

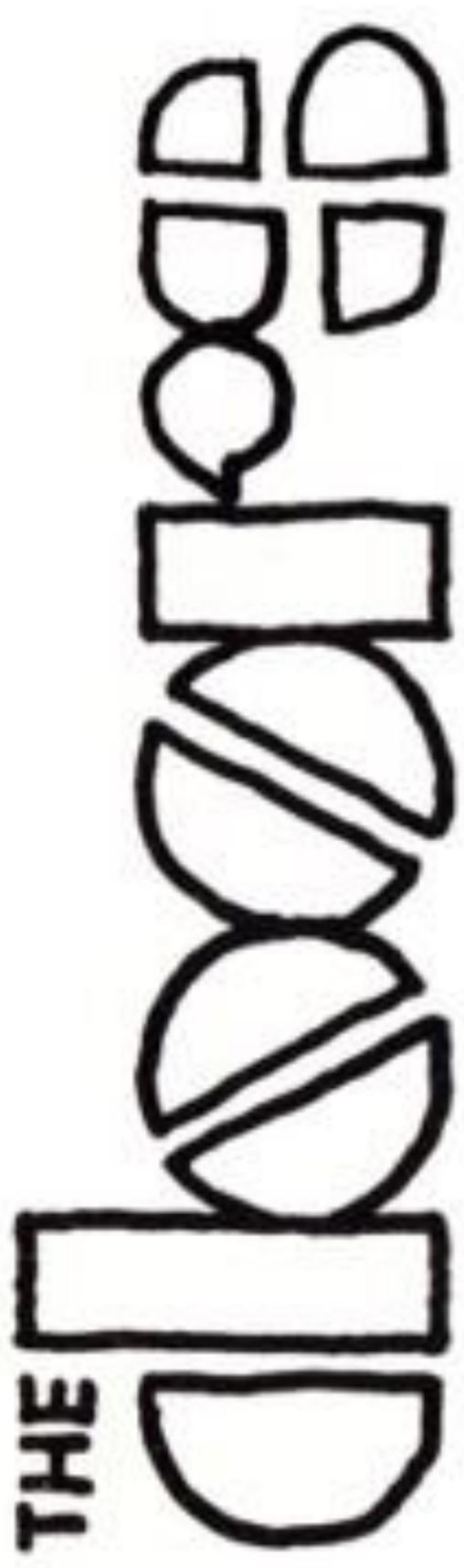
THE MAGAZINE FOR MEMBERS OF THE DOORS FAN CLUB GERMANY

DOORSGOD

QUARTERLY MAGAZINE NO. 25



break on through to the other side...



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

Editor: Rainer Moddemann
Correspondents:
Kris Zeronda/New York
Jeannie Cromie/L.A.
Michelle Campbell/
Paris
Andrew Bucknall/
Iain Boyack U.K.

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Euer Abo, sobald die aktuelle
DQ Nummer neben Euerem Namen auf
dem Adressticker erscheint.

Dear fans, it's always the
same: the Quarterly is late
again. Reason: I was busy,
as usual. No excuse, I know.
I also know how important this
magazine is for most of
you, but it is almost im-
possible to put it out

every three months because of the lack of time I have. But if you worry - just give me
a call or leave a message on my phone-machine, and you will know the actual state.
Again - if you have any questions and if you want me to write back, please add a CRI
(which is an exchange coupon for stamps you can buy at your post-office), to keep my
cost for buying stamps low (I spent 250\$ on stamps the past 4 months, just answering
your questions!). (Wer mir also schreibt, soll BITTE 1,- Rückporto beifügen, dann ant-
worte ich auch schnell!). --- I hope you'll find this DQ interesting, and I certainly
do hope you'll like the new design (which will change again with the next issue). Some
things take their time to be learned, so does this computer. --- In this DQ there's a
great deal of reviews, due to the immense popularity of The Doors these days. There's
so much coming out, which you should obtain - and which you should avoid. This - of
course - is the aim of my reviews. If there's any record- or book-release you still
miss in here, just tell me. Thanks to some nice people whose help was greatly acknow-
ledged: Tarn Stephanos, Heidrun Friedel-Windisch, Ulrich Michaelis and Kris Zeronda.
DQ 26 will be out -- urgh, I won't tell you. But be sure to have it till ...

Till then! *Rainer*

The Russian tour dates for THE SOFT PARADE (read the article about
them in this DQ) came in the very last minute: May 8,9,10 (2 shows
each night in St.Petersburg) and May 15,16 and 17 (2 shows each
night in Moscow). European dates are not fixed, but may be soon
after the Russian tour.

TALK TALK TALK about The Doors

... 43 important documents from the court file detailing the obscenity arrest of Jim Morrison in Miami were stolen. Some police investigation started in December, after someone paid \$15.950 for the original bail bond sheet signed by Jim at a Sotheby's auction in June 1991. There was no comment from Sotheby's, who brought in the document. The remaining (less interesting documents) were locked in the county's archives ...

... another company sold checks for \$995 each, which were made payable to Jim Morrison in 1970. Of course they were signed by Jim ...

... the Laserium in LA has been doing a Doors show (it took place at the Griffith Observatory), of course including the Song MOONLIGHT DRIVE, but it seems that they have to stop it, because somebody of The Doors' organisation is suing them for 1/2 of the profits ...

... actor Stephen Nichols played Jim Morrison in a play called THE LIZARD KING, which fortunately has got nothing to do with the movie. Reviews said that "(the play) gave a lot of insight into the heart and soul of Jim Morrison ... Stephen showed the human side to a person who, on the surface, looked like just another bad seed ... Stephen was completely spellbinding on stage ... Nichols' Morrison is no sexual glamour boy." The play was written by Jay Jeffrey Jones about "Jim Morrison's final hours" and opened first in London about 4 years ago. Did anyone of you guys out there see the play?

... an American tourist guide for Europe said Jim Morrison was buried in Flensburg in the north of Germany. The priest freaked out when all of the sudden US-tourists came and asked him for Jim's grave. The tourist guide also said that Doors songs were being played from the belfry, along with the note that Jim Morrison had been the singer of the Rolling Stones ...

... John Densmore is still busy doing readings of his book, Riders on the Storm. He also did a tour through England signing hundreds of copies for Doors fans and patiently answered all their questions. Unfortunately he had a very strange day at the Omni Hotel in New York, when the crowd of 1000 (!) people swarmed the stage during the question and answer period: Someone stole his drumsticks, someone stole part of his drum kit and someone else stole his script. John cancelled his hotel reservations and headed straight to the airport for a plane home to L.A., as the Daily News reported ...

... John put out a "spoken word" edition of his book. Almost the complete text along with an array of percussive accompaniment is featured on 8 cassettes. Playing time: 11 hours!!! (For those who are interested in the cassettes, which are packed in a nice box, please order directly from the publisher - see flyer in this Doors Quarterly - or contact me for a collected order in the near future. The box costs \$35, including mail from the USA to Europe it will be about 65 German marks) ...

... Ray Manzarek is still doing evenings of "Spoken Word & Music" with Allen Ginsberg and Michael McClure. Fanclubmembers who saw one of their performances highly praise the events, so don't miss them, if they come to your town. Danny Sugerman joins them from time to time to read from his book Wonderland Avenue. Ray and Michael also taped one of their nights on video; unfortunately this is not available in European stores up to now...

... reviewers are putting Danny Sugerman's latest book on Nuns N' Poses -- oh sorry: Guns N' Roses -- down. Highly praised on the other hand is the latest book on the bookshelf, a Doors songbook, which Sugerman compiled. See the review in this DQ of "The Complete Illustrated Lyrics" ...

The missing document: The original bail bond from the Miami court file. They even haven't got a copy left, but you lucky readers of the Quarterly have got it printed on this page.

67-4553

-- FILED --

SEP 21 1970

J. F. McCACKEN
CLERK

APPEARANCE BOND

IN Criminal

COURT, STATE OF FLORIDA

STATE OF FLORIDA

vs.

COUNTY OF

Dade

James Douglas Morrison

Know All Men By These Presents:

That we, James Douglas Morrison as principal and the PUBLIC SERVICE MUTUAL INSURANCE COMPANY, as surety are held and firmly bound unto the Governor of the State of Florida, and his successors in office, the said James Douglas Morrison Principal, in the sum of Forty Thousand Dollars, and the said PUBLIC SERVICE MUTUAL INSURANCE COMPANY in the sum of Forty Thousand Dollars, for the payment whereof well and truly to be made we bind ourselves, our heirs, executors, administrators, successors and assigns, jointly and severally firmly by these presents.

Signed and sealed this 20 day of Sept, A.D. 1970.

The condition of this obligation is such that if the said James Douglas Morrison shall appear at the next Regular or Special term of the Criminal Court To BE SET to be held in and for said County to answer a charge of RECENT EXPENSE Open Property and shall appear from day to day and term to term of said Court and not depart the same without leave then this obligation to be void, else to remain in full force and virtue.

Taken before and approved by me:

James Douglas Morrison (L.S.)

E. WILSON PURDY, SHERIFF
DADE COUNTY, FLORIDA
BY Deputies D.S., D.S.

PUBLIC SERVICE MUTUAL INSURANCE CO.

Richard T. Hoball (L.S.)
Attorney-In-Fact

POWER OF ATTORNEY NO 16191 OF PUBLIC SERVICE MUTUAL INSURANCE COMPANY,
A FLORIDA LICENSED INSURER ATTACHED HERETO

Capris/Ales Capris # _____

I.P. District # _____ New Case _____

Date of Arrest 20 Sept 70

Officers F. O. K. & G.A. 19512

Jacket # _____ Jail # 69-21232

... "The Doors Collector's Set" is a specially designed box containing the videos *Live At The Hollywood Bowl*, *Dance On Fire* and *The Soft Parade* ...

... speaking about *The Soft Parade*: probably the last official Doors-video, although there are rumours about a "Greatest Hits"-video coming out this year. There seems to be some material left, which hasn't been cut into tiny bits for the videos, f.e. "The End" from their CBC-TV Show in Canada 1967 and of course the entire performance at the Isle of Wight-Festival in 1970. And where is HWY, and the "Not to touch the earth"-video, along with the rest of their Critique-show? ...

... there's about 10 minutes of the Doors' performance at the Isle of Wight-Festival available on bootleg-video. A tasteful short version of "The End" ...

... more sell-out of Doors-memorabilia: the authentic sofa from The Doors' office (the ad says: "needs recovering ...") was offered in a weekly paper called Recycler (!) for a mere \$1000, a white Gibson SG with Robby's, John's and Ray's signatures was offered at Sotheby's, and the Fender Rhodes piano used for "Riders On The Storm" with Ray's autograph on it got on auction as well. Most precious thing was a notebook from 1969 with over forty pages of writing and drawings, including poems, many of which were recorded on tape by Jim on his last birthday. Minimum bid for the notebook was \$30.000 - 40.000. Jim had this notebook with him at his Paris apartement in 1971 (See sample page of the notebook in this DQ) ...

... after the movie there's a constant stream of more than 200 fans (or tourists) each day visiting Jim's grave. Even on cold December days the place is always busy. The cemetery officials have definitely marked July 3rd in RED, and there's the rumour that they are going to close the cemetery on that special day except for little old ladies. I wonder how many of you will arrive there in disguise the next anniversary ...

... *Wild Child*, Doors cover-band from Los Angeles, are busy recording an album of their own songs. No cover versions will be on the album ...

... watch out for a new cover band called "*The Soft Parade*". I got tapes and a video of the guys, and must admit that I was very impressed. The singer, Joe Russo, does a GREAT job and is probably better than Wild Child's Dave Brock. As this is not enough, the band even dresses like The Doors in 1968 and uses original instruments, no computer stuff like Wild Child does. The Soft Parade are doing concerts on the East Coast. They are planning to do a tour through Russia (!) and some European countries. Read what I found out about the band in this DQ ...

... there's a new *Doors* radio special called "Setting the record straight", put out by Westwood One Radio Network, including rare material from Stockholm, Seattle, Vancouver, Miami and much more. Some extended version of "*The Doors From The Inside*", I guess. Will let you know more in DQ 26 ...

... John Densmore is very unhappy with the German edition of his book "*Riders on the Storm*". During a phone call he told me: "My daughter said, it looks like Jim had written this book. Why did I do all of the design for the original cover, it was meant to be on the German edition as well." Well, it wasn't a German publisher who did that but an Austrian one, and he did a lot of things to the translation, too, which I (as the translator) certainly didn't agree with. John's US-publisher should have taken more care about who they sold this precious book to ...

... Ray Manzarek came to Berlin by the end of August to attend a big TV-show with host Thomas Gottschalk. Read the short story behind that in this DQ ...

... beware of fake Doors-tapes! A few dealers offered superrare tapes, but they feature nothing else but one of the Doors covergroups ...

... Jerry Hopkins finished writing his new book on Jim Morrison. It comes out in England (Plexus, London) and features Jim in his own words. Yes, all the well-known interviews will be in there. The book is called *The Lizard King - The essential Jim Morrison* and will be out soon ...

... a firm from New York distributes *Doors-backstage-passes* (counterfeits from original passes), which come with a lanyard and will soon become collector's items. You can order your pass through The Doors Quarterly. They will cost 10 DM each plus mail (See the ad in this DQ)...

... The Ramones are busy recording "Take it as it comes" for their forthcoming studio album. They asked Ray Manzarek whether he will play keyboards on the song or not, but Ray said he doesn't have any time to collaborate with them. Joey Ramone seems to love this song: they performed it live at the "Ritz" late December '91 (thanks Kris, you may send me more info on this) ...

... fans in the USA should not miss the Today Show on May 11th, 1992. Patricia Kennealy-Morrison will be talking about her forthcoming book called Strange Days. Patricia is also going to do a National Author Tour including New York and Los Angeles. Don't miss to see her, because her book IS a sensation and very controversial, but really honest ...

... an exhibition of a series of "manipulated photographs" will take place at the Pacific Art League of Palo Alto (668 Ramona St., Palo Alto, California; phone 415-321-3891). The photographer, Roberta Roth-Patterson a.k.a. Mimm, entitled her work "Death of a Myth: Jim Morrison as Poet and Icon", which also shows pics taken during the Père Lachaise-riots in 1991. Mimm is selling a (beautiful) poster of her show for \$10, just send that to her with the best wishes from The Doors Quarterly Magazine ...

... a San Francisco magazine called "Mondo 2000" published an article on Jim Morrison in order to prove that Jim "orchestrated his own death"; the reason: he had cancer of the penis. Although the article is quite interesting with its search behind Jim's poetic visions, this seems to be very far-fetched ...

... a new book called "The Worst Rock And Roll Records of all Time" claims that "Jim Morrison is the most overrated performer in the history of rock and Roll". An assassination, right! Jim's fans know it better, and "Alive She Cried" is not as bad as writers Guterman and O'Donnell might think about (Citadel Books). Spend your \$14.95 on something else ...

... there's "stony silence" between Oliver Stone and Jerry Hopkins because of an article Jerry wrote in "American Film" in September 1991. Oliver even had his lawyers involved, because Jerry "gave away the plot of the movie". Jerry later said that he didn't know why. "The article is positive and approving, but not one-sided and approving." Being asked about that, Danny Sugerman described the article as "sleazy, National Enquirer trash". I wonder why nobody complained about Danny saying in "Q"-magazine, Val Kilmer was a better singer than Jim Morrison ...

... still to come is the long-promised luxury box-set with 4 CDs of outtakes, rare live material, poetry and everything a true fan needs..

... und zum guten Schluß: die Illustrierte "Quick" berichtete in der Nr.43 (1991) über den Tod des Schnulzenschmalzers Roy Black und stellte einen abenteuerlichen Vergleich an: "Mich erinnert Roy Black an Jim Morrison... Roy Black hat wie Morrison gelebt. Alles gewollt. Sich ganz verausgabt. Verbrannt. Und das wußte er auch." Ich kann mich nicht erinnern, daß unser Roy jemals über "Tschimm Morrisson" geredet hat. Gerüchte, daß Herr Höllerich nach dem Kinobesuch des Doors-Films sich nie wieder erholte, bedürfen allerdings einer Bestätigung. Oder? ...

... a writer from Chicago is currently working on a book about the life of Pamela Courson. She's collecting material for the book, doing research and stuff, and if you have something on Pam (this goes out to all US-Fanclubmembers), please send it to me. I will forward the material to the writer with your name on it, and you'll get credits in the book if your stuff is useful for her. Hurry, please. Deadline for the book is July 1992, and it will be called *Angels Dance and Angels Die* ...

... that's it for now, folks. More news in DQ 26. Take care! (R.Moddemann)

THE DOORS BACKSTAGE PASS LIMITED EDITION/Full colour



Get your counterfeit backstage pass (including lanyard) for only DM 10 each plus mail. The pass has got two different colour photos of Jim Morrison on both sides (it is double the size than the pics on the left). Limited edition, so hurry, they'll be collector's items soon. Write to:
THE DOORS QUARTERLY
4150 KREFELD 12
WEST GERMANY

After you did the West Hollywood-tour by feet (as described in DQ 23 and 24) you should get into your car and drive along Sunset Boulevard (Eastern direction). This leads you to a fat building made out of red bricks, which appears after a few miles on your right (6650 Sunset Boulevard). Right, this is **SUNSET SOUND RECORDERS**, a studio, which became famous for the history of The Doors. They recorded their first two LPs in here. Try to walk into the backyard (if the gate is open) and peep through the windows of the reception (quite a few awards on the wall). They won't let you in, but have a try (I failed).

