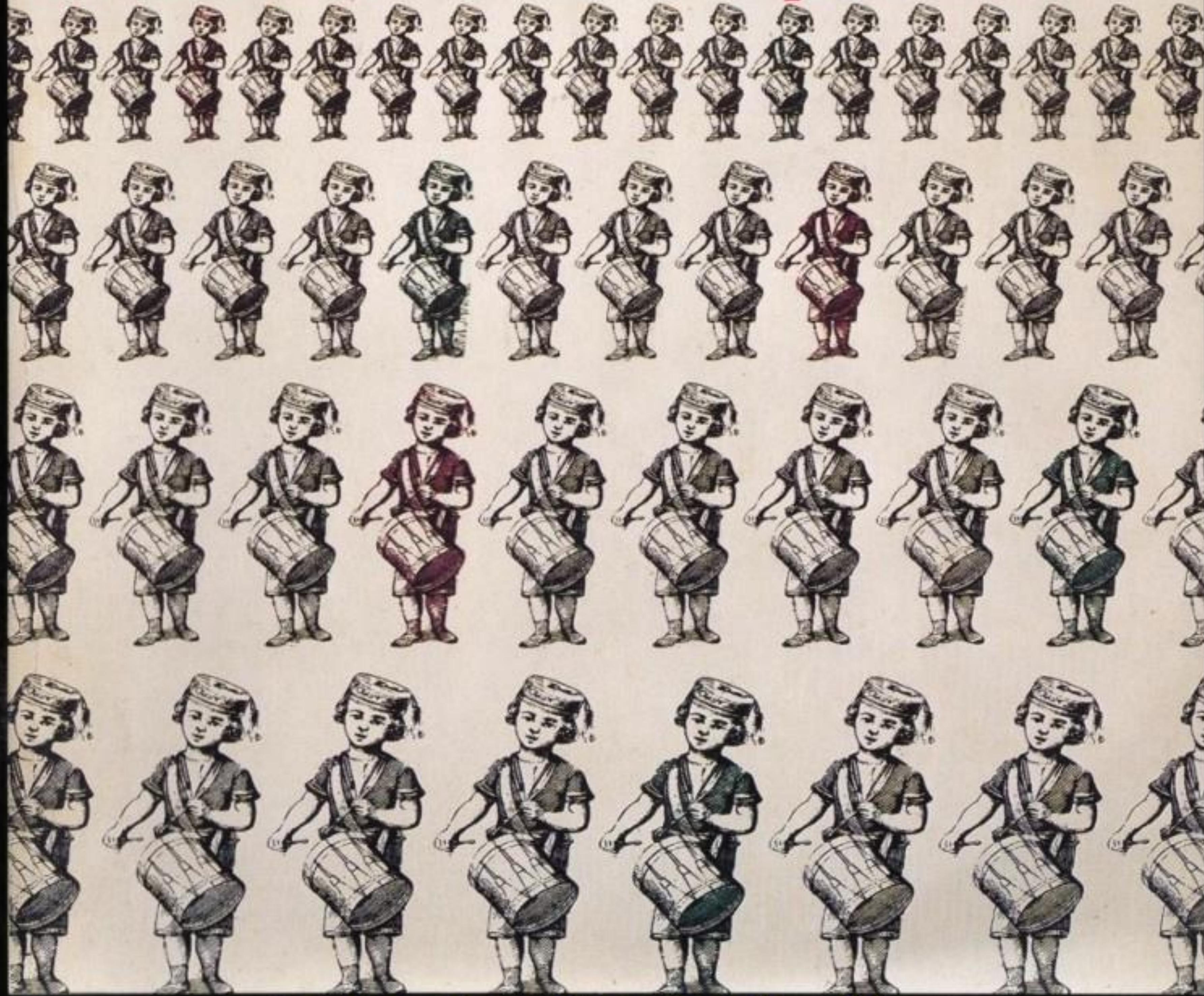


THE

MAGAZINE FOR MEMBERS OF THE DOORS FAN CLUB

THE DOORS FAN CLUB QUARTERLY MAGAZINE No 32

the doors the soft parade



break on through to the other side ...



THE DOORS QUARTERLY MAGAZINE

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Joachim Noske, Paul Carter and Barbarella Buchner.



Dear Doors people,
another half year has passed. Paul Rothchild, famous Doors producer, has died. *An American Prayer* has come out on CD. Ray Manzarek has been to Europe. Robby's new CD is out. The Paris tapes were sold. July 3rd is coming soon. So many new bootlegs are out! New books were released ... News on news. It's unbelievable for a band that is not in existence anymore for 22 years now. Their singer died 24 years ago. Their latest "new" album was released in 1978 (*An American Prayer*). But the band still does exist!

The Doors are still alive, three of the original four band members still do their thing, and the incredible amount of new fans, aged 15 and up, tells us that The Doors' music and their lyrics are valid for the 90ties, as they were for the 80ies and will be for 21st century which we will be entering in a short period of time. Let me know what you think about this phenomena we know as "The Doors". What do you think - WHY are The Doors still popular? Interesting letters will be published in DQ 33.

I still haven't heard from the guy who did that beautiful bust pictured in DQ 30, page 55. Many people ordered this one, but - the guy who made it is lost somewhere. Sorry!

There is a catalogue of videos from which teachers can order videos for use at German schools - Oliver Stone's *The Doors* is in there! Headline: *The true story of the rise and fall of a popstar - anti-drug movies*. Ah, really? True story? There are still people out there who take this movie far too seriously.

Pity, our trip to L.A. this year will not take place. Because of some certain circumstances I'm not able to make it. Let's talk about an L.A. trip in a future DQ again. Sorry to all the people who were interested. Next time we'll do it, right?

I'm happy to present you a rarity this time - Jim's testimony from Miami. There are people selling copies of the testimony - you readers of *The Doors Quarterly* don't need to spend precious \$30 for Xeroxes! Here's what Jim said in the courtroom, and DQ 33 will feature what Ray, John and Robby said there, all pages carefully restored by computer scanner, unabbreviated.

And here's another colour DQ with many more pages than usual, this time without poster but including 2 stickers on plastic. Hope you'll enjoy these (we have four different ones). Send me an international response coupon (or DM 1,50 in stamps) and I'll send you a set of 8(!) stickers for your car, your local pub, your bike, your school books or your local record shop.

Keep in touch!

TALK
GOSSIP TALK TALK TALK TALK TALK TALK TALK TALK TALK
TALK TALK TALK TALK TALK TALK TALK TALK TALK TALK

ABOUT THE DOORS

... the saddest news of them all: Doors producer **Paul A. Rothchild** died last March 30th, 1995 of lung cancer. He's been a busy man all his life, worked with Tom Rush, Tom Paxton and Phil Ochs, before he produced almost all Doors albums, Tim Buckley's debut album, Janis Joplin's Pearl, and many more. His last work was the digital remix of The Doors' *An American Prayer* CD. *The Doors Quarterly* pays a little tribute to this great producer and reprints one of his basic interviews he did for the L.A. based magazine *BAM* in 1981 ...



Left: Paul Rothchild and Jim Morrison outside the studio during the recording of Strange Days. *Right:* Paul Rothchild as an actor in Oliver Stone's *The Doors* in 1990.

... **Robby Krieger** will be on tour in Europe while you are reading this: June 16th *Cap Creus, Imola* (Italy), June 17th *The Trevino, Trevino* (Italy), June 18th *Park Pilarena, Torino* (Italy), June 19th *L'Audito, Rouen* (France), June 21st *L'Audito, Le Havre* (France), June 22nd *The Roadhouse, London* (England). 2 US-dates: June 24th *Wetlands, NYC* and 25th *Club Maui, Philadelphia* ...

... Michelle Campbell, famous photographer of Jim's grave, recently had two of her photos printed on poster. They are on sale in all flower shops around Père Lachaise in Paris ...

... finally, Jochen Maassen's **memorial book** on December 8th, 1993, (**Jim's 50th birthday**) is out now this June 1995. After many troubles while producing this high-quality book, Jochen started to send out signed copies to people who already ordered it. The book is available exclusively by mailorder, a limited edition of 1000 numbered copies, so check this DQ to get your copy soon ...

... Maxine Croft-Goble has just 10 *50th birthday anniversary T-Shirts* left. If you want one, hurry, please! Her address: 23a Delany House, Thames Street, Greenwich, London SE10 9DQ, England ...

...long awaited CDs have been released - **Robby Krieger's RKO Live** came out last March 1995, and *An American Prayer* came out on May 23rd - on CD and on vinyl! Good to listen to Jim's poetry album without crackles (Beware of the counterfeit CD which is still around! Check this DQ for the differences between the bootleg and the original Elektra release!) ...

... the doors will open at 9pm in the evening on July 3rd at the **NEW MOON** in Paris (66, rue Pigalle, 75009 Paris, Metro: Pigalle) for the big **Doors Celebration Party**. This will take place on July 2nd and July 3rd, 1995. You'll experience poetry readings, video shows and a cover band called *The Last Words* from France. The New Moon is a club that doesn't close the doors until dawn, you'll be able to dance to Doors music until 6am in the morning! ...

... the **Lost Paris Tapes** once owned by Jim Morrison got sold. The two tapes I wrote about in DQ 31 (pages 9-12) are now in private possession of a girl living in Northern Germany. She paid \$10.000 for the two original reel-to-reel tapes, which were in the mysterious bag Jim was carrying around with him in Paris in 1971. I had the chance to take a few pictures of both boxes and reels before they disappeared in the German swamps, and check one of the next DQs for full colour photos of those great memorabilia items. The smaller box containing the Paris session (see the transcript in this DQ) had Bill Siddon's phone number on it - in Jim's handwriting! Was he gonna phone Bill about this session? Nobody knows ...

... after their successful 4th tour of Europe, **The Soft Parade** are back in the US doing concerts on the East coast. In the works there's a live CD containing material The Doors played during their concerts but never released officially on their live albums. Songs like *Carol, Money, Rock Me, Baby, I Can't See Your Face In My Mind, My Eyes Have Seen You* and *Strange Days* will probably be considered to get on this CD; *The Soft Parade* play these like The Doors did way back in the Sixties, and there are great recordings of these songs in the archives ...

... **Ray Manzarek** came to Europe at the end of May to do some promotion for *An American Prayer*. He went to Hamburg to do interviews. In Paris he did an autograph session at the FNAC on the 31st as well ...

... **new bootleg CDs** are announced for release this August: a remake of *First Flash Of Eden* (which is The Doors' Isle Of Wight concert) including one bonus track, The Doors' TV appearances for Critique and in Copenhagen on one CD in first class quality, and also a studio CD containing raw mixes plus their complete concert in Bremen, Germany in excellent sound quality, and new Italian CDs with Felt Forum tracks, including never-before published songs ...

... in Hamm, West Germany, at the Zentralhallen, they are having a **big light & music show** with *The Creats*, a new Doors coverband on June 24th, 1995 at 8 p.m. I've seen a flyer of the show, seems to be worth going there. They expect thousands of people to attend the show. For information call 02381-25776 ...

... and last not least a new **Ray Manzarek** recording: he recently added his piano and organ parts to a double CD called *Men Are Made In The Paint*, which is an audio instructional guide to the world of basketball. Ray comments in *Goldmine* (April 1995): "I was the basketball guy at school. Later, during The Doors' tours, before a gig I'd be watching UCLA play on TV or during tournament time backstage. When it was time to perform, I'd only get to see the first half of the basketball game and find out the score after the show. 'What do you mean we have to go on stage? UCLA is on a run.' ...

... hope there'll be no trouble at Jim's grave this July 3rd! ... (news compiled by Rainer Moddemann)

The transcript of
JIM MORRISON'S
LAST RECORDING
SESSION
(PARIS, mid-June 1971)
as recorded by
"JOMO & THE
SMOOTHIES"
(Jim Morrison's voice transcribed in normal typescript, the other voices in italics)

Yeah!

Nod your head if you ... you know ... Alright. Alright, now I ... I get 25% of everything that happens, right?

Fantastic ... got your action covered, Jim.

'Cos I brought 'em in here - alright?

Fantastic.

Now these cats are outta sight ... **right?**

(Guitar tuning)

Sort of fun, sort of ... fucked ...

Do we have more than one minute?

Oh yeah, we have as long as we want, man. Alright, what do you guys wanna sing?

I wanna sing uh ...

You guys think of a song, man, that was like a ... I wanna

Uh, let him start, you know, he's a ...

I wanna play "Come On Baby, I want to dance With My Indigo Sugar", d'you know that?

No wait, let's ... I'll put the ... I'll put the mike in here, we can ... we can all sing. We can all sing.

D'you know ... d'you know ... d'you know "Come On Baby, I Want To Dance With My Indigo Sugar?"

Hey ... if you're ever ... anything you wanna get in here ... get it ... way in here ... No, I don't ...

(Laughter)

D'you know "I Want To Dance With My Indigo Sugar"?

No, I don't know that song, I'm sorry.
(Guitar Tuning)

... get some tuning.

What the hell's he's doing?

The universe is in tune. It's probably an ordered universe.

Oh, he's a poet, y'know. Poet. He don't know it. He's a Longfeller!

(Singing) It's probably an ordered universe - seen 93 billion million miles from here to walk Taurus ... d'you know that one?

You guys gotta get in tune, then I can get in tune with you.

I can't tune this one, so maybe it'd be better if you worked on that one.

Yeah, he doesn't ... he's not an instrumentalist, really.

I'm more of a ... a suburban ... in ... industrialist.

Give him ... no, give him your tune.

You think we're doing the right thing?

He ... no, he's ... he's got one, one of those chords on him ... **Beautiful** cigar, man. I see why Fidel is just always ...

Yeah, you have to bite the ends off!

... outta sight ... uh ... you don't have to bite the end off that!

You gonna be a suburban ... sub ... suburban industrialist, you have to!

(Laughter)

I think they're pressing us ... Hello Mother!

Uh no, they're tolerating us until we get our asses in gear, right?

They've got nothing better to do, have they? ... You think so? Should I act straighter?

No, give 'em a little ... give 'em a little ...

Give 'em a little soul?

Let 'em know you're where they're at.

Artistry.

No, no, just a little ... assholetry ... (*singing*)

Weeeelll I used to know her ... but she was ten feet tall ...

... and she had blue eyes ...

I don't, get ... hey, let's get in tune, come on.

I dunno.

Hey, forget it, it doesn't matter - he's ... he'll never get in tune, man, he's not a musician ... I'm a singer ... He's ...

Hey, I think he's got one extra string on it. He must be a poet.

Hey, c'mon, give me it ... well, we'll get it half-way there anyway.

I'm tryin' harder ... wait, I'll try real hard this time ... How's that?

That's beautiful, man - you are really outta sight, you, you know ... I would, I would suspect ...

They're looking bored in there.

Uh, yeah ... it's ... uh ... an'l, I don't ... I don't blame 'em.

O.K.? Alright?

Hey listen, I ... um, hey, would you give us a ... an audition? You know, just pretend like we're just some nutty group, came in, and somehow ... they carted me into an audition ... (*scratching noise*) ... uh ... would you nod yes if you ...?

One of those guys passed out.

Uh I think ... that's ...

When he nodded his head, man, he fell backwards. (Laughter)

No...

He said yes, O.K.

O.K.

Starting now!

A-one, a-two, a-three ...
(Guitar picking)

I like it ... not bad ... Hey you, you cats really go good together, you really do ...

Who's he?

Hey, remember this goes on for about a half an hour, so you better just ...

Forty-five minutes.
(Laughter)

O.K., now you name the song and we'll play it. Anything ... anything ... how about uh ... "Mr Five Feet Five"? D'you know that one?

I was ... I was hoping you'd ask that (*laughs*) (*scratching noise*) ... want a puff? ... "Little Miss Five Feet Five" ... Oh, no, wait a minute, wait, what d'you want to play?

Anything, anything at all, just play.
How about "Three Little Fishes, They Swam To The Sea"?

No, no, I ... let's ... no ... do, no, do a **real** song, man ... How 'bout **this** one? ... Ready?

Now listen, I got a favourite ... I wrote this myself ... Ssssh ... c'mon ... (*singing*) Well I used to know someone fair ... uh ... (*clap*) ... she had orange ribbons in her hair. She was such a trip, she was hardly there, but I (*handclapping*) love her, just the same. (*guitar solo including "Ghost Riders In The Sky"*) Well, I got t'know someone fair ... she had ... orange ... ribbons in her hair! She was something fair ... T.V. maniac - he wouldn't care ... I would care ... I'd care ... Such a hard road long to seek it ... such a one good thing to freak it ... such a one now would not care ... wish I was the one that's there ... yeah, come on ... y'gotta - wo! ... yeah! ... Kill 'em!!! ... (*spoken*) Uh - uh ... I didn't mean 'kill 'em', I just meant ... You gettin' that there?! ... (*singing*) Yeah ... Oh she used to have some fair so hair, just as if there was no-one out there ... disappears ... Yes, her friend had a baby, she could not resist ... yes, there was no-one who could ... break through a window, yeah, knocked on her door ... friend wouldn't answer, but ... she's still home ... well, her father has passed over, and her sister is a star, and her mother smokes diamonds, and sleeps out in the car ... Yeah, but she remembers Chicago, the musicians and guitars, grass by the lake, and people who laugh'd, make her poor heart ache ... Now we live out on the valley, we work down on the farm, we climb up to the mountains, and ... (*sound of maracas*) ... everything's fine ... you're still mine ... I'm still yours ... you're still mine ... da-da-da, da-da-da ...

Hey, you wanna hear that? (*music stops*)

Yeah.

Just for the hell of it, you know.

He's kind of ridiculous.

Really ridiculous, man, I think it's ridiculous.

He didn't tape that.

Mm-mm.

Sure they did.

Oh, they couldn't have taped that, man.

We ordered 'em to.

Fuck.

I'd like to hear it ... just to hear how fucked we were ...

(*Tape ends.*)

(Thanks to Paul Carter for doing the transcription)

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Still available: The Soft Parade Tour Book 1994. Send \$15 cash in a registered letter to The Soft Parade, 89 5th Avenue, Suite 303, New York, NY 10003, USA

How did you first get involved with The Doors?

I was living on the East Coast and I got a call from Jac Holzman [president of the then-fledgling Elektra Records] telling me I should come out to LA to check out this band called The Doors. Jac's wife Nina had spotted them originally at the London Fog and loved them. She brought Jac down to see them next time he went to LA and he thought they were sensational, too. So I flew out right away and the group was playing at the Whisky, on the same bill as Love, I believe. I met Jac and Nina and we saw the first set. I thought to myself, "My God, Jac and Nina have lost their minds. These guys suck!" I caught a horrible show.

At the same time they were awful, I could tell they were very different from anything I'd heard before. I had nothing to relate them to. They were totally unique. That's usually a signal that someone is either fucking terrible, or on the verge of brilliance. This intrigued me so I stayed for the second set. Well, they were still rough around the edges, but they were brilliant. I turned 180 degrees in my thinking about the group.

How would you characterize them back then?

They were a bunch of amateur musicians having a good time. It was very dramatic. Not in the sense that Mick Jagger was sexy-dramatic. It was not white boys trying to be James Brown. The Doors had a different kind of dynamism. In that second set I heard "The End," "Light My Fire," "20th Century Fox," "Break on Through" and a few others, and I was convinced. Elektra signed them shortly after that.

CBS had originally signed The Doors but basically never got excited enough about them to do anything with them. What had they missed that you saw?

They probably saw what The Doors had but couldn't deal with it. You've got to realize that a company like Columbia thrives on middle-of-the-road acts. This was particularly true then because they were trying to overtake RCA as the biggie in the industry at that time. They did, too. They were very conservative, and The Doors were just plain too weird. They didn't want a band that said, "Father, I want to kill you/Mother, I want to fuck you." Elektra was very brave to sign them. There was very strict censorship in those days. It was brave to put out a record that said the word "high" on it.

