front of you. Follow the narrow path between this one and the one on the left. After a very few feet you'll see Jim's grave on your left, hopefully covered with flowers (The guards use to throw all fresh flowers into the garbage can in the evenings!).

Now you're right there: **Jim Morrison** got buried right here in this plot, 4 metres deep, on July 7th 1971 at 8.30 in the morning, in the cheapest coffin the funeral service was selling. Pamela Courson paid only 366 French Francs - old ones - for the "cercueil chêne verni", a veneered coffin, 878 Francs in total for the whole burial. A French Franc back in 1971 was about five to a dollar. Didn't she have Jim's money? Didn't she ask Bill Siddons for some money? And the funeral was disgraceful. **Madame Colinette** said ...

The procedure of putting Jim down into the ground took less than 10 minutes, no priest was present, no prayer was said, just a few final words by Agnes Varda; everybody left in a hurry and never returned - the whole scene was piteous and miserable (this is from an interview with **Madame Colinette**, who witnessed the burial. The interview is to be seen in the TV film *Jim Morrison - Quiet Days In Paris*).

Some notes about the history of Jim's grave: After he was buried there was nothing but a little hill of mud. A few days later somebody laid some shells around it (photo in the next *Doors Quarterly*). They got stolen, such as the black shield the cemetery officials put up in August 1971 saying in white letters *DOUGLAS MORRISON, JAMES 1943-1971*. In 1972 there came another shield made of stone, with the same strange (French) spelling of Jim's last name. This got stolen in late 1973, and the grave stayed unmarked till July 2nd, 1981, when a beautiful white bust got put up (done by a Jugoslavian fan, paid by The Doors). The Doors came to pay a visit to the grave the day after, at the 10th anniversary (as documented in the video *The Soft Parade* and also as a private Super-8 film featured in *Jim Morrison's Quiet Days In Paris*).

This bust, which everybody loved, got damaged by so-called fans writing grafitti, cutting the nose off, painting it --- it looked really horrible in the end, and finally it was stolen by some French people in the night of the 9th to the 10th of May 1990. Another year the grave was unmarked (with growing numbers of visitors) until Jim's

parents put up a big (but horribly monumental) stone at the grave bearing a Greek saying *KATA TON DAIMONA EAYTOY*, which sounds like coming from an old Greek tragedy or whatever, but nobody was able to find where this quote is from. There are also different interpretations and translations available, but the most appropriate one seems to be *THANKFUL TO YOUR OWN SPIRIT*. That's how the grave looks today, with its growing crowds; seems like everybody wants to see Jim's final resting place (when do you tourists watch him being moved and get a picture of his bones?). The grave's quiet days are over, definitely - and the cemetery officials are still busy using the machine Jim's parents paid for to extinguish all the grafitti.

The first time Jim came to Paris (without Pamela) was almost exactly a year before he died in June 1970. On June 20th, 1970, he moved into **Hôtel George V.** (31 Rue George V.; **Metro: George V.**) along with The Doors' financial manager Leon Barnard and a friend of Leon, Rick, and led the life of a normal tourist visiting Napoleon's grave, the famous catacombs and the Montmartre hill, writing poetry while sitting on the stairs down the Sacré-Coeur. After 3 days Leon and Rick left for Copenhagen, and Jim ran into his old mate Alain Ronay by accident. Nobody of them knew that the other one was in Paris.

Jim moved out of the **Hôtel Georges V.** about 4 days later to leave for some holidays together with Alain. They travelled through Spain and spent more than a week in Morocco (I've seen photos of Jim in Marrakesh, dressed in a colourful caftan, dancing with Moroccan children on Marrakesh's Djemaa El Fna-square. Other pictures show him sitting in a café high above the square, drinking some peppermint tea).

He came back to Paris about 10 days later and stayed in a very cheap hotel for American students called **Hôtel de Medicis** (214 Rue St. Jacques, **Metro: Luxembourg**) for another week until he left for L.A. to do his preparations for the Miami-trial. Entering this hotel today you can still smell the damp of old age, and it is still very cheap.

Jim Morrison came back to Paris on March 11th, 1971. His girlfriend Pamela Courson (who got to Paris about a month before on February 14th, 1971) was staying at the **Hôtel Georges V.**, which Jim had recommended to her as looking like a "red plush whorehouse", and he moved in with her for a week. Then they changed into an apartement on



Jim Morrison's new tombstone in 1990.

Fans still do not know exactly what the Greek inscription really means.

Photo: R.Moddemann

the third floor in Rue Beautreillis 17 (*Metro: Bastille*, get the exit Rue Saint Antoine, walk down Rue Saint Antoine; the fifth street on your left is Rue Beautreillis), which was rented by a French model, Elizabeth (ZoZo) Lariviere and her boyfriend, an American TV producer. Jim and Pam had to pay the rent of 3000 Francs (about \$600 at that time) in her absence (ZoZo left on April 10th; until then, Jim and Pam shared one of the three bedrooms in the apartement).

Pamela (as remembered by ZoZo) only talked about "Jeem", as she used to call him in her shrieking voice, but also begged ZoZo to tell lies for her in the mornings after she had stayed out with her French count Jean DeBreteuil and his friends, who Jim absolutely disliked.

Jim loved the apartement in the Marais, the beautiful ancient Jewish quarter of Paris. The apartement was quiet and sunny, and he used ZoZo's desk for writing some poetry, working on his project named "*Observations On America While On Trial For Obscenity In Miami*", starting the script on a rock opera, writing letters to his friends, working on new poetry. He also loved the quarter of Paris he was staying at, the Marais. As reported, he went down Rue Saint Antoine with all those lovely shops offering fresh vegetables, fish and meat, bread and cheese. He bought cheese (strong smelling and tasting cheese from the Pyrénées mountains) at the little shop just round the corner, **Les Fils Peuvrier** (43, Rue Saint Antoine), and bottles of wine (preferably white wine from Bordeaux) at **Vin des Pyrénées** (25, Rue Beautreillis), for all of these use the same Metro exit as for Rue Beautreillis (see above).

Opposite his apartement there still is a restaurant named **Le Beautreillis** (18 Rue Beautreillis). Till 1990 it was owned by an old French couple, who had lovely stories to tell about Jim (which they knew from the restaurant's previous owner) and served lovely native French food. Then Vieran, a guy from Yugoslavia, rented the restaurant, unaware of its history for Jim Morrison fans. But soon he discovered the good reputation of this place (when people showed him the Paris guide for Jim Morrison fans in the Quarterly and in my book) and changed the scene almost completely. The walls are now covered with photos he took of his guests, with memorabilia of all kinds (like photos of the apartement, tiles from Jim's bathroom, photos of celebrities, letters and stickers), and he serves Slavian food now. He also keeps visitors' books, interesting to have a look at (I do not want to comment some certain woman's ugly scribbling to what others wrote, so judge yourself).

Jim (and Pamela) went to this restaurant quite often, whenever they didn't want to go out too far away from their home for dinner. Last they were seen there on July 1st, 1971 at about 9:30 pm. They had a fight there at their table, although the two German students who were sitting at the same table (the restaurant was crowded that night) didn't get much of their conversation and they weren't even aware of who was sitting at the same table unless Pamela was screaming out Jim's full name while he was leaving the restaurant in a hurry, obviously to get away from her. Pamela threw some money on the table and ran after Jim through the door of Rue Beautreillis 17. One of the German students still has the empty bottle of wine Jim and Pam had that night for dinner ...

Go down Rue Beautreillis, just cross Rue Saint Antoine, follow Rue Birague and enter the gorgeous Place des Vosges, where Jim Morrison used to relax, have a beer in one of the bars around and write poetry while sitting on one of the countless benches inside the lovely park. Some of his poems from *Wilderness* and *The American Night* were written here. This square still looks like one of those amazing squares in Venice, Italy, and you should spend an hour or more here, looking at



Rue Beautreillis 17 in 1990. Fans already started to write graffiti on the walls.

Photo: R.Moddemann



Vins des Pyrénées

Rue Beautreillis 25. Jim Morrison used to buy wine in here.

Photo: R.Moddemann

The Restaurant
Le Beautreillis in 1990
At that time it still
looked the same as in
1971. Today it is a
well-known meeting-
place among Doors fans
from all over the world.
July 3rd 1993 more than
100 fans gathered to-
gether outside and in-
side the restaurant,
singing and drinking.
Most of the neighbours
were scared to death
and didn't know what
was going on in their
usually quiet street.
Jim Morrison's table in
the little sideroom of
the restaurant is
usually taken. The owner covered the table with a glassplate after fans cut pieces
off the wooden table. Today the restaurant is covered all over with photos, most of
them taken by the owner. He even shows two tiles from Jim's bathroom and photos of
Jim's apartement opposite the restaurant. Celebrities donated autographed photos.



Photo: R.Moddemann

all the other people relaxing here. The *Place des Vosges* used to be Jim's favourite place to hide away from everybody.

Next stop on our Jim Morrison memorial tour through Paris is the *Quai D'Anjou* on the *Ile St.Louis*. To get there, go back into *Rue Beureillis*, turn left into *Rue des Lions* until you get to *Boulevard Henri IV*. Turn right, cross the called bridge *Pont Sully* and walk down the stairs. Down at the quai, turn to your left. Right there, at the river *Seine*, Jim Morrison often used to sit watching the ships pass by and the people on the other side of the river. It definitely is beautiful there in the sun, and you could forget the traffic which is floating by noisily across the bridge. Right there at 17 *Quai D'Anjou* there still is a hotel called *Hôtel de Lauzun*, which Jim went to, because Charles Baudelaire, one of his favourite French poets, was joining his Hashish club in there. Jim didn't live in this hotel, he just had a look at its great architecture, outside and inside (if you go there by Metro, the best stop will be *Metro: Sully Morland*).



Place des Vosges in 1993. Photo: R. Moddemann



Café de Flore in 1990. Pamela's favourite café.
Photo: R. Moddemann

The 6th Arrondissement is still well-known for its nightlife, and in 1971 the scene used to be even more interesting than today. Jim loved this quarter of Paris, which was absolutely hip with students and insiders in 1971 in the late Sixties. He probably went to more bars and restaurants than mentioned in this guide, but these are the places he definitely was seen. The *Café de Flore*, a very expensive café, was Pamela's favourite one. She met (accompanied by the count she was

hanging out with) a friend of hers in here, Tere Tereba, on June 26th, 1971, who Jim gave his last interview to a day later. Jim himself spent a great amount of his time with Pamela at the *Café de Flore* as well (try the hot chocolate in there, it's great). To get there, take the **Metro exit St.-Germain-des-Prés**, cross Boulevard St.-Germain and turn left. You can't miss the *Café de Flore* in 172 Boulevard St.-Germain.

Les Deux Magots is a beautiful restaurant right next to the *Café de Flore* in 168 Boulevard St.-Germain. Jim loved it because of its Art Deco design and used to have dinner in there quite often. Even today The Doors go there, whenever they are in town.

Opposite the church of St.-Germain now there is the Grand Hotel Taranne. In 1971 it was a bar called **L'Astroquet** (153 Boulevard St.-Germain), a casual Parisian café. Jim met American singer Phil Trainer in here on April 3rd 1971 and did a spontaneous jam session with members of Trainer's band Clinic, who had their guitars with them. Phil remembered them singing *Crawling King Snake* among countless other bluesongs. He also remembered Jim chain-smoking Marlboros, which caused long and painful coughing. The *L'Astroquet* used to be where the hotel's reception is now.

Follow Rue Bonaparte (in northern direction off Place St.-Germain des Prés) and check the 4th street on your right. This is Rue des Beaux Arts, where **L'Hôtel** is located (13 Rue des Beaux Arts). Jim and Pamela stayed there for a few days in May 1971 in the same room on the second floor in which Oscar Wilde died, because their regular flat in Rue Beautreillis was occupied by ZoZo and a few of her friends. Jim fell out of the window onto one car parking below one day, but didn't get hurt, wiped the dust off his jacket and continued his drinking tour.

Follow Rue Bonaparte until you see **Galerie Patrice Trigano**, 4bis Rue des Beaux Arts. In 1971 this used to be a hotel, and Jim had a room upstairs with Pamela during an unknown period, most probably in May 1971. An American woman named Deborah met Jim Morrison in there and talked to him, while he was sitting in the lobby watching a TV documentation on the February 10th earthquake in the Los Angeles area



Les Deux Magots in 1990.