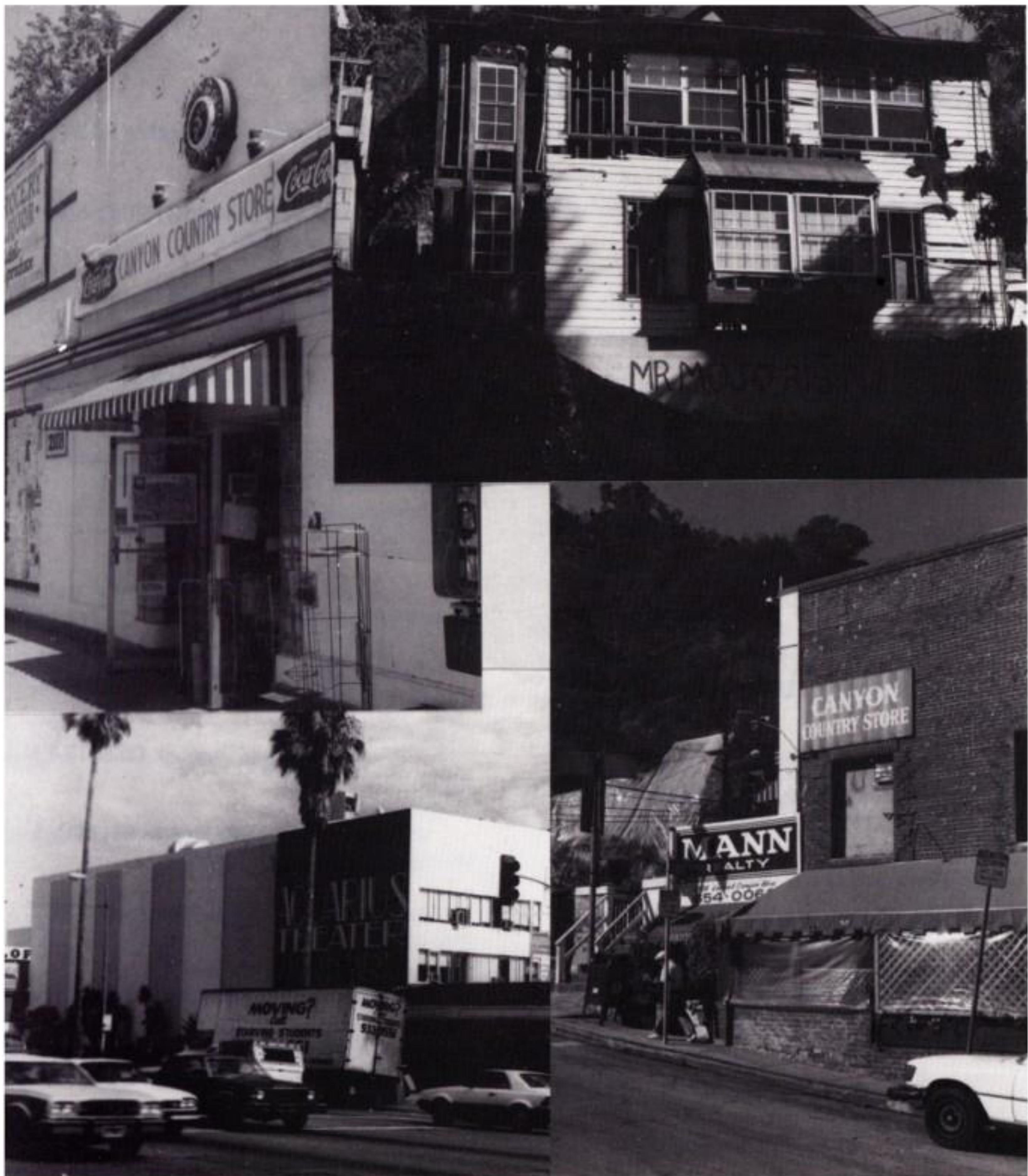
A little but further down Sunset Boulevard (on your right as well) you'll notice a big hall called *Star Search Theatre* (6230 Sunset Boulevard). They have talent-shows in there right now. The building had different names in the past (the owners changed, so did the names): **KALEIDOSCOPE**, **HULLABALOO** and **AQUARIUS THEATRE**. The Doors played in there many times (under all three names). When it was named **AQUARIUS THEATRE**, they recorded three gigs for a forthcoming Livealbum on July 21st and 22nd. The soundcheck on June 21st was recorded, too, and one song they did (*Gloria*) finally appeared (abbreviated) on the album "*Alive She Cried*". Another interesting thing: Jim had his poem "*Ode to L.A. while thinking of Brian Jones, deceased*" distributed to the audience before each of the three shows.

Now for another ride (you should do that before noon!) to the **HOLLYWOOD BOWL**. Just drive up Highland Avenue and follow the signs leading you to the open air-arena. In the mornings you usually get in free of charge, and you can even climb upon stage and enjoy the beautiful view up the hill with those many thousand seats and boxes. The Doors did their famous July 5th, 1968-concert there, which you (fortunately) can watch on video nowadays. Walk around the area, many photos were taken there (Jim sitting somewhere in the empty auditorium, dancing on the edge of the stage, acting like a magician and letting young "virgins" fly). Be sure: you could stay there forever - it is so peaceful in the mornings.

Next trip is to **GRIFFITH OBSERVATORY**, where many famous Morrison-pics were taken. Do not forget your copy of *The Illustrated History* to check the places (one photo is vice-versa, find out which one!). If you are lucky, there's a special laser show on at night (inside the observatory) which features Doors-music. To get there just drive up Vermont Avenue into Vermont Canyon Boulevard.

Final part of this DQ's sightseeing tour is **Rothdell Trail**, also known as **LOVE STREET**. Driving up Laurel Canyon Boulevard, there's a little side-street Jim used to call Love Street. He lived in the house # 8021, right at the end of this little street. The house is under reconstruction right now, and - as rumours go - it could be a Doors-museum in the near future. Jim lived in this house on the upper floor (with Pamela), and he used to sit on a chair in front of the door and watch the people go in and out of the **Canyon Country Store**, which is close to the house. Remember? "... there's a store where the creatures meet, I wonder what they do in there." Right, the song *Love Street*. Jim and Pam in their little nest, which (by the way) Clark Gable and Carole Lombard used as their "love-nest" as well, that's what the song is all about. And Ray Manzarek's piano in that song is just perfect for the mood. The best way to get there: Up Laurel Canyon Boulevard till you see the Canyon Country Store on your right (2108 Laurel Canyon Boulevard). Park your car behind the store and walk down the little sidestreet, which is called Rothdell Trail, till you get to the "... house and garden ..." (8021 Rothdell Trail), where Jim used to live. When I was there the last time, some idiot had already

marked the house: Some fan (rumours go it was the movie-team) sprayed "Mr Mojo Risin'" in big letters on the rocks underneath the house. A plea from the owner (a lawyer): Please do not steal bricks, wood, planks or plants from there. This house is history. Next DQ: A trip up to *Lookout Mountain*, where John, Robby and Jim shared a house, and where Jim wrote "*People Are Strange*", downtown to the former "*Morrison Hotel*" and to *Santa Monica*, to see the former "*Turkey Joint West*", where Jim did his first performance as a singer with *Rick And The Ravens*. Thanks to Suzette Randazzo, Linda Kyriazi and Mary Anne den Bok for everything.



THE DOORS DISCOGRAPHY

7"-Singles West Germany

von R. Middemann
und U. Michaelis

1. Break On Through / End Of The Night (HIT-TON 300 068)
Januar 1967
2. Light My Fire* / The Crystal Ship (HIT-TON 300 112)
April 1967
(* kurze Version)
3. People Are Strange / Unhappy Girl (HIT-TON 300 129)
September 1967
4. Love Me Two Times* / Moonlight Drive* (METRONOME J 764)
November 1967
(* beide Titel kurze Version)
5. The Unknown Soldier* / We Could Be So Good Together**
(METRONOME J 774)
März 1968
(* Songende ohne Glocken; ** Songanfang mit zusätzlichem Basslauf)
6. Light My Fire* / The Crystal Ship (METRONOME J 778)
April 1968 (Wiederveröffentlichung mit anderem Cover.)
(* kurze Version)
7. Hello I Love You / Love Street (METRONOME J 779)
Juni 1968
8. Touch Me / Wild Child (METRONOME J 27001)
Dezember 1968
9. Wishful Sinful / Who Scared You (METRONOME J 27020)
Februar 1969
10. Tell All The People / Easy Ride (METRONOME J 27029)
Mai 1969
11. Runnin' Blue / Do It (METRONOME J 27035)
August 1969
12. You Make Me Real / Roadhouse Blues* (METRONOME J 27056)
März 1970
(* kurze Version)
13. Love Her Madly* / You Need Meat (ELEKTRA-EXULTA 12011)
März 1971
(* kurze Version)
14. Riders On The Storm / Changeling (ELEKTRA-EXULTA 12021)
Juli 1971
(Beide Titel kurze Version in STEREO, kein Vermerk auf Label oder Hülle.)
15. Waiting For The Sun / Peace Frog (ELEKTRA-EXULTA 12032)
August 1971
(Beide Seiten in STEREO, kein Vermerk auf Label oder Hülle.)
16. Tightrope Ride / Variety Is The Spice Of Life (ELEKTRA ELK 12036) November 1971
(Beide Seiten in STEREO, kein Vermerk auf Label oder Hülle.)
17. Ships With Sails / In The Eye Of The Sun (ELEKTRA ELK 12048)
Mai 1972
(Beide Titel kurze Version in STEREO, kein Vermerk auf Label oder Hülle.)
18. Get Up And Dance* / Treetrunk (ELEKTRA ELK 12059)
Juni 1972
(* kurze Version; beide Titel in STEREO, kein Vermerk auf Label oder Hülle.)
19. The Mosquito* / It Slipped My Mind (ELEKTRA ELK 12072)
August 1972
(* kurze Version; beide Titel in STEREO, kein Vermerk auf Label oder Hülle. Erstpressung mit Verweis auf KINNEY MUSIC am unteren Coverrand, Zweitpressung mit Vermerk WEA am unteren Coverrand sowie auf dem Label.)

20. The Piano Bird* / Good Rockin' (ELEKTRA ELK 12091)

November 1972

(* kurze Version; STEREO)

21. Riders On The Storm / Changeling (ELEKTRA ELK 12021)

April 1976

(Wiederveröffentlichung von #14 mit anderem Cover und Label, aber gleicher Bestellnummer. Diese Single enthält auf beiden Seiten die langen LP-Versionen, obwohl auf dem Label die Spielzeiten der kurzen Fassungen vermerkt sind; STEREO)

22. The Mosquito* / Riders On The Storm ** (ELEKTRA ELK 12323)

November 1978

(* kurze Version in MONO; ** kurze Version in STEREO, nach dem Pianosolo ausgeblendet; Serie ORIGINAL OLDIES)

23. The End* / Delta** (ELEKTRA ELK 12400)

November 1979

(* kurze Soundtrack-Version mit Hubschraubergeräuschen aus dem Film „APOCALYPSE NOW“; ** kein Doors-Song; STEREO).

24. Gloria* / Moonlight Drive** (ELEKTRA 96-9770-7)

Dezember 1983

(* kurze „saubere“ Version; ** Live-Version aus der LP „ALIVE SHE CRIED“; STEREO)

25. Riders On The Storm / Changeling (ELEKTRA ELK 12021)

März 1984

(Wiederveröffentlichung mit gleichem Cover und gleicher Bestellnummer wie #21, aber auf rotem ELEKTRA-Label. Auch hier handelt es sich um die LP-Versionen, obwohl auf dem Label die kurzen Spielzeiten vermerkt sind; STEREO)

26. The Mosquito* / Riders On The Storm* (ELEKTRA ELK 12323)

März 1984

(* Wiederveröffentlichung von #22 mit gleicher Bestellnummer, aber mit Firmenlochcover und auf rotem ELEKTRA-Label; STEREO)

27. Light My Fire* / Roadhouse Blues (ELEKTRA 969455-7) August 1987

(* gekürzte Version aus der LP „LIVE AT THE HOLLYWOOD BOWL“; STEREO; diese Single wurde hauptsächlich als Promotionplatte abgegeben. Nur eine verschwindend geringe Anzahl gelangte

auch in den Handel. Auf der Vorderseite des Covers hatte man für letztere zusätzlich den Vermerk LIVE eingedruckt; STEREO)

28. The End / Riders On The Storm (ELEKTRA 969382-7)

November 1988

(Serie OLDIETHEK, beide Seiten laufen mit 33rpm; STEREO)

29. Hello I Love You / Touch Me (ELEKTRA 969335-7)

Mai 1989

(Serie OLDIETHEK; STEREO)

30. Break On Through / Love Street (ELEKTRA 7559-64905-7)

März 1991

(Auskopplung aus dem Soundtrack des Films „The Doors“; STEREO)

31. Light My Fire* / People Are Strange (ELEKTRA 7559-64877-7)

Mai 1991

(* gekürzte Studio-Version in MONO, obwohl auf dem Label STEREO angegeben ist.)

ANMERKUNGEN

A) Alle deutschen Doors-Pressungen bis auf #26 erschienen in farbigen Bildhüllen.

B) Soweit nicht anders vermerkt, erschienen die Singles in MONO.

C) Ist einem Song kein * zugeordnet, so handelt es sich bezüglich der Spielzeit um die Original-LP-Fassung.

D) Zur Identifizierung einer Pressung ist nicht nur die Bestellnummer, sondern oft auch die Gestaltung des Plattenetiketts von entscheidender Bedeutung. Daher sollen im folgenden die oben aufgeführten Platten den einzelnen Labeln zugeordnet werden:

* 1 bis 3 : HIT-TON

* 4 bis 12 : METRONOME

* 13 bis 15 : ELEKTRA-EXULTA Schmetterlingslabel

* 16 bis 19 : ELEKTRA Schmetterlingslabel

* 20 bis 23 : ELEKTRA Raupenlabel

* 24 bis 26 : ELEKTRA rotes Label

* 27 bis 29 : ELEKTRA rot/schwarzes Label

* 30 bis 31 : ELEKTRA weißes Label mit zwei unterschiedlichen „E“

VIDEO-ALIUS

Well, what do you want to know first - the good or the bad news? Let's start with the bad ones: HWY is not out yet, not even on bootleg-video. There are people out there who have a video-copy of this film, but no one ever is gong to give out a copy. If this video would be out one day for public, there would be no chance to see the original version, because if it would be out, it would be a digitalized, overdubbed copy ... if you know what I mean. So - for those many people who asked me: although I mentioned and described HWY in my book, there's no copy around. So please STOP asking! The other bad news, *Feast Of Friends* will not be out on an official video. The good news: *Feast Of Friends* is out on a brilliant bootleg-copy and is (along with an excellent copy of Critique) available though a firm in New York.

Another good news: *The End* from the Isle Of Wight-Festival is out on bootleg-video as well. The copy of it is quite satisfactory, and although it is a cut version of the song, the mood of that special night crawls through your screen. I mean, the concert - and especially this song - was not as bad as described in "No One Here Gets Out Alive". How good it was to watch Jim and Robby (you hardly can see the other two Doors) during one of their last concerts. I wish the whole concert would appear on video (and I really would give a fuck if it would be a bootleg one or an official one), available for all fans. You know, Dylan is out, Hendrix is out ... what about The Doors, Mr Pennebaker?

(This for the notes from the video-underground)

Let's start with the two official videos which came out a couple of months ago, what about the bad one first?

The Doors: Light My Fire Castle Music Pictures 2055 (approx. 20 minutes)

I've never got so fucked up with a video before. This is the worst coming out of the money-making machinery after the movie, it seems it was just made for some quick profit. Take three excerpts from two already published official videos, design a "sensational" cover (catches attention, although it is bad) and call it "Light My Fire" - then you know what I mean. Avoid this one whenever you can. It is a pure rip-off, if you've already got *The Doors In Europe* and *The Doors Are Open*. Not to mention it is in black&white, this stands for the worst Doors-video ever. Taken out of the context of the originals, the only excuse is: quite cheap, but only 20 minutes. A waste of video-tape.

The Doors: The Soft Parade CIC Video VHR 1523 (approx. 47 minutes)

Right, the long-awaited new Doors-video. Directed by Ray Manzarek. What does this mean? Yeah - the whole thing's under control. And as you know who Ray Manzarek is, you can be sure it is perfect. What a job! Ray watched hundreds of tiny clips, bits and pieces, cut them, re-designed them (thanks to digital remastering) into a brilliant video which doesn't only show what The Doors were in concert, but in private, too. This means, backstage-scenes during most of the songs (a lot of them filmed backstage in Saratoga and New York for "*Feast Of Friends*"), excerpts from the famous Critique-Interview and more. Jim in the audience of the Singer Bowl, Robby chatting with his wife Lynn, Ray walking through the customs at some airport, bus-drives and - wow! What a surprise! -

a rehearsal-session for the song "Wild Child" in the studio, with a couple of instrument-tuning before, along with Jim practicing his vocals. Beautiful! Along came digital technology and produced a superb sound ... this goes for all songs on the video. Not to mention the perfect visuals (Jim and the priest, perfect. Even longer than in Feast Of Friends! Where are the other scenes?).

Even if you have got the bootleg-copies of *Critique* and *Feast Of Friends* (remember: they are the originals!) this video is a must for each fan. It also is (probably) the last Doors-video containing big surprises (Huh! Even Pamela Courson is in there!), but: There still are the originals waiting for an official release; and it seems that the European copies have got a BIG problem with the sound - although it is perfect stereo, you cannot hear the guitar (on *The Changeling*, *Wild Child* and *The Unknown Soldier*) - some mistake which happened during the transfer from NTSC to PAL??? Would you guys PLEASE check this?

Although I praise this video, there are some things to criticize: Why the fuck are there the credits on throughout "Hello I Love You"? And - *The Unknown Soldier* is well edited, but nothing new. I love Jim's comments (thanks Ray for putting them in) at the beginning and at the end of the video. Why? Well, check them out yourselves, and you know why this video is (probably) going to be the last (containing new stuff) Doors-video. Play it loud!

NOTES FROM THE UNDERGROUND

Record
Reviews

The Doors - Go Insane (Aulica Records)

LP:A 112.22 NE/4 (Double-Album with bonus 7" Single)

CD: Vol.One A 112.10.1; Vol.Two A 112.10.2 (both in longboxes)

A good example how silly Italian bootleggers can be. Remember the "Live And Unreleased" CD I spoke about in DQ 24? Somebody else took that CD, splitted it into two parts (and a double album with an extra single), copied the wrong tracking list (*Let It Bleed*, *No Limits No Laws*, *Sunday Soon!* Haha!) and published it a second time with a different cover, deleting a few songs, adding a few ones ... Unbearable, you might think. You're right, except for the covers. Yes, these ones are REALLY beautiful, a careful and tasteful design (If there was a competition for the best bootleg-cover, they would certainly win the prize!). It means a lot of work to get through all those little doors, windows, folders and bags to the LPs or CDs, and it means hard work to restore all that paper-stuff. But the cover really is amazing and - expensive. The album sells for 50 DM, and the CDs (they're in beautiful longboxes, like the US-CDs, but as fold-out covers) for 45 DM each. The track list:

GO INSANE (Double Album): LP One - When The Music's Over/Moonlight Drive/Horse Latitudes (Hollywood Bowl)/Money (Stockholm)/ Gloria (original Alive She Cried-version; faded out!!!!)/Light My Fire/The Hill Dwellers (Stockholm)/No Limits No Laws (this is Summertime from their Matrix-concert!!!How dare you, bootleggers!)/Sunday Soon (should be Someday Soon, Seattle).

LP Two - Alabama Song-Backdoor Man-Five To One (Hollywood Bowl)/ I'm A King Bee/Who Do You Love/ Summer's Almost Gone (Matrix)/ The End (Hollywood Bowl). Extra 7"-single - Go Insane (is of course Insane from the Doors-demo/ Let it Bleed (Yes, yes, yes,

this is *Do It*, the original version from the album *The Soft Parade*. I wonder how they got THAT title!!) They also say that both tracks were recorded live in L.A. ... So - what is this? Great cover artwork, but misleading labelling of the tracks, which also goes for the CDs. They have got an individual cover-design (both different), look marvellous as well... Worth to buy? Yes, if you love great cover artwork. No, if you don't like rip-offs.