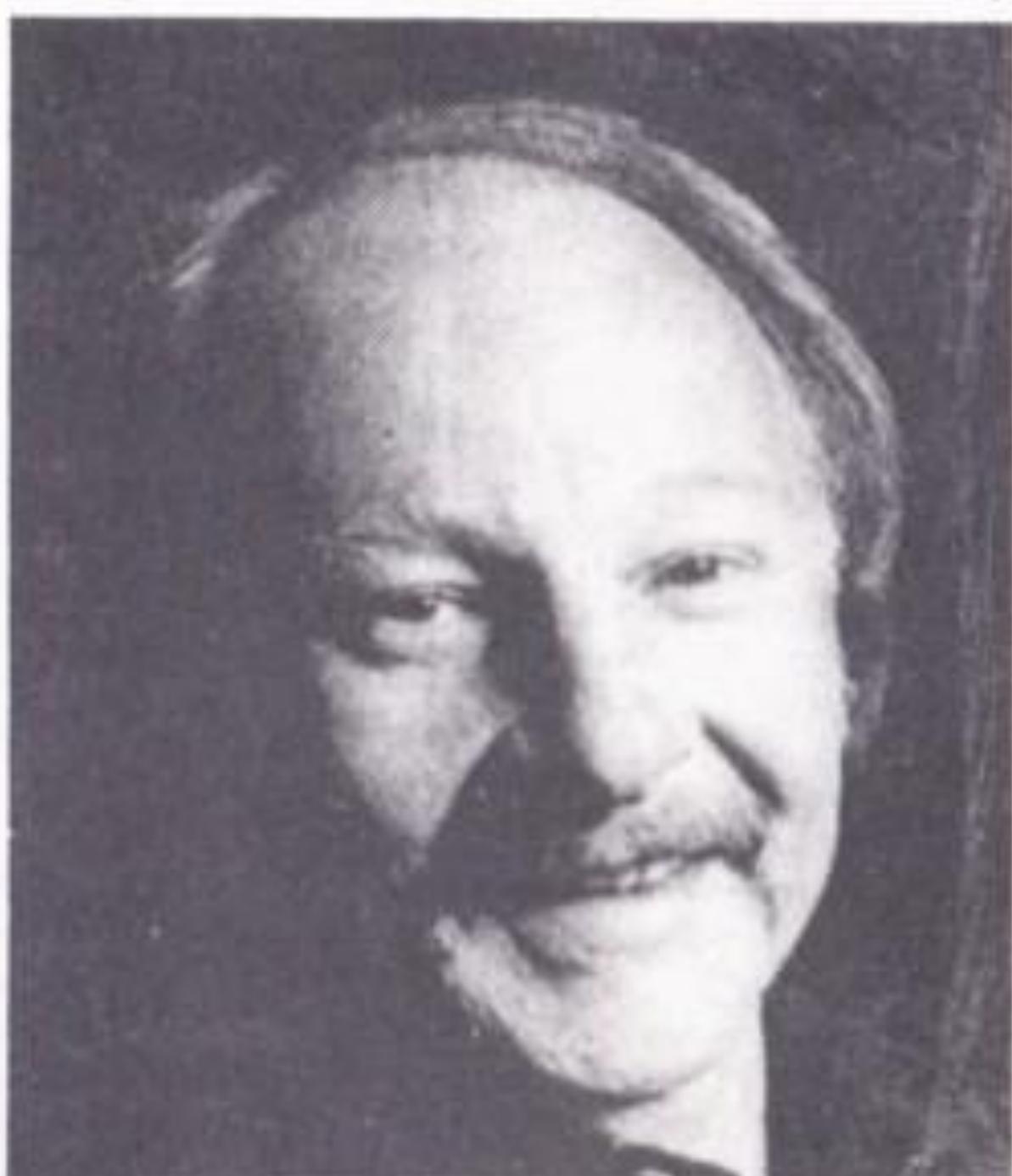


Photo: Jim Shea

PAUL ROTH-CHILD

By Blair Jackson

Of course, even you censored the group a little bit. "Mother, I want to fuck you" became "Mother, I want to AAAAUGH!" And on the remixed version of "The End" on the Apocalypse Now soundtrack, there's a very distinctive passage of Morrison chanting "Fuck, fuck, fuck!"

That was an overdub we didn't use on the record. Flat out, we knew "Fuck, fuck, fuck" wouldn't get on the radio, so that was censored. It's on the master, but it isn't up-front like it is on the Coppola-Rubinson mix. On the original, it's there as part of the rhythm track, which was the original intent. It was never supposed to be a *lyric*. If you listen closely to Doors records you'll find hundreds of places where there are vocal things put in that are part of the subliminal rhythm track. You'll hear a "Ch-Ch-Ch." Things like that.

Was the first album done on an eight-track machine?

No, no. Four-track. And up until about a year before that, I'd been doing everything two-track. Actually, though, most of the first album is three-track. We'd put bass and drums on one track, guitar and organ on another, and Jim's vocals on the

third. We used the fourth track for a few overdubbing things. Like on "20th Century Fox" I got the whole band out onto a wooden platform and made them *march*. If you listen to the rhythm sound on the chorus, it sounds like a small German army! I'd just done a flamenco record where I'd used a similar idea. I thought it would be great to put it on a rock and roll record.

Did the absence of a bass player strike you as a drawback to the band?

On the first album we used an uncredited bass player named Larry Knechtal on a few tracks. He was one of Phil Spector's boys. He came in and played where Ray's piano-bass thing wasn't hot enough.

We also overdubbed Morrison singing harmony to himself on a couple of things. Double-voicing was a thing to do. It was avant-garde. Overdubbing harmony certainly wasn't new, but the idea of doubling a voice was still considered radical. It was as new then as digital delay is now.

Things were wonderful in the '60s because it was an era of intense experimentation. Everyone was trying to out-hip each other. With The Doors, we tried to strike a very fine line between being very fresh and original and being *documentary* — making the record sound like it really happened live, which it did, for the most part. At the same time we wanted it to sound new. I didn't want it to sound gimmicky by using things that sounded really trendy. For instance, everyone was using wah-wah pedals at this time because Hendrix had just hit and guitar players were blown away by what he did with wah-wah. I prohibited Robby [Krieger, The Doors' guitarist] from using wah-wah. When he asked me why I said, "Because I want people to still be listening to Doors records in 20 years. If you sound like everyone else, nobody's going to notice you, now or in the future. If, on the other hand, we remain true to the original musical concept, this music will survive."

The Doors' producer

In 1969, Morrison said in an interview that songs like "The End" and "When the Music's Over" were free-form pieces that became static when they were recorded. They stopped changing. How do you feel about that?

Well, that's very hip, but not quite accurate. I saw The Doors perform "The End" no fewer than 100 times and it simply wasn't that different most of the time — before and after we'd recorded it. Occasionally Jim would throw in lines — little bits of inspiration like a rhyming couplet — but most of the time, the song had a very specific form.

When "The End" was first performed in the studio, we took almost a whole day to set it up, because it was a very complex piece to record. When we finally got the tape rolling, it was the most awe-inspiring thing I'd ever witnessed in a studio. It's still one of the top musical events of my life, and I've made over 160 records.

We were about six minutes into it when I turned to Bruce [Botnick, The Doors' engineer on every album] and said, "Do you understand what's happening here? This is one of the most important moments in recorded rock and roll." Bruce was just a kid then, and said, "Really?" I said,

"Stop listening to the sound—it's fine—and listen to *the song*." When they were done, I had goosebumps from head to foot. It was *magic*.

I went into the studio and told them exactly what I just told you and then I asked them to do it again. "Let's make sure we've got it." So they did it again and it was equally brilliant. Afterwards, Ray said, "Whew, I don't think we can do that any better." I said, "You don't have to. Between these two takes we have one of the best masters ever cut." It turns out we used the front half of take one and the back half of take two. We did the same thing with "Light My Fire."

My point is, what is on the record is *exactly* the way The Doors wanted you to hear "The End." We had done some trimming before we recorded it—cut away some fat—but what's there *was the song*, so I'd say Jim's statement is not quite the truth.

You've said that Strange Days is your favorite Doors album. Why?

It's filled with great songs, for one thing. There are *no* weak songs on it. But it goes beyond that. Jim was singing with the confidence of a man who had just put out The Doors' first album. We had lots of meetings to talk about the concept of the record, how adventurous it would be, things we could improve on from the first record. We knew we wanted to explore additional sounds and rhythms, because we had decided from the experience of making the first album that it would be difficult to sustain a career with a band consisting only of organ, guitar, drums and a singer.

So our challenge was to expand The Doors' sound without over-producing it. We had Ray play harpsichord and piano. Robby got new guitar sounds. John [Densmore, drummer] played more percussion instruments. We brought in a bass player to free Ray's left hand.

We were *all* at our hottest for that album. We had a ton of ideas and we went to the moon with it all. We were confident it was going to be bigger than anything The Beatles had done. It was filled with ingenuity, creativity, great songs, great playing, fabulous singing. Even the cover won all sorts of awards. But there was NO SINGLE! The record died on us. Oh, it went platinum immediately, but it never really conquered like it should have. It never conquered like the first album or the next one. *Waiting for The Sun*.

Who was the primary architect of the music at this point? Morrison?

It was a great tragedy that the early songs are credited only to "The Doors," although that's what they wanted. They didn't want people to know who did what. The Doors were a democracy and they didn't want anyone to become the leader. Well, that's great lip service, but the truth is everyone did something very specific in that band.

The fact is, nobody did anything that Jim Morrison didn't want. He was the creative genius. He was the presence. He was

the irreplaceable member, as we learned after he died and The Doors tried to go on without him. But many of the songs identified with Jim were actually written by Robby. "Light My Fire" is the best example. But Jim wrote a lot of the best songs: "The End," "When the Music's Over," "Riders on the Storm."

Excuse me for interrupting, but you're quoted in No One Here Gets Out Alive as saying you thought "Riders on the Storm" was "cocktail music."

I'm glad you mentioned that. I'd like to digress for a while and tell you about that. I did not say that about "Riders on the Storm."

Danny Sugerman [co-author of the book] is a fan of The Doors who took Jerry Hopkins' original manuscript and destroyed it. Danny didn't interview me. Jerry did. Danny then changed a lot of my interview to hearsay that other people did. I am *furious* about that book and so is everyone else I've talked to who is quoted in it. It's a great piece of sensationalism, very little of which holds to historical fact. The general shape of it is correct, but Jim is sensationalized rather spectacularly, and the best parts of Morrison are not there. The people who really helped The Doors' career are treated in a very cavalier manner, and the only people who come off well in my opinion are the groupies and sycophants who were hanging around the band and close to Danny Sugerman—who was a groupie himself.

What actually happened was this: The Doors' career had been going downhill for some time when we started *LA Woman* [the LP that contains "Riders on the Storm"]. There had been a couple of peaks, but basically, things had been sliding since Miami [the infamous Morrison indecent exposure bust]. Jim was really not interested after about the third album. He wanted to do other things. He wanted to write. Wanted to be an actor. Being lead singer of The Doors was really not his idea of a good time. It became very difficult to get him involved with the records. When we made *The Soft Parade* it was like pulling teeth to get Jim into it.

That record has always seemed very disjointed to me.

Well it was *bizarre* making it. It was the hardest I ever worked as a producer. It was nearly impossible to get Jim to sing well and have the band play well on a whole take. It was *hell*. You see, by this time, they'd run out of all their material and what they came in with was raw, very green stuff.

The first three LPs consisted mainly of songs they knew from being a club band?

The first two were rehearsed material from the original stage show. By the time we hit *Waiting for the Sun*, things were getting a little thin.

recalls the agony

Is that why the production was so much more elaborate than on the first two records?

You go it! As the talent fades, the producer has to become more active. It's sort of like the aging beauty queen: as the beauty fades, more make-up goes on.

What specifically did you do to remedy the situation?

Well, from the third album on we got into heavy vocal compositing because Jim would come in too drunk to sing decently. Sometimes we'd put together eight different takes of a song to make one good one.

What's an example of where you did that?

I don't even have to name titles. Every single song from the third album on was done that way. Every one. I don't mean a verse at a time, either. Sometimes it was a phrase at a time, from one breath phrase to the next.

What's the joy in producing that?

That's why they pay producers a lot of money. Producers are sometimes paid to make music from recalcitrant artists who are dedicated to destroying their own careers. Jim was a destructionist, no question about it.

Producers are curators of an artist's best work. They save the best, throw away the rest. Then, when the artist hears the finished product, his self-esteem is boosted and perhaps he can then go back in and do a take like the one the producer just made for him. But if you play them the whole take with them sounding so terrible, it destroys them because they hear how awful they are. I'm not talking about every artist—just self-destructive ones. Elvis' later works were put together the same way. Some of Linda Ronstadt's stuff was even done that way, and she's not self-destructive as far as I know.

The song "The Soft Parade" sounds heavily fragmented to me, as if it wasn't even designed as one song.

It wasn't. Whenever we got stuck in the studio with a bridge section, I'd ask Jim to get out his notebooks of poetry and we'd go through them and find a piece that fit rhythmically and conceptually. A lot of the fragments there were just bits of poetry we put together. That song came out kind of interesting, I thought.

But in general the sessions were difficult?

Very difficult. You see, Jim decided around this time that he was going to be really rebellious. He was a *naughty little boy*. I think he was trying to show the band that they weren't shit without him. Jim was always testing. He tested us all every minute of every day. He tested people's limits to see where their level of infuriation was.

How could you stand that?

It was hard. But when he was sober he was the nicest, brightest most articulate human being I knew. He was well-read, perceptive, sensitive. Give him three drinks and he was a *monster*. It was like Jekyll and Hyde. He was the *worst*.

and the ecstasy of

Ninety percent of the time when he was drunk he was impossible to deal with. The other ten percent he transcended himself and was totally brilliant. The ten percent is on his records. The other 90 percent is total garbage. It would make you throw-up to listen to this stuff.

Off-key singing?

Off-key singing. Mumb-mouth. Bratty stuff. Fooling around. It's not great stuff. It stinks. You can't put out an album of Doors outtakes because they're embarrassing. It's not like Jimi Hendrix where you might say, "Well, the song's not great but what a guitar solo!" Jim was not good to record drunk.

You were trying to make a point earlier about LA Woman and "Riders on the Storm." I'd like to get back to that.

Okay, we're back at *LA Woman*. Let's put this in my career perspective. I had close to 100 LPs under my belt. I had just finished making one of the greatest albums of my career, a labor of total love by the most loving and dedicated musicians I'd ever worked with. I'm talking about Janis Joplin's *Pearl* album. That music was full of heart, the way it's supposed to be in the studio. You got 110 percent from everyone in the band and 150 percent from Janis.

That's the setting for this story about *LA Woman*.

I went into rehearsals with The Doors for about a month. They were set up in the basement of their offices on Santa Monica Boulevard. But it was a joke! They'd come straggling in. Jim wouldn't even show up half the time. There was no enthusiasm at all. They were drugged on their own boredom. Just totally bummed out. Ray would try to get things together. He has this great enthusiasm! Still does. I love that man! John was really angry about Jim's attitude, and Robby sort of laughed at it and said, "That's Jim!"

It wasn't just Jim, though. They'd all been lazy. They only had four or five songs that were even defined enough to play as songs by this point. The most complete were "*LA Woman*" and "*Riders on the Storm*," both of which I thought were great, great songs. My problem was I couldn't get them to play either of them decently. It was like watching an 80-year-old man trying to run the marathon. There was simply *nothing there*. There was no energy. They couldn't have played "*Stormy Weather*." Their heart wasn't in it and it was easy to see why: Jim's heart wasn't in it.

We rehearsed and rehearsed but it didn't get any better. Finally I said, "Let's go in the studio. We've got to make a record sometime." I figured I'd be able to do it like the last few—patch together the

best stuff. Ray would be a great cheerleader and we'd finally get this thing going.

Well, we went into the studio and it was *dreadful*. Wall to wall boredom. Jim wasn't into it at all. He'd get into his spoiled brat thing and drag everything down deliberately. It was the military kid showing his father what a punk he could be. It was that simple.

I worked my ass off for a week, but it was still just fucking awful. I'd go into them and tell them that, hoping that it would make them angry enough to do something good: "This isn't rock and roll, it's cocktail lounge music!" But they just didn't have the heart any more. You know, it got so bad that for the first time in my career I found myself drifting off to sleep, putting my head on the console and nodding off. It was just BAD, capital B, capital A, capital D, capital D, BADD!

I finally turned to Bruce Botnick and said, "I know another producer would stick with this because it's a quarter of a million dollars for the producer, but I can't do it. The reason I went into production was I loved music. But I cannot prostitute myself. This is whoring."

I went into the studio finally and said, "Guys, I think the best thing that could happen is for me to leave, because you've become too reliant on me to come up with the energy and the ideas and the direction, and I just don't want to do it any more. The only way you'll survive is if you make this record yourself. You'll have to generate the enthusiasm and brilliance." They freaked. Robby got pale, Ray sat down heavily. Jim turned around and walked to the other side of the studio. John looked like he was going to have a coronary. "What are we going to do?" they asked. I said, "You've seen how I work. Bruce has seen me do it for years. Use that as a jumping-off point and make your own Doors record. Because, if I put together what we've got and presented it to a record company, you couldn't even get a deal."

We said a very warm and tender and loving goodbye and I left. I'm still dear friends with them. If Jim were still alive, we'd still be making poetry records together.

The Doors did go on to produce their own record with Bruce, and from it came two excellent cuts—"LA Woman" and "*Riders on the Storm*," the two that had been excellent in rehearsal. As far as I'm concerned, you can take the entire rest of the album and throw it in the garbage can. I think it's terrible.

"Love Her Madly" was not one of their better singles, I agree.

That's exactly the song I was talking about that I said sounded like "cocktail music." That's the song that drove me out of the studio. That it sold a million copies means nothing to me. It's still bad music.

The live album was criticized fairly heavily when it came out. Critics complained that you recorded it past their prime and that Morrison sounded drunk.

I made that album at one of the hottest points in their career. You couldn't have done it any earlier and had it sound good,

partially from a recording standpoint. Originally, we weren't going to do a live album at all, but the space between albums got wide there and we had to put it out to sustain interest in their career.

You wouldn't believe what we had to do to make it, how many *centuries* of tape we had to glean to make that fairly skinny double-record set. I couldn't get complete takes of a lot of songs so I'd find myself suddenly cutting from Detroit to Philadelphia in mid-song. There must be 2000 edits on that album. Some of it was terrific, though, and that's on there, too. Critics said, "This is the drunken Doors." What do you expect? Jim was always drunk. That came with the territory.

I'd like to point out something, though. *Absolutely Live* has sold more in the past two years than in all of its previous years of release put together. There's a whole new audience that wants to know about The Doors and what they were all about live. Let's look at the two audiences: The Doors' audience '68, '69, '70, and The Doors' audience '79, '80, '81.

The Doors' original success was predicated on one thing: "Light My Fire." That was Jim Morrison's great humiliation. It's one of the reasons he lost his enthusiasm. He'd go out on the road and all he'd hear was people yelling for "Light My Fire." As a songwriter he had a particular reason to hate it: he didn't write it! Robby wrote it. In fact, the one part he did write is my least favorite line: "No time to wallow in the mire." During his life I didn't know he wrote that, though. I remember one day while we were making the first album, Jim and I were driving down Sunset Boulevard and he asked me what I thought about the lyrics of "Light My Fire." At that point I didn't know who wrote it. I assumed he had written it. So I said, "Gee, I think it's great except for the 'muck and mire' line." It was only recently that Robby and Ray told me that was the one line Jim had written. He never let on to me for a second, though. I think that's tremendous!

Forgetting that Jim didn't write "Light My Fire," though, Jim was upset that people didn't appreciate the group's more cerebral songs. Certainly, it didn't say as much as "The End" or "When the Music's Over."

But I knew that someday we'd be vindicated—that people would come across all this *great* stuff and say, "Wow, have you heard this?" That's what's happened the last few years. The greatest thing for me about the whole Doors renaissance is that the new fans couldn't care less about "Light My Fire." That's not what interests them. It's the broad scope of The Doors' lyrics and their sound. They appreciate the *honesty* of the music. They love it for ALL THE RIGHT REASONS!!!

Finally!

Finally. It's for that reason that *Strange Days* is selling so well now. The fans have found that record. The same with the live album. People want to understand what this strange man was like outside the studio.

To me, this is a major victory. It proves that our approach was right. We went

after the Truth and finally it's being heard—a decade later.

The Doors' career is very satisfying to me. There's only one thing in the whole process that bothers me, and that is Danny Sugerman's book. If Jim Morrison were alive today, he'd be livid about that book. Not because of the truth it tells, but because of the lies it maintains.

Like Sugerman's trying to keep going the myth that Jim might still be alive! That is pure, total, unmitigated *bullshit*! If Danny had sat where you're sitting and listened to Pam [Jim's longtime girlfriend and/or wife] after she came back from Paris, he wouldn't be trying to perpetuate this myth—and that's what it is. Pam and I were very dear friends. She sat on this sofa night after night and she'd cry, with the deepest grief, over the loss of Jim. Night after night. It became a mania for her. She eventually gave up her life because of her love for Jim. [Pam died of a heroin overdose about two years after Jim died.]

Now Ray is quoted in the book as saying that "none of The Doors saw Jim in the casket, so who knows?" That's Ray trying to maintain the myth. The Doors may not have seen Jim dead, but Pam sure as hell did. I saw Pam, in my house, devastated with grief. Let me tell you, Jim Morrison is dead.

What did you think about An American Prayer, the posthumous poetry album put out in '78?