Photos: R.Moddemann



Grand Hotel Taranne
(former L'Astroquet)



La Palette in 1993 (above)



The Whisky A Gogo in 1993
(former Rock'n'Roll Circus)
(right)

All photos on this page:
R.Moddemann



Galerie Patrice Trigano
(former hotel) (above)

The famous L'Hôtel in Rue des Beaux Arts in 1990. Doors manager Danny Sugerman couldn't resist to stay in Jim's room during his promotion tour for "Wonderland Avenue" in 1990.



of the same year. He told her: "I'd like to invite you to come to my room upstairs, but unfortunately my girlfriend is in there now."

The same woman met Jim again some weeks later having a beer in a nice bar called **La Palette** (43 Rue de Seine) on the corner of Rue Jaques Callot. She talked to him again there and he said that he and his girlfriend had moved into a flat in the Marais. To get to this bar (which is decorated with a lot of old paintings), just follow Rue des Beaux Arts and turn left into Rue de Seine. **La Palette** is on your right after a few metres.

Go back Rue de Seine again on the left side. In number 57 Rue de Seine you can still visit the **Whisky A Gogo**, which used to be called **Rock'n'Roll Circus** at the time Jim was there. It was a club for night-outers, and the Parisian heroin scene met there. Bands used to play in there, and they also served food in a side room. It was here where Gilles Yeremian, a young french student, met Jim Morrison on May 7th 1971. Jim, who was totally drunk, had already spent some time sitting in the long entrance hallway which leads to the door, belling at people who were walking up the stairs. When Gilles noticed it was not a normal American tourist, knocking at the entrance door of the club, trying to get in again (the security guys obviously had thrown him out before), he managed to get Jim out of the front door into the street and hired a taxi. After a stop at the **Pont de la Concorde**, where Jim jumped up the railing shouting nasty words about some cops walking up the bridge, Gilles hired another taxi which took them to **Hervé Muller's** flat in number 6 Place Tristan Bernard, where Jim stayed for the night. Jim went back there a couple of times after his first visit, and Gilles took a few photos of Jim, Pamela, Hervé and Henri-Jean Henu, a French journalist, in front of the door in mid-May 1971 (for the complete story told by Gilles, read this *Doors Quarterly* #29 or watch the film "Jim Morrison's Quiet Days In Paris"). The famous door (there's also Gilles' photo of Jim standing in front of it in your copy of *No One Here Gets Out Alive*) is still the same today. To see it, get out of the **metrostation Charles De Gaulle Etoile**, follow down Avenue Mac-Mahon and turn left into Avenue des Ternes, until you get to Place Tristan Bernard. The door you're looking for is on the right side of this square next to a restaurant.



Published for
the first time
ever:

Pamela Courson,
Jim Morrison,
Henri-Jean Henu
and Hervé
Muller in front
of #6 Place
Tristan Bernard,
Muller's former
house, where he
had a flat on
the 5th floor.
The picture was
taken mid-May
1971.
Photo:
Gilles Yeremian

Jim also met Hervé and Gilles in a **bar/restaurant** on 57 Avenue des Ternes, sometime in May 1971. This is long time gone, now there's a Sony Hifi-shop in there. From Place Tristan Bernard just go back Avenue des Ternes on the right side of the street, it's easy to find.

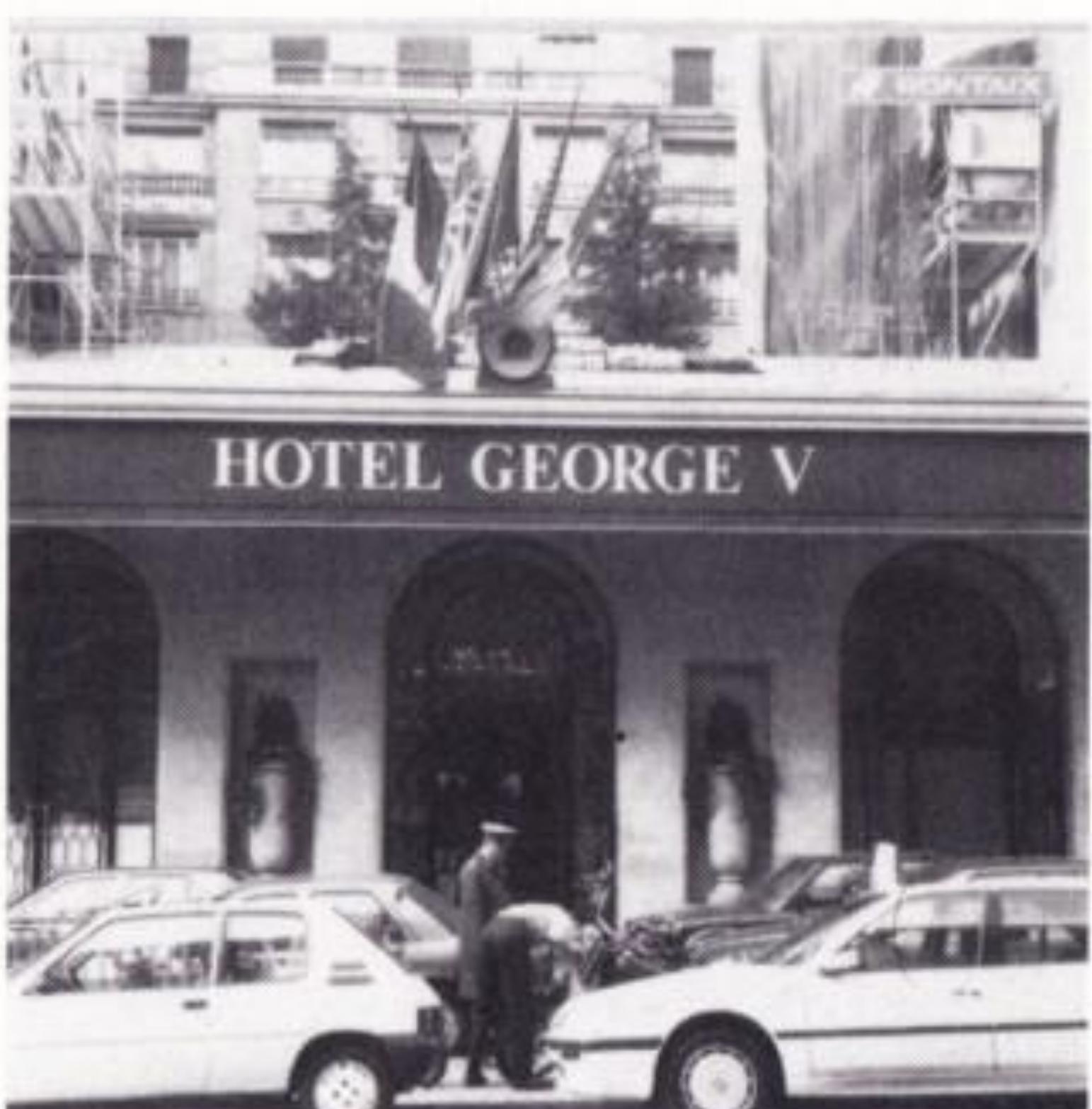
And of course you've seen photos of a meeting in a restaurant called **Bar Alexandre** (53 Rue George V., **Metro: George V.**) taken by Hervé Muller and Yvonne Fuka, his girlfriend at that time. This meal took place on May 8th 1971 at noon. Jim Morrison used to go here quite often, and the waiters always tolerated him getting drunk as hell, because of the tips he used to give them. This noon, he got drunk as usual, threw himself on the bench opposite the restaurant shouting "I don't wanna go away! Where are you taking me?". The *Bar Alexandre* closed late 1990, got torn down and now there's a Japanese bank. Even the bench was taken away in 1992 (or stolen by a Morrison-fan?). So, unfortunately, there's nothing to see there now.

Hervé Muller met Jim last on June 11th, 1971. Both (together with Alain Ronay and Yvonne Fuka) went to the **Théâtre de la Musique**, which used to be in Rue Papin (**Metro: Réaumur Sébastopol**), a very small side street of the big Boulevard de Sébastopol, to watch Bob Wilson's *Le Regard Du Sourd* (about deaf people, a play with no dialogue). It is a very small building between number 3 and number 5 Rue Papin, now closed to the public.

On June 27th, 1971 Jim Morrison, Pamela and Tere Tereba, a friend of Pamela's, went to **La Coupole**, a restaurant which remembered Jim of Ratner's Deli in New York (102 Boulevard du Montparnasse, **Metro: Montparnasse-Bienvenue**). This restaurant was pretty hip with art students; Jim and Pamela hadn't been there before. In here, Jim told Tere about his future plans, especially about his ideas showing *The Doors Are Open*, *Feast Of Friends* and *HWY*.



Left: The soon-to-become-famous door, 6 Place Tristan Bernard, where Hervé Muller used to live. Gilles Ypremian took his famous photos here.
Below: Hotel George V in 1991.
Photos: R.Moddemann





The Bar Alexandre in February 1991. The restaurant was torn down just weeks later. The famous photos of Jim were taken right in front of the windows.
Photo: R.Moddemann



Hôtel de L'Oise in Saint-Leu-d'Esserent. Jim Morrison and Pamela Courson were sitting outside the restaurant right in front of the LEFT window.

Photo: R.Moddemann

A day later, June 28th 1971, Jim Morrison, Pamela and Alain Ronay drove up north with Alain's car to **Chantilly**, a beautiful city just 40 minutes from Paris. They visited the amazing **chateau** (south of Chantilly), had a look at the architecture of the castle and the paintings inside its museum (To get there, take the A1 direction airport *Charles de Gaulle*, drive past the airport and take the **exit Chantilly**. Just follow the signs *Chantilly*, they lead you directly to the castle).

After they finished their sight-seeings at the castle Alain Ronay suggested to see a *fête* (a fairground taking place just once a year) in a near-by town. So they drove up to a little town called **Saint-Leu-d'Esserent** in the north-west of *Chantilly*. Jim and Pamela seemed to enjoy the scene, and Pamela took films with Jim's Super-8 camera. Ronay took pictures of them looking at a lottery stand, where you could win guitars (!). They had a little snack (French Fries, coffee and Kronenbourg beer) at the **Hôtel de l'Oise** next to the *fête* site. Again, Ronay took a couple of photos of Jim and Pamela, sitting at a table right in front of the hotel's restaurant on the left side. Today, you can still find the exact place where they were sitting, if you have a close look at Ronay's pictures, although the restaurant changed a bit. But the *fête* still takes place every year on the last days of June.

Opposite the hotel there's the River Oise, and that's the place where Ronay took some more photos of the couple (just look at the trees on the other side of the river, they're still there). For me it was very exciting to go there, knowing that Jim had just 4 more days to live after those last photos of him were taken (many of them published in *King Magazine* from Italy, a few in *Paris Match* from France and some different ones in a German Doors biography).



Hôtel de l'Oise

25, Quai d'Amont
60340 Saint-Leu-d'Esserent
Tél. 44.56.60.24

Fermé le Vendredi Soir, Samedi, Dimanche
(Sauf Banquet)

HOTEL
RESTAURANT
PENSION

The "Hôtel de l'Oise" business card. Call them before you go there, it might be open even on a Saturday. Nice menu!

To get to *Saint-Leu-d'Esserent*, drive into *Chantilly* (up from the castle through a big ancient gate) and turn right into the very next street, which will lead you out of the city again. Follow the street until you get to a crossing where you just can turn left or right. Turn left there and follow the signs leading you to *St.-Leu-d'Esserent*. Don't get mad at the usual roundabouts! Cross the old bridge across the Oise (which you can see in the background of some of Ronay's photos) and turn right into the first street after the bridge. You'll see the *Hôtel de l'Oise* on your left after 50 metres. Have some meal in there, excellent menu for moderate prices.