The Doors: Saint James (Music Is Your Only Friend)
(Universal Mind Records 27)(Double Album)

If this US-Double album would be your only friend on a lonely island, it would be your best friend, right after your right hand ... uh, gettin' somehow dirty. But anyway - a great album, a great cover, a great sound. Taken from a *Westwood One*-radioshow aired last autumn, it contains most of the show The Doors did in Vancouver, Canada, 6/6/1970, featuring the great Albert King on *Who Do You Love*. What a show, and what a great version of *Light My Fire*, including a medley (*Fever/Summertime/St.James Infirmary/Fever*), with Jim Morrison in his best mood. The band is really following Morrison's vocal improvisations (although this medley wasn't improvised at all, they did it throughout their 70's concerts, but it really sounds great!). The sound is not polished, a few faults here and there on guitar and keyboards, but this is alive as it happened (where are the missing tracks?), not cleaned like the official live-albums. Therefore, one of the best bootlegs ever. It will be out on CD as well, and as rumours go, there's also gonna be their Seattle-concert out on bootleg soon. Don't miss this one! It's fucking good!

The Doors: San Francisco 1967
Golden Stars On The Road Records FBCD 1149 (CD)

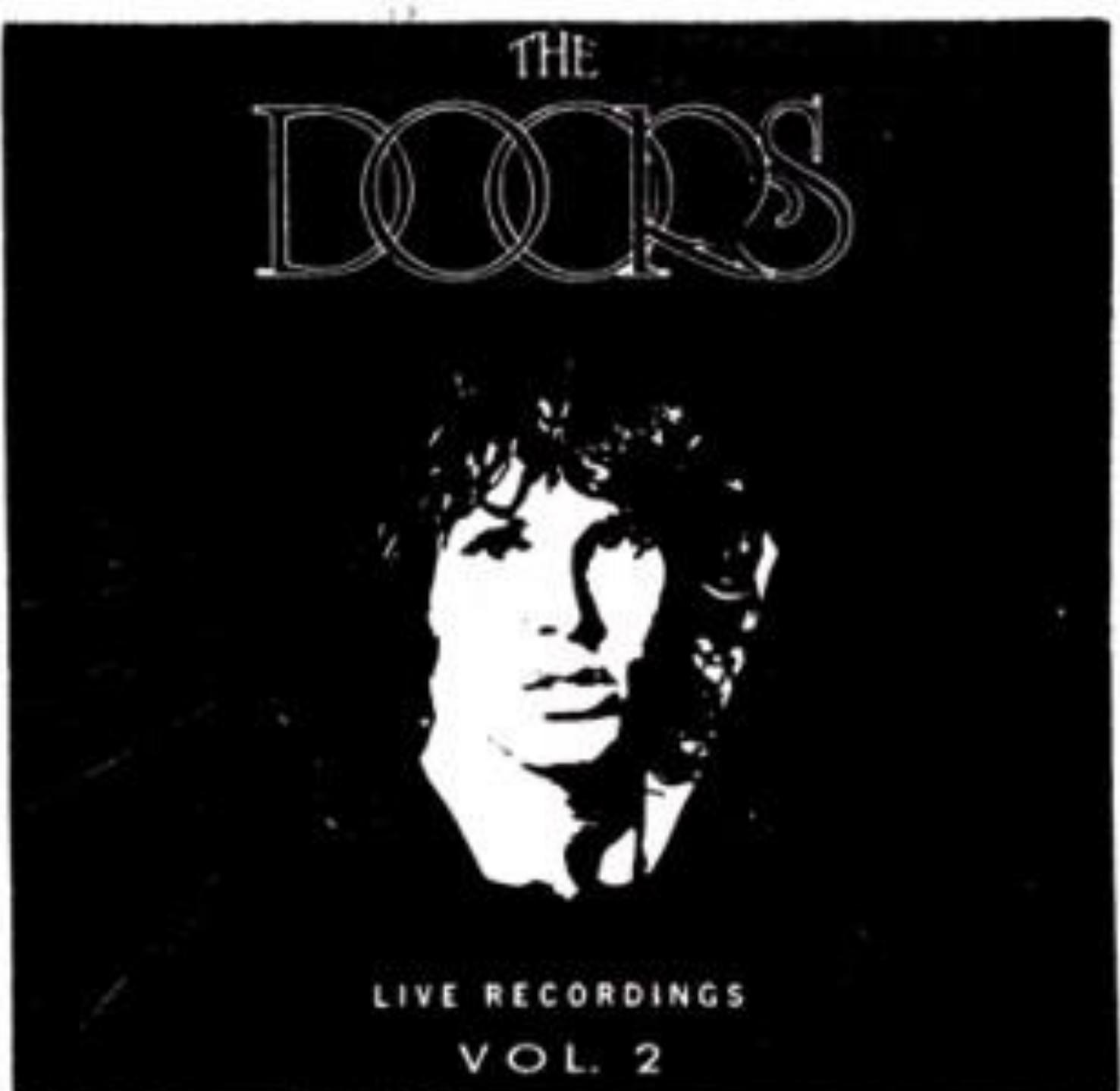
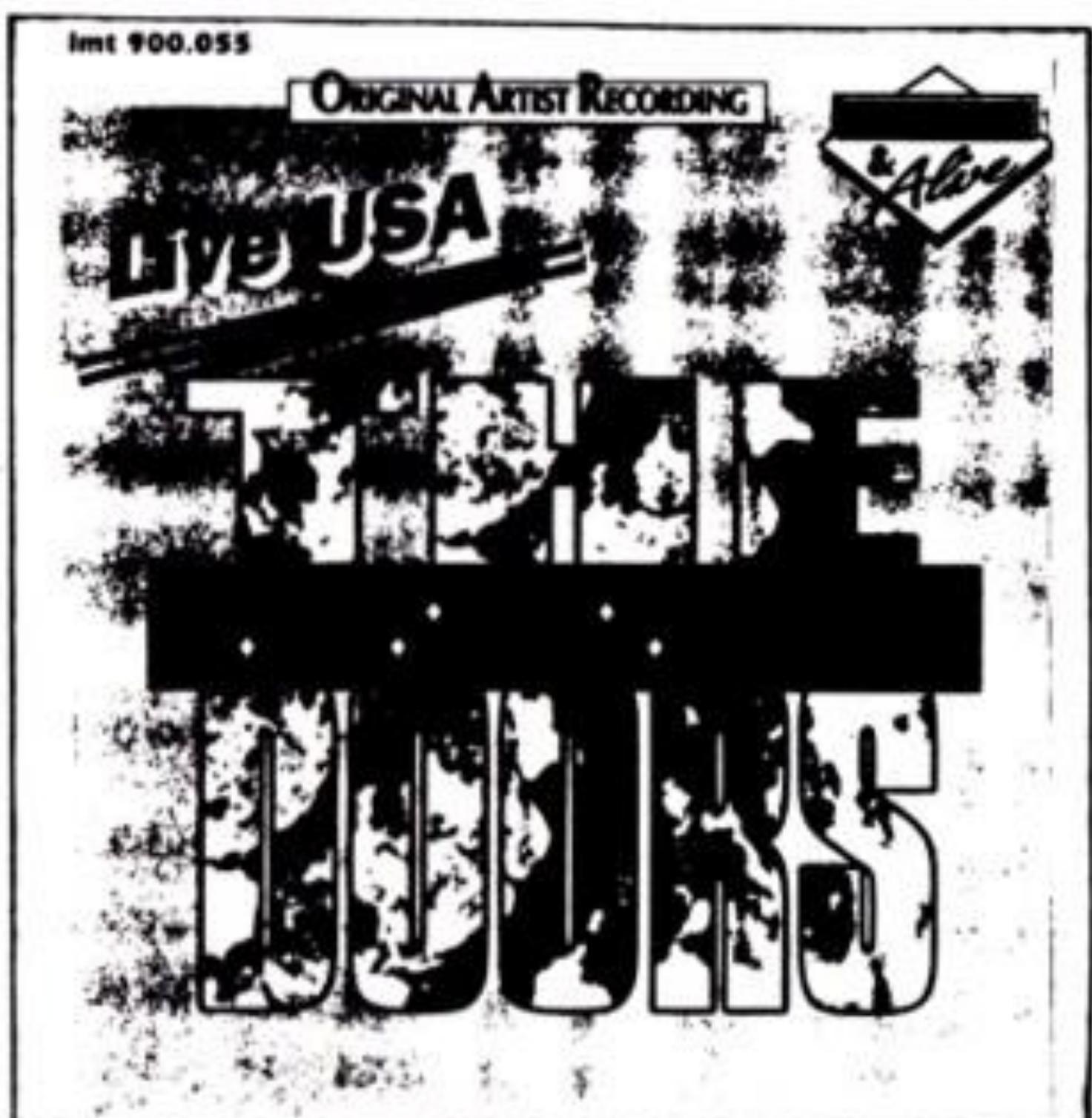
Another copy of *The Matrix Tapes*, good selection, though, but who hasn't got the *Matrix*-stuff by now? Useless. Blurred cover. Forget this one!

The Doors: Light My Fire
Universe Records UN 3 048 (CD), 1991

I never thought bootleggers would produce such a bad cover for a CD. The artwork is horrible. The CD is (despite the cover) a copy of the well-known Duchesse CD/LP with the same name (containing all songs from the first official *Doors*-album in a different track-order). Avoid it, please. A pure rip-off, although it is in a lot of big shops for very little money. Urgh!

The Doors: Weird Scenes Inside The Hollywood Bowl
Living Legend Records LLRCD 109 (CD)

Another rip-off. Yes, nowadays you have to be really careful about all the new releases from the underground. This one contains most of the tracks from the official Hollywood Bowl video (I still wonder why The Doors put out just a part of that concert on CD ... and almost the complete concert on videotape



... what a feast for bootleggers!) along with two abbreviated songs from their Seattle-concert with Albert King (taken from the radio-show *The Doors From The Inside*), *Little Red Rooster* and *Who Do You Love*; two tracks, which do not work in its short form ... So, you'd be disappointed, if you'd buy it. I hope nobody did.

The Doors: Live Recordings
Vol.1 (DVCD 0092) and Vol.2 (DVCD 0093)
DV MORERECORD, Italy 1991

Your stomach will start bleeding, your heart will suffer an attack and your teeth will fall out, if you listen to these two CDs. They are - of course - from Italy, and all material on them stems from original *Doors-Live*-albums, but the sound is horrible. A constant pumping is recognizable throughout the tracks ... simply avoid these discs and buy the original albums. The covers are remakes of original *Doors* concert posters (*Cow Palace* and *Santa Clara Fair Grounds*), and they look quite pretty, but they are absolutely not worth a tremendous sum of money for a terrible sound.

(Vol.1: *Universal Mind*(A); *Unknown Soldier/Spanish Caravan*(B); *The Celebration Of The Lizard*/Close To You(A); *You Make Me Real*(C); *Wake Up*(B); *When The Music's Over*(A). Vol.2: *Little Red Rooster*(C); *Build Me A Woman*(A); *A Little Game/The Hill Dwellers*(B); *Light My Fire/Graveyard Poem*(C); *Moonlight Drive/Horse Latitudes*(B); *Soul Kitchen/Who Do You Love/Break On Thru#2*(A). (A=ABSOLUTELY LIVE; B=LIVE AT THE HOLLYWOOD BOWL; C=ALIVE SHE CRIED).

The Doors: Greatest Hits
Vol.2 (CD352113) and Vol.3 (CD352117)
Duchesse, Italy 1990/91

Vol.2 is nothing else but a collection of 16 tracks from the official albums *STRANGE DAYS* and *WAITING FOR THE SUN*, taken from the first (NOT digitally remastered) CD-editions. Vol.3 is taken from both albums, too, but also features many tracks from *THE SOFT PARADE*. So what? If you have the original CDs, simply forget the Duchesse-albums. (By the way, Vol.1 was the entire first *Doors* album, but the mistitled *Light My Fire*). I am sure to expect Vol.4 one day. Guess what is gonna be on there? Right. L.A.WOMAN. One can be sure.

The Doors: Eyes Of Darkness
Exile Records CD 4008, USA 1991

Here we go with the first US-*Doors*-bootleg-CD. Yeah, it's a real bootleg, (not half-legal as the European boots) which says on the cover that the origin is Germany ... but it's not. Nobody over here says *Munich* for *München*, and the zipcode is not 9000, but 8000. What about some little research, boys? Despite that, the disc is a remake of the original TAKRL-bootleg-LP *Moonlight Drive/The Scream Of The Butterfly* using the original tapes. Thanks God Exile Records produced a different cover (a colour shot of Jim and Pamela inside Pam's *Themis* boutique, previously published by Rolling Stone). So- the cover is nice, the sound O.K., but the Matrix-concert had been on countless bootlegs before. Anyway, for nostalgia-fans only. It's interesting to listen to the old boots without crackling noises.

The Doors: Live USA
Imrat (imt 900.055) Germany 1991

A very strange release. This firm does not take care about quality and quantity at all. I own a horrible Who-CD, distributed by them in large supermarkets. As bad is this Doors-CD. It's available in a lot of big supermarkets, it is quite cheap (just 11 DM - about \$8,50) - and it is ugly. A collector has got all of the material in better quality, and as you might have guessed it, it is a must to avoid.

Light My Fire (taken from the CD *Orange County Suite*); Touch Me (Smothers Brothers Comedy Hour); When The Music's Over/The End (Hollywood Bowl); Moonlight Drive (Jonathan Winters TV Show); Light My Fire, II (Ed Sullivan Show). All available on other CDs in better soundquality. All songs (except track 1) were copied from the bootleg CD *Celebration* (Swinging Pig Records).

Any official releases this time? Yes, a few. Here we go:

The Doors: Riders On The Storm
CD: Elektra EKR 131CD 7559-66509-2 (international)
12"Single: Elektra EKR 131TW 7559-66509-0 (GB)(Sept.6,1991)

I'm not sure, but there's probably a 7"single out, too. But the release didn't do well in the charts, a follow-up to Light My Fire, which was a great success with the movie ... but with this one it didn't work. Pity. The tracks - of course - are excellent, so is the compilation, but this should have been put out MUCH earlier than in September 1991. The boom was over at that time, and the film was off the cinemas. The tracks would have deserved something better. The 12"-Single came out (in Great Britain) in a limited edition poster bag (pics from the official *In Concert* album), and the artwork for both editions were copied from a concert poster of *The Doors At The Electric Circus*, a concert (read my book, dear fans) which never happened.

Riders On The Storm (original L.A.Woman-version); Roadhouse Blues (Live; from *An American Prayer*); Love Me Two Times (from *Alive She Cried*). Track 2 and 3 are on the album *In Concert* as well.

The Doors: Roadhouse Blues/Unknown Soldier
Elektra PRCD 8361-2 (USA May 1991)

A promotional release only. The abbreviated Roadhouse Blues (live) and the overdubbed Unknown Soldier from their Hollywood Bowl-EP ... for what is this worth? The sticker on the box (dedicated to all DJs) says it all: "When you PLAY IT, SAY IT!". You understand?

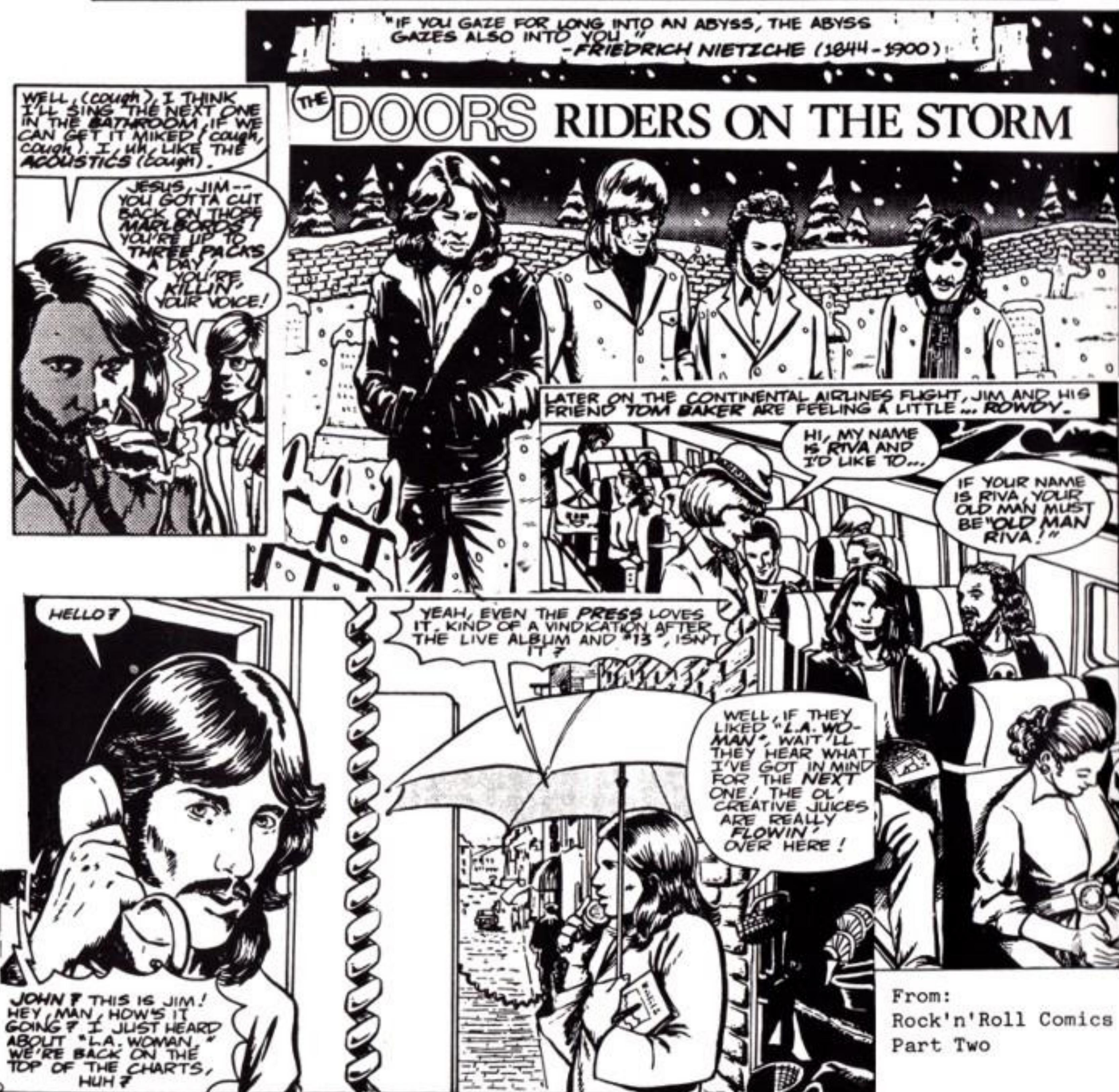
Robbie Krieger & Friends: Robbie Krieger & Friends
World Pacific CDP 7 96101 2 (1977/1991)

Knowing Robby personally, having spent some time with him, it is hard to put this record down. It was his first solo-release, and he did his best to get away from The Doors, but for Doors-fans this record was too funky, and for funk-fans Robby's skin was too white. Playing this record doesn't leave any memory, but vast confusion. He did better things after that. Now it's out on CD. Time will tell if this kind of music is still alive. It might have been O.K. in the 70's, but for today it's pretty hard for die-hard Doors-fans to listen to this kind of music.