I think anything that was done during Jim's lifetime that might have offended him would disappear into total insignificance compared to what I'm positive would have been his reaction to *An American Prayer*. That album is a rape of Jim Morrison. It was heavily edited. I

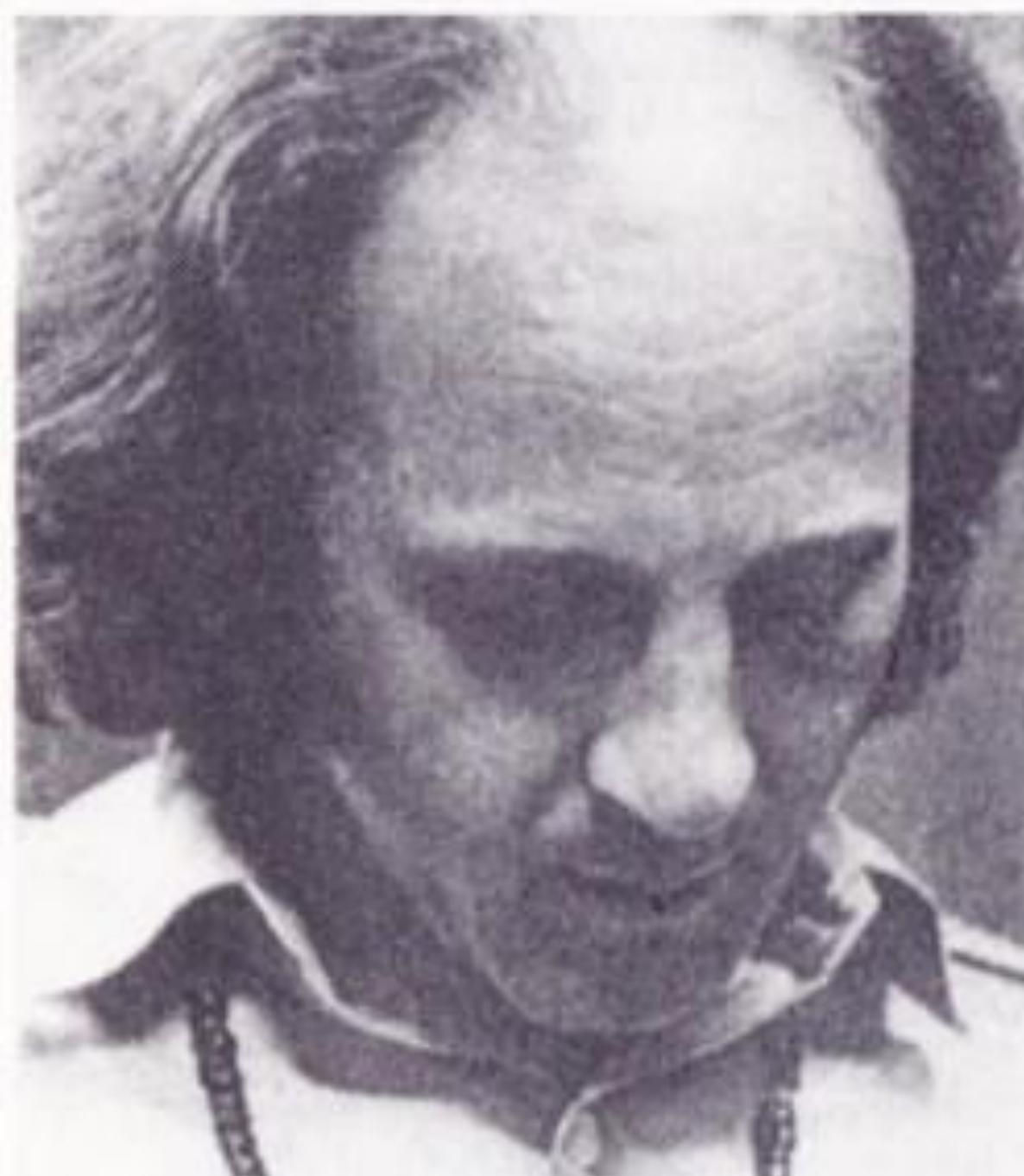
have a tape of Jim reading most of that poetry in the style and meter that he intended. Jim and I discussed poetry a great deal. I got him to listen to poets like Dylan Thomas reading his own works and Jim definitely got things out of it. Jim was always talking to me about the progress of words, their meter, their sequence, their flow. He was very concerned about how he presented his poetry. When I listen to that original tape, I hear something compelling. To Doors fans—and there are a few who have heard it—the poetry is chilling.

To me, what was done on *An American Prayer* is the same as taking a Picasso and cutting it into postage stamp-sized pieces spreading it across a supermarket wall. All Jim's poetry has been cut into bits and spread across a long instrumental composition that is irrelevant. Jim never intended this kind of approach to be done with his poetry. When he went into the studio to record it, it was to get away from The Doors. In a way it was his signal to the other Doors that he was moving away from them. He definitely wouldn't have used Doors music. He was talking to people as diverse as Lalo Schifrin, whom he wanted to write some very avant-garde classical music. He wanted it to be sparsely orchestrated.

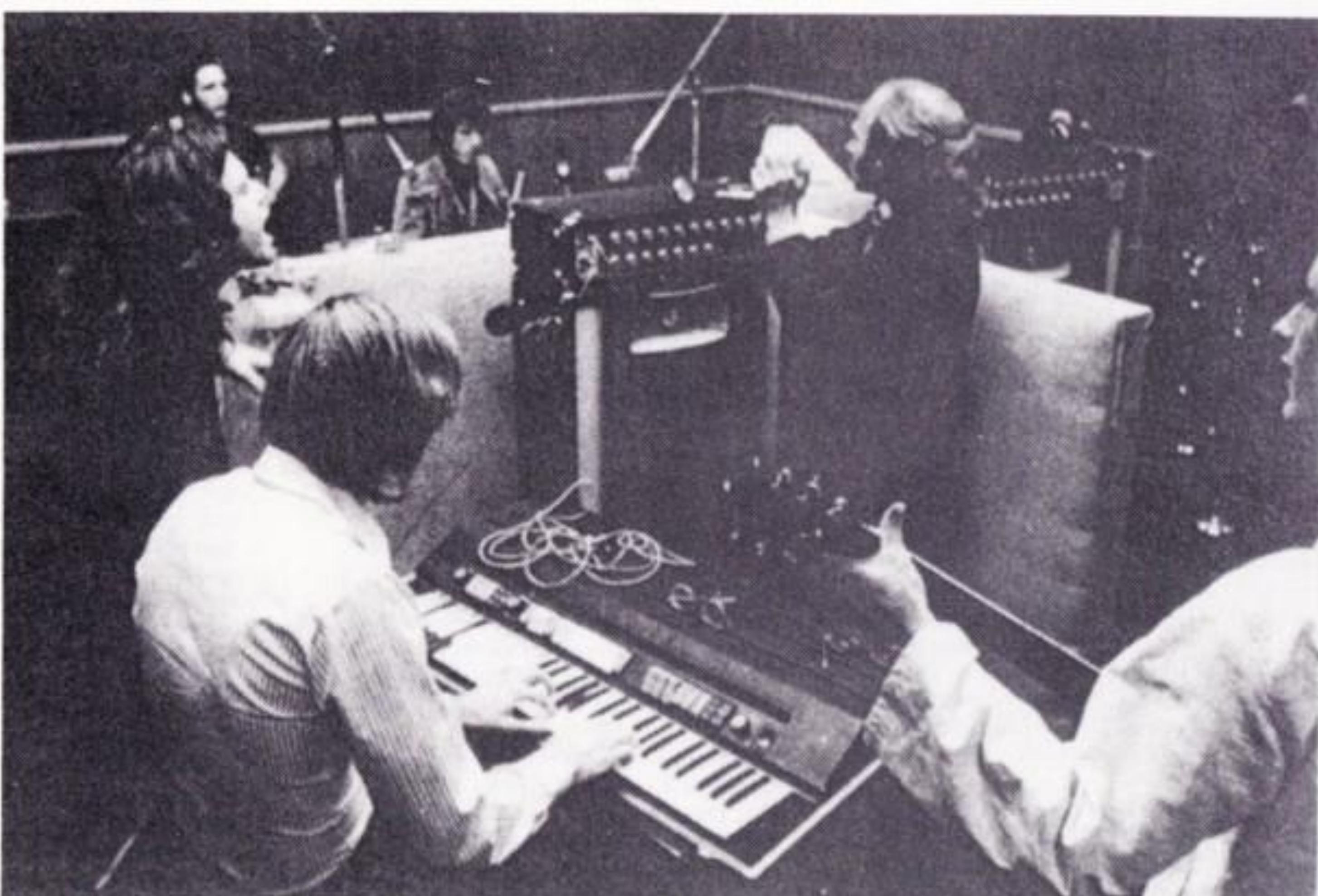
I think *An American Prayer* is rude. The Doors and Danny and me—anyone involved—should be concerned with preserving the integrity of The Doors' career and the memory of Jim Morrison, even though we should all tell the truth. But *An American Prayer* was an embarrassment. It was the first commercial sell-out of Jim Morrison. Jim would be humiliated by it as a sensitive person, and incensed by it as a poet. The damage is done, I'm afraid. Let's all hope that this

working with The Doors

sort of thing doesn't happen again, though, because it takes The Doors farther away from what they really were—one of the all-time great rock and roll bands. And the proof of that is already out there for everyone to see. We don't need any more convincing. □



Paul Rothchild, 1968. Photo: Paul Ferrara/Doors Library.



Doors recording session, 1968.
Paul Rothchild is at center, clapping his hands. Photo: Paul Ferrara/Doors Library.

NOTES FROM THE UNDERGROUND

Luxurious CD boxes is what we rarely get from official record companies. No wonder bootleggers notice what fans want and keep on producing nice deluxe editions of bootleg CDs. When I spent a Sunday morning at a record fair I couldn't believe how beautiful most of The Beatles' bootleg material was presented, all done with carefully designed booklets, picture CDs and packed into a great colourful box. This also goes for other artists like The Rolling Stones, Led Zeppelin and some other Heavy Metal bands. And - there were also Doors boxes, about which I will tell you in this DQ's *Notes From The Underground*.

I still can't believe why there is **no** official Doors box of CDs or records, which is up to the visuable standard of any Doors bootleg box from Italy (I'm **not** talking about soundquality or the value of the recording itself), and I wish Elektra Records would get some of the high-quality packings of Italian bootlegs and take them as an good example of how to please fans and honour their bestselling group - The Doors.

*ATTENTION: I decided to present you an easy-to-follow grading system from now on for bootleg CDs and LPs to give you a quick hint how good/ bad bootleg releases are. This grading system contains **sound quality** as the first grading, **rarity of the material** as a second grading and **visual attractiveness** as a third grading (the latter because I know many of you collect good-looking bootlegs no matter how the quality or what the material is). So just check the number of stars and decide yourself whether the disc is worth to buy or not. DQ 33 will feature a complete list of all bootleg CDs published during the past years in alphabetical order including this new grading system for you to check which of the previous releases is still worth looking for. Don't worry, this grading system will be in a small box in future Quarterlys, I won't waste another complete page for this another time, but I think it was important for this time to use that much space for it. If you have any doubts or would like to suggest any changes or additions, please let me know (RM).*

First Grading = Soundquality

*****	= superb	(first class recording quality, truly exceptional)
****	= excellent	(nice quality of recording)
***	= good	(still good recording but flaws)
**	= average	(flawed recording but still listenable)
*	= bad	(crap sound quality for hardcore collectors, caution advised)
*	= piss poor	(worst soundquality, best avoided)

Second Grading = Rarity Of Material

*****	= superb	(superrare previously unpublished material, truly exceptional)
****	= excellent	(already published but still rare material)
***	= good	(common material many fans will know)
**	= average	(very common material every fan knows, caution advised)
*	= bad	(just another uninteresting compilation of standard material)
*	= piss poor	(intentionally falsified or/and mislabelled material: don't buy this rip-off)

Third Grading = Visual Attractiveness

*****	= superb	(absolute high-quality design, excellent professional design)
****	= excellent	(nice design, still suitable for framing, still worth collecting)
***	= good	(still interesting, but could have been done better)
**	= average	(looks like many other bootleg designs around)
*	= bad	(uninteresting design, amateurish, not worth to be mentioned)
*	= piss poor	(the bootlegger didn't give a shit for design, not worth to be collected)

... and now, here we go ...

THE DOORS: THE END (CD)

Viva/Telma srl CD 7512 (Cassette: MC 7512), Italy 1993

1.Roadhouse Blues/ 2.Build Me A Woman/ 3.Close To You/ 4.Love Me Two Times/ 5.Light My Fire-Graveyard Poem/ 6.You Make Me Real/ 7.Moonlight Drive-Horse Latitudes/ 8.Unknown Soldier/ 9.The End

Source: Official Elektra album *In Concert*

Soundquality: *****/ **Rarity Of Material:** **/ **Visual Attractiveness:** ***

As usual, one of the countless bootlegs featuring live material everybody already has on disc. The (excellent) photo on the cover shows Ray, John and Robby on May 12th, 1972 in London doing some promotion for the British release of *Weird Scenes Inside The Goldmine*. There's no gap in your collection if you don't own this CD ...

THE DOORS: FREEDOM MAN (3 CD Box)

Banzai Records BZBX 036/37/38, Italy 1994

Disc 1: 1.Roadhouse Blues/ 2.Ship Of Fools/ 3.Break On Through/ 4.Universal Mind/ 5.Alabama Song-Back Door Man-Five To One/ 6.Moonlight Drive-Horse Latitudes-Moonlight Drive (cover just mentiones Moonlight Drive)/ 7.Who Do You Love/ 8.Money/ 9.Light My Fire/ 10.When The Music's Over **Disc 2:** 1.The Spy/ 2.Break On Through/ 3.Peace Frog/ 4.Blue Sunday/ 5.Light My Fire-Summertime-Fever-Light My Fire (cover just says Light My Fire)/ 6.Soul Kitchen/ 7.Love Me Two Times/ 8.Maggie M'Gill/ 9.Roadhouse Blues/ 10.Alabama Song-Backdoor Man-Five To One/ 11.Ship Of Fools **Disc 3:** 1.When The Music's Over/ 2.Back Door Man/ 3.Break On Through/ 4.When The Music's Over/ 5.Ship Of Fools/ 6.Light My Fire/ 7.The End-Across The Sea-Away In India-Crossroads-Wake Up-The End (cover just mentiones The End)

Sources: Disc 1= Felt Forum, New York, Jan.18th, 1970, entire first show. Disc 2= Long Beach Sports Arena, Long Beach, Feb.7th, 1970 (not the entire show, misdated as Feb.2nd, 1970). Disc 3= Track 1 same as Disc 2; tracks 2-7 Isle Of Wight Festival, Isle Of Wight, England, Aug.29th, 1970 (not the entire show).

Soundquality: **** for *Felt Forum* and *Isle Of Wight*; *** for *Long Beach*/ **Rarity Of Material:** *****/ **Visual Attractiveness:** *****

Except for a few song segments during *The End* and *Moonlight Drive* and the version of *When The Music's Over* on disc 3, track 1, the "normal" collector does not have the material published in this box. The three CDs are recommended for the collector who is not interested in bootleg compilation CDs. The Felt Forum concert is the only complete recording of one single Felt Forum concert which is around (on all other previously published CDs the tracks are compiled from three different shows, as I've recently found out. By the way, until now no recording of the first Felt Forum show on January 17th, 1970 has shown up). Interesting enough, the version of *Moonlight Drive* was used for *Alive She Cried* (later on *In Concert*), and *Universal Mind* was used for *Absolutely Live* (later used for *In Concert* as well), but on this CD you have the complete version including a phantastic organ solo by Ray Manzarek. I can't believe Paul Rothchild cut this out while putting *Absolutely Live* together! In general, a fine show, although Jim says before *Light My Fire*, "I thank you all for being so patient with us tonight. It usually takes an hour or so to get warmed up, so I don't plan the rest to go any but for a while ...what if we'll do a famous radio song?" But - a very boring version of *Light My Fire* follows, unfortunately. *When The Music's Over* is slightly better, and if you listen carefully you'll notice that this Felt Forum version was used as the basic track for the one on *Absolutely Live* with a few overdubs here and there - especially the *Shut Up!* phrase, which has definitely been cut

into the Felt Forum version of January 18th, first show. The original tape runs too slow, by the way. The bootleggers didn't bother to correct the speed, unfortunately ...

The second CD in this box has got songs from The Doors' Long Beach concert on it. Unfortunately the quality is very bad (the master tape seems to have been recorded 200 metres away from the stage), and half of the concert is not on this CD - I miss *Universal Mind*, *Crystal Ship*, *Touch Me* and *The End*. But The Doors and their audience are in the best mood ever, Jim is giving a good rap to the audience, and if not for its historical importance this concert represents one of the better shows the band gave to a big audience (remember the disastrous Seattle concert?). *Music's Over* (17'32" long!) is much much better than the version from the first CD of this box, but it's very hard to get what Jim is telling the audience - the quality of the recording is awful. The order of the songs on the CD is not as The Doors played them - they started with *Roadhouse Blues*. *Blue Sunday* is the only live version of this lovely tune available, nice one!

The third CD starts with *Music's Over* from Long Beach, then it fades into The Doors' Isle Of Wight performance. I'm shocked the quality is so bad; it really sucks - there are much better tapes around, and if you have the bootleg *First Flash Of Eden* on Tangie Town Records - good, the quality is best on that one (let me tell you that I heard *First Flash Of Eden* will be reissued on CD in July 1995 including one unpublished bonus track, so you'd better wait for that in order to get a good quality recording of the band's Isle Of Wight tape).

The box contains an excellent 52-page (!) booklet with many colour photos (most of them taken by Frank Lisciandro), an interesting but jerkily written article about the last year of Doors concerts (1970) plus a few snippets of Morrison-poetry. Probably the best booklet ever produced for a bootleg box.

This box is recommended because of the rarity of the material, but certainly not for the sound quality.



Freedom Man (Banzai Records)

Top: cover of box

Top right: cover of disc 1

Bottom right: cover of disc 2 and 3

THE DOORS: LIVE IN VANCOUVER (CD)