On July 1st 1971, Jim was recognized by an American fan. It was late at night, after 11pm, and Jim Morrison was having a bottle of white Bordeaux wine, eating a Croque Monsieur, in a bar called **Le Mazet** (*Rue St.-André des Arts, Metro: Odeon*). Jim was sitting right behind the glass door on the left side of the bar. *Le Mazet* changed its interior almost completely in 1990. To get there, follow *Rue de l'Ancien-Comédie* until you get to the busy *Carrefour de Buci* and turn right there into *Rue St.-André des Arts*. See *Le Mazet* after a few metres on your right.



What Jim did on July 2nd is not easy to reconstruct. It is known that he went with Alain Ronay to an unknown **restaurant** on *Rue St Antoine*, where he didn't talk much but silently ate his dinner. Ronay noticed Jim's face looking like a death mask and remembered a hiccup torturing Jim. After dinner Alain Ronay had to leave Jim. Jim walked home to send a telegram to his publisher Jonathan Dolger. Then he went (it is not known if he took Pamela with him) to a cinema called **Action Lafayette** (9 *Rue Buffault, Metro: Cadet*) to watch the Robert Mitchum movie *Pursued*, which was screened in English with French subtitles. The cinema was located in an office building and is now a boutique.

"Le Mazet", where streetmusicians meet.

God only knows what really happened after Jim got out of the cinema. Did he go home to continue writing? Did Pamela offer him heroin which he took and overdosed? Did she let him die, sleeping off her own smack while he was in his bathtub? Or was he alone in the apartement, coughing blood while she was in bed with somebody else and returned not earlier than at six in the morning? What did he die of, and where did he die? In the restrooms of the *Rock'n'Roll Circus*? In his own bathroom at *Rue Beutreillis 17*? The *Doors Quarterly* #30 will give you a different story, never heard before, but most likely.

This tourist guide for Jim Morrison fans was carefully put together and is the most complete one you will ever get. Paris changes a lot these days, and nobody knows how long we still can see the same buildings, bars, streets and sights that Jim went to in 1971. Hurry, dear readers. When I wrote the first version of this guide for DQ 18, the *Bar Alexandre* was still open, the *Le Beutreillis* restaurant and *Le Mazet* hadn't even changed at all. Today it is totally different, and just 5 years had passed. Now the whole *Marais* area is about to change, they are tearing down ancient buildings to make space for fast food restaurants. Jim Morrison didn't leave many traces, but even the few he left are about to disappear.



Pamela Courson, Jim Morrison, Hervé Muller and Henri-Jean Henu in front of Muller's former house, 6 Place Tristan Bernard. Jim is checking a copy of "La Parapluie", a Parisian magazine, which Henu just gave him. Jim is also carrying the military jacket over his arm (Gilles Yeremian remembers him wearing it when he met him at the Rock'n'Roll Circus). Gilles Yeremian, who took this never before published photo, says Jim really didn't want to be interviewed by Henu for "La Parapluie", and - of course - didn't want to talk about The Doors.

Photo: Gilles Yeremian (published exclusively in The Doors Quarterly)

Robby Krieger

sued THE SWINGIN' PIG! First time ever one of the bandmembers went to court because of a bootleg disc. It went through all newspapers over here, but too short to see what this was all about. The Doors Quarterly brings you the original text of what finally the judges said. (Sorry: in German only!)

Leistungsschutzrechte der Mitglieder einer Pop-Gruppe – The Doors

UrhG §§ 80, 75, 96, 97, 125 V, VI

1. Bei einer Gruppenleistung ausübender Künstler (Auftritt einer Pop-Gruppe) bestehen individuelle Leistungsschutzrechte der Mitglieder. Der einzelne ist für die Geltendmachung von Ansprüchen aus deren Verletzung (hier: aus ungenehmigtem Konzert-Mitschnitt) grundsätzlich für sich allein aktivlegitimiert, sofern nicht gruppeninterne Vereinbarungen entgegenstehen. § 80 II UrhG ist nicht nur für sog. Großgruppen anwendbar, setzt aber die Existenz eines Vorstandes bzw. Leiters der Gruppe voraus.

2. Zu den Ansprüchen aus §§ 75, 96 I, 97 UrhG, wenn die Tonträger mit dem ungenehmigten Mitschnitt in Luxemburg rechtmäßig (nach Ablauf der dortigen Schutzfristen) hergestellt worden sind: Für den Vertrieb der Tonträger in der Bundesrepublik Deutschland sind die hiesigen Schutzfristen maßgebend. Diese Vorschriften gelten für einen US-amerikanischen Künstler über § 125 V UrhG i. V. mit Art. 4 lit a des Rom-Abkommens, wenn der Mitschnitt in einem Mitgliedsstaat des Abkommens erfolgt ist.

3. Zur Abgrenzung zu § 125 VI UrhG mit BVerfG, NJW 1990, 2189 = GRUR 1990, 438 – Bob Dylan.

OLG Hamburg, Ur. v. 10. 1. 1991 – 3 U 107/90

Zum Sachverhalt: Der Kl. ist US-amerikanischer Staatsbürger und als Musiker Mitglied der Musikgruppe „The Doors“, zu der gegenwärtig außer dem Kl. noch die Musiker *Ray Manzarek* und *John Densmore* gehören. Die Bekl. vertreibt Tonträger, darunter in der Bundesrepublik Deutschland exklusiv den Tonträger „Live in Stockholm 1968“, auf welchem sich der Mitschnitt eines Live-Auftritts der Gruppe „The Doors“ in Stockholm/Schweden vom 20. 9. 1968 befindet. Damals gehörte zu der Gruppe noch der im Jahre 1971 verstorbene Sänger *Jim Morrison*. Die Vervielfältigung der von der Bekl. vertriebenen Tonträger erfolgt durch die in Luxemburg ansässige Firma *Swingin' Pig S. A. R. L.* Der Kl. beanstandet unter Hinweis darauf, kein Mitglied der Gruppe habe zu dem Konzertmitschnitt seine Zustimmung erteilt, den Vertrieb des Tonträgers als Verletzung seines Leistungsschutzrechtes bzw. desjenigen sämtlicher Mitglieder der Gruppe und nimmt die Bekl. im Wege der Stufenklage auf Unterlassung, Auskunftserteilung, Zahlung von Schmerzensgeld sowie (nach erteilter Auskunft) auf Lizenzzahlung in Anspruch. Der Kl. hat beantragt, die Bekl. zu verurteilen, (1) es zu unterlassen, den Darbietungen der Gruppe „The Doors“ enthaltenden Tonträger „Live in Stockholm 1968“ (Katalog-Nr. der CD: TSP-CD-004-2) in der Bundesrepublik Deutschland einschließlich Berlin-West zu vertreiben; (2) Auskunft zu erteilen und Rechnung zu legen über die Anzahl der von der Bekl. in der Bundesrepublik Deutschland einschließlich Berlin-West vertriebenen Tonträger, wie er im Antrag zu (1) näher bezeichnet worden ist; ... (4) an den Kl. sowie die weiteren Mitglieder der Gruppe ... ein angemessenes, in das Ermessen des Gerichts gestelltes Schmerzensgeld zu zahlen, hälftweise, an den Kl. 33% von dem vom LG festzusetzenden Schmerzensgeld zu zahlen. Der außerdem (für die zweite Stufe der Klage) angekündigte Antrag, (3) die Bekl. zu verurteilen, nach Auskunftserteilung und Rechnungslegung an die Gruppe „The Doors“, bestehend aus den Musikern *Robert Krieger* (Kl.), *Ray Manzarek* und *John Densmore*, zu Händen des Kl. die von ihm sodann zu errechnende angemessene Lizenz zu zahlen, hälftweise an den Kl. 33% von der zu errechnenden angemessenen Summe zu zahlen, ist vom Kl. noch nicht gestellt worden.

Durch Teilurteil hat das LG den Klaganträgen zu (1) und (2) stattgegeben und den Klagantrag zu (4) einschließlich Hilfsantrag abgewiesen. Die Berufung der Bekl. hatte keinen Erfolg.

Aus den Gründen: ... Die Aktivlegitimation des Kl. ist ge-

geben. Dies gilt für den Unterlassungsanspruch (1) sowie für den Anspruch auf Auskunftserteilung und Rechnungslegung (2).

1. Der Kl. ist, wie sich aus den Ausführungen unter II ergibt, durch das bearstandene Verhalten der Bekl. in seinem Leistungsschutzrecht als ausübender Künstler verletzt (§§ 75, 96 UrhG) und als US-amerikanischer Staatsbürger gem. § 125 V UrhG i. V. mit Art. 4 lit a des Internationalen Abkommens über den Schutz der ausübenden Künstler vom 26. 10. 1982 – Rom-Abkommen) insoweit wie ein Inländer zu behandeln. Da der Kl. in seinem eigenen Leistungsschutzrecht verletzt ist, kann er den sich hieraus ergebenden Unterlassungsanspruch für sich allein und unabhängig von den übrigen Mitgliedern der Gruppe „The Doors“ geltend machen.

Mehrere Berechtigte erwerben den Leistungsschutz gem. §§ 73ff. UrhG grundsätzlich jeder für sich und unabhängig von anderen Beteiligten (v. *Gamm*, UrhG, § 73 Rdnr. 6). Dieser Grundsatz gilt auch im vorliegenden Fall. Der Umstand, daß der mitgeschmiedete Auftritt der Gruppe in Stockholm vom 20. 9. 1968 eine Gruppenleistung war und daß es sich trotz der solistischen Einlagen des Kl. insoweit nicht um einen gesondert verwertbaren Einzelbeitrag des Kl. handelte, reicht als solcher nicht für die Annahme, umso weniger für die Feststellung aus, der Kl. habe sich seines eigenen Leistungsschutzrechts begeben und dessen Geltendmachung der Gruppe „The Doors“, einem anderen Mitglied oder einem sonstigen Dritten übertragen. Es sind auch keine durchgreifenden weiteren Anhaltspunkte dafür ersichtlich, daß der Kl. durch besondere Vereinbarungen innerhalb der „The Doors“-Gruppe oder aufgrund von Sondervorschriften gehindert wäre, sein individuelles Leistungsschutzrecht zu verfolgen.

a) Zum einen kann hierfür nicht von Bedeutung sein, in welcher Rechtsform die Gruppe „The Doors“ als solche organisiert ist und demgemäß am Rechtsverkehr teilnimmt.

Es ist mangels gegenteiligen Vorbringens der Parteien davon auszugehen, daß keine vertragliche Vereinbarung zwischen dem Kl. und den übrigen Mitgliedern der Gruppe besteht, die den Kl. an der Geltendmachung seines eigenen Leistungsschutzrechts hindern könnte. Eine gesellschaftsrechtliche Organisationstypus der „The Doors“, bei der die Entstehung individueller Leistungsschutzrechte der einzelnen Mitglieder ausgeschlossen oder bei der deren eigenständige Durchsetzbarkeit durch ein Gruppenmitglied unabhängig von besonderen gesellschaftsvertraglichen Regelungen gehindert wäre, ist mangels irgendwelcher Anhaltspunkte nicht anzunehmen.

Auch wenn die Rechtsform der „The Doors“ entgegen der Behauptung des Kl. kaum eine deutsche BGB-Gesellschaft sein dürfte – es handelt sich um eine amerikanische Pop-Gruppe und alle vier Musiker der Gruppe waren bzw. sind US-amerikanische Staatsbürger – ergibt sich nach dem insoweit anzuwendenden amerikanischen Gesellschaftsrecht (soweit ersichtlich) nichts anderes. Jedentfalls ist dem Vorbringen der Parteien nicht zu entnehmen, daß es sich bei der Gruppe „The Doors“ um eine eigene Rechtspersonlichkeit nach amerikanischem Recht im Sinne einer juristischen Person handelt. Auch sonst ergeben sich keine Anhaltspunkte, wonach die eigenen Leistungsschutzrechte der Mitglieder nicht individuell geltend gemacht werden könnten.