The Doors: A Tribute To Jim Morrison
Unistar Classic Artist Series (3 CD-Set, June 1991)

A radio-show, like many others before. Something new, a lot of old stuff, something interesting, a lot of stories heard before, a lot of official recordings, just a few unofficial stuff ... well, one of the countless radio-shows in the shadow of the movie, but the thing for the collector is: it is out on CD, not for sale, of course, but they sell it as a collector's item for a lot of money. Get out and buy a copy of *The Doors From The Inside* (6 CDs), which is much more worth the money. Of course, this is not for-sale, too. Don't the producers know, that their CDs are going on sale after they've been on the air? This show (3 CDs, perfect sound) sells for more than \$150! Poor hard-core-collectors!

In DQ 26 there'll be reviews on J.Riordan's book called BREAK ON THROUGH, and a strange record release from England called THE DOORS INTERVIEWED. (RM)



BOOK REVIEWS

There was a mass of new book-releases after the movie, and it is still not the end of the tail. I could use a whole DQ to review all of them, so if you miss some be sure to find them in DQ 26. For today the first is the worst:

Hans Pfitzinger: The Doors - Tanz im Feuer
Edel Gesellschaft für Produktmarketing mbH
Hamburg 1991 (ISBN 3-927801-37-2)

It seems that Mr Pfitzinger didn't do any own research but obviously made a retold of "No One Here Gets Out Alive". He's following the Doors-Story like Hopkins/Sugerman did, partly using the same phrases, the same interview-excerpts, copying the same ideas. No own work, no different analysis, no interpretations; simply: a shorter version of Hopkins/Sugerman. There are also a lot of photos from The Doors archives (credited to photo agencies), which he took from other books and the official Doors-calendars (he didn't even bother to change the design). Needless to say, that this book is bad - except for 3 VERY interesting photos of Jim Morrison and Pamela Courson in Chantilly near Paris taken on June 28th, 1971. These pictures have been published nowhere else, but are they worth to spend quite a few Deutschmarks to buy this book? Of course this book contains the worst discography I've ever seen. Sorry, a must to avoid.

The Doors - The Complete Illustrated Lyrics
Hyperion, New York 1991 (ISBN 1-56282-996-3)

They're not that complete. I miss Backdoor Man, Alabama Song, Crawling King Snake, the albums Other Voices and Full Circle ... but these were not written by The Doors. On the other hand it would have been nice if they would have been included (by the way Gloria is in there), but this is no loss for such a beautiful book. Careful design (good work, Sandra) like everything which comes directly from The Doors (except a few awful calendars). The lyrics are correct and taken from what Jim sang on the records (Danny Sugerman, who compiled the book, left out some occasional "uhs" and "ahs", thanks God!), and it definitely is a good reason to sit down and read the lyrics while listening to the songs. It is also nice to find some rare articles from the 60's in the book, and of course 75 rare (beautiful) photos of which about half of them have never been published before, including some colour pictures. The book costs about 25\$, and it is absolutely worth the money.

William Ruhlmann: The Doors
Magna Books, Leichester (ISBN 1-85422-164-7) 1991

While the Pfitzinger-book is (concerning the text) nothing else but just a retold of "No One Here Gets Out Alive", Ruhlmann's *The Doors* is struggling hard to put the same story into a political and cultural context to cover the fact, that this book is a retold of the Sugerman/Hopkins bible as well. But the photos in there are quite interesting (although Ruhlmann, like almost all authors, uses the same Elektra press-pictures), and a few of them have never been in print before, like the one of Jim's grave taken on July 9th, 1971, and a couple of live-pics from their tour in 1969. Because of them a collector should

get this book. The discography is short, but OK. Out goes the question: Is it worth to waste a couple of colour pages for some scratched record-covers ...?

Danny Sugerman: Jim Morrison & The Doors
(Eine Bildgeschichte)
Schirmer/Mosel (ISBN 3-88814-432-9)
München;Paris;London 1991

Finally, the German version of Danny's legendary 1983 coffeetable-book. A must for each fan, same size and same photos as the original, but a different cover. One should know that Danny edited a few of the articles, which means that these ones are not complete. Why? Nobody knows. Anyway, this is no loss for this excellent book. If you cannot get the original, hurry to buy this one.

David Dalton: Mr.Mojo Risin'
Jim Morrison - The Last Holy Fool
St.Martin's Press, New York 1991 (ISBN 0-312-05899-3)

Kinda weird, to tell Jim's life in a poetry-like style, mixing comments and facts into a story addressed to Jim, as if he could read that down there inside his white-oak coffin. Some of Dalton's ideas are pretty hard to swallow, others are naive enough to subscribe the silly title of the book. Interesting, good, funny, bad, awful, crazy, brilliant -- all of these words describe the text. Amazing photos are probably the main reason for people to buy this book, and they're all reprinted in excellent quality, despite the fact that this book should win a prize for the worst design ever concerning the front page. It is a unique book, because it doesn't repeat precisely the "No One Here..." storyline, but leans on John Densmore's "Riders On The Storm" a lot, probably too much. Anyway: recommended.

Judy Huddleston: Living & Dying With Jim Morrison
Shapolsky Books, New York 1991 (ISBN 1-56171-038-5)

I didn't know whether I was reading the latest Mickey Mouse-comic or a book on Jim Morrison. This book (which Oliver Stone used as one of his main sources for his film, no wonder that the film turned out to be incorrect) doesn't have a message, doesn't lead to a certain point, doesn't contain any memorable points. As silly as it is, it turns Jim Morrison down to a point below his belt, to a sexual fool, to a drunken maniac. Written in 1971 shortly after Jim's death as a kind of diary, Judy should have kept it in a safe-deposit marked with "x-rated". If you are into reading how Jim did sexual intercourse, if you love to check young girl's diaries, if you like Mickey Mouse (x-rated parody), this is the book for you. Mislabelled photos and uninteresting shots of princess Judy herself do the rest. Poor Oliver took this book for granted! And the book is far too expensive ...

I'm looking for articles concerning Jim Morrison/The Doors, referring to commercial aspects or pecuniary matters. "No eternal reward", but return of postage and xerox-costs plus some good thankful vibes. Please, mention the source of your info. D.Friedel, Postfach, 5207 Ruppichteroth, West Germany. THANKS!

Rock'n'Roll Comics: The Doors (Part One and Part Two)

(Revolutionary Comics, USA 1991)

Rock Fantasy: The Doors

(Rock Fantasy Comics, USA 1991)

They're unauthorized and they're proud of it. Like Judy Huddleston's book. But they're real comics. You wouldn't believe it but The Doors became comic-stars. The *Rock Fantasy* comic is bad, pure shit, about Jim and some aliens freaking around, with Jim finally becoming president ...

Pretty much better (especially the drawings) are both *Rock'n'Roll* comics entitled *The Doors Part One and Part Two*. They repeat The Doors' story as told in "No One Here Gets Out Alive" and "Riders On The Storm" (Oliver should have made his movie out of this comic), and young kids might have a lot of fun with it. Although the visuals are quite nice it feels that a few things should have been left up to one's own imagination, and the guitarist's name is not Bobby but Robby, and the drawer has never been on the Père Lachaise before ... but this *Rock'n'Roll* comic is some fun for a mere \$2.50 (See sample page in this DQ).

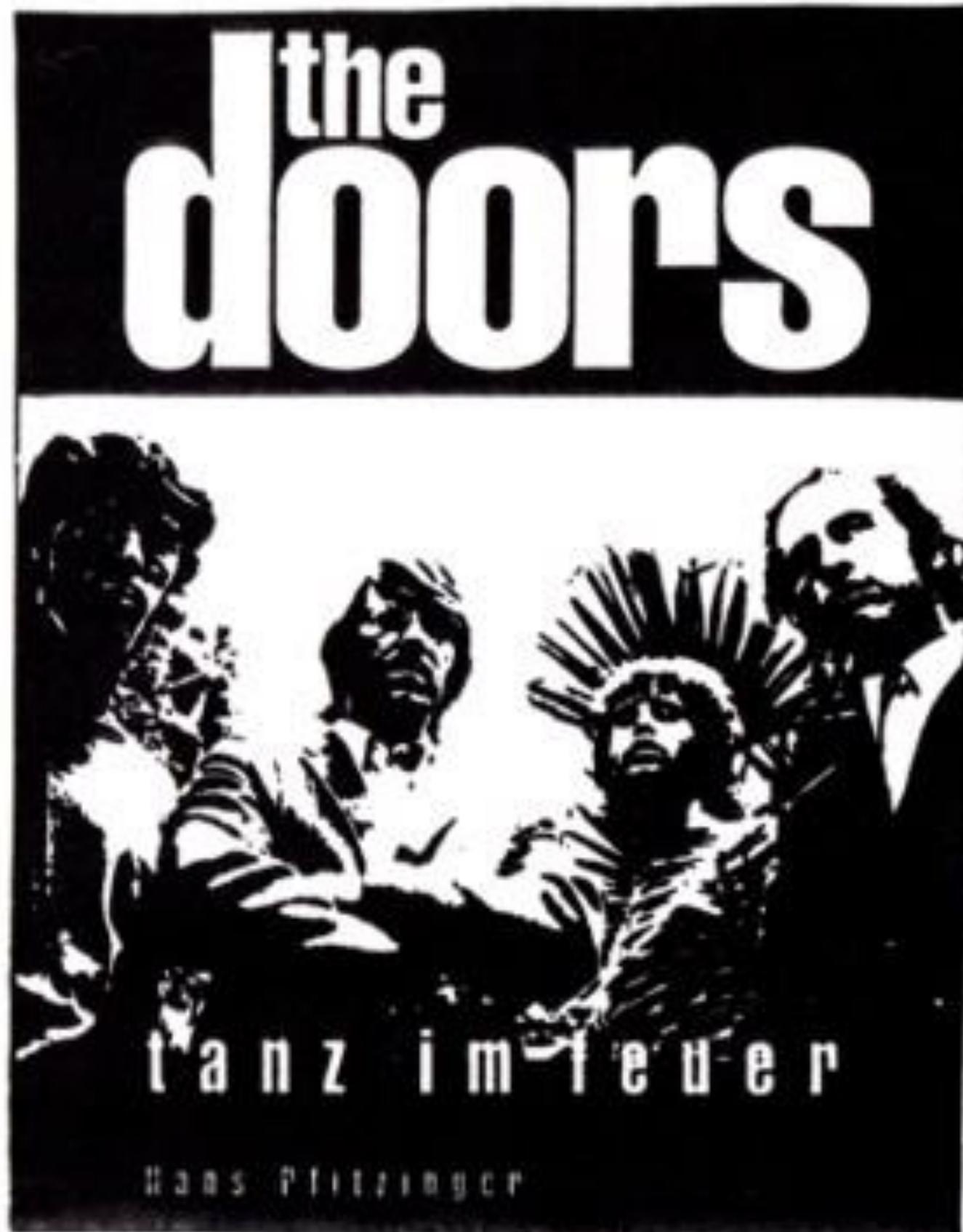
THE DOORS

THEIR ARTISTIC VISION

by Doug Sundling
with Diana Maniak

**Doug Sundling (with Diana Maniak):
The Doors - Their Artistic Vision**
Greenfire! Publishing, Bluffton, 1990

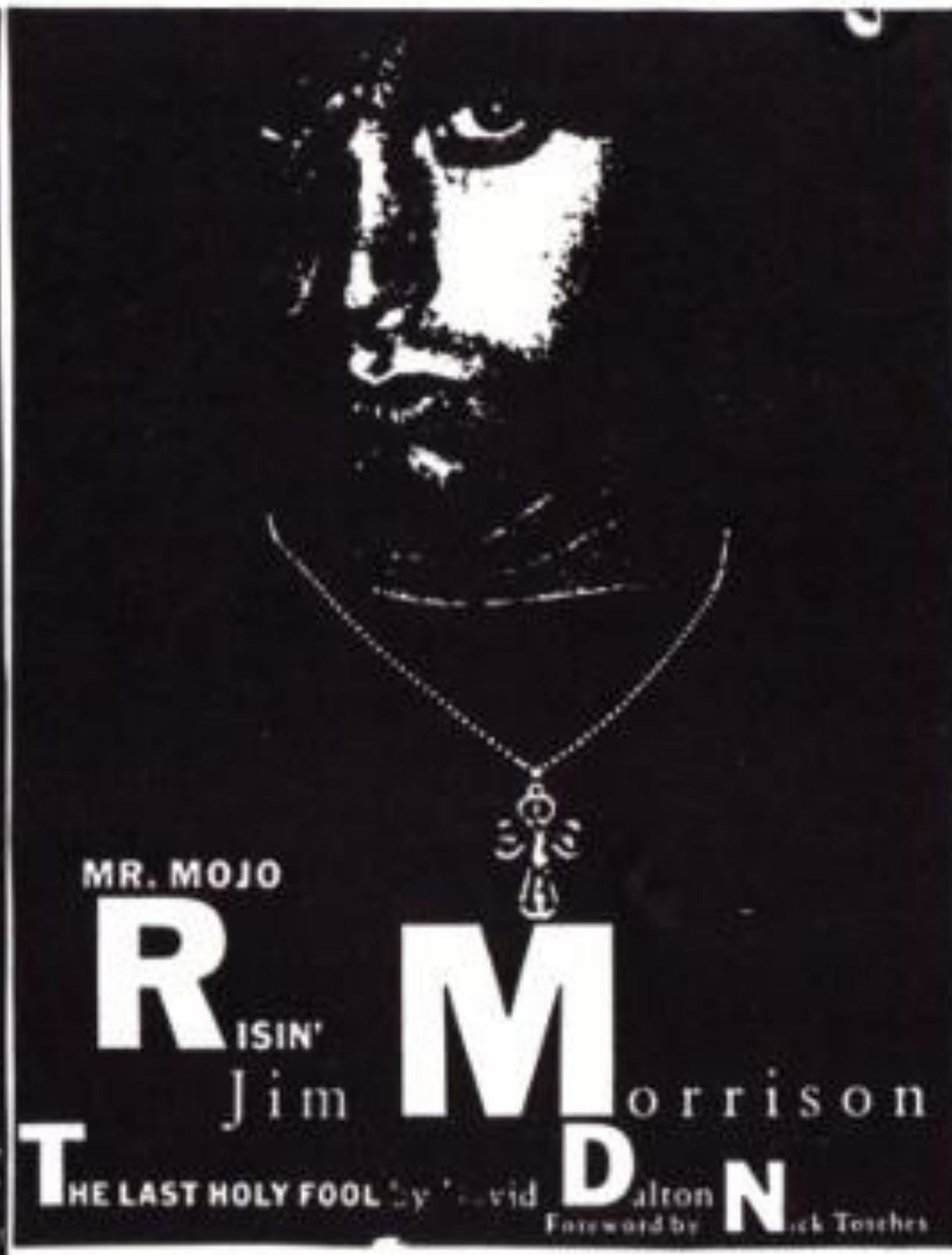
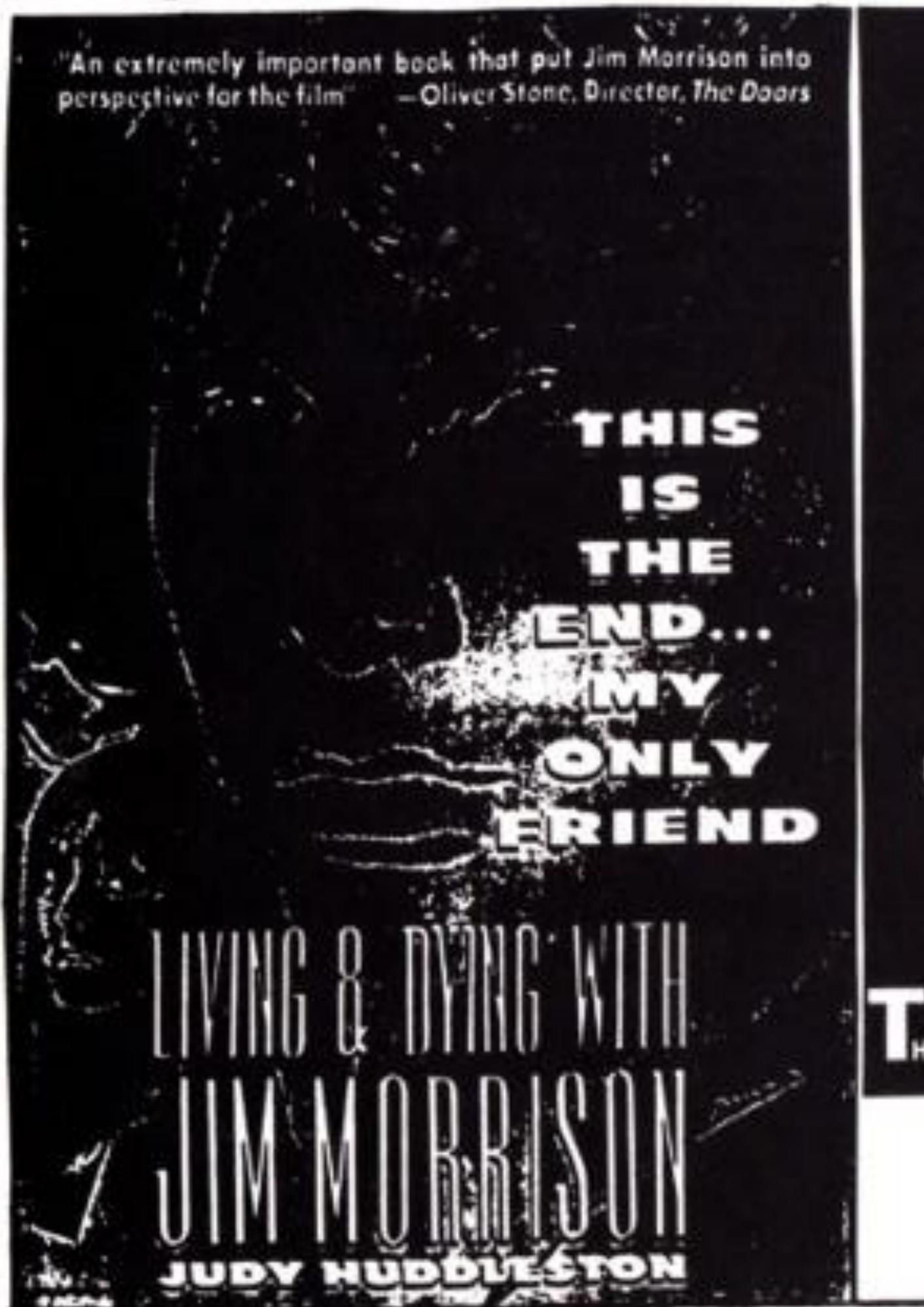
Right! This is the start to the real thing. A book a Doors-Fan has been waiting for for a long time. A book (a private edition up till now; Doug didn't find a publisher yet) about The Doors' lyrics. Interpretations, roots, comments and everything about each song The Doors recorded in the studio with Jim Morrison (I miss The Doors' Live songs like "Universal Mind", and of course "The Celebration Of The Lizard" and "Rock Is Dead"),