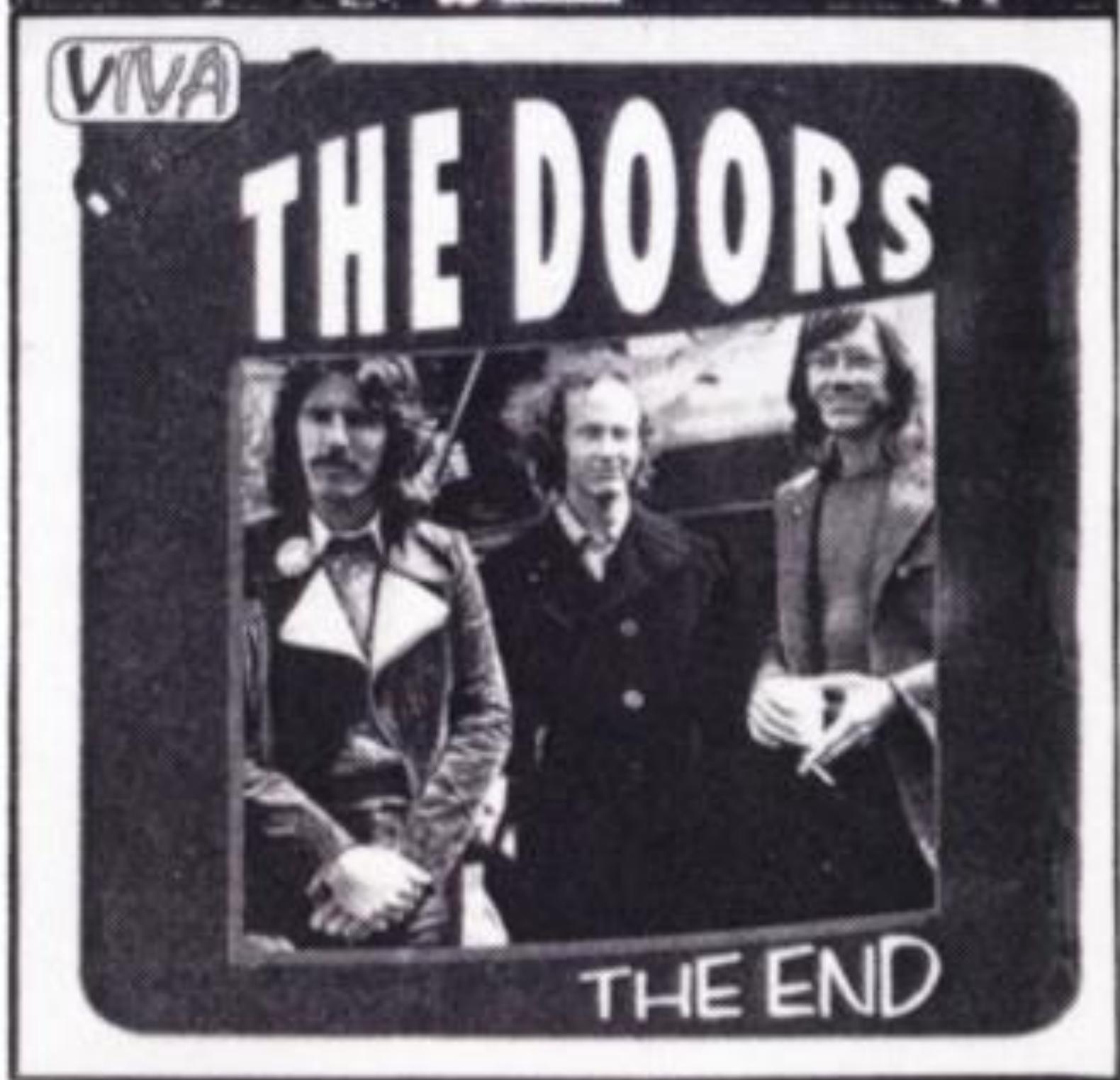
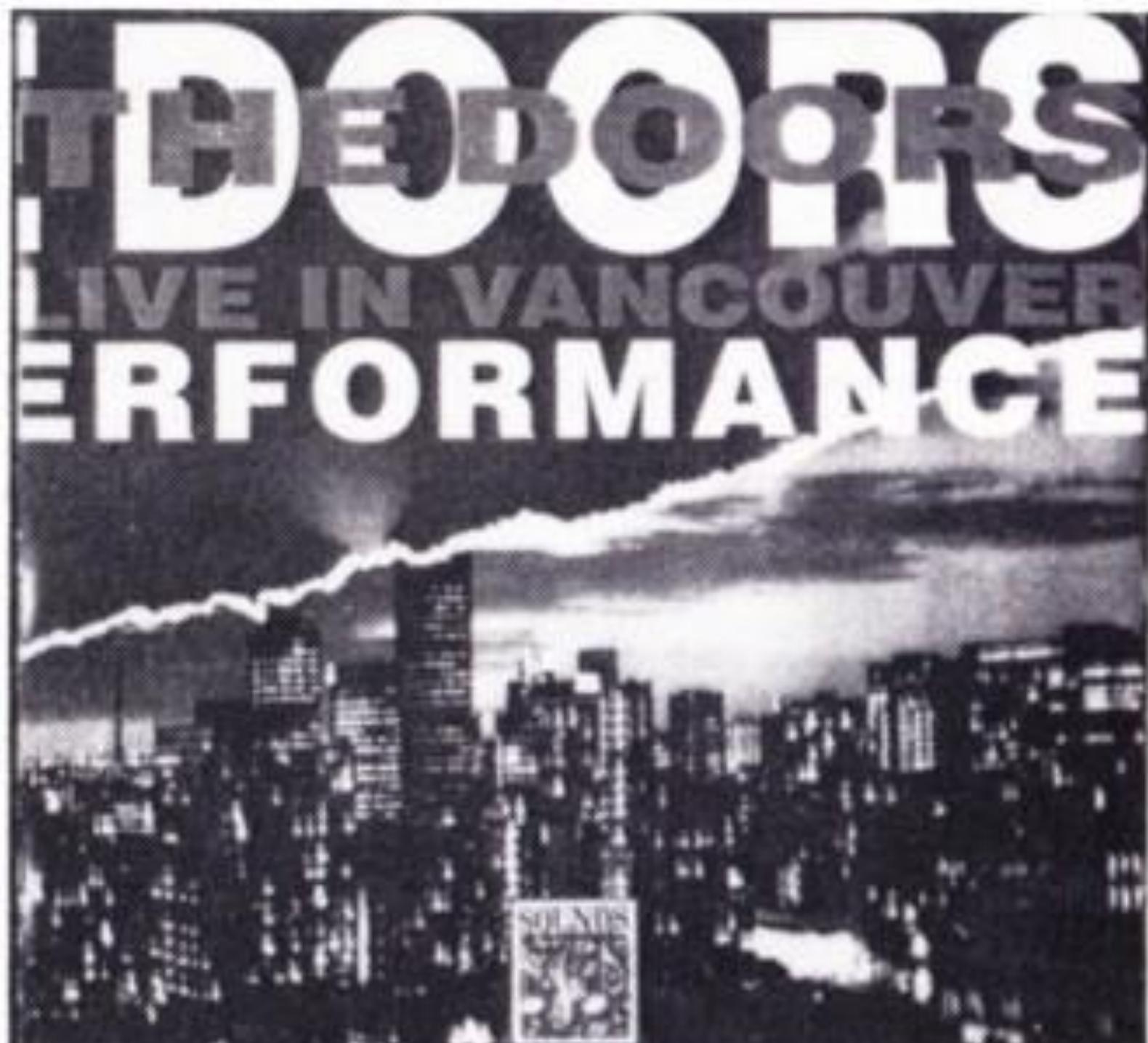
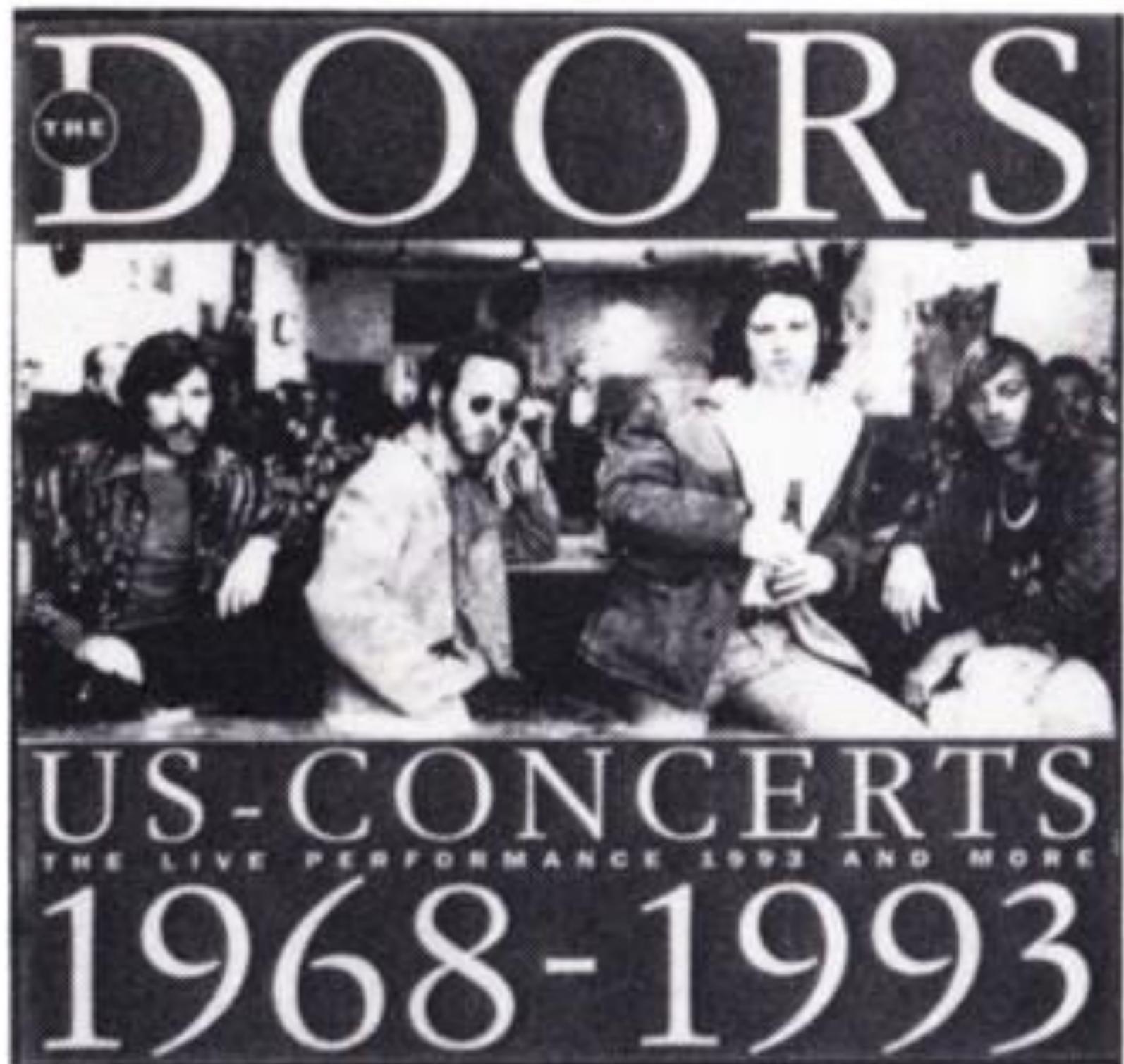
Sounds Alive SA 24.020, Germany 1994

1.Roadhouse Blues/ 2.Backdoor Man-Five To One/ 3.When The Music's Over/ 4.Little Red Rooster/
5.Who Do You Love/ 6.Soft Parade Intro-Light My Fire (cover just says Light My Fire)/ 7.The End

Source: Pacific National Exhibition Coliseum, Vancouver, Canada, June 6th, 1970 (cover says 05/06/1970)

Soundquality: *** Rarity Of Material: **** Visual Attractiveness: ****

Many of you have *Vancouver 70* or *Canadian Nights*, for those this CD is nothing new. The bootleggers packed the best songs of this glorious concert (with Albert King) together for this CD, carefully cutting the audience noises between the songs to make the impression of a complete concert. It works, and this CD sounds great. A good alternative compared to all those other inferior Vancouver bootlegs (except the two mentioned above). Unfortunately this isn't the complete concert, and I wish someone would produce the songs which were not broadcasted (*Alabama Song*, *Love Me Two Times*) add the songs from the broadcast left off on this *Sounds Alive* CD (*Money*, *Rock Me Baby*) and do something good to our heads with a complete Vancouver CD. For beginners of bootleg CD collecting, this CD (almost 76 minutes long!) is a fine intro for a mid-price.



Top: US-concerts (P 910092)

Top right: Live In Vancouver
(Sounds Alive)

Bottom right: The End (Viva/Telma)

THE DOORS: SNEAKING OUT THE BACKDOOR (7 CD Box)

The Last Bootleg Records LBR SP 001/7, Italy 1994

Disc One: *My Eyes Have Seen You/ 2.Soul Kitchen/ 3.I Can't See Your Face In My Mind/ 4.People Are Strange/ 5.When The Music's Over/ 6.Money/ 7.Who Do You Love/ 8.Moonlight Drive/ 9.Summer's Almost Gone/ 10.I'm A King Bee/ 11.Gloria/ 12.Break On Through/ 13.Summertime/ 14.Back Door Man/ 15.Alabama Song* **Disc Two:** *1.Light My Fire/ 2.The End/ 3.Get Off My Life/ 4.Close To You/ 5.Crawling King Snake/ 6.The Crystal Ship/ 7.Twentieth Century Fox/ 8.Unhappy Girl/ 9.Me And The Devil Blues-Sittin' Here Thinkin'-Rock Me Baby (labelled as Rock Me Baby)/ 10.Bleeding Heart/ 11.Morrison's Lament-Tomorrow Never Knows* **Disc Three:** *1.When The Music's Over/ 2.Alabama Song-Back Door Man-Five To One* (this medley labelled as three songs)/ *3.Moonlight Drive-Horse Latitudes* (labelled as two songs)/ *4.A Little Game-The Hill Dwellers* (labelled as two songs)/ *5.Spanish Caravan/ 6.Wake Up-Light My Fire* (labelled as two songs)/ *7.The Unknown Soldier/ 8.The End/ 9.Love Street/ 10.A Little Game-The Hill Dwellers* (labelled as two songs) **Disc Four:** *1.Five To One/ 2.Mack The Knife-Alabama Song-Back Door Man* (labelled as two songs)/ *3.You're Lost Little Girl/ 4.Love Me Two Times/ 5.When The Music's Over/ 6.Wild Child/ 7.Money/ 8.Wake Up-Light My Fire* (labelled as two songs)/ *9.The End/ 10.The Unknown Soldier* **Disc Five:** *1.The End* (excerpt only, cover says *Mother*)/ *2.The Unknown Soldier/ 3.Yes,The River Knows* (cover says *The River Knows*)/ *4.Gloria/ 5.Five To One* (cover says *5 To I*)/ *6.Do It* (cover says *Let It Bleed*)/ *7.Who Do You Love* (excerpt only)/ *8.Money* (excerpt only)/ *9.Intro for The Soft Parade* (cover says *Petition The Lord With Prayer*)/ *10.Someday Soon* (excerpt only, cover says *Sunday Soon*)/ *11.Jim Morrison Interview* (excerpt only)/ *12.Rock Is Dead* (excerpt only)/ *13.Bird Of Prey* (excerpt only; track 12+13 labelled as one track *Rock Is Dead*)/ *14.Light My Fire/ 15.Who Do You Love/ 16.Light My Fire/ 17.The End* **Disc Six:** *1.Five To One/ 2.Back Door Man/ 3.Roadhouse Blues/ 4.When The Music's Over/ 5.People Get Ready-Mystery Train-Baby Please Don't Go-Mystery Train-Crossroads* (parts of the medley are mislabelled as *Train I Ride* or *Bullfrog Blues*)/ *6.Break On Through/ 7.Someday Soon* (cut version)/ *8.Hitler* (not mentioned on the cover) **Disc Seven:** *1.Hitler* (not mentioned on the cover)/ *2.Roadhouse Blues/ 3.Someday Soon* (labelled as *Someday Soon/Harvest Moon*)/ *4.Mystery Train* (excerpt)/ *5.Break On Through/ 6.Five To One* (cover says *5 To I*)/ *7.Back Door Man/ 8.The End/ 9.When The Music's Over*

Sources= **Disc One:** Matrix Club, San Francisco, March 10th, 1967; **Disc Two:** Track 1-9=Matrix Club, San Francisco, March 7th, 1967; track 10+11= Steve Paul's The Scene, New York, March 13th, 1968, a jam session with Jim Morrison-vocals & harp, Jimi Hendrix-guitar, Randy Zherringer and Buddy Miles-drums, Randy Hobbs, bass. **Disc Three:** Tracks 1-8=Official video *Live At The Hollywood Bowl*; track 9+10=Concerthuset, Stockholm, Sweden, Sept.20th, 1968, late show; **Disc Four:** Track 1-8=Concerthuset, Stockholm, Sweden, Sept.20th, 1968, first show; track 9+10=second show. **Disc Five:** Track 1,7,15,16+17=Pacific National Exhibition Coliseum, Vancouver, Canada, June 6th, 1970; track 2+3=Original versions from official Elektra release *Waiting For The Sun*; track 4=Official Elektra release *In Concert*; track 5+8=Concerthuset, Stockholm, Sept. 20th, 1968, first show; track 6+9=official Elektra album *The Soft Parade*; track 10=Center Coliseum, Seattle, June 5th, 1970; track 11=Howard Smith Interview, Los Angeles, late 1969; track 12+13=a scratched vinyl copy of the bootleg *Rock Is Dead*; track 14=Jonathan Winters TV Show, Dec 27th, 1967; all tracks except 15-17 were copied from *Go Insane Vol 1+2*, Aulica Records. Original source was the *Westwood One Radio Show The Doors From The Inside*. **Disc Six:** Track 1=Pacific National Exhibition Coliseum, Vancouver, Canada, June 6th, 1970; Track 2-8=Center Coliseum, Seattle, June 5th, 1970 (cover says *Live In Canada 1970*, the announcement for the band before track 2 is from their Vancouver Concert!). **Disc Seven:** Track 1-6=Center Coliseum, Seattle, June 5th, 1970; track 7+8=Pacific National Exhibition Coliseum, Vancouver, Canada, June 6th, 1970 (cover says track 7+8 were from their Seattle concert). Taken from the first *Westwood One Radio Show* which didn't say *The End* and *Music's Over* were from Vancouver.

Soundquality: *** to *****/ **Rarity Of Material:** ** to */ **Visual Attractiveness:** **

Although this box looks pretty nice, I think it is a must to avoid. First of all, it presents material most of you already have. Then, just check the sources - much of the material is presented twice in this box - those silly bootleggers didn't even notice they doubled many Vancouver and Seattle tracks! This means they didn't even listen to the tapes and CDs before they copied them for their release! And the 20-page booklet which they call "*The Doors - Instant Picture Book*" has got nothing to do with The Doors at all, but shows Kennedy, Warhol, Martin Luther King, John Wayne (!) and others, accompanied by silly texts. The CDs have some of the same pictures as shown in the booklet (first time I see Pamela Courson on a CD). The tasteless cover of the box (Jim at the microphone with angel's wings on his back) should tell everybody: **Keep your hands off! Sneak away without buying this horror box!**



Left: Sneaking Out The Backdoor (LBR)
Right: The Complete Matrix Club Tapes
(Kiss The Stone)

THE DOORS: THE COMPLETE MATRIX CLUB TAPES (4 CD Box)

Kiss The Stone KTS BX 009, Italy 1994

Disc One: 1. Back Door Man/ 2. My Eyes Have Seen You/ 3. Soul Kitchen/ 4. Get Off My Life/ 5. When The Music's Over/ 6. Close To You/ 7. Crawling King Snake/ 8. I Can't See Your Face In My Mind/ 9. People Are Strange/ 10. Who Do You Love/ 11. Alabama Song/ 12. The Crystal Ship

Disc Two: 1. Twentieth Century Fox/ 2. Moonlight Drive/ 3. Summer's Almost Gone/ 4. Unhappy Girl/ 5. Me And The Devil Blues-Sittin' Here Thinkin'-Rock Me Baby (cover says Woman)/ 6. Break On Through/ 7. Light My Fire/ 8. The End

Disc Three: 1. My Eyes Have Seen You/ 2. Soul Kitchen/ 3. I Can't See Your Face In My Mind/ 4. People Are Strange/ 5. When The Music's Over/ 6. Money/ 7. Who Do You Love/ 8. Moonlight Drive

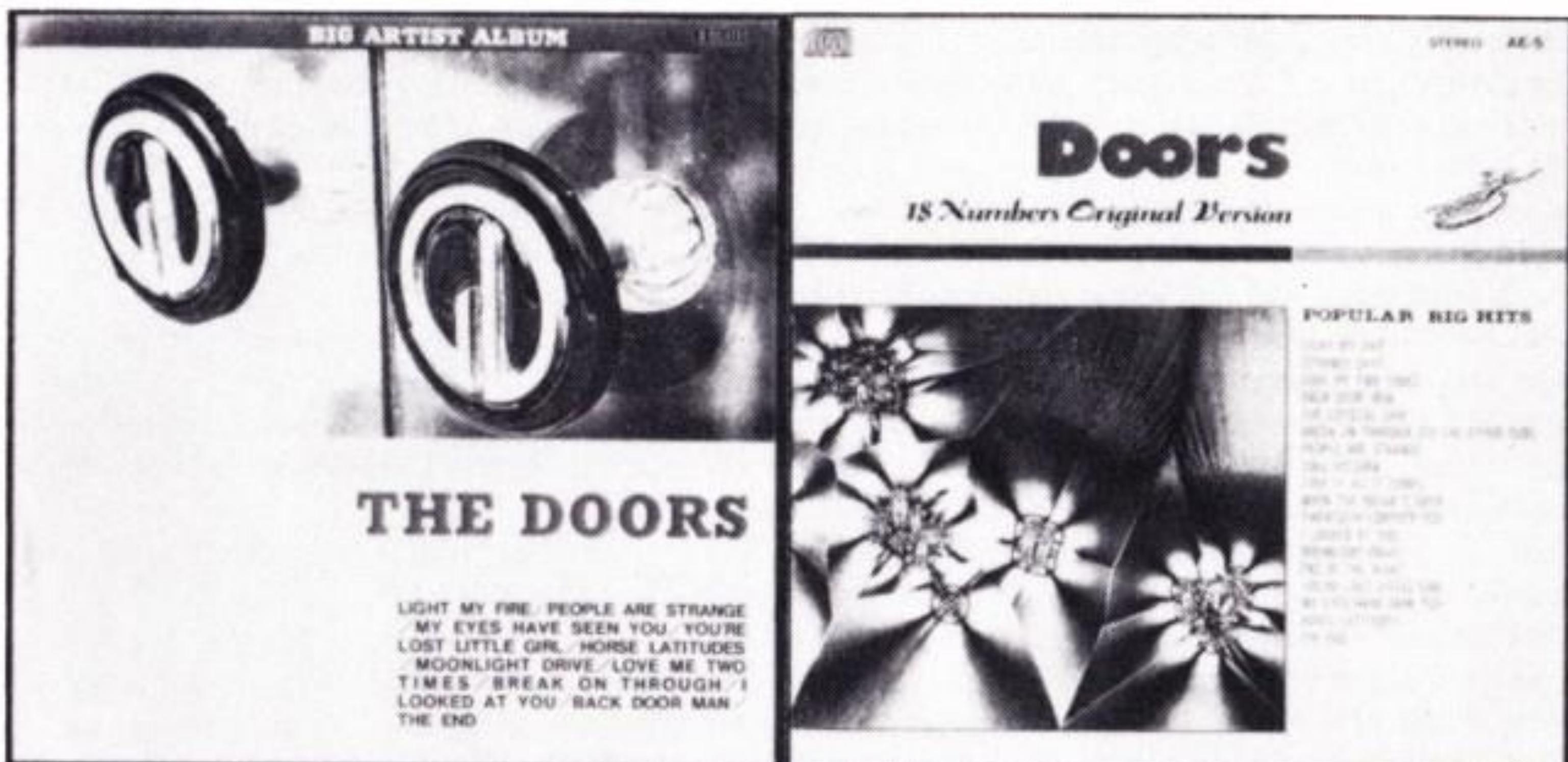
Disc Four: 1. Summer's Almost Gone/ 2. I'm A King Bee/ 3. Gloria/ 4. Break On Through/ 5. Summertime/ 6. Back Door Man/ 7. Alabama Song/ 8. The End

Sources: Disc One and Two= Complete recording of three sets at the Matrix Club, San Francisco, March 7th, 1967; Disc Three and Four=Complete recording of sets two and three at the Matrix Club, San Francisco, March 10th, 1967 (First set of that night is unfortunately still missed).

Soundquality: *****/ **Rarity Of Recording:** *** to *****/ **Visual Attractiveness:** *****

This definite box of Matrix recordings clearly wipes off all other bootleg records having the same material. This box truly sets standards in the history of *Bootlegging The Doors*. It definitely has 11 songs from both nights which have never been published before on bootleg, which makes this expensive box worth the money you have to spend buying it. Just check the two versions of *I Can't See Your Face In My Mind*, or the two wonderful versions of *When The Music's Over* - they're far better than the versions of later concerts. Check the beauty of *Light My Fire* with its totally different intro - this shows that the band often continued to work on the structure and the arrangement of the songs, even after having published them on record. Robert Johnson's *Me And The Devil Blues* is unbelievably good, and the two versions of *The End* (although the second one is incomplete) are masterworks including rare Jim Morrison poetry renditions. The soundquality is really good, not that mushy as the well-known *Swingin' Pig* release.

On 4 beautifully designed colour CDs you get 5 (!) complete sets from 2 different concerts, packed in a terrific box including a deluxe 24-page colour booklet - you can't ask for more! Throw away all the Matrix CDs you've bought before and try to get this one. Absolutely **RECOMMENDED!**



Light My Fire (Excellent Fic Inc.)