Im übrigen wäre die Aktivlegitimation des Kl. auch dann gegeben, wenn die „The Doors“-Gruppe eine BGB-Gesellschaft wäre. § 70ff BGB stünde insoweit nicht entgegen. Die Leistungsschutzrechte gem. §§ 75, 96 UrhG sind – wie ausgeführt – individuell und entstehen beim einzelnen Künstler selbst. Mangels besonderer Vereinbarungen fallen sie auch einer BGB-Gesellschaft nicht „automatisch“ zu und werden nicht von selbst zu Rechten der Gesellschaft, deren Geltendmachung der Beschränkung des § 70ff BGB unterliege.

b) Zum anderen beruht entgegen der Ansicht der Bekl. § 80 UrhG die Aktivlegitimation des Kl. nicht.

aa) Allerdings steht bei Gruppenleistungen die Aktivlegitimation gem. § 80 II UrhG in den dort genannten Fällen allem dem Vorstand bzw. dem Leiter der Gruppe zu (vgl. *Ulmer*, Urheber u. VerlagsR., 3. Aufl., S. 532, *Fraum-Nordenkamp*, UrheberR., 7. Aufl., § 80 UrhG Rdnr. 2); § 80 UrhG ist auch nicht etwa nur für „Großgruppen“ anwendbar.

Schon nach dem Wortlaut des § 80 UrhG ergibt sich eine solche Beschränkung nicht. Die Anzahlung der Künstlergruppen „wie Chor, Orchester ...“ ist nur beispielhaft, der Begriff der „mitwirkenden Künstlergruppe“ selbst enthält ebenfalls keine Einschränkung im Hinblick auf eine Mitgliederzahl.

Auch der Sinn und die Entstehungsgeschichte der Vorschrift sprechen eher für einen weiten Anwendungsbereich (vgl. *Schricker*, Urhe-

herr, § 80 UrhG Rdnr. 2 u. 5; v. Gamm, § 80 Rdnr. 3) und rechtlerigen keine Beschränkung auf Großgruppen. Durch § 80 UrhG soll verhindert werden, daß „ein einzelner ausübender Künstler z. B. die Aufnahme ... eines Konzertes verbieten und (so) ... seine Kollegen um eine vielleicht erwünschte zusätzliche Einnahme aus ihrer Leistung bringen“ kann (Amtl. Begr. vgl. *Haentel-Schietler*, UrhG, S. 327). Der Regelung liegt damit der gleiche Rechtsgedanke wie § 83 II UrhG zugrunde; sie geht jedoch mit der Beschränkung der Klagebefugnis über das Gebot der gegenseitigen Rücksichtnahme des § 83 II UrhG hinaus (*Schricker*, § 80 UrhG Rdnr. 1). Die einheitliche Rechtswahrnehmung durch einen oder mehrere Repräsentanten der Künstlergruppe soll außerdem der Rechtssicherheit und Erleichterung des Rechtsverkehrs mit Veranstaltern und weiteren Verwertern von Gruppendarbietungen und auch der Stärkung der Gruppeninteressen dienen (Amtl. Begr.). Lediglich in der Begründung des Regierungs-Entwurfs (vgl. den Auszug bei v. Gamm, § 80 Rdnr. 1) findet sich die Formulierung „eine große Anzahl ausübender Künstler...“, ohne daß diese aber Eingang in den Gesetzestext gefunden hätte. Da die oben dargestellten Interessenkonflikte zwar besonders bei großen Gruppen von Bedeutung sind, aber grundsätzlich bei jeder Künstlergruppe – und zwar unabhängig von der jeweiligen Mitgliederzahl – in Betracht kommen, kann die Anwendbarkeit des § 70 UrhG nicht bei Kleingruppen und demgemäß auch nicht im vorliegenden Fall unter Hinweis auf die Mitgliedsanzahl bei den „The Doors“ verneint werden.

bb) Ferner ist entgegen der Ansicht des Kl. dem § 80 UrhG nicht mit dem Argument zu begegnen, bei den „The Doors“ seien alle Musikinstrumente bzw. die Stimmen der Mitglieder gleichrangig und insoweit sei er – der Kl. – einem Solisten gleich zu setzen.

Allerdings üben gem. § 80 I UrhG neben der Gruppe die Solisten, Dirigenten und Regisseure ihre Einwilligungsrechte jeweils selbständig aus und sind – obgleich sie in § 80 II UrhG nicht ausdrücklich genannt sind – auch insoweit uneingeschränkt klagebefugt (*Schricker*, § 80 UrhG Rdnr. 2). Nach dem Vorbringen des Kl. ist aber nicht davon auszugehen, daß er bei dem mitgeschnittenen Stockholmer Konzert-Auftritt Solist i. S. des § 80 UrhG gewesen ist:

Während Künstlergruppen die ausübenden Künstler sind, die mit der Wirkung ihrer Gruppenleistung dem Publikum gegenüberstehen, unterscheiden sich davon die Solisten als ausübende Künstler eines Soloparts, der von ihnen als Einzelleistung dargebracht oder als solche aus der Gruppenleistung herausgestellt wird und sich damit für das Publikum von der allgemeinen Gruppenleistung abhebt (v. Gamm, § 80 Rdnr. 3). Da bei der Jazz- und Popmusik – in diese Musikgattung gehört offensichtlich die Gruppe „The Doors“ – sich regelmäßig gemeinsam auftretende Künstler ab 3 Personen bereits als Künstlergruppe verstehen und in diesem Bereich häufig ein Gruppenmitglied – ggf. im Wechsel untereinander oder im Wechsel mit Tutti-Abläufen – solistisch bei der Darbietung hervortritt, ist nicht etwa jedes Gruppenmitglied als Solist i. S. des § 80 UrhG einzustufen, sondern nur derjenige, der neben der Gruppe und zwar standig (während eines Auftritts) solistisch auftritt und auch so im Programm angekündigt wird (vgl. *Fromm-Nordemann*, § 80 Rdnr. 3). Der Kl. ist aber nach eigenem Vorbringen nicht als Solist neben den „The Doors“, sondern als deren Mitglied – wenn auch mit solistischen Einlagen – aufgetreten.

cc) Die Anwendbarkeit des § 80 UrhG scheitert jedoch daran, daß die Gruppe „The Doors“ keinen Leiter oder Vorstand hatte bzw. hat. Der dementsprechenden Behauptung des Kl. ist die Bekl. lediglich anzweifelnd entgegengetreten. Es wäre aber Sache der Bekl. gewesen, das Vorliegen der tatsächlichen Voraussetzungen des § 80 UrhG insoweit substantiiert darzulegen und ggf. zu beweisen. Sie hat nicht einmal Gesichtspunkte vorgetragen, die gegen die Richtigkeit der Behauptung des Kl. – es gäbe keinen Leiter der Gruppe – sprechen; vielmehr ist es gerade bei einer nach der Mitgliederzahl kleineren Pop-Gruppe, wie bei den „The Doors“, nicht unwahrscheinlich, daß die Bestimmung eines Leiters der Gruppe unterbleibt.

cr Schließlich ist auch nicht aus § 8 UrhG in analoger Anwendung eine Beschränkung oder Verneinung der Aktivlegitimation des Kl. herzuleiten. Im vorliegenden Falle geht es nicht um die Geltendmachung von (Mit-)Urheberrechten, sondern vom gesondert geregelten Leistungsschutzrechten (vgl. neben § 80 UrhG auch § 83 UrhG). Zu Recht wird insoweit auch die analoge Anwendung des § 8 UrhG für solche Fallgestaltungen verneint (*Fromm-Nordemann*, § 8 UrhG Rdnr. 28), in denen – wie hier – trotz der gemeinsamen Gruppenleistung grundsätzlich eine

Vielzahl einzelner Leistungsschutzrechte entsteht (vgl. die Amtl. Begr. zu § 80 UrhG und hierzu die obigen Ausführungen).

Daß bei mehreren Berechtigten bei der Ausübung der Leistungsschutzansprüche als Folge der gemeinsamen Gruppen-Tätigkeit aus dem Gesichtspunkt von Freu und Glauben – unabhängig von § 8 II UrhG – auf die Belange der anderen Beteiligten Rücksicht zu nehmen ist (v. Gamm, § 73 Rdnr. 6), ändert an der Aktivlegitimation des Kl. nichts. Mangels gegenteiligen Vorbringens ist nicht davon auszugehen, daß eines der übrigen Mitglieder der Gruppe „The Doors“ (auch nicht etwa die Erben des verstorbenen Sängers Jim Morrison) das beanstandete Verhalten der Bekl. billigen würde. Unisoweniger ergeben sich Gesichtspunkte, wonach das prozessuale Vorgehen des Kl. treuwidrig wäre – und zwar zumindest auch im Verhältnis zur Bekl.

2. Aus eben diesen Gründen ist der Kl. auch zur Geltendmachung des Anspruches auf Auskunftserteilung und Rechnungslegung (vgl. wegen der materiellen Begründetheit unter III) aktiv legitimiert. Da der Kl. in seinem eigenen Leistungsschutzrecht verletzt ist, kann er neben dem Unterlassungsanspruch grundsätzlich auch als einzelner seinen eigenen Anspruch auf Schadensersatz (§ 97 I UrhG) bzw. wegen ungerechtfertigter Bereicherung (§ 97 III UrhG i. V. mit § 812 BGB) und zur Bezifferung solcher Zahlungsansprüche auch für sich bzw. an sich allein Auskunftserteilung und Rechnungslegung von der Bekl. verlangen.

Ob der Kl. außerdem eine Auskunftserteilung an die übrigen Gruppenmitglieder verlangen könnte, kann dahinstehen. Der geltend gemachte Anspruch – Klagantrag zu (2) – hat eine solche weitergehende, auch an die übrigen Gruppenmitglieder zuerteilende Auskunft nicht zum Gegenstand.

II. Der Kl. kann von der Bekl. gem. §§ 75, 96 I, 97 I UrhG verlangen, daß sie es künftig unterläßt, den Darbietungen der Gruppe „The Doors“ enthaltenden Tonträger „Live in Stockholm 1968“ zu vertreiben.

Wie das LG zutreffend ausgeführt und von der Bekl. auch nicht mehr verkannt wird, steht dem Kl. als US-Staatsbürger gem. § 125 VI UrhG i. V. mit Art. 4 lit. a Rom-Abkommen für die in Schweden dargebotene künstlerische Leistung derjenige Schutz durch das Urheberrechtsgesetz zu, der auch Inländern gewährt wird (vgl. Art. 2 II Nr. 1 lit. a Rom-Abkommen). Anknüpfend an den Ort der Darbietung gem. Art. 4 lit. a. Rom-Abkommen ist entscheidend, daß der Stockholmer Live-Auftritt der „The Doors“ am 20. 9. 1968 stattfand, mithin in einem Mitgliedstaat des Rom-Abkommens und nach dem Beitritt Schwedens und der Bundesrepublik Deutschland zu diesem Abkommen. Da sich demgemäß der Schutz des Kl. nicht auf die in § 125 VI UrhG bezeichneten Vorschriften beschränkt, kann es insoweit auf die Entscheidung des BI Off., (NJW 1990, 2189 = GRUR 1990, 438 – Bob Dylan) nicht ankommen; ihr lag ein anderer Sachverhalt zugrunde. Unstreitig ist das Live-Konzert der „The Doors“ vom 20. 9. 1968 ohne die nach § 75 S. 1 UrhG erforderliche Einwilligung auf Tonträger aufgenommen und – zu einem späteren Zeitpunkt – ohne Einwilligung gem. § 75 S. 2 UrhG in Luxemburg von der Firma Siemag'Pig S. A. R. L. vervielfältigt worden. Kein Mitglied der Gruppe hat dem Mitschnitt und/oder der Vervielfältigung zugestimmt; Gegenteiliges hat die Bekl. jedenfalls in der Berufungsinstanz nicht mehr behauptet, geschweige denn unter Beweis gestellt.