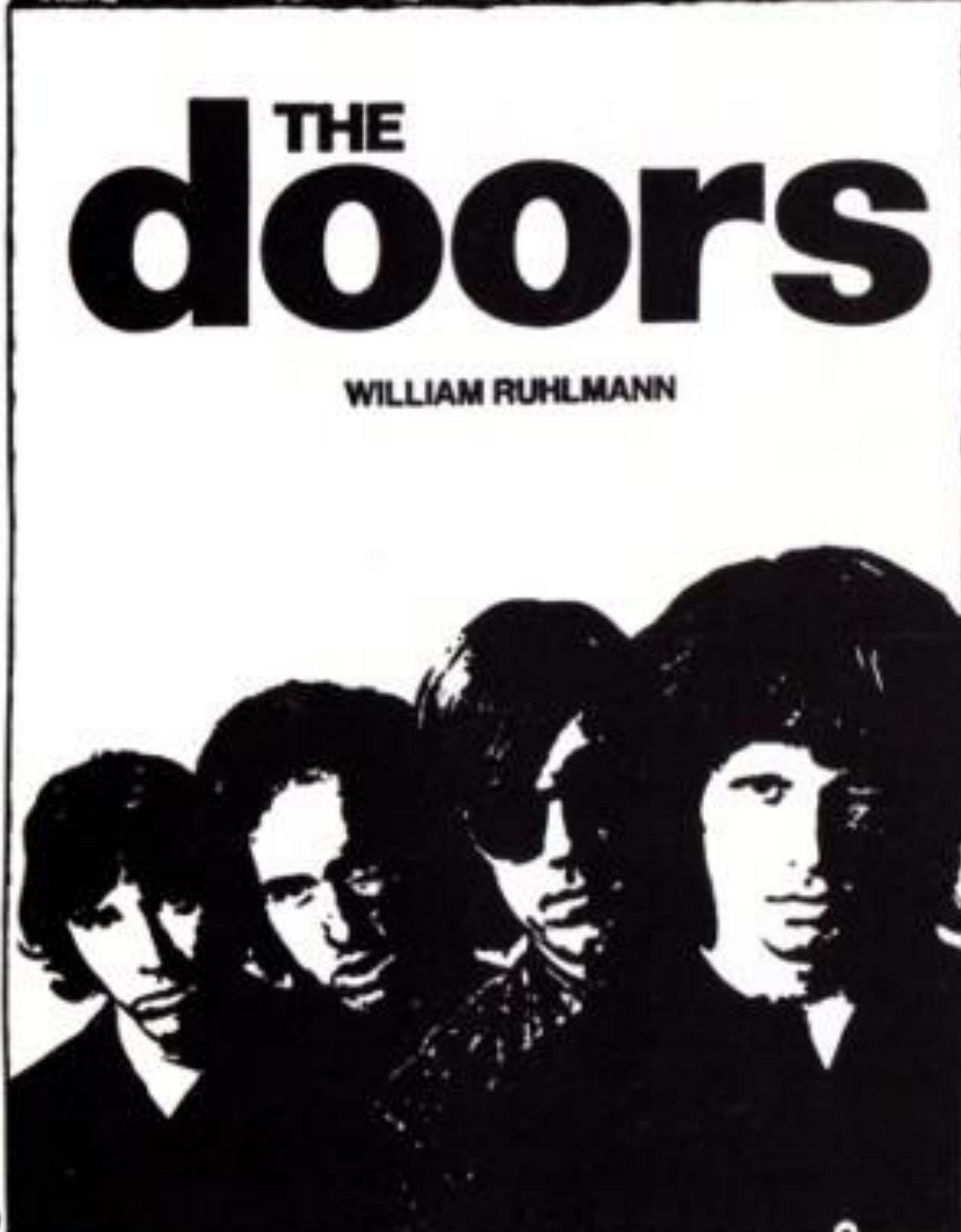
tracking down all possible sources (published in interviews, articles and books), including Doug's and Diana's own ideas about the texts, makes a VERY interesting read, gives you something NO other book had been doing before with the intensity like this book does. On the other hand it was written with the entire love of a true fan, not for money-purposes (read this between the lines), and with some true emotion for the band. If there would be an extended version of this book, including all of the group's work, it would

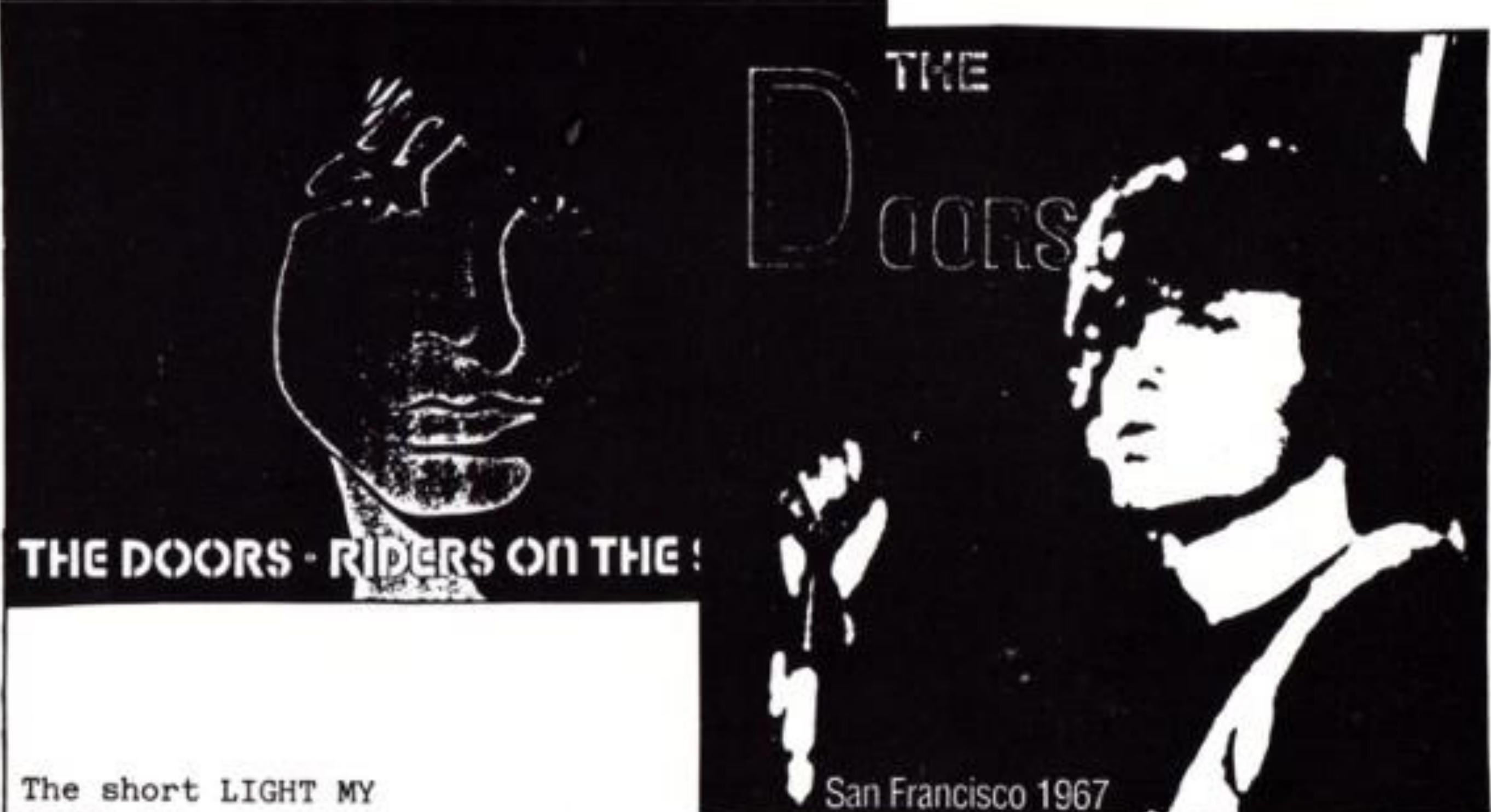
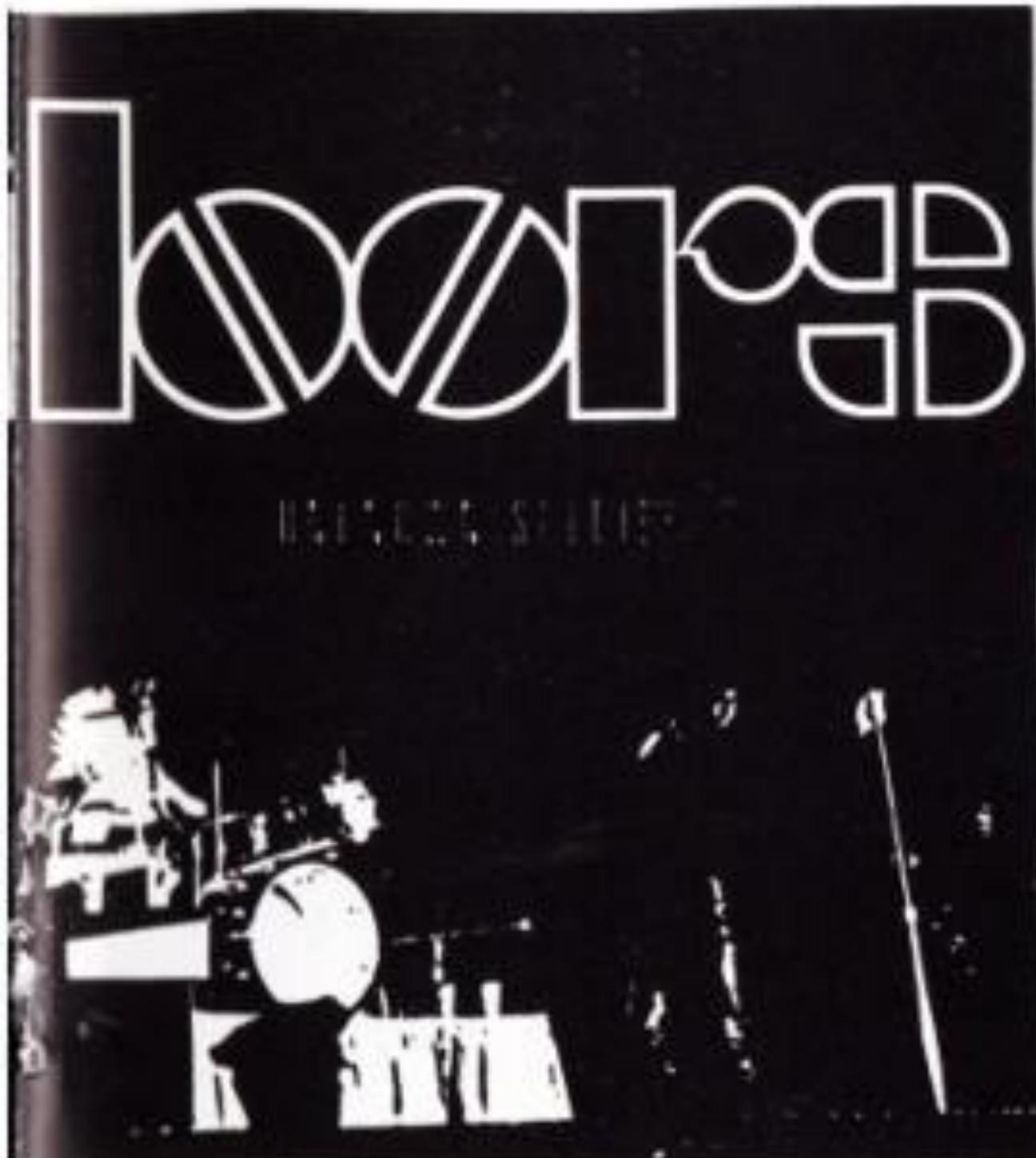
be a perfect addition to the official "Complete Illustrated Lyrics" (What about putting them both into ONE book?). So - this book is really good as it is presented in its manuscript form today, it certainly needs a few additions, but it is a great work, and it deserves MUCH more attention than before. (If you have problems ordering it, please

contact *The Doors Quarterly Magazine* for a collect order within the next 6 weeks). Nice index, by the way, mentioning a lot of underground-papers I've never heard of before. Unfortunately, no mention of the bootleg-disc "Rock Is Dead", which would have been a perfect addition to the book's content All of the rest: excellent!



Saint James (US-bootleg)





The short LIGHT MY FIRE-video

RAY MANZAREK IN BERLIN

(by R.Moddemann)

To me it was quite a surprise when I got a call from one of the guys of the production team, whether I wanted to meet Ray Manzarek in Berlin. I knew there was going to be a show on "idols", but it wasn't announced that one of the Doors would come. Of course I said "yes" and was on my way to Berlin a couple of days later.

When I arrived there, I had my backstage pass with me and was able to look behind the scenes - all access. Although it was quite interesting to see a couple of celebrities there (our president, Julian Lennon, Boy George, a few actors and sportsmen), I was just looking for Ray. The beginning of the show was still an hour ahead, when I discovered Ray sitting in the rows with Dorothy, his wife. We shook hands, when one of the guardsmen asked us to leave for the backstage-area, because the audience began strolling in.

Behind the curtains Ray had a look at a copy of my book and was surprised how heavy it was, when somebody asked him to have his make-up done for the show. Meanwhile I ran into our famous showmaster Thomas Gottschalk, who had used my book for his research. Thomas, being a big Doors-fan, had suggested a couple of weeks before that he wanted to have one member of The Doors in his show.

Ray and Dorothy returned, and while everybody of the production team went hectic, Ray stood there in the middle of the chaos, very professional and cool. He glanced through my book again and invited me to come to his hotel the very next day, he would have got some more time then. Meanwhile the show was about to start, and I made my way to the auditorium stumbling over Julian Lennon's feet, who was sitting on the floor meditating. I mumbled a "sorry, Julian" when I noticed that one of his fat bodyguards was looking at me as if I was an assassin or something ...

Ray went onstage about half an hour later. "They gave me this little earphone with the translator's voice in there, and there was this Thomas sitting close to me with his loud voice, and there were the loudspeakers with his voice, the translator's voice and my own voice for the audience on -- it was horrible!" he told me a day later. No wonder that Ray didn't get the exact questions Thomas was asking. Ray's answers were quite different from what the showmaster was



expecting, and he was struggling hard to understand the questions. The audience (of course) wasn't able to follow Ray's ideas about Jim Morrison's Dionysian side; none of the VIPs understood what he was talking about. But Ray stayed cool, although there was a lot of murmuring among the audience. "I noticed your face when you left the cameras," I noted the next day. Ray got upset and told me the story. Martin Pfitzer, one of the directors, mentioned later, that their new translator-equipment had broken down right before the show. Instead of that they had to use an old equipment, which had to be installed very quickly and didn't work correctly. Because of that, 20.000.000 people who watched the show that night on the telly might think now, that this man from The Doors is still too far out ...

I phoned the hotel the next morning, but the receptionist read a message from Ray to me to come over a bit later, because they wanted to do some sight-seeing in the Eastern part of Berlin in the morning, in particular to pay a visit to a few museums. So I went over to the Intercontinental Hotel at 4 in the afternoon. Ray opened the door. "Come in and let's see what you have got," he said and sat down on a comfortable sofa. I had told him about some things I wanted to show to him, which he might be interested in seeing. I took out a platinum reward which was dedicated to Elektra Records and asked him to check the item. I was curious what he would say, but he confirmed that it was not a counterfeit, but a real reward and signed it for me. Then I took out some xeroxes of contracts and other things signed by all four Doors, which Ray studied carefully. "I haven't seen these for more than 25 years - how did you get all of this?" he asked. I told him and he said: "I wonder what else they are gonna sell. What is this?" I showed him some music sheets he had written for copyright purposes in 1966. "Yes, this is my handwriting, absolutely sure. These were done for the first album ..." He noticed the music sheet for the song "Insane", which was later to become part of "The Celebration of the Lizard". "Yeah, this was meant to be on the first album, but I think the record company said the song was too far out ...". He laughed looking at the sheet for "Take it as it comes". The sheet said the song was written by R.(speed)Krieger. "Yeah, that's how we used to call him: Speed!"

I picked out a couple of photos of Jim's parents at his grave, which my friend Michelle took. As soon as we started talking about the photos, Dorothy came in from the bedroom. "I wanted to have a wink of sleep, but I'd like to see the photos," she said and sat down. "To tell you the truth, I have never met Jim's parents, and I don't even know how they look like today," Ray mumbled and nodded. "Yeah, they are really old now. I guess it was the first time they came to the grave, wasn't it?"

Time went by and we talked like old friends. I mean, I was without a tape-recorder, which Ray noticed. He was as talkative as ever, but in a different way. We sat there for about 1 1/2 hours, had a few cigarettes, and it seemed to me that Ray was interviewing me. He wanted to know about what happened on July 3rd 1991, about the fanclub, about my opinions on Doors-stuff which came out recently, and he told me how angry he was with Oliver Stone and how this man treated Jim's memory. He was telling me about the forthcoming video "The Soft Parade" and how good it was. We were talking about the "Mondo 2000"-article (see "Talk Talk" in this Quarterly) and Ray doubted the theory about Jim having cancer on his penis. "You know, I remember Jim telling me once that his penis was hurting and how awful that was, you know, 'Ray this thing hurts, it's impossible to make love right now , but I'm sure it was a pretty normal sexual disease like gonorrhea or something, and he went to a doctor who cured it. It wasn't cancer. He would have told me,'" Ray said and laughed. "But it was painful, that's what I remember." He looked through my book again and confirmed how

great it was. He told me some nice little stories about a few photos featured in the book, and we had a couple of good laughs.

Time passed too quickly. Martin Pfitzer, the guy from the show, called and remembered Ray to come down for some more sight-seeing to the Eastern part of Berlin. I packed my things after Ray had quickly signed a couple of photos and albums and went down to the reception, where Ray picked up some tickets for the Chinese Circus. All of the sudden Thomas Gottschalk appeared and Ray complained about the "fucking earphone" the night before. Thomas didn't really know what to answer, I guess he wasn't expecting a complaint like this. He said something like "Nobody really noticed this problem, but we'll change the whole equipment next time." Ray asked me outside the hotel if this guy was really as great as everybody was telling him. I nodded a "Yes"

...

Autograph-hunters were waiting for celebrities outside, and Ray had to be busy signing diaries and notebooks. I took a couple of photos, and then Martin took some of me and Ray. We said our goodbyes, and they drove off in a black Mercedes. A nice weekend had passed and left jolly good memories...



THE SOFT PARADE

TRIBUTE TO THE DOORS

A brief history of **THE SOFT PARADE** was given by their lead singer, Joe Russo, in an interview conducted in December 1991:

"Basically I formed the band in the summer of 1989, and we began performing in October of 1991, so we'd been together for about 13 months, and in that time we gathered an incredible following and I think we've earned a reputation of being the Number One-Doors Tribute band in the country. What we do is we create all the elements that The Doors possessed on stage. We recreate this. So when you come to see us, it's probably the closest thing you could experience to actually having seen The Doors live back in that time period."