Popular Big Hits (Eyebic)

JIM MORRISON: THE LOST PARIS TAPES (CD)
The Private Tapes Of James Douglas Morrison (March 1969 and June 1971)
Jomo 3.5471.1, Canada 1994

I.: JIM MORRISON POETRY SESSION: FAR ARDEN: Radio Dark Night (Take 1)/ Radio Dark Night (Take Two)/ A Vast Radiant Beach (Awake)/ Moonshine Night/ Frozen Moment By A Lake/ Bird Of Prey/ Dawn's HWY/ Under Waterfall/ The Hitchhiker/ Winter Photography/ Whiskey. Mystics And Men/ Orange County Suite/ All Hail The American Night/ Far Arden Poem/ Texas Radio & The Big Beat #1 (Letter From Shirley)/ TALES FROM THE AMERICAN NIGHT: The American Night/ The Holy Sha/ Hitler/ Latino Chrome/ To Come Of Age - Black Polished Chrome/ Search On, Man/ Indian, Indian (Sirens And Horns Honking)/ Woman In The Window/ A Vision Of America: From The Book Of Days - A Vision Of America - Motel, Money, Murder, Madness/ Earth, Air, Fire, Water/ Discovery (Angels & Sailors)/ Now Listen To This (Texas Radio & The Big Beat #2)/ Stoned Immaculate/ White Blind Light (Thank You, O Lord) **II.: LAST RECORDING SESSION:** Guitar Tuning & Chats/ Orange County Suite

Sources: I.: Jim Morrison's first poetry session, Los Angeles, Elektra Sound Studios, March 1969 and II.: Jim Morrison's (presumably) last recording session, Paris, mid-June 1971, with two unknown street musicians.

Soundquality: *****/ **Rarity Of Material:** *****/ **Visual Attractiveness:** *****

The real must for everybody who is a fan and lover of Jim Morrison's poetry. This CD contains Jim Morrison's **complete** first poetry session before Paul Rothchild cut it up into little pieces to see what could be used for the Elektra release *An American Prayer* (this Rothchild version was stolen from his desk and used for many bootlegs, including *Rock Is Dead*, *Tangie Town Records*, and *Orange County Suite*, *Document Records*, to name the best ones) and also the **complete** tape Jim recorded in Paris with two unknown street musicians (see this DQ for the complete transcript). The content of both tapes was - as rumours go - taken via DAT recorder from the original master Jim had with him in Paris (see DQ 31 for the whole story on *The Lost Paris Tapes*). Meanwhile I had the chance to listen to the original reel-to-reels before they were sold to a collector in Germany and I compared the length of the reel tape to the one on the CD - no difference.

When I say *complete*, I mean *uncut*. And this is the most important thing about this CD - sure: some of the poems have been published on countless bootlegs before, but in worse quality and - cut. On this CD you can hear Jim pouring some liquid (I guess it wasn't mineral water) into a glass, you hear him turning pages, lightening matches, asking how much time was left and so on and on. On *Radio Dark Night (Take 1)* the engineer (John Haeny) made a mistake (he recorded it using a filter) so this track had to be recorded twice (I'm surprised he didn't rewind the tape). The biggest surprise on this CD is the uncut version of *Orange County Suite* which Jim did during the poetry session. We all know from previous releases the first part of this swan song to Pamela Courson, but nobody ever heard the complete recording like it was printed in Jim's poetry collection *Wilderness*. It's fun to check *Wilderness* and *The American Night* for the poems featured on this CD. It's no fun to check what parts of the poems had been cut out for *An American Prayer*, what great material hadn't been used and what poems had been cut together. This CD is an ideal source to see how Jim really worked, how he intended his poetry to be cut on tape, carefully choosing word for word, intonation and volume of his voice. This is the real thing, fans, in excellent quality, and the perfect addition to the recently released official poetry album *An American Prayer*.

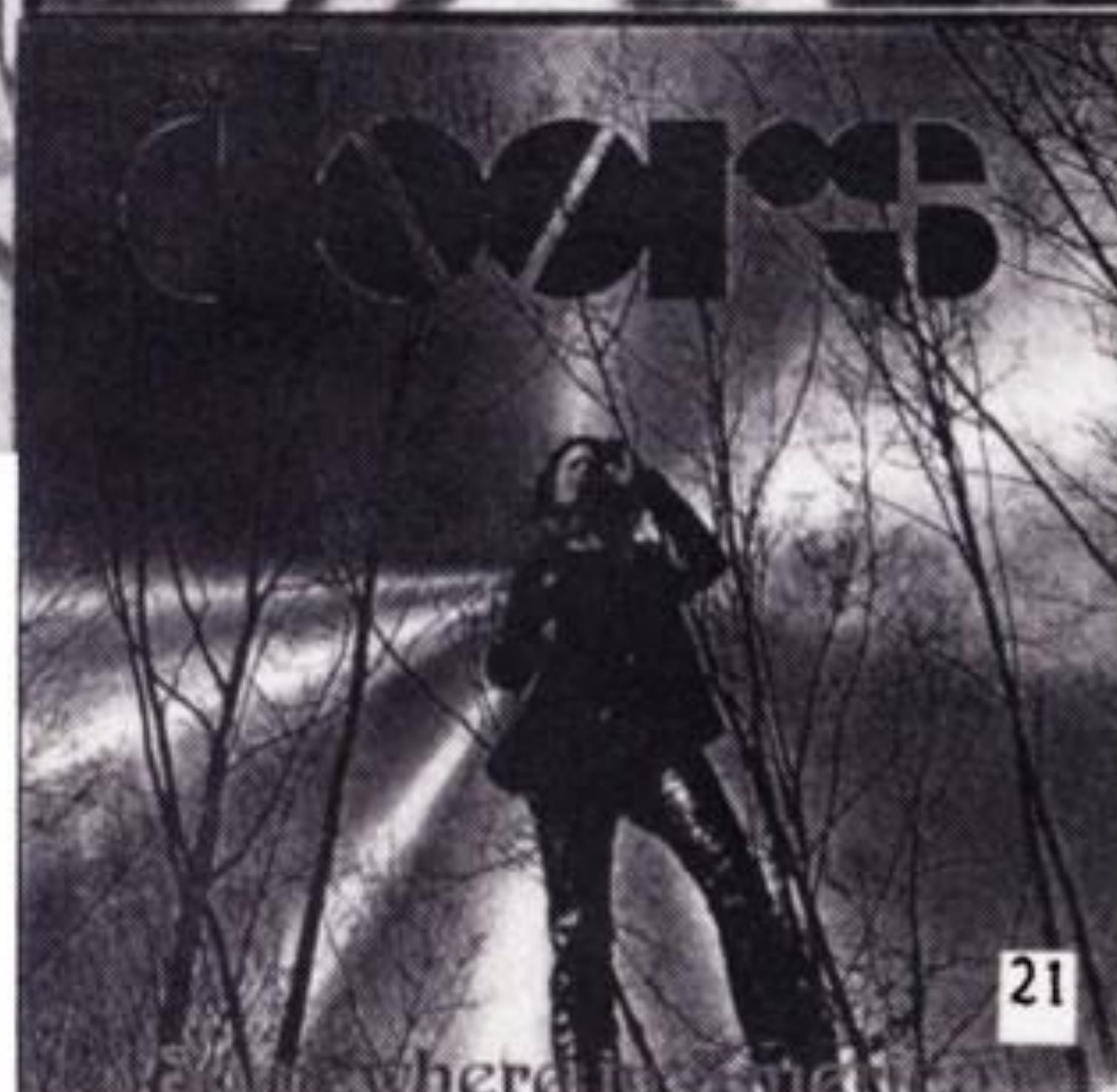
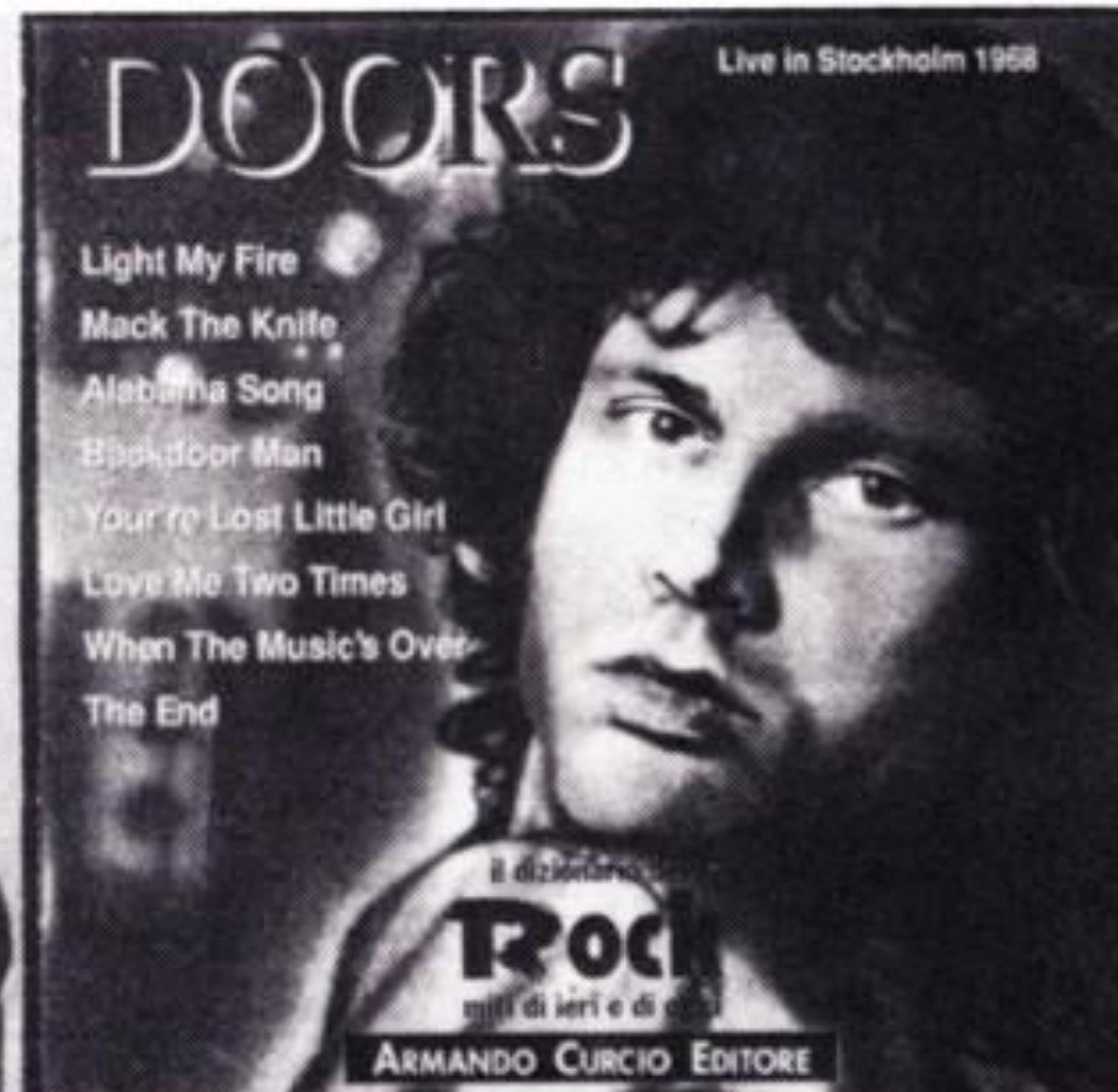
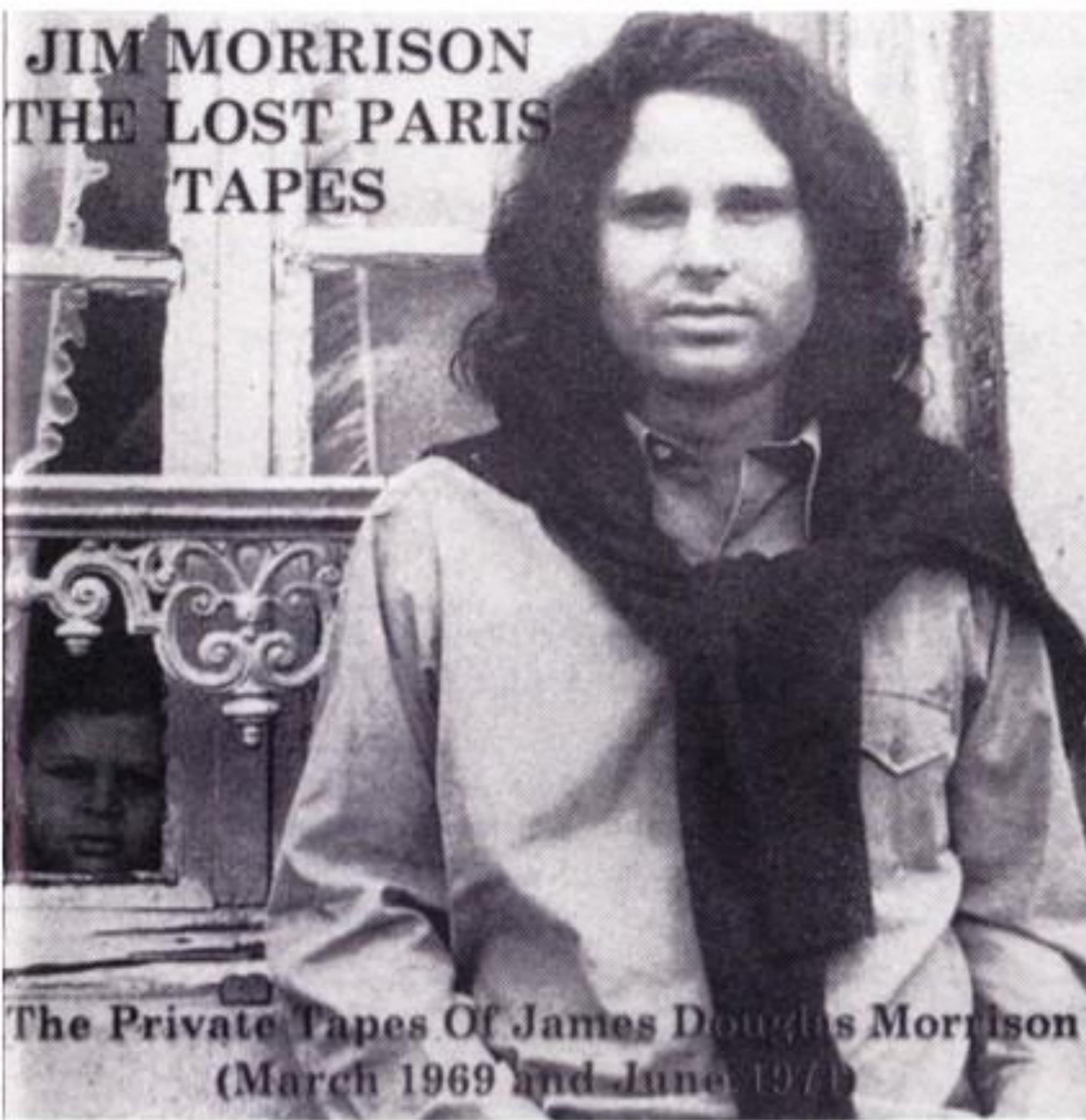
Well, the 14-minute Paris session is a real tough one! As I know many of you already own this CD I decided to include the complete transcript of the session in this DQ, for it's very hard to understand what the guys are saying. Undoubtedly, the band named *Jomo And The Smoothies* were drunk. Or they were on another substance, nobody knows. And they were bad! As bad as any other amateur band being drunk in a studio. I don't know what kind of instrument one of the guys has, certainly one using strings to produce a sound - but he's not even able to tune it! (Jim seems to be amused ...)

Every song the "guitarist" suggests fails - Jim doesn't know them (*I'm the singer ...*). So finally, after some funny chats, they stumble into a weird version of *Orange County Suite* (compare it to the version taped during the poetry session!). Jim forgets the words, shouts out loud the ones he remembers, mixes them up - booze ...

So - what's so interesting about those 14 minutes? Well, this is almost likely the last thing Jim ever recorded, and it is probably the only thing he recorded while being in Paris. A true document from his last days - remember, the man died 2 weeks later! And - it wasn't a planned thing - it was done on the spot using a pseudonym (*Jomo And The Smoothies*). And - this CD was made from the original tape (as the liner notes say), so it is in the best quality you could imagine. And - it's new! Finally a new, totally unpublished recording which might survive as a piece of history in Jim Morrison's story, presented on this CD in superb sound quality.

As the liner notes from the booklet say - this is Jim Morrison's one and only solo album, and it's right - no other bootleg album is better and more intense than *The Lost Paris Tapes*. A nice booklet using some of Alain Ronay's photos from Chantilly (taken a few days before Jim died) is included, and this one also features two photos of the original boxes which preserved the two tapes.

In general - this CD is an absolute **MUST** for each fan, and it is highly **RECOMMENDED!** (Beware of tape copies somebody from the States "trades" - they are worse in quality than this CD and they certainly do not have such a nice booklet.)



Top: Jim Morrison - The Lost Paris Tapes
(Jomo)

Top right: Live In Stockholm
(Armando Curcio Editore)

Bottom right: Somewhere In America
(Joker Productions)

THE DOORS: LIGHT MY FIRE (CD)

Excellent Fic Inc. Ex 3011, Japan 1991

1.Light My Fire/ 2.People Are Strange/ 3.My Eyes Have Seen You/ 4.You're Lost Little Girl/
5.Horse Latitudes/ 6.Moonlight Drive/ 7.Love Me Two Times/ 8.Break On Through/ 9.I Looked At
You/ 10.Back Door Man/ 11.The End

Sources: Songs taken from the official Elektra albums *The Doors* and *Strange Days*

Soundquality: *****/ **Rarity Of Material:** **/ **Visual Attractiveness:** ****

Another compilation from Japan, published in 1991, which just surfaced now. The soundquality of those Japanese bootlegs is always excellent - no wonder: they use the original remastered Elektra CDs as sources. Their fine covers usually don't show a Doors photo but something else; this time we have some doorknobs on it. Well, for collectors of Japanese CDs this one's fine, but the rest of the world knows all the tracks!

THE DOORS: POPULAR BIG HITS (CD)

Eyebic AE 5, Japan 1992

1.Light My Fire/ 2.Strange Days/ 3.Love Me Two Times/ 4.Back Door Man/ 5.The Crystal Ship/
6.Break On Through/ 7.People Are Strange/ 8.Soul Kitchen/ 9.Take It As It Comes/ 10.When The
Music's Over/ 11.Twentieth Century Fox/ 12.I Looked At You/ 13.Moonlight Drive/ 14.End Of The
Night/ 15.You're Lost Little Girl/ 16.My Eyes Have Seen You/ 17.Horse Latitudes (cover says Hores
Latitudes)/ 18.The End

Sources: Taken from the official albums *The Doors* and *Strange Days*.

Soundquality: *****/ **Rarity Of Material:** **/ **Visual Attractiveness:** ***

Same review as for the *Light My Fire* CD from Japan mentioned above except the fact that this one is from 1992 ...

THE DOORS: SOMEWHERE IN AMERICA (CD)

Joker Productions Jok-004-A, Australia 1993

1.When The Music's Over/ 2.Peace Frog/ 3.Build Me A Woman/ 4.Get Off My Life Woman/
5.Crawling King Snake/ 6.The Celebration Of The Lizard/ 7.You Make Me Real/ 8.Soul Kitchen/
9.The End/ 10.Wild Child/ 11.Touch Me/ 12.Light My Fire

Sources: 1=Pacific National Exhibition Coliseum, Vancouver, Canada, June 6th, 1970; 2+3=Felt Forum, New York; 4,5 and 8= Matrix Club, San Francisco, March 7th, 1967; 6+7= official *In Concert* Elektra CD; 9=Now Explosion TV Show. O'Keefe Centre, Toronto, Canada, August 8th, 1967; 10+11=Smothers Brothers Comedy Hour TV Show, Los Angeles, Dec.4th, 1968; 12= Ed Sullivan Show, New York, Sept.17th, 1967.

Soundquality: *** to *****/ **Rarity Of Material:** **/ **Visual Attractiveness:** ****

Just another compilation of very well-known material. Note that not all songs were performed *somewhere in America*. Those lazy bootleggers didn't even bother to name the sources of their material and give this excuse on the cover: "*Only The Doors really know where*". Hmm, the Australian bootleggers probably knew everyone already had this material, so why not keep everybody guessing? The cover looks nice, though. But save your money for better stuff.

THE DOORS: LIVE IN CONCERT (CD)

Topsound TS-CD 012, Spain(?) 1994

1.Little Red Rooster/ 2.Who Do You Love/ 3.Light My Fire/ 4.The End/ 5.Roadhouse Blues/ 6.Back Door Man-Five To One/ 7.When The Music's Over

Source: Pacific National Exhibition Coliseum, Vancouver, Canada, June 6th, 1970.

Soundquality: ***** **Rarity Of Material:** */ **Visual Attractiveness:** *

Considering the fact that the cover mentiones *Rock Me* and *Money*, which are not on the CD (instead of that there are *Light My Fire*, *The End* and *When The Music's Over* on the CD, which are not mentioned on the cover), one should complain about the fade-ins and the fade-outs and the horrible cover showing another band but not The Doors, which make this bootleg another rip-off fooling the fans. **Avoid it!**

THE DOORS: LIVE IN STOCKHOLM 1968 (CD)

Armando Curcio Editore DIR-04, Italy 1991

1.Light My Fire/ 2.Mack The Knife-Alabama Song/ 3.Backdoor Man/ 4.You're Lost Little Girl/ 5.Love Me Two Times/ 6.When The Music's Over/ 7.The End

Source: Concerthuset, Stockholm, Sweden, Sept. 20th, 1968, first show.