Zutreffend ist das LG, davon ausgegangen, daß die Rechte des Kl. aus den §§ 75, 96 I UrhG verletzt sind. Nach § 75 UrhG wird dem ausübenden Künstler zwar nicht ausdrücklich ein Verbretungsrecht gewährt; ihm steht jedoch ein Verbretungsrecht dann zu, wenn bereits die Aufnahme der Darbietung und damit auch die Vervielfältigung ohne seine Einwilligung erfolgt ist (OLG Hamburg, GRURInt. 1986, 416ff. – Karajan). Die Verbretzung solcher rechtswidrig hergestellter Vervielfältigungsstücke verstößt gegen § 96 I UrhG und begründet die Ansprüche nach § 97 UrhG (BGH, NJW 1986, 1253 = GRUR 1986, 454ff. – Bob Dylan; *Schricker*, § 96 UrhG Rdnr. 7; *Fromm-Nordemann*, § 96 Rdnr. 3; Bürgeroth, GRUR 1976, 455). Entgegen der Ansicht der Bekl. ergibt sich insoweit auch nichts Gegenteiliges aus der Entscheidung des BI Off., (NJW 1990, 2189 – Bob Dylan), in dem dort behandelten Sachverhalt ging es lediglich um den Mindestschutz ausländischer Künstler nach Maßgabe des § 125 VI UrhG, in dem ausdrücklich auf § 75 S. 1 UrhG nicht aber auf § 75 S. 2 UrhG und nicht auf § 96 UrhG verwiesen wird.

Entgegen der Ansicht der Bekl. ist der von ihr vorgenommene Vertrieb der beanstandeten Tonträger rechtswidrig i. S. des § 96 I UrhG, auch wenn die Vervielfältigungsstücke in Luxemburg nach Ablauf der dortigen Schutzfristen und demgemäß nach luxemburgischen Recht rechtmäßig hergestellt worden sind. Zu Recht hat das LG allein darauf abgestellt, daß die Vervielfältigung nach deutschem Recht rechtswidrig ist und die Rechte nach § 82 UrhG noch nicht erschöpft sind.

Der BGH hat in den Entscheidungen „Bob Dylan“ (BGH, NJW 1986, 1253) und „Zauberflöte“ (BGH, NJW 1988, 334 = GRUR 1987, 814) zu dieser nicht unumstrittenen Frage nicht ausdrücklich Stellung genommen, da es sich um Sachverhalte handelte, in denen ausländische Künstler jeweils außerhalb des Geltungsbereichs des Rom-Abkommens betroffen waren. Der erkennende Senat hat bereits in seiner „Zauberflöte“-Entscheidung (GRURInt. 1986, 419 – Vorinstanz zu BGH, NJW 1988, 334 = GRUR 1987, 814 – Zauberflöte) ausgeführt, daß die Frage der Rechtswidrigkeit der Herstellung der Vervielfältigungsstücke nicht nach dem Recht des Herstellungslandes, sondern nach deutschem Recht zu beurteilen ist. An dieser Auffassung, die in der Literatur nahezu durchgehend Zustimmung gefunden hat (vgl. die Nachw. bei AG Hamburg, GRUR 1990, 266 [268]), hält der Senat fest. Entgegen der Ansicht der Bekl. ergibt sich aus der Entscheidung des BVerfG (NJW 1990, 2189 – Bob Dylan) nichts anderes. Zum einen geht es – wie ausgeführt – um einen anderen Sachverhalt, zum anderen hat das BVerfG (S. 441) zu diesem Meinungsstreit ersichtlich nicht abschließend Stellung genommen, sondern lediglich insoweit auf das maßgebliche Territorialitätsprinzip verwiesen.

Dieses Prinzip besagt jedoch nur, daß inländische Schutzrechte nur im Inland und ausländische Schutzrechte nur im Ausland verletzt werden können und daß die Beurteilung der sich aus inländischem Schutzrecht ergebenden Rechte und Ansprüche ausschließlich inländischem Recht unterliegt (Schriener, § 96 Rdnr. 7). Dagegen ist es etwas anderes – und hierzu hat das BVerfG nicht Stellung genommen –, ausländische Fakten in die inländische Rechtsbeurteilung nach inländischem Recht einzubeziehen. Wenn der Gesetzgeber mit § 96 UrhG die Leistungsschutzberechtigten über das ausschließliche Vervielfältigungsrecht wirksam schützen wollte, kann das nur bedeuten, daß „rechtswidrig hergestellt“ im Sinne des geltenden § 96 UrhG gemeint ist und nicht ausländisches Recht in Bezug genommen werden sollte (Schriener, § 96 Rdnr. 7). Insoweit bedarf es hier keiner analogen Anwendung des § 96 UrhG, da sich das Verbot unmittelbar aus dieser Vorschrift ergibt (Schriener, § 96 Rdnr. 7 m. w. Nachw.).

Etwas anderes ergibt sich entgegen der Auffassung der Bekl. auch nicht aus der Entscheidung des BGH (NJW 1971, 2173 – Konzertveranstalter), zumal es sich um einen Sonderfall der grafischen Rechte an Musiknoten handelte. Soweit der BGH (NJW 1971, 2173) bezüglich des im Ausland vervielfältigten Notenmaterials ausgesprochen hat, § 96 I UrhG könnte nicht auf im Ausland rechtmäßig hergestellte Vervielfältigungsstücke angewandt werden, ging es um die Haftung eines Konzertveranstalters, dessen Aufgabe es nicht gewesen war, für die Verschaffung des für das Konzert notwendigen Notenmaterials zu sorgen und der nicht feststellen konnte, ob das vom ausländischen Orchester benutzte Notenmaterial mit Zustimmung des Urheberberechtigten hergestellt worden war. Der BGH hat zudem darauf abgestellt, bei den zum persönlichen Gebrauch hergestellten Vervielfältigungsstücken handle es sich um zulässigerweise hergestellte Werkstücke. Außerdem hat er ausgeführt, daß ein Ausschließungsrecht für bestimmtes Notenmaterial bezüglich öffentlicher Werkwiedergabe durch die grafischen Rechte nicht gewährt werde (vgl. hierzu OLG Hamburg, GRURInt. 1986, 419 – Karajan). Insoweit hat sich der BGH mit der hier entscheidungsrelevannten Problematik nicht ausdrücklich befagt.

Auch die in Art. 30, 36 EWGV niedergelegten Grundsätze des freien Warenverkehrs stehen dem aus § 97 I UrhG gegebenen Unterlassungsanspruch nicht entgegen. Die Berufung hat insoweit keine neuen Gesichtspunkte genannt, sie sind auch sonst nicht erkennbar. Insoweit wird auf die Ausführungen des EuGH hierzu Bezug genommen (vgl. auch ergänzend OLG Hamburg, GRURInt. 1986, 419 [420] – Karajan). Gerade die bereits vom LG erörterte Entscheidung des EuGH (Slg. 1989, 79 = NJW

1989, 1428 = GRURInt. 1989, 119) – Schutzfristunterschiede zeigen, daß ein inländisches Verbrennungsverbot dem Grundsatz des freien Warenverkehrs nicht entgegensteht, wenn – wie hier – in einem andern EG-Staat nur wegen des Ablaufs der kürzeren Schutzfrist trotz der fehlenden Einwilligung des Künstlers die Tonträger dort hergestellt worden sind und deren Vertrieb nun im Inland verboten werden soll.

Nach alledem hat das LG zu Recht den Unterlassungsanspruch aus den §§ 75, 96 I, 97 I UrhG als begründet angesehen.

III. Aus eben diesen Gründen ist auch der Anspruch auf Auskunftserteilung gem. § 97 UrhG, § 242 BGB begründet. Es ist wahrscheinlich, daß durch das Verhalten der Bekl. dem Kl. ein Schaden entstanden bzw. diese auf seine Kosten ungerechtfertigt bereichert ist. Ob die Bekl. ein mangelndes Verschulden wegen ihres angeblich unvermeidbaren Rechtsirrtums hinreichend dargelegt hat, kann dahingestellt bleiben. Die Auskunftserteilung beruft nicht nur einen Schadensersatzanspruch gem. § 97 I UrhG, sondern dient jedenfalls auch der Vorbereitung eines verschuldensunabhängigen Anspruchs wegen ungerechtfertigter Bereicherung (§ 97 III UrhG, § 812 BGB).

(Mitgeteilt vom 3. Zivilsenat des OLG Hamburg)

Doors-Platte verboten

Fans der legendären Rock-Gruppe „The Doors“ müssen in Zukunft auf den Live-Mitschnitt eines Konzerts verzichten: Die Platte „Live in Stockholm 1968“ darf in Deutschland nicht mehr vertrieben werden. Mit diesem Urteil gab der Bundesgerichtshof (BGH) in letzter Instanz der Klage des früheren „Doors“-Gitarrenstellers Robbie Krieger statt. Der Musiker hatte sich gegen den Vertrieb der Platte gewehrt, die von einer in Luxemburg ansässigen Firma hergestellt und von einem deutschen Unternehmen in der Bundesrepublik verkauft wird. Die „Doors“ hatten weder dem Mitschnitt noch dem Vertrieb der Platte zugestimmt.

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Über diesen Fall hinaus hat die Entscheidung der Karlruher Richter grundsätzliche Bedeutung: Werden Tonträger (CDs, Platten, Kassetten u.a.) zwar im Ausland rechtmäßig hergestellt, ist ihr Vertrieb in Deutschland dennoch unzulässig,

wenn die Herstellung in der Bundesrepublik gesetzeswidrig gewesen wäre, (Az.: IZR 71/91 vom 15. Februar 1993)

Bundesgerichtshof

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THE FAN PAGE

written by GENA ANSELL, USA

There are no words for it, no letters to form the words that could ever adequately describe the feeling, that Feeling a Doors fan has when the music's over. I know you know what I mean. I never feel peaceful, I'm certainly not content, it's almost as if someone really did: turn out the lights and I'm now sitting in this very dark place that's strangely familiar to me. It's also quite appealing and I don't really want to go back for a little while. Familiarity, familiar things partial to my own reality, flew out the door along with my thinking ability and rationale.

It never fails, the music, this music never let's me down. I always feel that way, sometimes I'm more receptive to it than others but it's always there in one degree or another. No matter how many times I have listened to a particular song, I could know every chord change by heart, know all the different versions until there really should be no surprises, I could know it till I think I am familiar with it, it still produces that sublime feeling, a new emotion, the only thing constant about it is that it always works. After the song ends, take for example "Strange Days" or "Not To Touch the Earth" things around me at least for those first couple of seconds are just not the way they were before. My breath is suspended and yes I feel, for lack of a better word intoxicated. The music carries me to another place and not necessarily a better one. All the angst is right there in the open, almost able to be seen. In this place every day is a strange day, the music is never over, we sleep all night in soul kitchens, and we learn the most valuable lesson of all, "to forget". I love that place.

All right I admit it, Strange Days have found me once again and I am finding new meaning in this music, when applying it to my own life anyway. I know as any true follower knows that it's virtually impossible to tag real words to those desires the music gives us, I mean we've all read the "brilliant" reviews of admirable journalists one too many times, but what I would like to do is just give you the average female point of view, you could say from a younger perspective. No, I have never experienced The Doors live and was born only two years before Jim Morrison died but I still feel like I know their music. I have made it a full time job of collecting any and everything by or about the Doors so please don't discredit me yet. I just want to give you my own impressions and maybe they

will match yours and we can all happily reach some sort of familiar place.

Believe me I don't profess to know any more than the next guy.

What gets me the most about the music is that it simply refuses to be constant. I guess we all have our own images that we may attach to a specific song each time we hear it, songs like "Moonlight Drive", who doesn't feel and see that beachy oceany seashell feel? or the flowery flowy feel of "Love Street"? And of course the I don't give a Fuck about anything, the decadence of "Roadhouse Blues"? But what about a song like "The Soft Parade"? My images are always different, that song commands about a hundred different colored juxtaposed images just in one listening. Who is that girl named Sandy anyway, or does it even matter? Than there's a song like "Not to Touch the Earth", how can we possibly attach specific images to it. I don't think you can, the song refuses to be the same every time you listen to it. And most of the time my images are always different from the last time I listened to it. That song is the perfect vehicle to bring you to that "place" I described earlier. I once read an article that listening to the Doors can get you high. I agree, I mean if there is such a thing as a natural high "Not to Touch the Earth" live,(on the Absolutely live version especially) can do the trick. I can't tell you, what that song does for me, sometimes after it's over I'm out of breath because I too was on the run, and yes I was on that hill in that very mansion. Am I crazy? Maybe, but I think it's pretty incredible that music and Those words can take me on such a journey even if it is for just a little while. "Some outlaws live by the side of the lake, the minister's daughter's in love with a snake, who lives in a well by the side of the road, wake up girl, we're almost home, Yeah"! I'm nowhere near home. Depending on the mood I'm in when listening to the music I either want to fuck or fight if you know what I mean. Morrison was right when he said "Music inflames temparment. Five to One is a perfect example. We hear those dum Dum Dum drum beats in the very beginning and immediatly we're inflamed, hot, ready for anything and so aware. After most Doors songs even the bad ones we are affected, they always seem to raise questions. I am always forced to listen to every word (especially the live versions) every chord change (Light My fire instrumental) every thundorous drum in "When The Music's Over" This is not passive listening, it's active where the listener can involve himself completely. These songs are also not just heard but felt,they force us to use all our senses all at once. Sometimes you really can see the music, and in

songs like "When the Music's Over" or "The Changeling" I can "feel" the anticipation of John's drums. The same can be said about that middle part of "Peace Frog", that music solo or those opening notes of "Wild Child", the build up at the end of "Love Me Two Times" live and especially "Gloria" on Alive She Cried. I think that song screams sex and in my opinion it's as close as you can possibly get to the act without actually having performed it.