Watching a video Joe had sent me, I guess he's right. I showed the video to a couple of people, and they all were amazed about "a new Doors bootleg-video", before I told them, sorry - it's not The Doors but **The Soft Parade**. Joe comes very close to how Jim behaved on stage, all the moves, gestures, creeping around the mike and other elements you know from The Doors' videos. In addition to this the Band uses real instruments, no high-tech stuff, and to make the illusion perfect - they all get on stage dressed like the Doors. The keyboard-player even got Ray's haircut (and colour) with the well-known old-fashioned glasses.

"You know, we recreate the mood and the atmosphere and the music of the Sixties, which I don't think anyone else does in their tribute band. You know, our keyboardist plays a Vox Continental Organ, like Ray Manzarek did."

Which is good, I think. Remember how I complained about the sound of **Wild Child** (DQ 21) and their "modern instruments"? By the way, I talked to Dave Brock on the phone recently, and he said they would switch over to "sample sounds" in the near future, to recreate a better-sounding Doors-Sound. Even more computers, then. **The Soft Parade** doesn't need that. They've even got a minimal small drum-kit. But what about their stage-act? Joe describes a **Soft Parade**-concert:

"What happens on stage is just spontaneous, nothing is scripted. I mean, we just go on stage as The Doors did, not knowing what was gonna happen that night, really not having anything planned. We

let the crowd decide where the whole show goes. It's not a presentation or play in that sense. We just allow whatever happens to happen. We don't stick to a script. We just let it flow."

Physically Joe Russo looks like Jim Morrison. Eyes, lips, cheeks, haircut and outfit is perfect. His voice comes very close, too. Joe says it helps a lot to recreate the mood, and the whole show becomes more effective and it becomes easier and easier for the audience to believe that this is The Doors on stage, if all the visual elements are close to what The Doors did in front of their fans.

"You know, some cover bands - when you close your eyes, you can imagine The Doors being up there and you get that feeling, but with The Soft Parade you can keep your eyes wide open."

Absolutely true. They do not stick to The Doors' well-known FM-Hits, but perform a wide variety of The Doors' album catalogue, even the less known songs, like *Ghost Song*, a tune The Doors created after Jim's death in 1978 for the *An American Prayer* album.

So, Doors-fans, watch out for The Soft Parade. They're gonna do a Russian-tour, and after that, late this spring, they're gonna come over for a European tour. Phone me for the exact dates (don't know them yet, but they might be coming in soon). Don't miss them. They're brilliant. Finally, Joe Russo again:

"When you come to our show, you can see the enthusiasm that the people have for what we do, and that really keeps me going. There's a whole world out there interested in The Doors, and they never actually got the chance to see them live. There are other bands out there attempting to do the thing that we do, but as far as I see it they are not able to archive the whole thing on stage. I always felt that I could do it better. My band would have done The Doors justice. The other bands don't have the talent, they don't have the vision ... they weren't realistic, don't have the force."

A strong attitude, Joe. But, dear fans, judge yourself, when The Soft Parade comes to your town! (written by Rainer Moddemann)



Joe Russo of 'The Soft Parade'



/ J.M./Doors

L'america

I Took a trip down to
To trade some beads for ^{Lamerica}
a pint of gold (2)

Lamerica, (3) (3)

C'mon people don't you look
so down
You know the RainMan's
coming to Town
He'll change your weather,
he'll change your ~~luck~~
He'll even teach you, how to
Find yourself

Lamerica (3) (3)

Friendly strangers came to town
All the people put them down
But the women loved their ways
Come again some other day

Like the gentle rain
Like the gentle rain that falls

Repeat Verse 1

Jim und Mona Lisa

von Daniela Klenke

Metropolen ziehen die Menschen magisch an - aber keine fasziniert so sehr wie Paris. So fuhr ich an einem Tag im Juli mal wieder hin. Wollte zum berühmten Père Lachaise, um dort jemanden zu besuchen, der daselbst schon seit ungefähr 20 Jahren begraben sein soll. Sein Name: Jim Morrison.

Vielbesuchte Kultstätte. Ich vermied es jedesmal, dem dort herrschenden Tumult zu begegnen, indem ich frühmorgens hinging. Das war immer die einzige Chance, so gut wie ungestört mit Jim ein Zwiegespräch halten zu können, Blumen zu erneuern und eine Kerze anzuzünden.

So wollte ich es auch dieses Mal tun, aber es sollte nicht dazu kommen. Dieses Mal spielte das liebe Schicksal intensiv mit und durchkreuzte mein Vorhaben, worüber ich heute sehr glücklich bin. Na, neugierig geworden?

Ich hatte ein paar Tage Paris-Urlaub gebucht, zum ersten Mal ganz allein, denn mittlerweile kannte ich mich schon recht gut in dieser fantastischen Weltstadt aus und hatte sie seit meinem ersten Besuch zum 200. Jahrestag der Revolution 1989, kennengelernt.

An meinem ersten Urlaubstag, dem 7. Juli, vier Tage nach Jim Morrisons Todestag, saß ich morgens am Quai d'Anjou auf der Ile Saint-Louis, rechts von der Ile de la Cité. Jim liebte diesen Platz, weil man dort einen wundervollen Ausblick auf die Seine und die Quais hat und herrlich herumschlendern kann.

Hier wollte ich auf einer Bank sitzen, und mein Frühstück genießen, im Sonnenschein und mit zwitschernden Vögeln in den Laubbäumen.

Wie Gott in Frankreich, respektive Paris. Herrlich!

Die Seine-Quais waren schon mit einigen Männern bevölkert, die zu ihrem Vergnügen angelten. Gerade als ich mir ein Stückchen Baguette in den Mund schob, ging ein Flic an mir vorüber, und ich mußte unweigerlich grinsen, weil ich Flics recht witzig und schnieke finde. Letztes Jahr hatte ich einen jungen Flic an der Brücke Pont Marie nach dem Weg zur Rue Beaureillis, dem einstigen Domizil Jims, fragen müssen.

Mit der Zeit habe ich das Marais-Viertel immer besser kennengelernt. Früher war es ein Arbeiterviertel, heute leben dort viele Künstler, und zahlen horrende Mieten, was sich die wenigsten der alteingesessenen Bewohner leisten können.

Von der Rue de Rivoli und der Rue St. Antoine, den beiden großen shopping Boulevards, kommt man in jedes Gäßchen, und somit auch einfach und direkt in die Rue Beaureillis. Einen Katzensprung davon entfernt, liegt der Place des Vosges im bereits erwähnten Marais-Viertel. Der Platz ist von 36 Häusern umgeben, die Pavillons heißen - alle aus weißem Sandstein und roten Ziegeln errichtet. Die Ebenmäßigkeit wird lediglich von den beiden Pavillons des Königs und der Königin unterbrochen.

Als ich dieses verträumte Plätzchen das erste Mal sah, hatte ich leider keine Zeit, dort hineinzugehen, obwohl ich mich magisch angezogen fühlte. Später erfuhr ich, daß Jim oft dort hinging, um zu relaxen.

Nun, in diesem Augenblick relaxte auch ich nach beendetem Frühstück, während ich den mittlerweile um mich versammelten Tauben die letzten Krümel meines Bagutte spendierte.

Ich war versunken in den Anblick von Notre Dame, rechts von mir, als plötzlich die Taubenschar aufflog, und ein Mann vor mir stand.

"Pardon", sagte er mit einer tiefen Stimme leise und bat mich auf englisch um Feuer. Ich schaute nur kurz zu dem vollbärtigen Mann auf, und kramte fast automatisch in meiner Lederhandtasche nach der Streichholzschachtel. Er zündete seine Zigarette an, bedankte sich mit einem kurzen Lächeln, und ging in Richtung Ile de la Cité davon.

Hat eine angenehm rauchige Stimme, der Mann, dachte ich so bei mir. Ich schaute ihm nach in seiner schwarzen Flickenjeans, der braunen Wildlederjacke und dem etwas zerzausten vollen Haar.

Irgendwie hatte mich dieser Mann an den Besuch bei Jim erinnert, also machte ich mich auf den Weg zur Metro am Place de la Bastille.

In der Metro saß ich auf einer der hinteren Viererbänke, gegenüber von zwei Frauen, die sich angeregt miteinander unterhielten.

Nachdem sie zwei Stationen später ausstiegen, entdeckte ich unter der mir gegenüberliegenden Sitzbank ein braunes Etui. Ich hob es ohne Umschweife auf, aber bevor ich etwas unternehmen konnte, fuhr die Metro schon weiter.

Ich schaute in das Etui hinein. Auch das noch! Ein Personalausweis! He, stutzte ich, das Gesicht kennst du doch. Hast du vor kurzem noch gesehen. Das gibt's doch nicht. Das Bild jenes Mannes, der mich vorhin am Quai d'Anjou nach Feuer fragte, schaute mich an. Da war ich ganz sicher. So ein Zufall, Geburtsdatum: 8. 12. 1943. Also ein Schütze wie Jim. Dann fiel mein Blick auf den Namen. Seitdem glaubte ich, ich sei Mona Lisa!

Unfähig einen klaren Gedanken zu fassen, setzte ich meinen Weg zum Père Lachaise fort, um wenig später an der Kreuzung Rue Menilmontant/Père Lachaise wie angewurzelt stehenzubleiben, und fassungslos auf den Personalausweis zu starren. Auf den Personalausweis von --- James Douglas Morrison !!!

In meinem Kopf drehte sich alles. Namensvetter!? Fälschung!?

Verlorener, alter Ausweis Jims wieder aufgetaucht??

Um die Wahrheit zu ermitteln, müßte ich die Fähigkeiten eines Sherlock Holmes besitzen. Was tun? Polizei? Nein, danke. Fundbüro? Mais non! Amerikanische Botschaft? No, no, no, not that...

Was dann? ... another flashing chance at bliss... Ich würde am nächsten Tag zur selben Zeit am Quai d'Anjou sein und mit Hilfe eines gnädigen Geschick diese 'Morrison'sche' Person wieder treffen.

Seven horses seem to be on the mark, sollte Jim Morrison tatsächlich noch leben und seinen eigenen Tod nur inszeniert haben.

Ich schlenderte den langen Weg entlang, der zur großen Eingangspforte des Friedhofs führt, und ließ meine Blicke über all diese doors-like freaks schweifen. Noch nie in meinem Leben wurde ich von derartig zwiespältigen Gefühlen bewegt, doch plötzlich mußte ich unweigerlich grinsen, in dem Hochgefühl, auf der richtigen Spur zu sein, während die Morrison-Fans weiterhin tagtäglich zu seinem vermeint-

lichen Grab pilgern, im guten Glauben, daß Jim dort begraben ist. Wow, diese Erkenntnis müßte gefeiert werden. Entweder im Café Aux Deux Magots, mit dem großen Spiegelsaal, den roten Polsterbänken und den messingbeschlagenen Tischen, oder im Café de Flore, mit den großen Zimmerpalmen vor blanken art-deco-Spiegeln, wo es ausdrücklich verboten ist, Pfeife und Zigarette zu rauchen. Zwei von Jims favorisierten Lokalen. Auch Artaud ging seinerzeit dort ein und aus.

Nachdem ich ausreichend gefeiert hatte, machte ich noch einen Spaziergang durch das hübsche und stilvolle Quartier Latin, konnte jedoch nicht die Auslagen genießen, sondern war nur auf der Suche nach dem einen, so sehnlich herbeigewünschten Gesicht, doch ich konnte es nirgendwo in der Menschenmenge entdecken. Es schien wie die Suche nach der Nadel im Heuhaufen: aussichtslos.

Auch am zweiten Tag hatte ich keinen Erfolg mit meiner Suche, und war nach einigen unangenehmen Begegnungen reichlich frustriert. Nachdem mich sogar ein Typ als leichtes Mädchen angemacht hatte, war ich etwas vorsichtiger, und erkundigte mich vorsichtshalber erst einmal bei einer Gruppe von Leuten, die in der Rue Beaureillis rumlungerten, ob sie denn Doors-Fans seien. Sie bejahten meine Frage, zeigten auf das Haus No. 17, und erklärten mir, daß Jim dort... Das wußte ich natürlich bereits, und erzählte ihnen, daß ich sogar schon einmal das Glück gehabt hatte, hineinzugelangen.

Dann stellte ich ihnen die Frage, ob sie glaubten, daß Jim noch leben könnte. Alle lachten, und schüttelten ihre Köpfe. Hätte ich mir auch denken können. So ließ ich sie schließlich in ihrem Glauben, verteilte die Fan-Club-Addis aus Krefeld, welche dankbar entgegengenommen wurden, und wünschte ihnen noch einen doorsmäßigen Tag. Ich ging weiter zum Place des Vosges, gut gerüstet mit einer unterwegs erstandenen Flasche Rotwein, und setzte mich unter einem Laubbaum auf eine Bank. Vereinzelte Bäume umgeben diesen Platz, hier und da war ein Hund mit Herrchen oder Frauchen unterwegs.

'Carnival dogs consume the lines, can't see your face in my mind' ging mir durch den Kopf, als ich den ersten großen Schluck aus meiner Rotweinflasche nahm, um endlich den ganzen Frust runterspülen. Die halbe Nacht hatte ich in meinem Hotelzimmer gesessen, und den Personalausweis begutachtet, ohne zu einem logischen Schluß zu kommen. War alles nur ein Traum? So viele Fragen und keine Antwort.

Eines schwor ich mir, als die Flasche halbleer war, oder war sie halbvoll? Ich war deprimiert, also war sie halbleer. Ich schwor mir, daß ich Paris erst verlassen würde, wenn ich die Antwort bzw. den mysteriösen Besitzer des Ausweises gefunden hätte. Solange ich den Ausweis mit mir herumtrug, hieß ich Mona Lisa! Vielleicht sollte ich mal im Louvre nachschauen, ob mein Konterfei noch dort hing?

Am darauffolgenden Morgen musterte mich der Portier des L'Hôtel, wo schon Oscar Wilde wohnte, mitleidig, als ich meinen Zimmerschlüssel (mit der Nummer 13 auch noch ausgerechnet) zurückgab. Ich fühlte mich, wie nach einer Woche Wasser und Brot, aus den Katakomben gezogen. Vermutlich sah ich der Dunkelhaft entsprechend aus.

Tatsächlich hatte ich aber keine Führung durch die Katakomben unternommen, sondern war auf den 300 m hohen Eiffelturm gefahren, und hatte mir den warmen Wind durch die Haare wuseln lassen.

Der Ausblick von dort oben ist immer wieder beeindruckend. Weniger angenehm waren die Treppen ab der 2. Etage in 115 m Höhe, die ich schon bei meinem ersten Aufstieg kennengelernt hatte. Unten angekommen, schlötterten mir sämtliche Muskeln und Glieder.

Nach einer kurzen Verschnaufpause ging ich zur Pont Alexandre III., welche für mich die schönste Brücke ist, und hinterließ auf allen freien Flächen mit einem schwarzen Markierstift die Nachricht:
" Jim M., where are you?" mit Datumsangabe.

Ich erhoffte mir nicht viel davon, es war eher eine Verzweiflungstat.

Danach spazierte ich am Louvre vorbei durch die Tuilerien, Richtung Place de la Concorde, mit einem ganz tollen Wasserspeier, der als Fotomotiv ebenso begeht ist, wie der große ägyptische Obelisk. Weiter ging ich immer der Nase nach zum Champs Elysées und dem Place d'Etoile mit seinem grandiosen Arc de Triomphe.

Der Champs Elysées ist der Shopping Boulevard. Ach, was sag' ich, ganz Paris ist ein einziger Shopping Boulevard. Nur gut, daß ich mit persönlichen Ausgaben recht zurückhaltend bin, denn sonst hätte ich nie einen cent, um nach Paris fahren zu können. Logisch, nicht wahr?! Dieses eine Mal wäre ich allerdings bereit, meinen letzten penny zu investieren, wenn ich den Ausweis seinem rechtmäßigen Besitzer zurückgeben könnte.

Nun, am vorletzten Tag meines Aufenthaltes, ging ich am Abend noch einmal ins Deux Magots. Es war wie immer gut besucht, leicht verbraucht mit Hintergrundmusik. Im oberen Stockwerk fand ich einen Fensterplatz. Zuvor hatte ich an der Hintertür des Toilettenraums gelesen: 'Well, I'm the back door man, the men don't know, but the little girls understand...'. Ich konnte nur ein 'fuck off' hinzufügen. Trotz allem fühlte ich mich ganz wohl an meinem Platz, mit Ausblick auf den beleuchteten und lauten Boulevard Saint Germain.

Ich nippte an meinem ersten obligatorischen Bier, machte mir ein paar Notizen und rechnete meine bisherigen Ausgaben zusammen. Zwischendurch schaute ich auf den belebten Boulevard.
' I'm the air you breathe, food you eat, friend you greet, in the swarming street...'

Plötzlich drang eine Instrumentalversion von 'Light My Fire' in meine Ohren. Auch das noch, seufzte ich, nahm einen großen Schluck Bier, schloß die Augen und versetzte mich in die Zeit vor zwanzig Jahren. Ich muß wohl den Text mitgesungen haben, als mich plötzlich jemand auf die Schulter tippte, und in englisch um Feuer bat. Fire! Wie ein Echo hallte es in meinen Ohren. Ich öffnete die Augen und suchte in meiner Tasche nach den Streichhölzern. Als ich sie dem Mann reichen wollte, ließ ich sie vor lauter Schreck gleich wieder fallen und stieß auch noch mein Bierglas um, sodaß sich das Bier auf die Tischdecke und den Boden ergoß. O' peinsam einsam!

Freundlicherweise war mir der Mann behilflich, indem er den Ober rief, welcher im Handumdrehen den Tisch neu deckte.

Bevor ich einigermaßen meine Fassung wiedererlangte, frug er mich, ob er sich zu mir setzen könne. Welch eine Frage!
Er bot mir eine Zigarette an, wobei ich Gelegenheit hatte, ihm direkt in die Augen zu schauen. Diese Augen! Dieses Gesicht!
Leicht graue Strähnen durchzogen sein immer noch volles Haar und seinen Vollbart. Ich war hingerissen, dennoch sagte ich scheinbar ruhig und gelassen zu ihm, als sei es die größte Selbstverständ-

lichkeit für mich, ihm hier gegenüber zu sitzen: "I know your name and I know that you miss something important". Er schaute mich leicht verschmitzt an und meinte mit seiner tiefen Stimme: "That sounds pretty interesting, go on!" "May I call you - Jim?" fragte ich leicht zögernd, während mein Herz wie eine Bongo schlug. Er nickte bedächtig und warf mir einen geheimnisvollen Blick zu.

Oh Gott, dachte ich in diesem Augenblick, hoffentlich altere ich an diesem Abend nicht um zwanzig Jahre, dann sähe ich fürwahr ganz schön alt aus.

Der Ober brachte eine neue Runde Bier für mich und Whiskey für mein Gegenüber, der mich nun nach meinem Namen fragte, den ich ihm nannte. "Do you like this song 'Light my fire'?" fuhr er fort. "I love it" war alles, was ich erwidern konnte.

"Mh, there are much better ones", entgegnete und stimmte 'Riders on the storm' an. Da kramte ich unauffällig in meiner Tasche und schob ihm den Ausweis über den Tisch.