Soundquality: ***** **Rarity Of Material:** ***/ **Visual Attractiveness:** *****

Another Stockholm CD - aehm, published in 1991. I just got hold of this rarity and decided to put it into the *Notes From The Underground*, although this one is already 4 years old ... Anyway, there's a nice cover, the CD has some sloppy cuts between the songs, it's not the complete concert, it was published as an accompanying CD for an Italian *Dictionary Of Rock* (good idea) - what else? Yes, you surely have all these tracks. For the hard-core collector only - or for the ones who like collecting nice covers. I've seen designs like this done with airbrush on American T-Shirts sold on Venice Beach ...

THE DOORS: US-CONCERTS (CD)

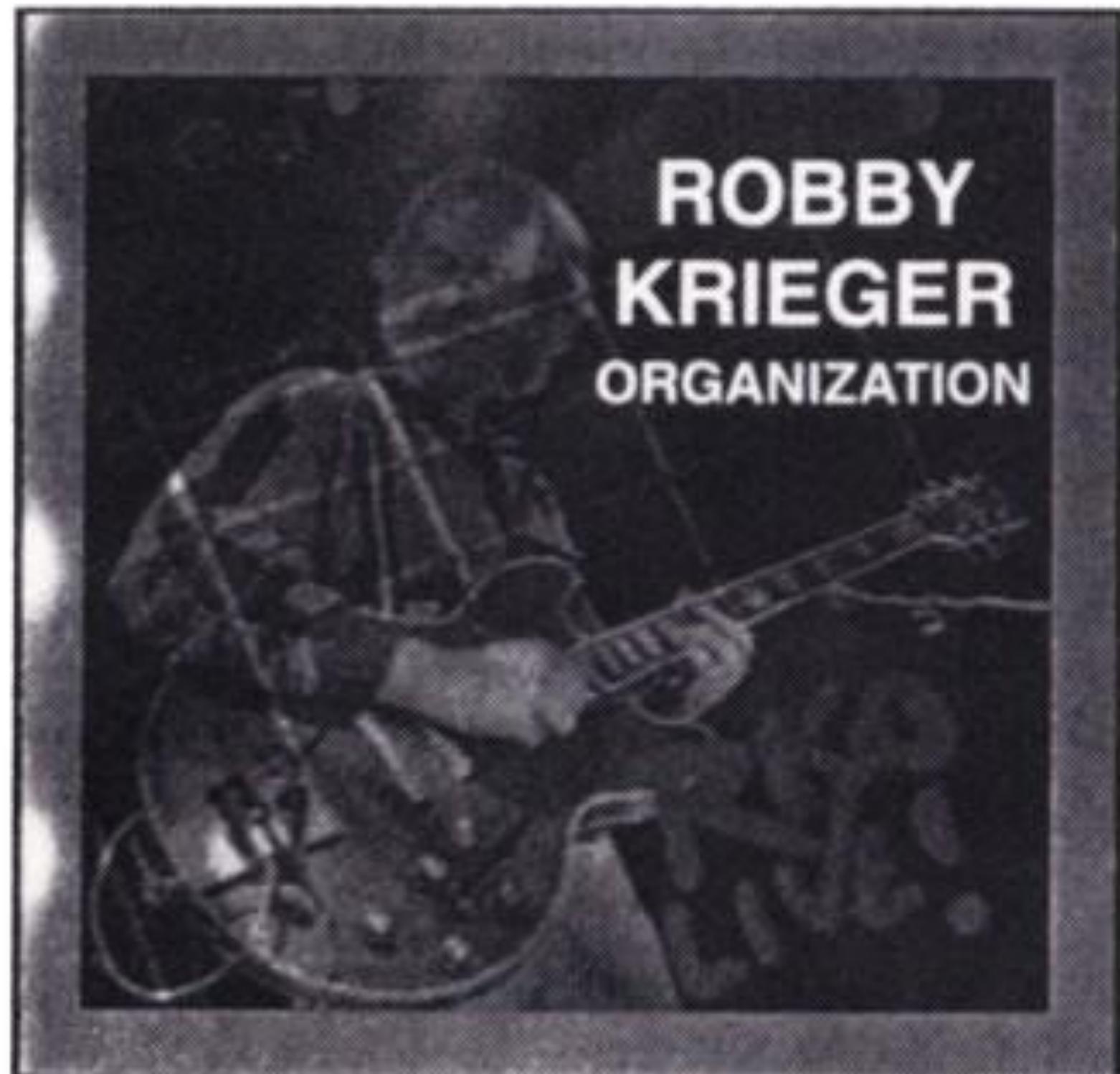
P 910092, Germany 1994

1.Roadhouse Blues/ 2.Break On Through/ 3.Light My Fire/ 4.Five To One/ 5.Little Red Rooster/ 6.Who Do You Love/ 7.A Little Game (cover says Go Insane) 8.The Hill Dwellers/ 9.People Are Strange/ 10.Love Street/ 11.Love Me Two Times/ 12.The Soft Parade/ 13.Summer's Almost Gone/ 14.Manish Boy

Sources: 1-3= Rock'n'Roll Hall Of Fame Induction concert with Eddie Vedder, vocals, Century Plaza Hotel, Los Angeles, Jan.12th, 1993; 4=Center Coliseum, Seattle, June 5th, 1970; 5+6=Pacific National Exhibition Coliseum, Vancouver, Canada, June 6th, 1970; 7,8,10+11=Concerthuset, Stockholm, Sweden, Sept.20th, 1968, second show; 9+13=Matrix Club, San Francisco, March 7th, 1967; 12=Critique PBS TV Show, New York, May 13th, 1969; 14=Winterland, San Francisco, December 26th, 1967.

Soundquality: *** to ***** **Rarity Of Material:** */ **Visual Attractiveness:** ***

Telling people the tracks were taped in the USA (but half of the CD's songs weren't!), mixing one track into another, using an official album photo for the cover (the fold-out photo of *Morrison Hotel*) and giving Eddie Vedder the first tracks of a **Doors** bootleg without mentioning him on the cover leads to the following short comment: **Don't buy this rip-off product.**



Robby Krieger Organization: RKO LIVE!



Scott Richardson: Tornado Souvenirs

OFFICIAL RELEASES

SCOTT RICHARDSON: TORNADO SOUVENIRS (CD)

New Alliance Records NAR CD 064, USA 1992

1. *Reckless Tibetan*/ 2. *Tornado Souvenirs*/ 3. *Paramyth*/ 4. *Two Tone Information*/ 5. *The Hills Of Eternity*/ 6. *Eve's Lament*/ 7. *Father Knew Best*/ 8. *Back Pay For Aldo Ray*/ 9. *The Psychedelic Civil War*/ 10. *Bel-Air Donna*/ 11. *Hoodulum Priest Revisited*/ 12. *Lonely Movies*/ 13. *Lullaby For Tennessee & Me*/ 14. *Opening Sequence*/ 15. *White Man In The Middle*/ 16. *People Who Deal In Miracles*/ 17. *The Empress Of Kansas*

I was surprised when I got a copy of this CD from a fanclub member. Nobody I know has heard about this CD, nobody has ever talked about it, not even Ray, there were no reviews in popular magazines. But it exists! And - it's damn interesting (for a Ray Manzarek fan), like the other Scott Richardson album (see DQ 31, page 45/46). The instrumental blues vibe, very much present on *Revelation Blues*, is even more intense on this one. Just listen to the track *Lullaby For Tennessee & Me*, which has the blues swing Ray loves so deeply (is this the reason why it sounds like Ray's *Bicentennial Blues* from his *The Whole Thing ...* album? - This song can also be found on Ray's solo CD *The Golden Scarab* as a bonus track). And we can hear the intro to Chuck Berry's *Downbound Train* (from Ray's solo album) on track 2, which is the title track of this CD, a great poem, which also mentions Jim. **Aehm - poem?** Right, sir, this is a spoken word album, like the one Ray did with Michael McClure (see DQ 30, page 51, for review). There's the actor Robert Mitchum reading some of Richardson's poetry, there's Ron Asheton (former member of The Stooges) playing guitar while Richardson is reading his poetry, and there's Ray Manzarek himself reading one of Richardson's poems (*The Psychedelic Civil War*). And this is what makes the album interesting - each tune is **very** different from the one before, each poem reflects a different theme which was relevant in the Sixties. Different voices, different instruments, different topics. This is the best poetry CD to start a trip back to the feelings and the changings happening in those five important years many of you fans had missed - 1965-1969. **Recommended!** If you are unable to get this CD in your local shop, please write to *New Alliance Records, P.O.Box 1389, Lawndale, CA 90260, USA*, and don't forget to mention the DQ ...

ROBBY KRIEGER ORGANIZATION: RKO LIVE! (CD)

One Way Records OW 31371, USA 1995

1. Revelation/ 2. Back Door Man/ 3. Blue Note Shuffle/ 4. Spanish Caravan/ Spain/ 5. Riders On The Storm/ 6. So What/ 7. African Daisy/ 8. Gavin Leggit/ 9. Light My Fire

Source: Taken from various RKO concerts between 1993 and 1994.

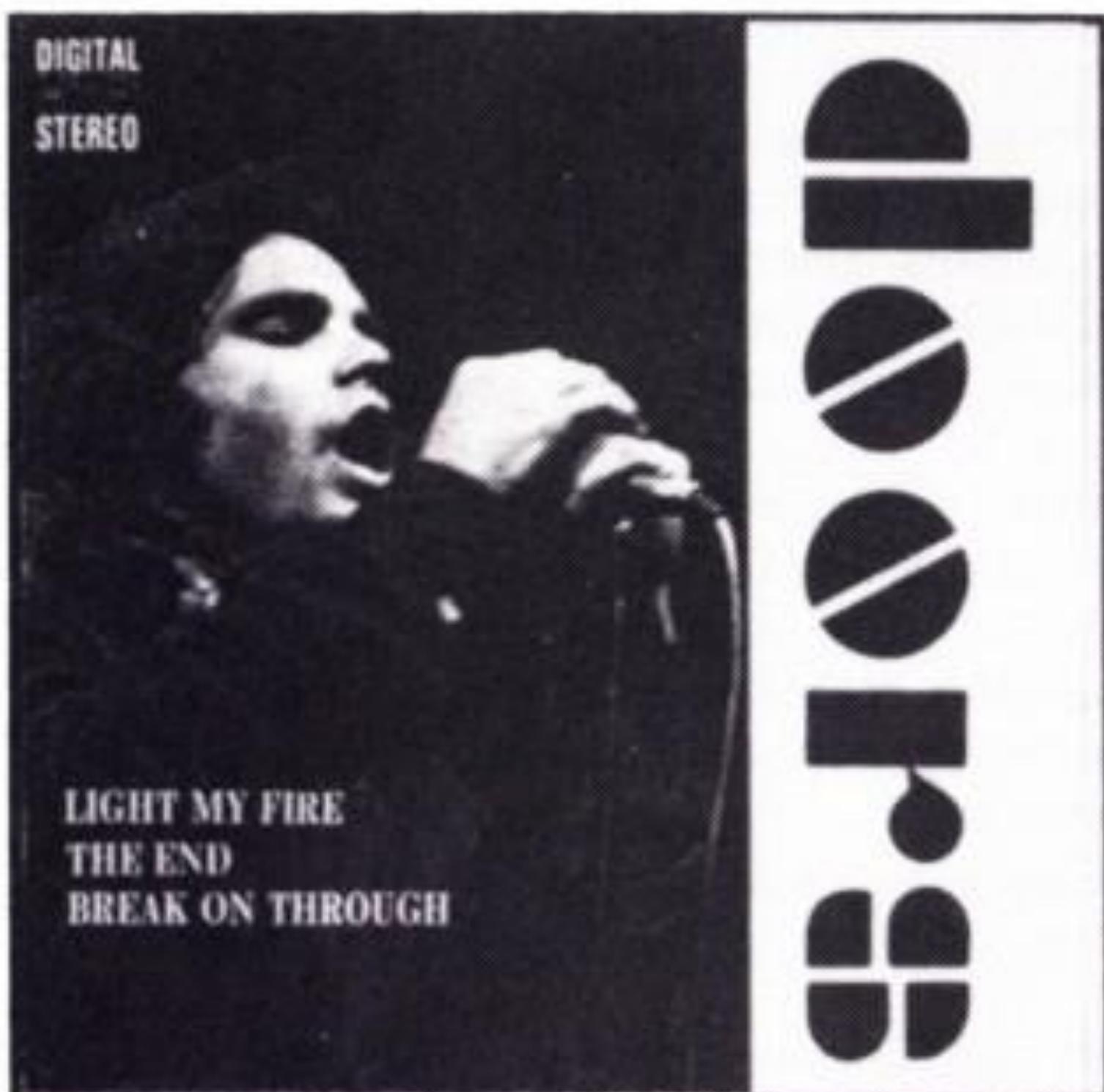
Hey, finally a new Robby Krieger CD with recordings he did in small clubs - this CD certainly has a good atmosphere. Robby's solo work on the guitar is incredibly beautiful. His own songs are jazzy (*Gavin Leggit*), the selection of the other material is well done, and it seems we even could forgive him his version of *Back Door Man*. *Riders On The Storm* is the only song I definitely do not enjoy listening - it lacks the mood of the original Doors version, and Robby's voice is not Jim's voice. *Light My Fire* is different, because this has been sung by so many other people, and - it's Robby's song (credited "Krieger" for a change). Both solos are exciting and give a modern touch to the 30-year-old song. I like the guitar Synthesizer in this version, and it's nice listening to Robby reciting a part of *The Celebration Of The Lizard*. Boy - *Spanish Caravan* is a great one! Unfortunately the booklet misses dates and places of the recordings, but the perfect quality of the recordings and the fun listening to my favourite guitar player is very much worth buying this more than an hour-long CD. Recommended!

THE DOORS: THE BEST (ROCK N' BALLAD)

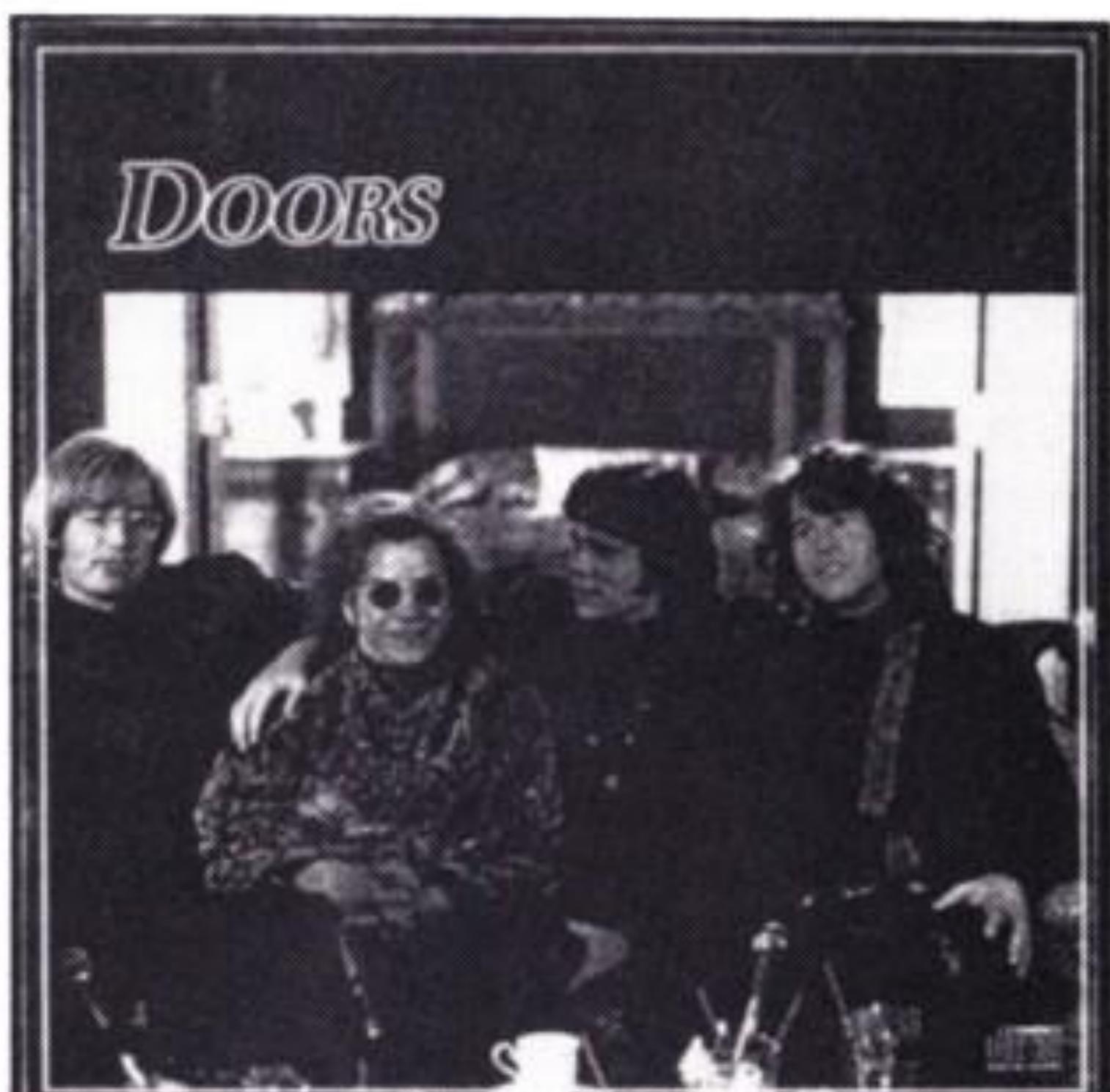
Music Design Records (Afidno) DRC-431, Republic Of Singapore, 1991

1. Waiting For The Sun/ 2. L.A. Woman/ 3. The End/ 4. Ghost Song/ 5. Riders On The Storm/ 6. Light My Fire/ 7. Indian Summer/ 8. Roadhouse Blues/ 9. Break On Through/ 10. The Severed Garden
(track 4 and 9 mixed up on the backcover)

An interesting official compilation from the Far East, featuring film songs and others. The cover shows Oliver Stone's movie Doors: Val Kilmer and his three fellows. A joke? No, I guess the record company in Singapore thought they were the real Doors ... therefore: worth collecting! Although it is from 1991 this CD is still in the shops (ahem - in Singapore ...).



Greatest Hits (Hanyang Records)



The Best (Rock n' Ballad) (Music Design Records)

THE DOORS: GREATEST HITS

Hanyang Records CTAF-021, Republic Of Singapore, 1991

- I.Light My Fire/ 2.Break On Through/ 3.Strange Days (cover says Stranges Days)/ 4.L.A.Woman
5.Hello I Love You/ 6.Riders On The Storm/ 7.Touch Me/ 8.Roadhouse Blues/ 9.Waiting For The Sun/ 10.People Are Strange/ 11.The WASP (Texas Radio And The Big Beat)/ 12.The End

Another fine compilation from the Far East using tracks from The Doors Greatest Hits Double CD. The cover of this official compilation has a rare photo of Jim Morrison taken in New York at the Fillmore East on March 22nd, 1968. It seems this CD got reissued several times in Singapore, so try to find someone over there who can get it for you.

JIM MORRISON - MUSIC BY THE DOORS: AN AMERICAN PRAYER

Elektra 7559-61812-2, (German release) 1995

- I.Awake: Wake Up/ Ghost Song/ Dawn's Highway/ Newborn Awakening
II.To Come Of Age: Black Polished Chrome/ Angels And Sailors/ Stoned Immaculate
III.The Poet's Dreams: The Movie/ Curses, Invocations
IV.World On Fire: American Night/ Roadhouse Blues/ The World On Fire/ Lament/ The Hitchhiker
V.An American Prayer: Hour For Magic/ Freedom Exists/ A Feast Of Friends
VI.Bonus Tracks:Babylon Fading/ Bird Of Prey/ The Ghost Song/ Thank You, O Lord (the latter not mentioned on the cover!)

Finally, *An American Prayer* got re-released on May 23rd, 1995, including bonus tracks. A definite must for every fan, a truly exceptional CD, remastered by the late Paul Rothchild (surely the last thing he could do for The Doors) and Bruce Botnick. Everybody demanded a CD version of the great 1978 release, and here it comes, in a mind-blowing soundquality! We all know and love the songs and poems of the original, so let's just check the bonus tracks:

Almost all were taken from Jim's March 1969 poetry session. The three surviving Doors recorded some new music to *The Ghost Song* (check the additional poetry after the lines from *Peace Frog*). *Babylon Fading* features additional (natural) noise which fit to what Jim mentiones (whistle, carnival, rain, thunder, bullfight, football ...), which builds up to a beautiful chaotic wall of noise at the end of the poem, which sounds very interesting, but now leaves no space for imagination anymore. Then *Bird Of Prey*, surprisingly presented as the original a-capella song, no *music by The Doors* added. As a surprise there is (at 4.41 minutes of track 23, *The Ghost Song*, which itself ends at 4.05 minutes) a short additional poem which Jim called *Thank You O Lord*, which was the last thing Jim recorded during the March 1969 poetry session. This little additional thing is not mentioned on the cover. I wonder why The Doors put the line "*Thank You O Lord For The White Blind Light*" two times into this poem, it is not like this on the original tape, just check the bootleg CD *The Lost Paris Tapes*.