And after "Roadhouse Blues" I want nothing but decadence I don't want to care about my future, I want everything to simply "roll". I find those songs to be at one end of the spectrum while songs like "Not to Touch the Earth", End of the Night", My Eyes Have Seen You", and possibly "Maggie M'gill" are at another place. It's a dark place but so tempting. A glorious night world where it doesn't matter what your name is or where your from.

The people I know don't matter, nothing does except hearing this music as loud as possible. It takes us back to our roots, we hear the primal grunts and screams and we understand.

Then there's "An American Prayer". On "Angels and Sailors" I am taken back to teenage pubescent evening outdoor summer keg partys where in my virgin innocence I would fake experience with the male pubescent slobbering all over me.

under a starless sky. Our foreplay was the best, at least we acted that way. I am confused by the fact that that simple poem brings to my mind so many connections. Morrison's observations make you dig down in your own soul and recall strange happenings. I love the closeness that album conveys. It's just you and Jim and that jazzy music in the background.

Everytime I have listened to that album I find new meanings, meanings I could have sworn were not there the last time I listened. The words in the poem "Ghost Song" also melt for me. I relate to that "sweet" forest" and I know the "hot" dream" as well.

Sometimes I understand so well what Morrison's talking an about it hurts and I want to scream because I can never adequately describe it in such a way that would do it justice. How can you describe the sublime, though? It's just futile. So I'll continue to listen to the music, day in and day out looking for more clues, applying it to my own existence, trying to really understand. When Morrison screams "Wake Up", how can we not? I love turning on the music leaving my world behind and entering that space right there on the perimeter, my journey than begins to a place where night is permanent, where we have trust in the night, Morrison's night.

Which religion did Jim believe in? What did he think about Woodstock? What would he think about the actual situation in the world? Which drug did he take for the marriage-ceremony with you? What was his most preferred drug? What was his favourite movie? Which song did he prefer to sing?

Daniel from Switzerland

Jim believed in all religions and no religion, likening God to the elephant in that famous parable about the elephant and the three blind men. "Everybody sees a little bit of God," he once told me, "and they all think they're the only ones who are right. Well, they're ALL right."

He certainly believed in an almighty Creator spirit; take another look at "An American Prayer." He just hated organized churches because he felt they ripped off the simple unsophisticated believer, and once told me he thought the motto of most modern religions was not "Feed My sheep" but "Fleece those sheep."

He thought Woodstock was a crock of bullshit, which it was (I was there, I know). When I told him about it, I remarked that "It was NOT a Doors kind of gig. They wouldn't have liked you there." He laughed and said, "They wouldn't have wanted to hear what we would have wanted to say to them." And he was absolutely right: The morons at Woodstock would not have wanted to hear the Doors because the Doors would have made them THINK—think about uncomfortable truths they just didn't want to know about. I HATED Woodstock, as I took a whole chapter in the book to explain; and so would Jim if he'd been there.

JIM AND I TOOK NO DRUGS WHATSOEVER FOR OUR MARRIAGE CEREMONY. DO YOU HEAR ME??? NO DRUGS!!! You've been watching that damn Oliver Stone movie too often...

Witches do not do drugs for such purposes (witches did, however, do drugs for the same purposes everybody else did back in the 60's: to get high, and to feel good, and to expand their consciousnesses), and I find your somewhat adolescent question and assumption both disturbing and enraging...

The only thing Jim and I "did" at our wedding was drink about a cup of consecrated red wine, into which we had let fall a few drops of our own blood. That's it: A cup of wine. Three or four drops of blood apiece. No cocaine, LSD, rivers of gore, heroin or anything else. Very somber, very sober, very solemn.

Actually, Jim and I hardly ever did drugs at all. We shared a joint once at Diane Gardiner's apartment the night we spent there together; we did cocaine once at my house in NY and twice when I was staying with him at Pam's place in L.A. before he went to Paris—maybe two or three hits apiece, no more than that. We NEVER did any pills or acid or smack (that was Pam's trip), and Jim never even smoked any cigarettes around me, except once in Miami. He got drunk with me only once, nastily drunk, at the very end, in L.A., but that was the only time I ever saw him like that. (And I did NOT turn him onto cocaine---another movie lie!) I realize this deeply contradicts the usual portrait of him; but remember, that picture is painted by people who didn't know him the way I knew him, with whom he behaved very differently than the way he behaved with me. All I can tell you is how he was with me, and that's what he was like when I was with him.

Now Jim WAS an alcoholic, and I don't want any misunderstandings about that. But that's a disease, not a choice. We didn't understand what it was all about; but I believe he was on the verge of turning himself around about even that problem when he died. He just ran out of time; or rather, he had it taken away from him by Pamela.

As a film buff Jim loved all sorts of movies: He and I would go to see things by Bergman and Godard, and I made him take me to see "Anne of the Thousand Days" and "A Man Called Horse" and "The Lion in Winter." We'd watch stupid movies on TV, too: W.C. Fields and Bogart and Garbo (not stupid).

He never really admitted to having a favorite song to sing: Things like "The End"



were favorites because he could put stuff into them to keep them interesting, bits and bobs of poetry and comment—he often said that for him, the only thing that kept "Light My Fire" interesting was being able to "jazz it up a little."

Was Jim really as "wild" as his reputation states? Would Jim have completely stopped recording albums or making music with The Doors altogether, even, if he would have never toured again? Jim was fascinated with death, but do you think his death was accidental, or, do you think, Jim in another "devil tempting mood", half knew what he was doing, but couldn't care less? Did he believe he was finished? Do you think he had reached his peak; how would he have viewed his death - surprised? As an occult practiser - have you received any messages from Jim? Did Jim believe he had come full circle - he had enjoyed himself a lot, but found he not achieved what he wanted and could not face what awaiting him for the rest of his life (RE downhill)? Jim must have had a lot of pressure on him with comb (?) cases and many other problems as well as projects, but was he confused, or, content in the direction he was going? What would Jim have achieved, if, he had lived to today? If you loved Jim so much, why didn't you go ahead anyway and have his child? As you said, it couldn't help but be a genius. Do you now regret having the abortion, and if possible, in the same circumstances would you have gone ahead and brought the child up alone? What are your favourite Doors-tracks and why?

David from England

No. Nobody could be, not and have lasted as long as he did, even; not and produced the incredible creative output he did—songs and poetry and music---or given the great interviews, even. People like to romanticize about Jim's "wildness" because they are too bloody scared to live for themselves; it's easier and cheaper and safer to let Jim do it for them. Sure, Morrison won't mind, we'll just USE him as some kind of stunt double for our own cowardly psyches; then we'll just walk away from him and let him pick up the tab... You all seemed to think that by being free himself, somehow Jim could make YOU free. Well, sorry to break it to you, but it doesn't work like that. What he was trying to tell you, and you were all too stupid and craven and lazy to see it, was that you had to get out and do it for yourselves. AND YOU'RE STILL DOING IT TO HIM: You're still letting him pay, even in death, for your own chicken-hearted cowardice. Oliver did it to him, in spades, in the movie; and the rest of you, or let's say far too many of you, just went right along with it...

I don't know what Jim would have done had he lived. I'm a witch, not a mind-reader; and Jim's mind was one hell of a thing to read... He had a million ways to spend his time, as he once sang, and who is to say what he would have gone with, or how many of them.

I think film would have been a big part of it; also other forms of writing—he asked me endless questions about writing fiction—maybe even plays. I would guess he would always have stayed involved with music to some degree, simply because he loved it so and was so brilliant at it. I don't know if he would have stayed with the Doors, or they with him; and I don't think you'd see him at any "nostalgia 60's" concerts for retread rockers. He was better than that. I think his death was murder, as I said earlier. I don't believe he was finished, and I don't believe he ever thought that of himself. He was only just starting out. I think he was nowhere within MILES, LIGHT-YEARS, of the peak of his creative powers; I think he would look on death—indeed, DOES look on death—as just another kind of life. That's what I tried to teach him, anyway, and he knows now, himself, and has let me too to know it.

The fact that he died when he did only makes that fact all the more cruel: He had it taken away from him, right when he was just beginning to make sense of it all, just beginning to overcome the pain of his childhood and the rest of his past, just beginning to see where he had been and where he was going. And then Pam gave him some smack.

Yes, I have had messages, have known Jim's presence, have been very much with him since his death; and he with me. No, I'm not going to tell you about it. Some things must stay private and sacred between him and me; I gave away quite enough in the book. Don't let's get greedy.

Jim had not come anywhere NEAR full circle, and "downhill" in that pejorative sense was not in his vocabulary. He didn't believe that the rest of his life was going to be anticlimactic, and he would not have thanked you for suggesting it. It wasn't true in any case: I think he was content in the choices he had made, and was in the process of revamping those ones he was dissatisfied with (Pam perhaps being among them, at least according to him). He was content in the DIRECTION he had chosen, but perhaps not in the destination...

Now. I love Jim more than life; I would have died for him, killed for him, sold my soul for him. I would still, and I may yet.

But. What I was NOT going to do was to force a child to live a life without its father, a life with little prospect of ease or happiness, with a mother whose own bitterness and grief and anger and hurt would have blighted whatever slim chance it might have had at bliss.

And the choice that I made, WITH JIM, not to bring our child into that kind of world was the hardest choice I have ever made, and the second greatest loss of my life. And if you can read what I wrote in my book, about that choice, and what it did to me and to Jim, and still think I decided casually or offhandedly, then nothing I say here will convince you any different, and how much I loved Jim has nothing whatever to do with it.

But I'm going to try anyway. No, I'm not sorry I had the abortion. But I'm not glad either. I'm sorry that the circumstances did not permit Jim and me to be together and have our child and maybe one or two more and be a family; but that's not what the choice was. That was never going to happen. It was not an option; and you can only choose among the options with which you are presented. It's a question of how many lives you're willing to selfishly fuck up. Jim said that he loved me and wanted to be with me, but if I had our baby, it was all over. I said that I don't like children and didn't want children, but it was HIS child, and that made some difference. But you can't have a child just because it's the child of the man you love; not if that's the only reason you want it. That's not fair to you, the child, or the child's father.

And that was my choice---OUR choice. It was never going to be any other way, and it's stupid and futile and ultimately suicidal to beat yourself up being sorry things aren't as you think they should have been.

It was as it was, is as it is. One thing I'm NOT sorry for is that my child was spared two decades of pain at the hands of cruel and hurtful and judgmental questioners like yourself...

Listen. Abortion is not really a choice at all. The only choice a woman has is deciding which of several anguishing and horrific alternatives is going to mean the least hurt to the fewest people. For me and Jim and our child, this was the only choice. As Jim himself said, six months later, a year later, it would have been a very different story. But it wasn't, and so it isn't.

And, though it's absolutely none of your business, or anyone's business but Jim's and mine, given the choice between Jim or Jim's child, I would have taken Jim any day. And, twenty-three years later or sixty-three years later, I still would.

Oh, yeah, you asked about my favorite Doors songs, too: Well, okay. Short song: "The Crystal Ship" (for beauty of lyric and music, and for the theme, and for the way Jim's voice fits itself to the sound). Long song: "The Soft Parade" (because it's got EVERYTHING going for it, music, poetics, Jim's voice doing all sorts of neat stuff). Message song: "The Changeling" (even though I can't bear the message it's sending). Private and personal favorite: "Love Hides."