Er schaute sich den Ausweis an und hörte auf zu singen. "Where did you find it?" Endlich konnte ich die ganze Geschichte loswerden, die mir in der Seele brannte und ich erzählte ihm alles haarklein. An diesem Abend erhielt ich einen neuen Namen von Jim. Für ihn bin ich seitdem nur noch Mona Lisa.

"Dub Me Two Times ..."

As Paul Rothchild browsed through the CD bin at his local record shop, he stumbled upon a Doors disk. Now, even for the cursory Doors fan, this would be big news, but for Rothchild—producer of the group's original records and music supervisor on Oliver Stone's film about the Doors—the discovery was especially rousing, as he was unaware of a digital release.

"I took it home and listened to it, and it was abysmal. It had been taken from a minimum of fifth generation master, perhaps even eighth generation cassette running master. It was noisy. Distorted. Obscene."

This has been a problem with CD re-releases from the start. Economically, CDs have given record companies the advantage of selling through their catalogues again. However, the releases often are carelessly done. Usually, the record company executive in charge of re-issues will send someone into the large archives of tapes that all labels maintain, with the instructions to find a master tape for transfer to digital. Unfortunately, searching for the word "master" on a tape in these vast catacombs can be a frightening experience. Consider: Elektra alone put out around 50 album-length recordings last year. Multiply that by the amount of years they've been in business, then add on the decades of similar or greater output by Warner and Atlantic, as they share storage with their sister companies... it makes the mind reel.

"And no matter who it is in the audio business, everybody likes to write the word "master" on anything they had their hands on. It's self aggrandizing. 'Why, yes, I worked on the Doors' master.' So in the process, a lot of things got called a master that weren't."

Which means that the tapes found in the archives could have come from anywhere along the analogue mastering process: from the original multi-track; original two-track mixdown master; the leveled and equalized duplicate of the original (LEDO), which is a second generation master. The cutting master (taped at the time the final lacquer gets cut from the LEDO), creates yet a third two-track generation. Cassette masters from these cutting masters move into a fourth generation. And a possible fifth generation is created if duplicates of the cassette master are made for foreign distribution or licensees. Since all of these were called masters, any one—from 1st to 5th generation—could have been used for the digital transfer.

"Ray Manzarek, Bruce Botnick and I said, 'Hey, we've got a real problem here. Elektra has put out several Doors original studio albums and they sound terrible.' So I got Ray and Bruce and John Densmore and Robbie Krieger together to listen to it, and we agreed we had to go to the wall and make sure Elektra let us re-do the CDs. It was, politically, an interesting situation to get Elektra to agree."

But agree it did. After several reviews of the Doors' re-issues echoed Rothchild's sentiments, Elektra came up with a budget. Paul Rothchild went into the studio with the Doors one more time. Through detective work and perseverance, they found the original two-track mixdown master of every album but one, and they found the LEDO on that. All the masters for all the Doors product have been digitally remastered.

There were revelations, playing this 20 year old music on late 1980s reproduction equipment. "We heard things we had forgotten were on those records. There were things that were very subtle in the mix that now, all of a sudden, you can hear again. Little things, a note here and there, a line in the left hand of the keyboard. Once the noise is removed, the trans-

parency makes the articulation on the instruments better, and much more accessible for the ear to dig in and pull things out."

With the recent release of the double CD compilation, *The Doors in Concert*, comprising the Doors three live albums, all the original records are now available in these new digital masters, with the exception of *An American Prayer*, the posthumous recording of Jim Morrison reciting his poetry to Doors music, scheduled to be out in the near future.

—Hank Bordowitz

Discography

The remastered Doors CDs, to date: *The Doors*, *Waiting For The Sun*, *L.A. Woman*, *Morrison Hotel*, *The Soft Parade*, *Strange Days*, and the *The Doors in Concert*.

Look for the following legend:

"This recording has been Digitally remastered from the original master tapes for superior sound quality by Paul A. Rothchild, Bruce Botnick and the Doors." If this is not on the release, avoid it like a ceramic cartridge!

—HB



L.A. WOMAN *an analysis*

written by Dan Salomon, California

The following will be an attempt to analyze L.A.Woman and to show Jim Morrison's technique of "hiding" lyrics within lyrics in order to vividly portray a dark side of life. Of course, this "darkness" is a trademark of the Doors and what distinguishes them from other bands. It accounts for their continuing popularity. I think it also may explain the fascination so many fans have for Morrison and the music. There seems to be a compelling need to question, inquire and investigate all aspects of this remarkable group.

The overall theme of L.A.Woman appears to be one of duality: light/dark, Los Angeles/Paris, heterosexuality/homosexuality, cocaine/heroin. How Morrison deals with these subjects in a compact set of lyrics is evidence of his ability as a wordsmith:

Are you a lucky little lady in
the City of Light
Or just another lost angel
City of Night

The "City of Light", of course is another name for Paris. "Lost angel" is a takeoff on "Los Angeles".

"Light" has been used as a term for heroin (e.g. "white light", "white heat"). Some twenty years ago, "lady" was a street name for cocaine.

It will also be recalled that in the mid-1970 Pamela Courson went to Paris without Jim, for the purpose of buying items for her boutique. So Morrison might have been wondering about her whereabouts and asking whether she was "lucky" in Paris or "lost" in Los Angeles. How Pam might have been lucky or lost can be left to the imagination.

L.A.Woman Sunday afternoon
drive through your suburbs
into your blues
into your blue-blue blues
into your blues

This can be viewed as driving through an outer skin (suburbs) into veins (blues). In other words, a stark vision of injection by syringe. While this may seem far-fetched, Morrison had previously dealt with "needle" symbolism in "Crystal Ship".

I see your hair is burning
hills are filled with fire

In September 1970, just prior to the recording of L.A.Woman, a major fire erupted in Los Angeles, stretching some twenty miles from the mountains to the ocean. These two lines reflect that. They also, obviously, compare the city to a woman. More ominous, "fire", like "light" can be a synonym for heroin - a city rampant with drugs.

Drivin' down your freeways
midnite alleys roam
cops in cars, the topless bars
never saw a woman
so alone

Here, Morrison's word-play comes into full force. Going line by line: "Drivin' down your free ways" (separating the last word into two) becomes, in effect, "criticizing one's life style".

"Cops in cars" - not only refers to police, but also "copulations" in cars.

"The topless bars" - not only refers to nude women dancing in bars but also to prison bars reaching to the sky. A prison with no escape.

"Never saw a woman" - In No One Here Gets Out Alive, Morrison's handwritten lyrics clearly show a line drawn between "Never saw a woman" and "So alone". The "So alone", therefore, is not meant to solely describe a lonely woman, but to also describe a man who has only men, no women.

There is one other lyric in this section:

Midnite alleys roam

This line does not readily lend itself to a double meaning like the others - why is it here? As it is well known, "Mr Mojo Risin'" is an

anagram for "Jim Morrison". Is it possible that another anagram is present in the song?

Morrison's relationship with Alain Ronay was treated delicately by Jerry Hopkins. Agnes Varda has stated that Ronay "loved" Jim (DQ 21). If the letters are rearranged, "Midnite alleys roam" becomes "Sell me a timid Ronay".

I submit that what is pictured in this lyrical section is a dark panorama of the Hollywood streets and male prostitution. After all, the phrase "City of Night" was taken from the so-named John Rechy novel - and that novel portrayed those scenes of Los Angeles. I think Morrison has revealed a world where young men are, in effect, imprisoned in their lifestyle and, it appears, a world with which he had some familiarity. The question becomes whether Jim Morrison was a participant or merely an observer.

So if the themes are listed vertically in two columns:

L.A.	-	Paris
cocaine	-	heroin
heterosexuality	-	homosexuality
light	-	darkness

it would appear that the author was commenting on the differences between the two cities, but also, perhaps, acknowledging their similarities.

Letters to the Editor

The problem about this movie (THE DOORS, Oliver Stone) is, how to put almost seven intensive years of words, experience and music into 140 minutes of celluloid. It is hardly possible! Watching the movie The Doors, I cannot detect any plain relations between the title and its content. John, Ray and Robby act only in the background and neither their influence on Jim nor their effort to build a compact unit as a group called The Doors is described. Leaving the cinema, the audience must think of Jim Morrison as a wild and frenzied monster, drunk all the time. Oliver Stone drops this mesmerizing person and poet James Douglas Morrison with his comments on society and individual. Those moments behind the stage remain cold and sterile - they operate like copied stories, like culminating points sticking together very loud, full of effects but without authenticity. Fans who watch this movie with common sense must feel cheated out of truth, due to this kind of manipulation. Nevertheless I must admit that it was very interesting to search for familiar faces, like those of Eric Burdon, John Densmore, Paul Rothchild and Patricia Kennealy-Morrison.

Roy Murphy, West Germany

Hallo Rainer, an der Fehlleistung der Buchhändler-Vereinigung, das Buch von Dylan Jones PEST UND ROCKREBELL zu benennen, hätte auch JM seine Freude gehabt. So geschehen in der Buchhändler-Datei.

Barbara Schlitter, W/Germany

Hi Rainer, as a movie I think THE DOORS was a good one. Lots of music, and a fast movie: the story doesn't bore you for one minute. You can see that it was made by a professional. But as a movie about the life of Jim Morrison it is a bad one. Just sex, drugs and Rock'n'Roll. Sensational storys, lies and twisted situations and facts about Jim. Even the title of the movie is wrong; it should have been JIM AND PAM. And I missed songs like THE UNKNOWN SOLDIER and UNIVERSAL MIND, which show "the other" Jim. He wasn't just the excessive, alcoholic jerk the movie showed us. I hated the Pamela character, too, although I like

Meg Ryan very much in other movies. And the Nico & Warhol scenes were made just for pure sensation. Poor kids, who saw the movie and believe it was the real Jim! Sad! But one good point: after this movie all the discussions and the trouble about "a Doors-movie" or a movie on Jim's life are over.

Netty Meelen, Holland

Collected comments:

I could not watch the movie with dry eyes (*Hermine*).

I did not go out for a whole day after seeing the movie (*Goof*).

Marvellous, but not enough about Jim Morrison, the poet (*Bart*).

The first movie I've seen twice (*Paul*).

I understand Jim so much more now (*Péronne*).

Jim changed my life for the second time (*Janine*).

Sometimes exaggerated, but nice to watch (*Nico*).

I went to see the movie five times, before I had seen everything (*Marco*).

Oliver Stone should be killed for this movie (*Jens*).

A rip-off of Jim's memory (*Charles*).

Dear Rainer, the Quarterly is great! A balanced meal for the mind on The Doors and related literature. The selection of interviews along with the book reviews, pictures, letters and the incredible bootleg compilation makes for a very interesting read.

Raymond Lemieux, USA

Dear Rainer, I'm getting sick and tired of the so-called Morrison estate. Everything that has something to do with Morrison or The Doors has got a dollar bill around it. People who talked a couple of times with Jim are now writing a book about it. I'm also disappointed with his family and the family of Pamela Courson. Back in the early 70's, when Jim was - in my opinion - extremely lonely, where were those people then? There's also the rumour of taking his body somewhere else. If Jim is really dead, then that Parisian cemetery is the most logical and spiritual place to be for such a great poet. Everyone who has been there can confirm this. The feelings and forces of this place - WOW! The Doors are far more worse than the fans who put Père Lachaise under graffiti. They changed Jim into a large dollar sign. It is the same as the salesman in the temple. Maybe someday someone will drive them out.

J.Wouters, Holland

Dear Rainer, many thanks for the recent issue of the Quarterly. It was good to hear from you again after such a long time. The Doors Quarterly fanzine is an oasis of peace and sanity in the midst of that horrible commercial Doors-revival. The articles (informations, books-and bootleg-reviews, discography, poems etc. are as always of very high level and most enjoyable to read. I would love to read your book on The Doors, but it is not available in Belgium. Where can I order it?

Hans Wyndaele, Belgium

Right, this is what many people from almost all countries asked me. Well, if you like to buy a copy of my book, write to my publisher and ask the people there (please contact Mrs. Ute Mueller) to send you one. Here's the address: HEEL Verlag, Hauptstr.354, 5330 Koenigswinter, West Germany. Fax: (West Germany) 02223-23028. R.M.

Lieber Rainer, ich habe den Doors-Film gesehen und war ziemlich enttäuscht, weil Jim Morrison, wie er in diesem Film dargestellt wurde, absolut nicht dem Bild entsprach, das ich mir von ihm gemacht hatte. Ich bin froh, daß ich vorher Dein Buch und Jims Gedichte in "The lost writings of Jim Morrison", denn ich glaube nicht, daß ich ein Fan von einem Typen geworden wäre, der Kleiderschränke anzündet, Fernseher an die Wand schmeißt und auf einer gebratenen Ente herumtrampelt, egal, wie gut die Musik ist, die er macht. Allerdings haben mir die Schauspieler gut gefallen, bis auf den, der John Densmore darstellt.

Stefanie Schmehl, W/Germany

Hallo Rainer, vielen Dank für Dein gutes Buch "The Doors". Es war wirklich unterhaltsam und informativ geschrieben. Der Paris-Reiseführer hat mir auf meiner ersten "Jim Morrison-Reise" sehr gut geholfen. Wenn ich es mal nach L.A. schaffen sollte, werde ich Deinen L.A.-Reiseführer sicherlich gut gebrauchen können.

Vera Kosak, W/Germany

Hallo Rainer, ich habe mir das "Best of ..." Doppelalbum der Doors zugelegt. Dabei mußte ich feststellen, daß ganz schön an Jim herummanipuliert wurde. Sämtliche Leberflecken wurden überretuschiert. Wer hat diese Schönwäscherie nur veranlaßt? Auch der Sound ist nicht so, wie man es sich wünscht. Bei diesen digitalisierten Überspielungen ist der Klang total unterkühlt und strahlt keinerlei Wärme aus. Da ich Analogfreak bin, ziehe ich mir die Doors lieber von den alten LPs über Röhrenverstärker 'rein, und da liegen Welten zwischen Schallplatte und CD. Mich würde interessieren, welches Hörverhalten die Leser des Doors Quarterly haben, vielleicht ein neuer Diskussionspunkt?

Thorsten Ruprecht, W/Germany

Hallo Rainer, ich wollte Dir zu Deinem Buch gratulieren, welches wirklich alle Erwartungen vollends erfüllt hat. Besonders dankbar bin ich für den Paris-Reiseführer, der es mir endlich ermöglicht hat, mich bei der Spurensuche nicht mehr nur auf Jim's Grab beschränken zu müssen, denn was sich dort abspielt, ist wohl eher geschmacklos. Ganz anders jedoch die Atmosphäre in der Rue Beaufreillis. Es war schon einmalig, vor dem Haus zu stehen und sich vorzustellen, wie Jim und Pamela aus der Tür kommen und 'rüber ins Le Beaufreillis gehen. Als ich gerade mit diesem Gedanken beschäftigt war, klopfte mir der kroatische Kellner auf die Schulter und bat mich, sich den Reiseführer kopieren zu dürfen, um ihn im Fenster des Lokals aufzuhängen, was er auch tat. Später zeigte er mir noch das Lokal und betonte, daß sich seit den Zeiten Jim Morrisons nichts verändert habe.

Ralf Walter, West Germany

Lieber Rainer, ich lese gerade das Buch, welches Du über die Doors geschrieben hast. Herzlichen Glückwunsch. Es ist wirklich ein absolut gelungenes Werk. Es enthält ein Riesenpaket interessanter Informationen und ist zudem noch sehr nett geschrieben, so daß es mich schon einige Nächte Schlaf gekostet hat. Michaela Wagner, W/Germany

Hello Rainer, a big "thank you" to Ray Manzarek for the wonderful new video The Soft Parade. It's good to see a more natural Jim Morrison, he comes across better than I've ever seen him before. But it is odd hearing that same soft voice coming from such a changed-looking man on Critique. For The Doors-movie: Rock stars just don't make good film subjects, they are better served by documentaries. Even so the film could have been better. There was no thread to it, it was just a collection of set-pieces. Jim was presented as an archetypal rock star rather than a real man. Even a "casual" Doors fan would know Morrison was being ill-served. Oliver Stone was genuine enough but he was all wrong for Jim. The music itself of course was the saviour.

Timothy Humble, England

I'm still looking for 7" sleeves for the original US-Doors singles. Colour-xeroxes will do. I've just got the covers of Break On Through, People Are Strange and Tell All The People. So - please look through your record-collection and see if you've got one of the other original 7" discs. (I do not need the usual Elektra-firm covers, Spun Gold sleeves or the well-known "Greatest Hits" covers) Send out messages to the Quarterly address.

LOVE, DEATH & RESURRECTION

cont. from

DQ 23

pagan images in the poems
and songs of Jim Morrison
Written by Ko Lankester
Part two

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

In *The End* there was the "blue bus" that apparently symbolized death. Here we have a "blue car". The last two lines I quoted above are published in *Wilderness* as the beginning of a poem called *Power*, where the speaker claims many supernatural knacks, but the blue cars are not explained. In another poem in that book there is a "Blue Lady" -the name Jim gave his car. The poem says:

Antonio will be there
& that whore, Blue Lady
playing cards w/silver
decks & smiling at the night
& full glasses held aloft
& spilled to the moon

The Blue Lady is the moon who can shine like silver and again be dark as the night. She can be a goddess and she can be a whore. The archetypal image of the Goddess is beyond good and evil and implies both, although we sometimes perceive this side, than that. The Goddess is both giver and taker of life and that is why in another poem in *Wilderness* Jim says: "In this womb or tomb, we're free of the swarming streets" - as if there is no difference between womb and tomb. In another poem he says: "Come on, now/ luring the traveller/ Mighty Voyager/ Curious, into its dark womb/ The graves grinning", and: "The eyes of night/ Westward luring/ into the brothel, into the blood bath".

To Jim, as to any genuine visionary poet, the goddess appears in two forms: as the green, nurturing and loving mother earth, the womb from which we were born and will be reborn; and again she appears as the merciless killer, the devourer, the blood taker, the tomb. Erich Neumann, a pupil of Carl Gustav Jung, in his brilliant book *The Great Mother*, distinguishes two opposites as aspects of the Great Goddess. These he calls "The Good Mother" and "The Terrible Mother", and basically they reflect the same duality.

The archetypal image of the God also has this dual nature, and that is where the image of the sun god falls short, because the sun has no dark side. In fact, the oldest myths and the oldest religions rarely, if ever, adhered to sun gods - these were just later substitutes for older vegetation gods. The oldest gods in every ancient religion had a light as well as a dark side. They were associated with the sky, but also with the underworld, death, and fertility. The later gods of the Indo-European tribes were associated with thunder and lightning, but these only accompanied fertilizing rains. As late as the second century of this era, the sun god was introduced from Syria into the Pagan Roman Empire, and gradually the image of the God of Light gained more and more ground, until the original vegetation deities had been all but forgotten, and people -laymen, priests and scientists alike- started to believe most of the old gods had been either evil demons or beneficial sun gods.