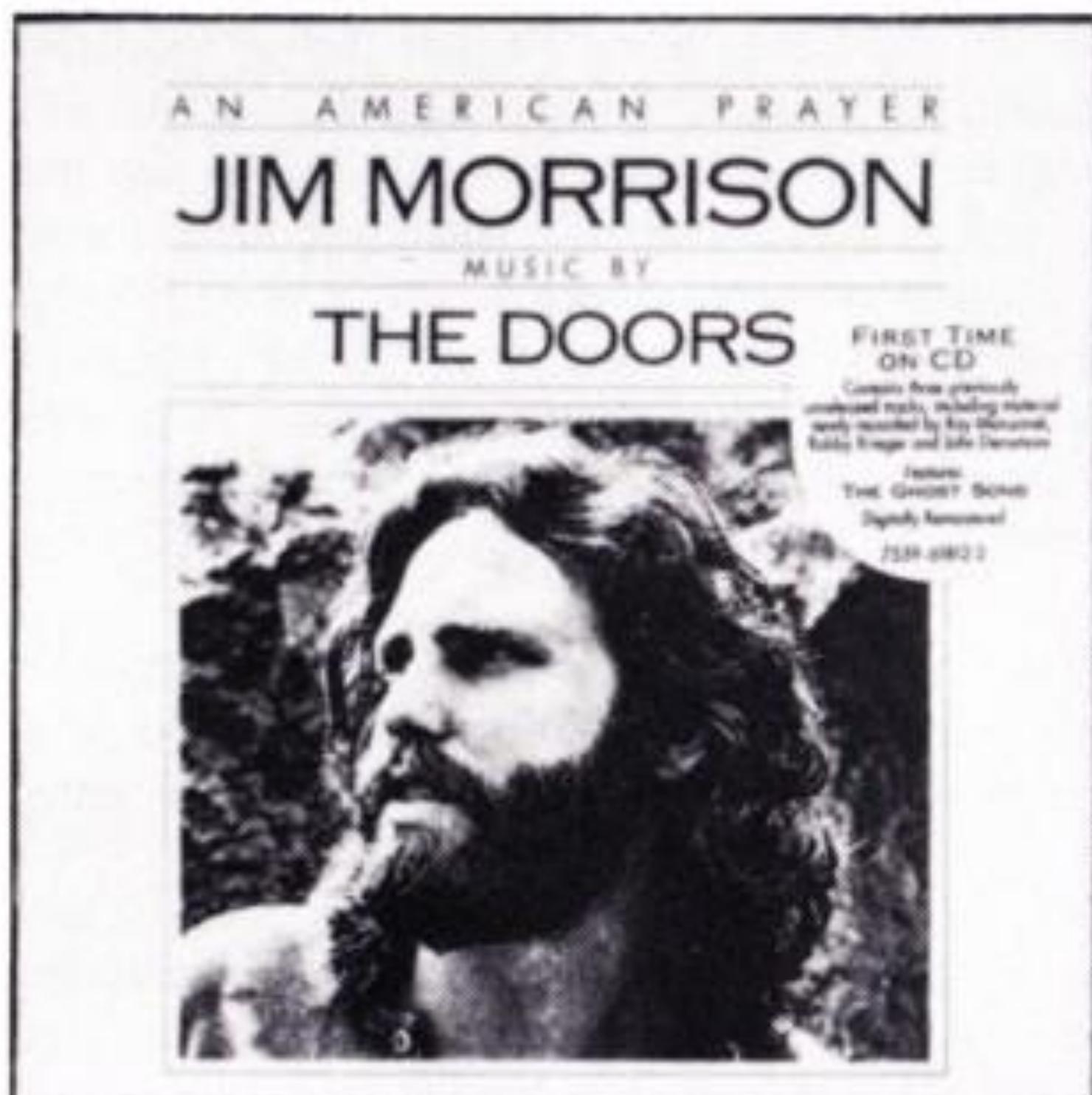
Anyway, this record is an **absolute must** for each fan, although there are many people who complain that Jim's poetry was cut up into little pieces and stuck together again in order to add music and get them into the context of "*a movie for your ear*" (Ray Manzarek). Truly, *An American Prayer* is a labour of love done by The Doors. An adorable spoken word album, combined with music and original songs plus a 12 page booklet. But nowadays you have the chance to listen to the unabbreviated poetry without music, too. I'd really recommend to get a copy of the bootleg CD *Jim Morrison - The Lost Paris Tapes*, to compare how the poems sounded before they were cut, and to hear what was left off, and what would have been a truly exceptional bonus track for *An American Prayer*: the amazing *Orange County Suite*.

Remember - I warned you not to buy the counterfeit CD *An American Prayer* which was made from a crackling vinyl copy? Well, it is easy to distinguish between both the Elektra release and the

bootleg: The letters *An American Prayer* are brown on the original but red on the bootleg; the bootleg has no Elektra logo on the backcover, no bar-code, and does not mention any bonus tracks; the bootleg has red letters on the back while the Elektra release is in black&white except the small new Elektra logo; the bootleg has no 12 page booklet including the lyrics but just two photos in the fold-out; the bootleg disc has the photo of the back cover on it while the Elektra release shows a tanned photo of Jim taken by Frank Lisciandro. Okay?

For vinyl freaks only: This new version of *An American Prayer* was released on vinyl, too. As an ad in a music magazine says it was a limited edition. I don't have a new vinyl copy while writing this, but it will hopefully feature the booklet as well, this one not that small as the one added to the CD ...

An American Prayer (Elektra 7559-61812-2) is a nice-looking picture CD!



BOOK REVIEWS

WALLACE FOWLIE: RIMBAUD AND JIM MORRISON THE REBEL AS A POET - A Memoir

Duke University Press, Durham and London 1993

Mr Fowlie tries hard to find connections between Jim Morrison and Arthur Rimbaud. After telling the story how he received a letter from Jim Morrison in 1968 of thanks for the translation of Rimbaud's work, Mr Fowlie, who is more than 80 years old now, tells the reader in brief about Rimbaud's life and presents some short analysis of Rimbaud's work. Then Fowlie tells us the story of Jim's life, totally inspired by Sugerman/Hopkins' *No One Here Gets Out Alive*. Just the last 20 pages of the book are interesting - Fowlie speaks about Jim's poetry (far too short!) and there are just 7 pages on Morrison and Rimbaud, far too short as well. In general, this long-awaited book is a big disappointment and gives us no new insight views on what Rimbaud meant to Morrison or what Morrison and Rimbaud could mean for our present youth culture. It seems the book got stuck together hastily from different manuscripts written over a period of time, and at the end there was no time left to get to the real topic of this book. Pity!

**THOMAS COLLMER: PFEILE GEGEN DIE SONNE
DER DICHTER JIM MORRISON**
MaroVerlag, Augsburg 1994

Ein Buchmonster von fast 840 Seiten, vorgelegt von Thomas Collmer, der in früheren Jahren auch für das Quarterly geschrieben hatte. Collmer, der zur Zeit ein Hegel-Seminar an der Universität Hamburg leitet, pflückt in diesem Buch den Mythos Jim Morrison, den die meisten als innovativen Poeten und Songschreiber kennen und schätzen, völlig auseinander. Collmer versucht respektlos Morrison nachzuweisen, aus unzähligen Quellen seine Inspirationen gesogen zu haben, Bilder und Gedankenwelten kopiert und für sich selbst ausgewertet zu haben, ja sogar in verschiedenen Fällen als seine eigenen Gedanken beansprucht zu haben. Nun, entblößt steht er nun da, Morrison, der Kopierer, angeklagt des geistigen Diebstahls, und wir, die Leser dieses Buches, haben Morrison geglaubt! Collmer vergißt, daß es vielleicht etwas gibt, das man *universelle Gedankenwelt* nennen könnte; eine Gedankenwelt, in die man unter gewissen Voraussetzungen eintaucht und in der von ganz alleine Bilder und Motive, ja sogar Versmaße und Stilmittel allgemein entstehen, die von niemandem inspiriert sind und doch schon seit Jahrhunderten existieren. Beispiel: Frage einen Poeten, einen Gynäkologen, einen Psychologen, einen Arbeiter, einen Politiker und einen Musiker, innerhalb eines Zeitraums ohne Kontakt zueinander etwas über ein bestimmtes Thema zu verfassen. Vergleiche dann diese Arbeiten miteinander - es werden trotz unterschiedlicher Arbeitsweise, trotz unterschiedlichen Wissens und Alters sehr ähnliche Motive in den einzelnen Ausarbeitungen auftauchen. Trotzdem hat niemand von dem anderen abgeschrieben.

Wenn Morrison beispielsweise über das Motiv "Stadt" schreibt, ist es verständlich, daß ähnliche Redewendungen, Bilder, Reime und Aphorismen auch bei anderen Autoren schon aufgetaucht sind. Morrison hat in diesen Fällen nicht unbedingt die Gedankenwelt eines anderen bewußt oder unbewußt übernommen.

Wer sich einmal mit dieser von Collmer nicht explizit erläuterten Problematik vertraut gemacht hat, wird sich mit *Pfeile gegen die Sonne* anfreunden können. Es bietet unzählige Hinweise auf weiterführende Literatur und läßt sich trotz einiger zweifelhaften Interpretationen Collmers recht flüssig lesen (dank Collmers populärwissenschaftlicher Schreibweise, dem klaren Satzbau und dem oft auftauchenden, jovial anbiedernden "*Nun wollen wir uns mal ...*" ... "*Wir haben bereits erkannt, daß ...*"). Zudem sind Morrisons Inspirationsquellen (siehe oben) recht anschaulich beschrieben. Hätte man nicht eine andere Schrifttype wählen können? Der Manuskriptcharakter und auch das lästige Nachblättern im Anhang (Fußnoten wären wesentlich besser gewesen!) stören den Lesefluß beträchtlich. Und Collmers bissige Bemerkungen über andere Autoren (u.a. auch über mich) und Werke hätten fairer gewählt werden sollen, was einem Buch mit einem derart wissenschaftlichen Charakter nur gut getan hätte. Ein wenig mehr kritische Recherche, von wem welche Idee zu einer Übersetzung stammt, wäre Collmer durchaus zuzutrauen gewesen. Und vor allen Dingen - *Pfeile gegen die Sonne* ist zwar ein exzenter Buchtitel (beschreibt passend Collmers Einstellung zu Morrison - Sonne=Morrison, gegen die Herr Collmer seine Pfeile richtet...) und *Take It As It Comes* ist ein wundervoller Doors-Song, aber leider stammt weder die Songzeile "... *arrows at the sun ...*" noch der Song selbst von Morrison, sondern von Robby Krieger. Selbstverständlich interpretiert Collmer diesen Song lustigerweise als Morrison-Fabrikat (man betrachte den von Ray Manzarek 1966 handgeschriebenen Text auf der nächsten Seite). Na, wird hier vielleicht meine Idee von der *universellen Gedankenwelt* (s.o.) deutlich? Auf die traurig stimmenden Interpretationsfehler bei dem Song *Someday Soon* aufgrund falscher Transkription habe ich schon im DQ 31 hingewiesen.

Fazit: Wer satte DM 68,- für ein nicht bebildertes Buch, das auf den Abdruck von Faksimile leider völlig verzichtet, investiert, sollte sich ernsthaft vorgenommen haben, auf schwierige Themen einzugehen und diese sowie die Ausführungen des Autors sorgfältig zu prüfen. Zum oberflächlich-schnellen Konsum a la *Keiner kommt hier lebend raus* ist dieses Buch keinesfalls geeignet. Wer weiterhin die Gedichte und Songtexte unvoreingenommen genießen möchte und sich das eigene Morrison-Bild erhalten will, sollte das Geld lieber für andere Dinge ausgeben.

(Sorry, this had to be in German, I don't think anybody who doesn't speak German is interested in this book. If there will be a translation once, I'll review it a second time.)

BY THE WAY ... In DQ 31 I promised you to show you a document which gives proof of the fact that the song *Take It As It Comes* was entirely written by Robby Krieger, not by Jim Morrison as everybody still thinks. This music sheet pictured below was written by Ray Manzarek in 1966 for the ASCAP in order for The Doors to become members and have copyright control on their songs. When I showed him this document, Ray told me it was authentic. He confirmed *Take It As It Comes* was written by Krieger and said, "Robby 'Speed' Krieger, that's how we used to call him!". Very interesting: if you are a musician note the different melody! (R.M.)

Take it As it Comes
R.(speed) Krieger

1. Time to live time to lie time to laugh time to die take it EA-SY
E7 A F E7 A F E7 A F E7
ba-by take it As it comes dont move too fast if you want your love to last You been
A F
movin' much too FAST

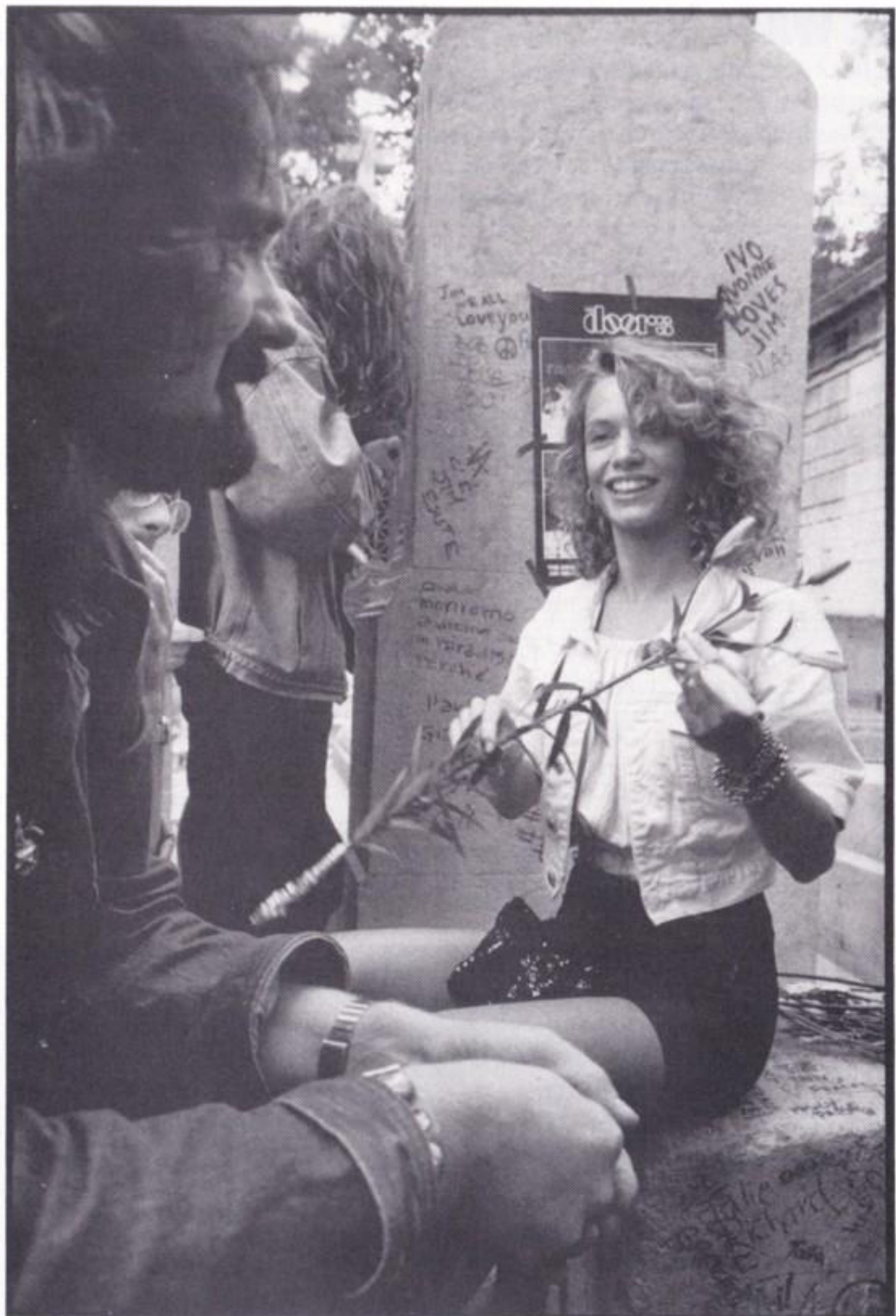
2. Time to walk. Time to run. Time to aim your arrows at the sun,
Take it easy baby. Take it as it comes. Dont move too fast, if you want
your love to last. You been movin' much too FAST

acoustic



... as used by the doors

Above: Advertisement for Acoustic amplifiers. The Doors made those popular, so they used a picture of the group on stage with a wall of Acoustic amps in the background for the ad (1968).



Sometimes you meet lovely people at Jim's grave. This girl came over from Denmark to spend a sunny July 3rd 1990 at Père Lachaise. Photo: Michelle Campbell

Linda McCartney

The 60's - Portrait of an Era Photographies

written by Silke Sprenger

This was the title of the photo exhibition which ran from 12th February 1995 to 26th March 1995 at the Kunsthalle in Kiel, Germany. More than 80 photos by photographer Linda McCartney - yes, Beatle Paul's wife - were exhibited, which she had taken in her young and wild days in America, at first as a hobby photographer. In those days her name was still Linda Eastman and she was working (according to information found at the Kunsthalle) as an unknown clerk for a New York magazine. This is where by accident she came across an invitation from the Rolling Stones for the presentation of the "Aftermath" album, which was to be held on a ship. Only writing journalists were invited; photo journalists were not allowed in. However, Linda was granted admission on board and started taking pictures. By the time the ship returned to the harbour, she was the only one who had any pictures of the Rolling Stones. She was bombarded by all the journalists, until eventually she released copies of her photos. Finally, she also started selling her pictures, and this way turning her hobby professional.

The work that had been created from the mid 60's onwards could be admired at this exhibition. For my friend and me there was no question: anything that had to do with The Doors - and Doors pictures had been announced - we had to be there. And we were gobsmacked! The corresponding exhibition rooms in the Kunsthalle in Kiel are normally painted in brilliant white. For this exhibition, however, the colours had been changed, to very loud reds, strange kinds of green and bright yellows, to emphasise the livelihood of the era. It was unique. All the photographs, mainly colour pictures, had been framed in black wood and printed on expensive handmade paper. It simply looked

fabulous. The pictures were sorted into West Coast and East Coast artists, and exhibited according to popularity and how well known the artist was, and in view of their influence on the development of rock music.

To begin with, a short introduction of Linda's photography career, followed by the already mentioned Stones pictures, and last but not least, the incredible shots of The Doors. These were mainly pictures of live appearances, and the most interesting about them was that we, as Doors fans familiar with all kinds of different photo releases, had never seen these before. Amongst others, there is a shot that was taken in a church in New York. Prior to this being taken, Jim had talked to Linda for a long time. Outside it was pouring down with rain, and a photo of Jim was taken that was illuminated only by the waning daylight. A totally intimate and personal shot, about which one is amazed that one has not seen it before, as it is also a really good shot. Then there is a series of photos from a live concert - interesting are the facial expressions and gestures during a few short minutes.

The carnival of pictures included The Who, live and in colour, Jimi Hendrix, Janis, young and stoneweed - then Janis totally exhausted and with a wild look on her face, The Beach Boys, Steve Winwood, Aretha Franklin, B.B. King, Nico, Country Joe and the Fish, and of course Jefferson Airplane. Everybody was represented, from Donovan via Dylan to Mr Zappa himself. There was obviously a great amount of Beatles pictures of a private nature. It was interesting here to follow the changes in John Lennon over the years.

Now we had reached the time during the exhibition where there was to be a musical guided tour. As we did not know what this meant, we first of all took a look at all the exhibited pictures on our own and in peace. Later on the exhibition rooms filled up with interested guests, so that we were glad that we had been able to take a look at the photos earlier on already. The musical guided tour was very tasteful. At the start of

the tour, "Satisfaction" was booming from the speakers followed by a report about the creation of the exhibited Stones pictures. Then the transition to The Doors. Between each piece of music the guide explained some details about the pictures, telling some true and some untrue stories (The Doors had ripped apart the American flag almost every night on stage; Jim Morrison had exposed his genitals numerous times and had done other most unspeakably bad things on stage) but the musical genius of each Doors' member was emphasised, especially that of the drummer, whose name is really Robby Densmore - I tried a few times to spell out my knowledge about this mistake, but somehow it doesn't really fit into an art exhibition ...

The "I-am-so-incredibly-famous-and-can't-stand-it-anymore-so-I-will-take-drugs-and-die-from-it" story was assigned to almost all deceased artists. By the way, at the same time it was mentioned that in America's hip 60's an artist called Aretha Franklin had been idolised on stage by thousands, and afterwards had not even been allowed to use the lift, as she was of the wrong colour! She also had to wear wigs most of the time, as coloured people who were presented in public via the media were not allowed to show their natural Afro locks. Here the exhibition audience reacted very surprised, as those days were always thought of as having been rather free and unconventional.