Getting back to the pregnancy for a moment: Some especially cruel and hateful people have wondered why they never heard of it until Jerry Hopkins mentioned it in "No One Here Gets Out Alive."

Well, there are a number of excellent reasons for that, the first being that as an

extremely private person, who chooses even now not to splash her personal life all over the tabloids (except, of course, when forced to by lying pigs), I kept very quiet about my relationship with Jim. It was OUR business, not Doors business or rock-biz business. Out of dignity, and reserve, and because that's the way I was brought up; and Jim, being a man of chivalry, protected me and our love and the knowledge that we were expecting, because that's the way he and I both wanted it. In those days, you didn't tell the world you were pregnant and (legally) unwed, and the world didn't want to know.

I chose not to spread my obstetrical details all over Rolling Stone and the tabloids, so now, twenty-three years later, people are actually BLAMING me, finding it suspicious that I DIDN'T go public with it? Get real!

The people who needed to know I was pregnant, knew it. Jim. My friends. My editor, Pauline Rivelli, and the other people I worked with at Jazz & Pop. At Elektra, Bruce Harris; and Jac Holzman, because I needed sure access to Jim's whereabouts. In L.A., Bill Siddons—who booked me on a first-class flight to Miami so I could discuss the matter with Jim (I still have the ticket) and who several weeks later sent me the money order from Jim to pay for the abortion. Diane Gardiner, my friend and Pam's too. Max Fink, Jim's lawyer, who I believe was responsible for much of Jim's attitude to me in Miami. Even PAMELA knew, albeit a month after the pregnancy was terminated...

What was I supposed to do, call the Doors office and tell everybody there, just announce to whatever little piece of garbage answered the phone, "Hi, this is Patricia Kennealy, and Jim's the father of my unborn child and we're not married legally only paganly, just wanted you all to know, bye!"? I DON'T think so!!!

Jerry Hopkins was the first journalist I told about it because he was the first one writing a book on Jim and the first one who asked me about it. Naturally I told him, as I've told everyone since who's asked me about it. But all those other people knew and believed me; and of course Jim did, and he's the one who counts, now as then.

Let's not forget, almost no one outside Doors circles or L.A./New York rock-biz circles even knew about PAM until Jim died, for God's sake; so it shouldn't really surprise anybody that I stayed so private for as long as I did, and it certainly does not give anyone the right to libellously and slanderously impugn my honesty, my chastity or my marital fidelity to Jim, just because THEY didn't happen to hear about me being pregnant back in 1970.

Maybe they're just pissed off because they weren't privy to such an intimate detail of Jim's life; or maybe it just proves they weren't the good friend of Jim they like to think they were--and have made such a profitable career out of claiming.

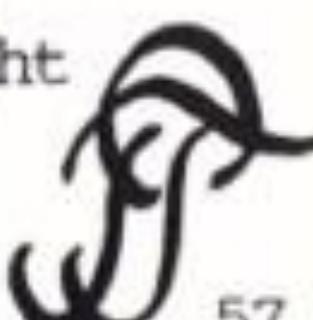
Did you ever consider to write a book on the Craft? I read all your Keltia novels - you have the knowledge! Dana from Germany

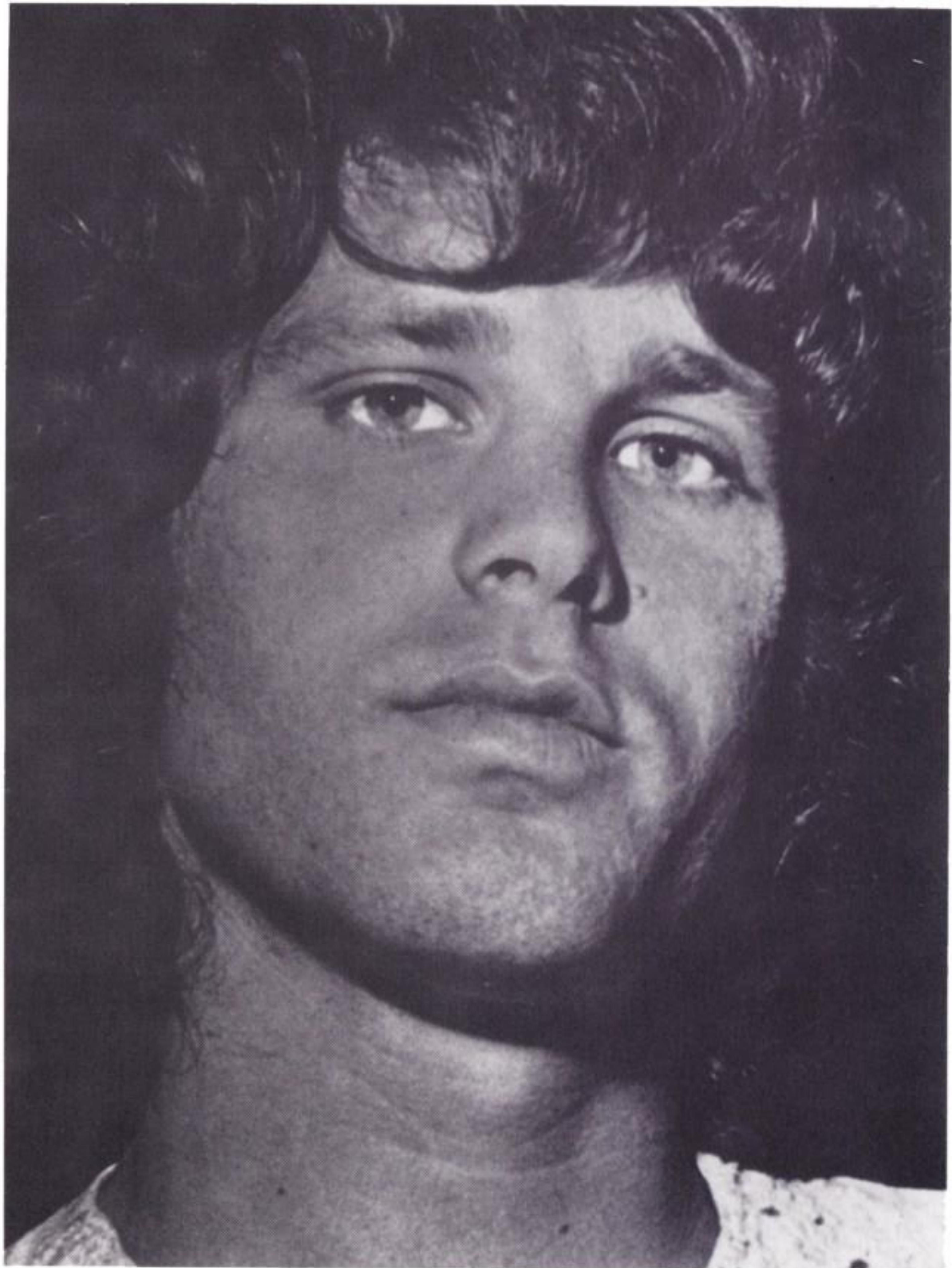
Thank you so much for being a loyal subject of Keltia—I don't like to call my readers "fans", that's demeaning to them and to me... You're my readers, and I'm your writer. (Jim had fans, but that's different, somehow, and anyway he didn't really think of them that way either.)

By the time you read this in the DQ, I will have just finished writing the fifth Keltiad novel, "The Oak Above the Kings." It will be published by Roc Books (Penguin USA) over here in early 1994, and at the same time by HarperCollins in the U.K.

I have indeed thought of doing a book on the Craft---the Craft the way I was taught it, and have learned to practice it over the years---but for the moment, all the magical doctrine I want to promulgate goes into the Kelts books, and it's there to find if you look for it.

But maybe, sometime soon, it's time for something more---we'll see. It would have all the rituals of the tradition I was trained in, including Jim's and my marriage ceremony, and the ritual I used to bury him with---since the group is no longer active, publishing the liturgy, or some of it, anyway, would not be the offense it might once have been. But that wouldn't be reason enough for me to do it; it would have to have another dimension as well, so I don't know. But the thought's there...and maybe the need is too. After all, I never thought to write a book about Jim and me, and look how that worked out...





JIM MORRISON in London, September 1968

CONTEMPORARY AUTHORS
**MORRISON, James Douglas 1943-1971
(Jim Morrison)**

PERSONAL: Born December 8, 1943, in Melbourne, Fla.; son of George Stephen (a rear admiral) and Clara (Clarke) Morrison; married wife, Pamela (died, 1974). **Education:** Attended St. Petersburg Junior College, 1961-62, Florida State University, 1962-63, and University of California at Los Angeles, 1964-65. **Residence:** Paris, France.

CAREER: Singer, songwriter, poet, and filmmaker. Founding member, with Ray Manzarek, John Densmore, and Robbie Krieger, of the "Doors" rock band, 1965-70.

WRITINGS—Under name Jim Morrison: *The Lords and the New Creatures*, privately printed, 1969. Simon & Schuster, 1970; *The Bank of America of Louisiana*, Zeppelin Publishing, 1975. Also author of *An American Prayer*, 1970.

Author of film scripts, including "Feast of Friends," 1970. Contributor of poems to *US*, *AUM*, and other periodicals.

SIDE LIGHTS: Jim Morrison was born in Melbourne, Fla., to a family with a long history of career militarists. His father, then a captain in the U.S. Navy, was transferred several times in Morrison's youth and the family lived near several bases before finally settling in Alexandria, Va. At home, Jim's mother Clara "stood by while the Captain ordered his home-grown recruits around." After graduating from George Washington High School in Alexandria, Morrison attended St. Petersburg Junior College. He was already feeling uneasy about his lifestyle when he transferred to Florida State University in the fall of 1962. A year later he dropped

out, and in February, 1964, he headed west and entered the University of California at Los Angeles to study film. "I was ideally suited for the work I'm doing," Morrison recalled; "it's the feeling of a bowstring being pulled back for 22 years and suddenly being let go."

At UCLA Morrison showed an interest in poetry and philosophy, particularly the work of William Blake and Friedrich Nietzsche. In discussions with his roommate, Dennis Jakob, he anticipated forming a rock group based on some literary works. He decided to call the group the Doors, derived from William Blake's phrase, "There are things that are known and things that are unknown; in between are doors," and the title of Aldous Huxley's study of mescaline experiments, *The Doors of Perception*. In class, a fellow student recalled, "Morrison was a genius—he knew all about the poets, he knew all about poetry and all about books. He knew more than the teacher even, like sometimes someone would ask a question and the teacher wouldn't know the answer, and Morrison would just blurt it out."

Morrison met future Door member Ray Manzarek in an art class at UCLA. Manzarek, who had played piano since he was ten and studied classical music at the Chicago Conservatory, played on weekends with a local blues-oriented band, Rich and the Ravens. In July, 1965, Morrison met Manzarek again, on the beach in Venice, Calif., and mentioned he had written some songs. "So we sat on the beach and I asked him to sing some of them," Manzarek remembered. "When he sang those first lines—'Let's swim to the moon / Let's climb through the tide / Penetrate the evening / That the city sleeps to hide—I said, 'That's it.' I'd never heard lyrics to a rock song like that before. We talked a while before we decided to get a group together and make a million dollars." Manzarek recruited jazz drummer John Densmore and former jug-band guitarist Robbie Krieger, both of whom he knew from the Third Street Meditation Center, to complete the Doors.

The Doors practiced for five months and made their debut at the London Fog on Sunset Strip, working for five dollars apiece on weeknights and ten dollars on weekends. The club, increasingly unhappy with the new band, gave them notice after four months. Unable to find bookings, the Doors considered disbanding, but on their last night a talent booker hired them as back-up band at the Whiskey A-Go-Go. At first hardly noticed, the Doors began to draw attention as they added more original songs and Morrison developed into a sensually powerful, extroverted stage performer. Morrison's stage performance, in fact, got too strong for the Whiskey one night when he extended the song "The End" to include the Oedipal "Father I want to kill you . . . Mother, I want to . . ." followed by his primal scream. The club fired the group. Whiskey staff member Elmer Valentine remembered Morrison: "He was kinda ahead of his time on certain things—like swearing. But those calls kept coming in.... We never had so many calls before for a second group." The Doors found work at Gazzarri's. Jac Tana, who played with a Los Angeles band, described one night when he and Morrison's wife were the only people in the audience: "He's into 'When the Music's Over,' and he comes to the part where he freaks out and throws the mike stand on the ground—and he really did it. Even more than that. And they went off stage and Pam said, 'Why'd you do all that?' And Jim said, 'You never know when you're giving your last performance.'"