I don't think Jim Morrison was even vaguely aware of the fact that most so-called sun gods were merely christianized versions of the old vegetation gods, because even today this insight is only slowly gaining ground, but somehow his sun gods cannot hide their dark side. With his conscious mind Jim may have formed the image of a sun god, but his unconsciousness grasped the archetypal image of the dual-natured god. Although in *Not to touch the earth* he invokes the sun, he knows that to get the moon goddess he will have to become the Lizard King - the ruler of darkness and the underworld. As long as he is the sun god he will never touch the earth -never reach the earth goddess, that is- and

never see the sun, because to know what light is, you have to know what darkness is. He desperately wants to find his own identity, so he steps down from the sky, longing to touch the earth, and plunges headlong into the abyss:

For seven years I dwelt
in the loose palace of exile
playing strange games
with the girls of the island

But he knows the price he will have to pay for his carnal pleasures: just like the snake he will wither and die, and he asks us:

Brothers and sisters of the pale forest
Children of Night
Who among you will run with the hunt?
Now Night arrives with her purple legion

These cryptic lines make perfect sense to anyone familiar with the history of Western Paganism. The Wild Hunt has been a well-known phenomenon all over Europe for at least two thousand years. To the ancient Greeks the leader of the hunt was Artemis, called Diana by the Romans. In Northern Europe the vegetation god Wodan led a host of dead warriors on a hunt through the nightly sky and wherever they went they fertilized the soil.

In *Celebration of the lizard* the "pale forest" seems to be a place where the dead gather. Life may seem beautiful, a "land of the fair & the strong the wise", but the "children of Night" -Night being the dark side of the Earth Mother- know they will have to go with the hunt and fertilize the earth, because that way they will be reborn from her womb:

Tomorrow we enter the town of my birth
I want to be ready

It's the town of his birth because he was born and will be reborn there.

I think *The End* and *The Celebration of the Lizard* provide a framework into which many poems and lyrics fit, an essentially Pagan framework, where the moon, the earth and the sun are gods and goddesses: where the rising of sun and moon are truly mystical events. Seen in this light songs like *Moonlight Drive* become more than simple straightforward love songs. This song abounds with archetypal images that are prominent in other songs and poems, images of the Good Mother, the positive end of the Great Goddess. Here the moon is the great lover that seals the mystical union with this woman. He wants to "surrender to the waiting worlds that lap against our side" -- he wants to break on through to the other side of reality.

"We've stepped into a river" -- the moon, the ocean, the river, they are all images of the Great Goddess:

Easy, I love you as I watch you glide
falling through wet forests
on our moonlight drive

The first line could have been spoken to his mortal lover, gliding through the water, but again she may have turned into a river. The second line unequivocally depicts his lover as the rain that falls in the forests. Rain or any other form of water is a symbol of the Great Goddess. The forest is another image of the Earth Mother that Jim used in many of his poems, on a par with "wilderness", "jungle", etc. Like all genuine archetypal images Jim's visions are beyond good and evil, so when the divine touches him, it does so in the form of the Good and the Terrible Mother. In a poem in *Wilderness* he says, "I know the forest & the evil moon tide". This dark, evil side is always associated with sex, violence, blood, and death. The poem *Dry Water* is very outspoken:

the graveyard, the tombstone
the gloomstone & runestone
The sand & the moon, mating
deep in the Western night
waiting for the escape
of one of our gang

Water in the form of oceans, lakes, wells, rivers or rain is one aspect of the Great Goddess, but here Morrison penetrates her other, dark aspect, and so he calls the poem *Dry water*, which is one of the shortest and strongest descriptions of the double-faced archetypal image of the Great Goddess I have ever come across. The thing is, you cannot

simply distinguish between good and evil, accept one and reject the other, because they are inextricably connected and interwoven. If you reject evil altogether, as the Christian patriarchs have done for nearly two thousand years, you also have to reject sex and pleasures, because they are rooted very deeply in both good and evil. Morrison is not afraid to face the darker side of life and I think that's why he once described himself as "an erotic politician". A poem in *Wilderness* makes this clear:

The politics of ecstasy are real
Can't you feel them working
thru you
Turning night into day
Mixing sun w/the sea

This is a veiled description of the sacred marriage, the mating of the Sun God and the Sea Goddess. This ecstasy is described in many poems, like this one from *Wilderness*:

Drugs sex drunkenness battle
return to the water-world
Sea-belly
Mother of man

In the same poem he calls this ecstasy "anomie in social life" -- anomie, lawlessness, the absence of prescribed ethical values, is inherent in this, because ecstasy creates its own laws, its own ethics. The Christian church has always praised the ascetic and rejected ecstasy, but the Greeks, although in many ways they were like the patriarchal Jews and Christians, and suppressed the religion of the Great Goddess wherever they could, did maintain a cult of ecstasy: the cult of Dionysos. To most people this god is associated with orgies, wine and drunkenness. The satyrs that traditionally surround the god have become a symbol of "satyriasis", the male form of nymphomania, but that was not what the Greeks had in mind and as usual Morrison penetrates the myth so deeply as to lay bare its original meaning. To the Greeks and Romans Dionysos was a saviour-god, a deity of vegetation, who sacrificed himself for the sake of mankind. Frazer makes a lot of this, so there is no question whether Jim was familiar with it. Sometimes Dionysos was represented as a bull, which was slaughtered, so his blood would fertilize the land. Quite often he was represented as a goat, and to some degree the Christian devil was shaped on this image. As God of the Wine, Dionysos dies after mating with the Earth Goddess and he gives us the wine, so we will share this ecstasy. In *An American Prayer* Morrison asks where are the feasts we have been promised, and "the new wine (dying on the vine)". He knows the spirit of Dionysos is still there and he wants to bring it back:

Let's reinvent the gods, all the myths of the ages

Celebrate symbols from deep elder forests

The elder has always been considered a magical tree, traditionally associated with Witchcraft. The forest, as I said, represents the Goddess in Morrison's imagery. He knows what it takes to revive the old myths and he realizes the inherent dangers:

(Have you forgotten the lessons of the ancient war)

We need great golden copulations

The fathers are cackling in trees of the forest

Our mother is dead in the sea

Do you know we are being led to slaughters by placid admirals

He knows good and evil are connected with the gods and the old myths, and you cannot choose great golden copulations and just reject the ancient war, but again, he reminds us, wars are part of our own society as well. We must see the real essence of the trees in the divine forest and stop cackling like fools. We must reanimate our Mother the Sea Goddess before she'll be gone forever. He is both fascinated and filled with awe by the images of the Great Goddess, and in the same poem he tells us, "the moon is a dry blood beast" -- the moon represents love, lust, water, rain, and golden copulations, but she also represents the dark side, the "dry blood beast". In Morrison's poems and lyrics blood always represents the Dark Mother, the Black Goddess, the Devourer.

Peace Frog is a clear example of the above, but many poems are even more outspoken. Jim tells us "blood is the rose of mysterious union" -- the sacred union of the sun god and the moon goddess:

Just about the break of day
She came, then she drove away

Sunlight in her hair

In the night the "mysterious union" takes place, but just before dawn the Sun God is sacrificed and from his blood a new god, a new day, is born, and the first rays of sunlight crown the goddess. Now we know why in *The End* "the killer awoke before dawn", because at dawn he would be the new king.

In *Peace Frog* there is a river of blood which "runs down the legs of the city" -- In many poems and some songs (L.A. Woman, for instance) the goddess is represented as a city. The blood which runs down her legs is probably from the god, who died or was castrated after his sacred union with her. The association of sex with death represents a very ancient archetypal image, which can be found in many of Morrison's songs and poems, the most outspoken of which are *Lament for the death of my cock* and the poem *December Isles*, which laments "the death of our glorious member". Another poem in *Wilderness* speaks quite openly of sacred love and sacrificial castration:

Frozen moment by a lake
A knife has been stoler.
The death of the snake

And he adds: "I know the impossible sea/ when the dogs bark" -- the sea is the Goddess, but she is an "impossible sea" of dry water, a "dry blood beast". There are many dogs in Jim's poems and songs, which as a rule represent hunting dogs, that accompany the Goddess, in her form of the Dark Mother, the huntress, the giver and taker of life.

Let's return to the theme of Dionysos-love-blood-wine-ecstasy. One poem in *Wilderness* says:

soft dogs on the snow
Nestled in spring
when sun makes wine
& blood dances dangerous
in the veins or vine

This poem, like many others Jim wrote, seems dark or veiled or cryptic, but its meaning can be grasped by anyone familiar with a fistful of themes and symbols which reappear again and again in his poetry. The wine is the blood of the sacrificed god. In another poem in *Wilderness* a hitchhiker is drinking while he calls on "the dark hidden gods of the blood", who answer him their price is his death and resurrection: "Death of you will give you life & free you from a vile fate".

In the oldest, pre-Olympian Greek myths, both Zeus and Dionysos were represented as snakes who were consorts of the Great Goddess. I think Morrison instinctively, if not consciously, knew this.

Although Morrison usually prefers to clothe his sacrificial god in pagan images, he sometimes uses Christian symbols, like in *Lament*, which starts with: "Lament for my cock/ Sore and crucified/ I seek to know you" -- in biblical language "to know" means to have intercourse with. So he crucified or sacrificed his genitals when he reached for that mysterious union, or, as he calls it here, "acquiring soulful wisdom". He also calls it a "deathwell mystery" -- the well is an image of the goddess, a symbol of both sex and death. In a poem in *Wilderness* I already quoted from he boasts, "I am a guide to the labyrinth.. I will show you the burning well" -- the well is a symbol for the vagina and "deathwell" reminds us that tomb and womb are really the same. "Burning well", like "dry water", represents another ambivalent image of the Great Goddess.

With a typical Morrisonian touch of irony he says in *Lament*: "Guitar player/ ancient wise satyr/ sing your ode to my cock" -- satyrs of course were the creatures that accompanied Dionysos. He knows the mysterious union will bring him ecstasy and kill him: "I pressed her thigh and death smiled", but he is ready to die, because a life without ecstasy is unbearable: "Could any hell be more horrible than now and real?" he asks. He wants to "create the boat/ which rocks the race" -- the boat is an ancient symbol of death and resurrection, and used as such by Jim in many other poems. In *Jamaica* he says: "I must leave this island/ Struggling to be born/ from blackness."

This article is not meant to exhaustively interpret all pagan symbols from the poems and lyrics of Jim Morrison. I did not scrape together whatever symbols I could find. I just reached out and took from the wealth of poetry some examples that seemed best to explain the symbols I tried to interpret. There are other images, like the bird, which is another symbol of death and resurrection; there is the Indian that is always linked with death and bloodshed; there are horses; there is a spider-king and a Cobra sun; there is a dog crucifix and a dead car sun. There are many symbols I passed over and many more examples of the symbols I did interpret. The collection of poems called *New Creatures* is written from a purely pagan point of view and uses much the same imagery of sun, moon, wilderness, insect eyes, snakes, lizards, sacred pools, sacred rivers and hunting knives. All I aim at with this article is to make people aware of the fact that the poetry of James Douglas Morrison is not a loose collection of dark, wild and cruel fancies, but is a very coherent body of images, which appeal to our unconscious understanding of the archetypal godforms. I have just given you a road map to the impossible sea of dry water. The dive is yours to take.

FINALLY—THE LATEST NEWS EXCLUSIVELY & HOT

A NEW BUST FOR JIM MORRISON

A PROJECT

An artist from Belgium is currently working on a new bust for Jim's grave. Till today it is not finished completely, but it will be made out of bronze. Michel Mommer, the artist, gave me a few photos of the unfinished bust, which looks pretty real, with a snake around the neck and a hand behind the head with runes on it:

I. 2. 3. 4. 5. 6. 7. 8.
h ♀ < x ^ M Ø

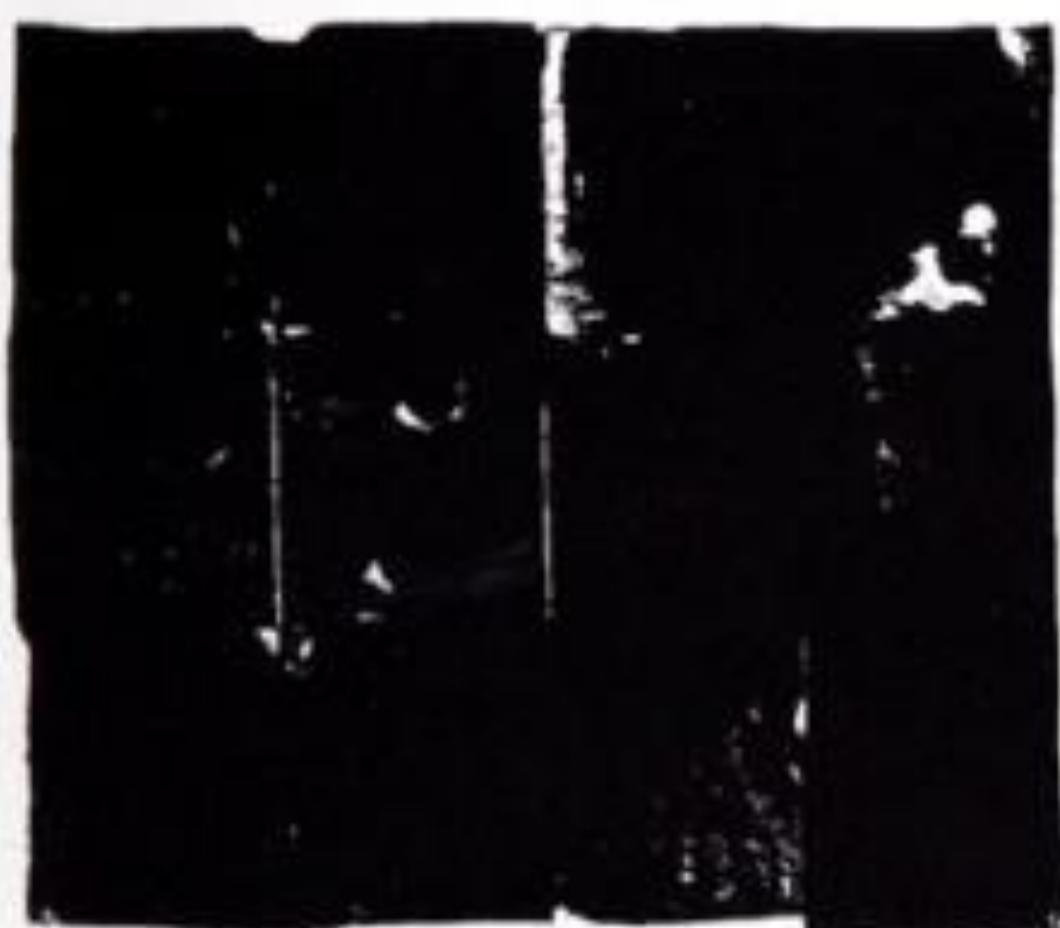
Index for the
runes: 1.= Ice;
2.=Power; 3.=
Odin; 4.=Fire;
5.=Gift; 6.=
Water; 7.=Man;
8.=Fertility.

Till today it
is not clear,
whether this
bust will be
erected on the
grave or not.
Michel is busy
making contact
with the
Morrison estate.
The DQ will
keep you
informed! (RM).



STRANGE DAYS

LIFE WITH AND WITHOUT JIM MORRISON



PATRICIA KENNEALY

Never before has there been such a complete, honest, or well-rounded portrait of the legendary Jim Morrison than *Strange Days*, Patricia Kennealy's memoir of the poet, genius, and rock star who was her lover — and her mate.

Many bestselling books and the recent Oliver one film *The Doors* have cast him as the Lizard King — moody, foul-mouthed, alcoholic, a doped-up, destructive rebel whose final victim was himself. But this is the first book to do justice to the man behind the mask of myth.

Patricia Kennealy was already an influential rock critic when she first met Jim Morrison in 1969. Their connection was immediate and intense; for the next two years, until his death at age 27 in 1971, the two shared a strange and wonderful romance which climaxed in their exchange of wedding vows in a Celtic Wicca ceremony. Kennealy was privy to a side of Morrison that few saw and fewer understood: the intelligent, shy, complex young man who is better remem-

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Biography/Music

6 x 9 320 pages

8 pp. of black-and-white photographs

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bered as the ultimate avatar of drugs, darkness, and debauchery.

The book's incredible cast is a roll-call of the rock stars and celebrities of the late '60s and early '70s, and its events are equally momentous — Woodstock, the Miami obscenity trial, and much more.

The author, already a bestselling novelist, imbues *Strange Days* with an intelligence and a wit that complement her subject perfectly. Her controversial, important book at last tells the whole story of the man whose allure is undiminished — even 20 years after his death.

PATRICIA KENNEALY, a bestselling science fiction/fantasy author, entered the world of rock journalism at *Jazz & Pop* magazine and went on to marry Jim Morrison in a private religious ceremony in 1970. She recently participated in Oliver Stone's film, *The Doors*, as an actress, a consultant, and a character. She lives in New York City.

For Sale: Jim Morrison, Robby Krieger, John Densmore, The Doors, (and more). USA Radio Shows - rare, high quality collectables. Live Concerts, Music, Profiles, Interviews. Send for our free list. Neil's Garage, Old Garden House, Southam Road, Napton, Warwickshire UK CV23 8NG Tel: 0926 815284

(out: April 1992)

STRANGE DAYS

Life With and Without Jim Morrison

... so that's where he went!
'Youngest' pub boss dies at 45

A man who was once Wolverhampton's youngest pub licensee has died suddenly in Australia.

Mr Jim Morrison suffered a heart attack at his home in Queensland. He was 45.

Mr Morrison and his wife, Kate, were both only 20 when they took over the Squirrel Inn, Bushbury Road. He was a former progress clerk and she was a children's nurse.

Their career in the licensed trade began accidentally after they decided to have a holiday on the Norfolk Broads. They took an evening job as bar staff at various Wolverhampton pubs in order to save up the money.

They took over the Squirrel in 1965, a month after being married.

Mr Morrison, who died last Sunday, was a qualified referee in the amateur league and a former pupil of Wolverhampton Municipal Grammar School.

He and his wife emigrated to Australia 19 years ago.

He leaves a widow, two sons and a daughter.

Mich erinnert Roy Black an Jim Morrison. Den verstorbenen Sänger der Rockband „Doors“. Lachen Sie bitte nicht über den Vergleich. Roy Black hat wie Morrison gelebt. Alles gewollt. Sich ganz verausgabt. Verbrannt. Und das wußte er auch.

QUICK #43/91

ALLAN PEPPER & STANLEY SHADOMSKY PRESENT AT THE BOTTOM LINE TONIGHT WEDNESDAY OCT. 2 AN EVENING OF SPOKEN WORD & MUSIC FEATURING ALLEN GINSBERG RAY MANZAREK MICHAEL McCLURE EARLY SHOW 7:30 LATE SHOW 10:30 ALL SEATS \$10.00

"WER SCHENKT ODER VERKAUFT(BILLIG!!)MIR SO EINE LAMMFELLJACKE, WIE JIM SIE IM "UNKNOWN SOLDIER"VIDEO TRÄGT?(GUT ERHALTEN!) VERA KOSAK, AHORNWEG 3, 5170 JÜLICH"

JIM and Pamela inside
the boutique THEMIS.
Cover of bootleg CD
EYES OF DARKNESS.

THE DOORS

EYES OF DARKNESS



THE END