Elektra president Jac Holzman, convinced by promotion man Billy James of the Doors' musical potential, signed the group in late 1966. Producer Paul Rothschild, who worked

with the group on their first album, "The Doors," said, "I have never been as moved in a recording studio. I was impressed by the fact that for one of the very first times in rock and roll history sheer drama had taken place on tape. I felt emotionally washed. There were four other people in the control room at the time, when the take was over we realized the tape was still going. And all of us were audience, there was nothing left, the machines knew what to do." The album, which rapidly sold over a million copies, skyrocketed the Doors to fame. *Disk Review* wrote, "In it the Doors laid down their style—hard rock with slippery, psychedelic overtones. Morrison got some of his lyrics from Nietzsche—he always said his main guide to his poetry is 'The Birth of Tragedy' from the 'Spirit of Music'—he combined Nietzsche with a little freshman psychology and a lot of very broad images (the sea, the sun, the earth, death) and came up with Morrison therapy: to become more real, to become a better person, cut your ties to the establishment past, swim in your emotions, suffer symbolic death and rebirth, rebirth as a new man, psychologically cleansed."

By the summer of 1967 the Doors' "Light My Fire" was the top song on the U.S. record charts. It was followed by several hits, including "People Are Strange" and "Love Me Two Times," both in 1967, "The Unknown Soldier" and "Hello I Love You" in 1968 ("Hello I Love You" regaining the top position on the charts for the Doors), and "Touch Me" and "Tell All the People" in late 1968 and early 1969. The Doors played to wildly enthusiastic audiences in every major rock palace in the United States and made appearances on the Ed Sullivan and Jonathon Winters television shows. Morrison was immortalized in the pages of *Vogue* by photographer Richard Avedon. Under Morrison's picture ran a caption which called him "one of the most shaken loose, mind-shaking, and subtle agents of the new music.... He gets people. His songs are eerie, loaded with somewhat Freudian symbolism, poetic but not poetry, filled with suggestions of sex, death, transcendence."

The Doors' third album, "Waiting for the Sun," featured the beginning of Morrison's poetic "Celebration of the Lizard" in the song "Not to Touch the Earth." Morrison was named the "Lizard King," partly from the song and the appearance of the poem inside the album's cover, and partly from his wearing reptile skin. He told reporter Salli Stevenson: "I've always liked reptiles. I used to see the universe as a mammoth peristaltic snake and I used to see all the people and objects and landscapes as little pictures of the facets of their skins, their scales. I think the peristaltic motion is the basic life movement. It's swallowing, digestion, the rhythms of sexual intercourse, and even your basic unicellular structures have the same motion."

Morrison's stage antics, his song lyrics, and his reputation as a hard drinker began to attract the attention of the law. "Everybody has to stand for something," Morrison said, "that's what we're here for. If Spiro Agnew stands for law and order, all right, say I stand for sex. Chaos. Movement without meaning. Cop baiting. Fifty-two-week paid vacations with double overtime every year." In December, 1967, Morrison was arrested for obscenity during a concert at the New Haven Arena. According to police, "Morrison apparently became annoyed at the presence of numerous policemen at the concert and made 'obscene objections' to them" in a song. Morrison was acquitted. Later that year concerts in Phoenix and Long Island ended in "riots" and the Doors were banned from returning to those auditoriums. "I always try to get them to stand up," Morrison explained, "to feel free to move around anywhere they want to. It's not to precipitate a

chaos situation. It's . . . how can you stand the anchorage of a chair and be bombarded with all this intense rhythm and not want to express it physically in movement? I like people to be free."

On March 2, 1969, the Doors played a concert to twelve thousand fans in Miami's Dinner Key Auditorium. After the concert the Doors left for a vacation in the Caribbean. Charges were made that Morrison committed "lewd and lascivious behavior in public" during the concert, and four days later six warrants, including one felony warrant, were sworn for his arrest. A teenage "Rally for Decency," headlined by Jackie Gleason and Anita Bryant, was staged to show "Miami is really a straight town." After a two month trial in Dade County, Morrison was acquitted of the felony charge and one of three misdemeanors. He was convicted of drunkenness and exposure. Attorney Max Fink was convinced Morrison's appeal would have resulted in an eventual overturn: "The entire situation was unconstitutional," he said. "It would have been an absolute cinch appeal. There was no way in the world for the convictions to stand."

The Dade County concert took its toll on the Doors' career. "It cost us at least a half million dollars," manager Bill Sidens explained. "Ten dates were cancelled immediately and we couldn't work for six months because we could never be sure when we might have to make a court appearance. It almost caused the group to break up." By early 1970, however, the group began to record again, and they produced three gold-record albums by early 1971. "Love Her Madly," a single, made the top of the U.S. charts in early 1971.

Increasingly doubtful of his future as a rock singer, Morrison began working on films and poetry in 1970. He completed the film "Feast of Friends" and began working on a screenplay with poet Michael McClure. *The Lords and the New Creatures*, a book of poems, was published by Simon & Schuster and sold well. "Real poetry," Morrison claimed, "doesn't say anything, it just ticks off the possibilities. Opens all doors. You can walk through any one that suits you." Morrison's poetry, characteristically compact, thematically considers contemporary America—cities, drugs, movies, the hustle for money, the old versus the new. One poem is:

"They are filming something
in the street, in front of
our house."

"People have the feeling that what's going on outside isn't real," Morrison said of the poem, "just a bunch of staged events, all I did was record this feeling. I can't give a plot line because it's what all the people experience all the days, all the meandering happenings."

Late in 1970 Morrison left for a lengthy vacation with his wife Pamela, and after journeying to Spain, Morocco and Corsica, settled in Paris to work on a screenplay and write poetry. Troubled by a respiratory ailment, Morrison saw two doctors and was reportedly back to health. On July 3, 1971, he died of a heart attack. He was quietly buried in Pere Lachaise, near Balzac, Moliere, and Oscar Wilde.

In *An American Prayer*, privately circulated among his friends, Morrison wrote:

"Death makes angels of us all
and gives us wings
where we had shoulders
smooth as raven's
claws."

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THE DOORS at Frankfourt airport, September 13, 1968. Photo: Günter Zint

THE DOORS

Nicht nur der Tatsache, daß sich Jim Morrisons Geburtstag im Winter 1993 zum fünfzigsten Mal jährt, ist es zu verdanken, daß die Doors wieder einmal ein Thema sind - eigentlich hat diese legendäre Gruppe nie aufgehört, ein Thema zu sein. Keine andere Band konnte das gebrochene Lebensgefühl der Jugend Ende der 60er Jahre auch nur annähernd so überzeugend umsetzen wie diese amerikanische Kultgruppe. Songs wie "Riders On The Storm", "Light My Fire", "The End" oder "When The Music's Over" sind zu unbestrittenen Klassikern geworden. Nicht nur Alt-Fans, sondern in besonderem Maße auch die junge Generation ist fasziniert von der Rauheit, der Glaubwürdigkeit und der Poesie ihrer Lieder.

Rainer Moddemann, alleiniger Herausgeber des international verbreiteten "The Doors Quarterly", ist sicherlich der beste Kenner der Gruppe. Langjährige persönliche Bekanntschaft mit den noch lebenden Bandmitgliedern sowie den Freunden und Bekannten Morrisons und ein umfangreiches eigenes Archiv bilden das einzigartige, in vielen Details bisher unbekannte Hintergrundmaterial zum im Juli 1991 erschienenen Heelschen Werk "DOORS". Der aufwendig ausgestattete Band ist illustriert mit zahlreichen, meist unveröffentlichten Fotos und enthält neben der detaillierten Geschichte der Doors eine 56(!)-seitige Discographie mit Coverabbildungen, Moddemanns eigene Interviews mit der Band, viele Originaldokumente, Konzertplakate und Reiseführer für Doors-Fans nach Los Angeles und Paris und vieles mehr. Ray Manzarek gab das Vorwort hinzu, Robby Krieger nutzt das Buch für seine eigenen Recherchen und die Presse urteilte einstimmig: "DAS ULTIMATIVE DOORS-BUCH!"

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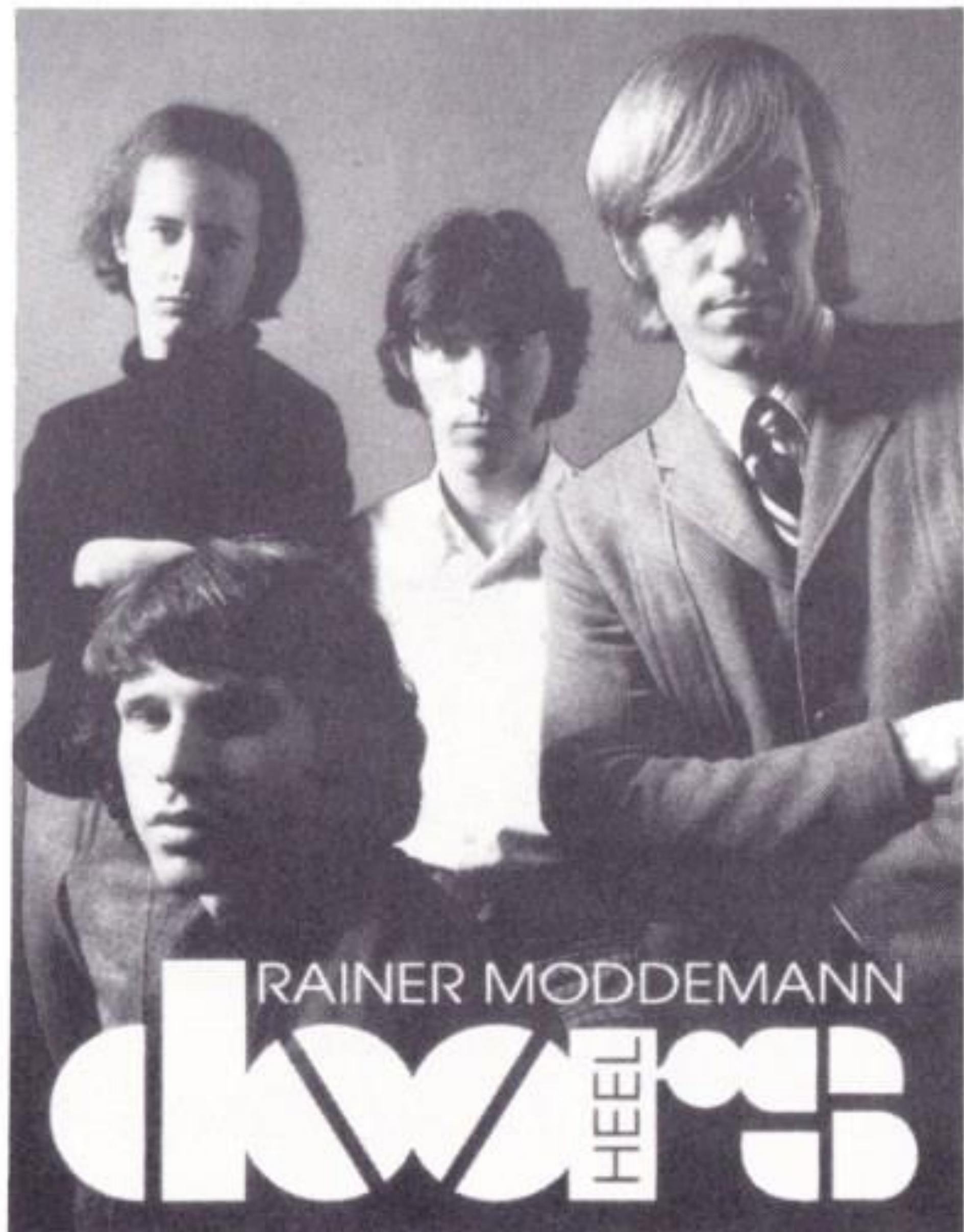
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