Now, on with The Doors. Two music pieces had been chosen, one of which was a clip from a live version of "The End", and a further one "Horse Latitudes". Some of the visitors at the Kunsthalle were rather surprised about the music by The Doors. With "Satisfaction" you could hop along and sing along, but this acoustic lyrical background was apparently rather strange for some. Later on though there were the Beach Boys, and everything was okay again. The musical tour extended further into The Who (*My Generation, what else?*), Jimi Hendrix (*Purple Hazel*), Janis Joplin (*Mercedes Benz*) and Bob Dylan. The musical part of the tour was brought to its end by several pieces from The

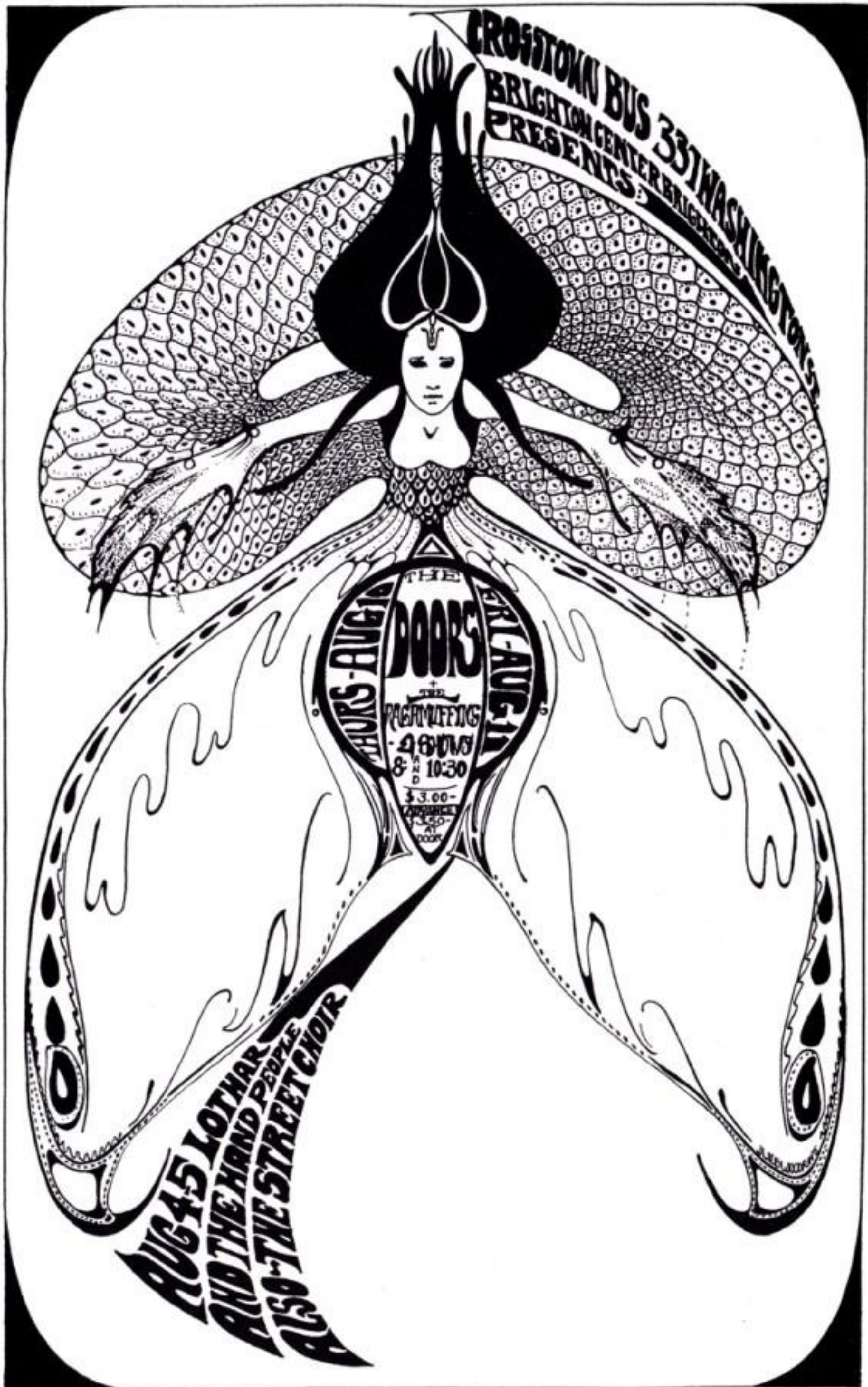
Beatles. The other pictures could not be accompanied by music, otherwise the tour would have lasted hours, and I think that they only wanted to portray the most important and most excellent groups and artists of an era here.

In summary, it must be said that the photographs are in part very private and personal. Many of them were taken at small sessions or private meetings, before Linda started photography professionally. This is why the pictures are very interesting to the spectator, as he otherwise only sees the official photos, i.e. shots that are used in the media again and again.

Of course, a catalogue of this exhibition has been produced. In this, the pictures have been sorted chronologically into East Coast and West Coast artists once more. In addition, Linda has written a few details about the creation of the pictures, her private relationship or meeting with the stars, about almost every artist. I should mention that in her introduction some pictures featuring herself were exhibited. These photos were shot by those artists, who she was supposed to be taking photos of. Several of the above mentioned pictures were actually taken by Jim Morrison, with whom she treasured a close friendship. She reports that she had already known The Doors during their first gigs at the Ondine in 1966, when hardly anybody knew them. She got to know Jim in private and often used to meet with him and the other band members.

Finally, it must be said that every Doors or Sixties fan should attend this exhibition, if it will run further and elsewhere after this. Check your local papers, as the feeling and grooviness of this era cannot be better expressed than this. The audience in Kiel was rather mixed: from old hippies to teenieboppers, everybody was there. Even mothers, who used to be into it then, with their daughters, who are into it now. And in between there were - us.

(translated from German to English by Barbarella Buchner)



Flyer for The Doors' concerts at the Crosstown Bus Club, Brighton, MA, USA, August 10 and 11, 1967.

The following is a chapter from my original book, *The Doors*. It is not only a simple translation of the chapter on what was happening in Miami but an extended and revised one, done for the forthcoming English version of my book, combining new facts to previously published material. It features the complete text of the Miami concert, without any abbreviations, carefully transcribed from the original audience tape. The translation was done by Barbarella Buchner; Paul Carter did an excellent stylistic revision and part of the transcription. For additional information I owe a 'thanks' to two witnesses of that event, Tom Owen and his wife Sharon, who took their time to remember the concert while listening to the tape. Extra information came from an unpublished manuscript by Jim Morrison's lawyer Max Fink, Jerry Hopkins, Robby Krieger, Ray Manzarek, and still, the book *No One Here Gets Out Alive*.

APOCALYPSE NOW, THEN

written by Rainer Moddemann

The Miami concert dramatically altered The Doors' world, shaking its foundations thoroughly, and changing everything irreversibly thereafter. Records began to sell badly, right-wing groups demonstrated against The Doors, and promoters cancelled an entire tour. A fiasco, a financial catastrophe, an artistic disaster, but curiously enough, largely preconceived and planned by the ever-mischiefous Jim Morrison.

On 28th February 1969, the night before the concert, Jim had seen a performance of 'Paradise Now' by the Living Theatre, at the University of Southern California. In fact, he had been to the two previous nights' performances as well. He loved it. In their play this controversial theatre group reflected ideas that Jim had been having himself, and that he had previously lived out on stage. Moreover, many of his pet obsessions concerning dialogue with the audience, provocation, as well as society's criticism, right down to the completely free form of stage presence, were daringly performed in an expanded version by the Living Theatre, and he had lapped it up.

On 1st March 1969 Jim missed his direct flight from Los Angeles to Miami, where The Doors were booked to play at the Dinner Key Auditorium, an old, stuffy hall near the harbour, constructed of corrugated iron. He sat down in a bar at the airport and drank. As there were no more direct flights, he had to change planes in New Orleans around noon, and had to wait several hours for the connecting flight. He passed his time in a restaurant, where he consumed some more drinks, after which he also missed the connecting flight. Further hours of waiting for the next connecting flight to Miami were spent drinking. Eventually he arrived at the Dinner Key Auditorium in Miami, just minutes before the beginning of the concert. He was totally drunk.

The atmosphere backstage was already at its lowest point. Against an arrangement that had been made, several thousand extra spectators had been squeezed into the venue. On top of this, the promoter had raised the price of the tickets by one dollar on his own authority. And when Bill Siddons, the new manager of The Doors, voiced a desire to cancel the concert with regard to this, he discovered that the lorry that had picked up the band's equipment from the airport had suddenly and mysteriously disappeared.

In the meantime inside the hall, which normally only held 7,000 people, 13,000 fans were sweating. The Dinner Key Auditorium had no air conditioning.

"That, to me, was a perfect example of a mass hallucination, because I was up there on stage with him the whole time, you know, five feet away from him, and I ..., he never did it, man, he never pulled it out, he never took his pants off. But some people swore they saw it. And what they were seeing were the snakes and demons in their own minds that Jim was ... Jim had turned into the snake man, into the 'Lizard King', and they saw the 'Lizard King' pull it out. They didn't see Jim Morrison pull it out, 'cos Jim Morrison didn't. What they think they saw is another story. It was a mass hallucination, man, it was a very, very strange night in Miami, Florida: hot, sweaty, summer night. The place held eight thousand people and they'd packed in about twelve to fifteen thousand. No air conditioning. And Jim was a

little drunk that night, and he was really giving a good rap to the audience. And the music was strange. And people just saw demons, saw snakes!"

(Ray Manzarek in an interview with Jimmy Fryer, May 1974)

The surviving Doors' recollections of Miami, always choosing their words carefully, and sometimes slightly romanticising the evening, all mask the unalterable fact that in reality the concert was pure chaos.

Someone in the audience had recorded the concert. This recording, which played an important, but sadly not a crucial role, in the subsequent court case, largely reflected what had happened that night. With this recording, as well as with numerous photographs and witness accounts, the performance in Miami can virtually be reconstructed.

*

The Doors come on stage. Before the three musicians are even able to begin a song (backstage they agreed on 'Back Door Man'), Jim walks over to the microphone and starts blowing into a harmonica, taking a deep breath through it and producing incomprehensible sounds.

"*YEEEEAAH!*", he shouts into the restless audience.

"Now listen here, I ain't talking 'bout no revolution and I'm not talkin' about no demonstrations."

Ray Manzarek plays a few chords on the organ. However, Jim isn't being distracted by this. He continues his rap.

"I'm talking about having a good time, I'm talking about having a good time this summer. And you all come out to L.A., you all get out there, we're gonna lie down there in the sand and rub our toes in the ocean, and we're gonna have a good time, are you ready, are-are-are-are-ah-ah-ah-ah..."

Robby Krieger gets in tune with Jim's rhythmic screams and plays the intro riff to

'Back Door Man'. Ray Manzarek and John Densmore react instantly, and join in the song.

"FUCK! LOUDER! C'mon, man, GET IT LOUDER! C'mon, GET IT UP, BABY! LOUDER! YEAH! YEAH!", Jim screams over the riff. Eventually he tunes into the song.

*"YEEEAH, I'm a back door man.
YEEEAH, back door man.
Men don't know, little girls understand!
All you people tryin' to sleep,
out there makin' with my midnight creep,
yeah, yeah.
I'm a back door man.
Men don't know but the little girls...
YOU UNDERSTAND, DON'T YOU BABY?!
ALRIGHT, C'MON!"*

Robby tears into a solo.

**"YEEEEEEEAAAH!
YEEEEEEEEEEAAAH! SUCK ME
BABY! YOU GOTTA
AAUUUGGGGGHHHHHHH!
AAUUGGGGGGGHHHHHHHHH FUCK!
YEEEEAAAH! RIGHT, YEAH!"**

Jim screams and groans into the restless audience. The music becomes restrained. Jim reacts.

"Urgh. Hey, hey, hey. Play softer, babe, get it way down, softer, sweetheart, get it way down low. Soft, soft, soft, soft, sock it to me, c'mon softer."

John beats powerfully on his drums a few times, which normally signals the intro to 'Five To One', but Robby and Ray don't take the bait.

"Hey listen, I'm lonely! I need some love, you all. C'mon. I need some good time lovin', sweetheart, love me, c'mon. I can't... I can't take it without no good love, love. I want some love, lova'lova'lova'-love! Love me sweet, c'mon. Ain't nobody gonna love my ass? C'mon."

The audience laughs. Jim continues in an ironic tone.

"I need ya! There's so many of you out there. Nobody's gonna love me sweetheart, c'mon! I need it, I need it, I need it, I need ya, I need ya, need ya, need ya, need ya, need ya, hah! AAALRIGHT! Hey, there's a bunch of people way back there that I didn't even notice! Hey, how about about 50 or 60 of you people come up here and love my ass, c'mon, yeeahhh, I love ya. C'mon!"

There is growing unrest amongst the audience. The musicians are still trying to play the intro to 'Five To One', but Jim's rap doesn't leave them any space.

*"Yeeeeeeeeahhh,
Yeeeeeeeeahhhh,
Heeeeeeeeyyeeeaah,
Yeeeeeeeeaaahhhhhhh, la-la-la-la. Nobody
gonna come up here and love me, huh?
C'mon!"*

John beats an accent on his drums again. Finally, Robby and Ray tune in and play the intro riff of 'Five To One'. A girl climbs on stage.

"Alright for you, baby!"

Jim wants to grab the girl, but the security guards are holding her and carry her away. Jim clings to the microphone and comments on the incident.

*"That's too bad. I'll get somebody else!
YEAH!"*

He pauses. The volume of the intro riff of FIVE TO ONE increases. Jim messily and distortedly sings the first verse.

*"Five to one, baby,
one in five,
no one here gets out alive, now,
you get yours, I'll get mine,
gonna make it baby if we try, yeah.
Come on!"*

Krieger's solo follows. He plays awkwardly, can't seem to concentrate. Jim's voice rises both in volume and power.

*"The old get old and the young get stronger,
may take a week and it may take longer,
they got the guns but we got the numbers,
gonna win, yeah, we're takin' over, c'mon!
Let's take over, yeah!"*

Robby's main solo follows. Flowing, screeching loud notes tear over John's heavy drum beats. After the solo Jim lets out a shrill animal scream.

"AAAAAAUUUUUGGGGHHH!"

The Doors musically introduce the 'ballroom' phase of the song, but Jim suddenly starts swearing at the audience, something that will have penetrating consequences.

**"YOU'RE ALL A BUNCH OF FUCKING
IDIOTS!"**

People are shouting, whistling and shouting back. An incredible noise arises.

**"LETTIN' PEOPLE TELL YOU WHAT
YOU'RE GONNA DO! LETTIN' PEOPLE
PUSH YOU AROUND! HOW LONG DO
YOU THINK IT'S GONNA LAST? HOW
LONG ARE YOU GONNA LET IT GO ON?
HOW LONG ARE YOU GONNA LET 'EM
PUSH YOU AROUND? HOW LONG?
MAYBE YOU LIKE IT! MAYBE YOU LIKE
BEING PUSHED AROUND! MAYBE YOU
LOVE IT! MAYBE YOU LOVE GETTING
YOUR FACE STUCK IN THE SHIT,
COME ON!"**

John's drum beats become heavier. Unwaveringly he plays on. Robby pauses, Ray plays his bass line. The audience goes wild. Some people scream, others laugh.

Jim reacts instantly.

**"MAYBE YOU LOVE GETTING
PUSHED AROUND! YOU LOVE IT,
DON'T YOU?! YOU LOVE IT! YOU'RE
ALL A BUNCH OF SLAVES! BUNCH OF
SLAVES! YOU'RE ALL A BUNCH OF
SLAVES! LETTIN' EVERYBODY PUSH
YOU AROUND. WHAT ARE YOU GONNA
DO ABOUT IT?! WHAT ARE YOU
GONNA DO ABOUT IT?! WHAT ARE**

**YOU GONNA DO ABOUT IT?! WHAT
ARE YOU GONNA DO ABOUT IT?!
WHAT ARE YOU GONNA DO ABOUT
IT?! WHAT ARE YOU GONNA DO?!
WHAT ARE YOU GONNA DO?! WHAT
ARE YOU GONNA DO?!"**

Several girls in the audience seem to be screeching in fear. It's noticeable that people are totally distraught and frightened. Jim starts with the vocals again.

*"Your ballroom days are over, baby,
night is drawing near.
Shadows of the evening
crawl across the year.
You walk across the floor,
flower in your hand,
tryin' to tell me no one understands,
trade in your hours for a handful of dimes,
gonna make it baby in our prime.
Get together one more time!
Get together one more time! Yeeeeah!"*

Robby begins an uninspired solo. He is searching for the right notes on his instrument, making mistakes. In the background Jim screams and shouts like an injured animal.

**"AAAAAHHHHHHH!
YYYYEEEEEEAAHHHH!
AAAHHHHHYEEEAAHHHH!
IIIIIIAAYYEEEAAH!
AAAAAAAIIEEEEEEAAAHH!"**

The band pauses. Feedback from the guitar screams out of the amplifier. Robby hits the lower strings.

*"Now, come on honey, now you go along
home and wait for me sweetheart. I'll be there
in just a little while! You see, I gotta go out in
this car with these people, ... and get ...
FUCKED UP!"*

The heavy, archaic rhythm starts again.

*"Get together one more time!
Get together one more time!
Get together one more time!
Get together one more time! Yeeeah!"*

The group play on for several seconds, looking for the end of the song, then abruptly stop. Jim uses this split second to continue with his rap.

**"HEY, I'M NOT TALKIN' ABOUT NO
REVOLUTION!
I'M NOT TALKIN' ABOUT NO
DEMONSTRATION!
I'M NOT TALKIN' ABOUT GETTIN'
OUT ON THE STREETS!
I'M TALKIN' ABOUT HAVIN' SOME
FUN!
I'M TALKIN' ABOUT DANCIN'
I'M TALKIN' ABOUT LOVE YOUR
NEIGHBOUR, TILL IT HURTS!
I'M TALKIN' ABOUT GRAB YOUR
FRIEND!
I'M TALKIN' ABOUT LOVE, I'M
TALKIN' ABOUT SOME LOVE, I'M
TALKIN' ABOUT SOME LOVE, I'M
TALKIN' ABOUT LOVE, LOVE, LOVE,
LOVE, LOVE, LOVE, LOVE, LOVE!
GRAB YOUR ... FFFFFFUCKIN' FRIEND
AND LOVE HIM! COME ON! YEAH!"**

Robby uses the breathless silence in the audience to play the intro of TOUCH ME. John and Ray join in seconds later. Jim is being distracted by this and sings part of the first verse, but then furiously stops.

*"Touch me babe,
can't you see I am not afraid...
**HEY WAIT A MINUTE! WAIT A
MINUTE! WAIT A MINUTE! HEY WAIT
A MINUTE, THIS IS ALL FUCKED UP!
NO, WAIT A MINUTE, WAIT A MINUTE,
WAIT A MINUTE! YOU BLEW IT, YOU
BLEW IT, YOU BLEW IT!"***

At that very second Vince Treanor rushes behind Jim. He had seen that the singer had put his right hand inside his trousers, and with the left hand was now fiddling with the button. Vince grabs Jim by the belt of his dark brown leather trousers and pulls him tightly to

himself. Jim furiously shouts into the microphone.

"NO, C'MON, WAIT A MINUTE! WAIT A MINUTE! I'M NOT GONNA GO ON! WAIT A MINUTE! I'M NOT GONNA TAKE THIS SHIT! I'M COPPIN' OUT, NOW WAIT A MINUTE!"

Jim manages to release himself from Vince Treanor's grip.

"BULLSHIT!"

Masses of people climb on stage. Jim and Vince are being pushed aside. Jim is happy about the fans, who start dancing on the stage, and shouts out his commentaries from the background. Robby and John have in the meantime broken up playing TOUCH ME. Only Ray continues on his organ, but stops after a few seconds while John starts playing a short drum solo. After a few seconds of silence, Robby suddenly produces the guitar intro to 'Love Me Two Times'. Jim sings in an uninspired tone.

"Love me two times, babe, love me twice today,

love me two times, babe, I'm going away.

Love me two times, yeah,

one for tomorrow, one just for today,

love me two times, going away.

Love me one time, babe, do not speak.

One time babe, knees got weak.

Love me two times, yeah,

one for tomorrow, all through the week.

Love me two times, going away.

Love me two times, going awaaaaay.

Alright, yeah!"

Ray plays an accurate solo on his organ, while people are still running around the stage. The police try to push them off, but only partly succeed in doing so. Jim clings to the microphone and continues the song.

"Love me one time, babe, do not speak,
love me one time, babe, and my knees got
weak.

But love me two times girl, last me all
through the week.

Love me two times, going away.

Love me two times, babe, love me twice
today,

love me two times, baby, going awaaayyy.

Two times, babe, one's gotta be soft,

love me two times, going away,

love me two times, going away,

love me two times, going away!"

Applause rises. Jim nods his head. At least he has mastered one song without any interruption. Meanwhile the police have cleared the stage. In the hope that a slower rhythm might calm people down, The Doors start playing 'When The Music's Over'. Jim slowly gets back to his microphone.

"When the music's over,
when the music's over, yeaah.

When the music's over,

turn out the light,

turn out the light,

turn out the light, yyeeeeeeeeeeeaaahhhh.

When the music's over,

when the music's over, yeeeah.

When the music's over,

turn out the light,

turn out the light,

turn out the light."

Jim continues singing, but now in a deep, drunken slur, totally devoid of emotion.

"Music is your special friend,
dance on fire, it intends,
music is your only veeeeaaaah!

Un ... til the end! Until the end! Until the
end!"

Robby Krieger's distorted guitar solo follows. Jim starts howling again, then barks like a dog.

"Yeeeeeeeeaaaah! Yeeeeeeeeaaaaaaaaah!
Yeeeeeeeeah-ah-ah-ah-ah-ah-ah-ah-
ah-ah-ah-ah-ah-ah-ah-ah-ah-ah-
aaaaaaauuuuugh!"

The band are vamping to the tune of 'When The Music's Over', and Morrison suddenly decides to add a note of seriousness to the evening's proceedings.

"Now listen! I used to think the whole thing was a big joke. I used to think it was something to laugh about. And then the last couple of nights I met some people who were doing somethin'! They're tryin' to change the world! And I wanna get on that trip! I wanna change the world. Wanna change it. Yeeeeeeeaaaaahhh - change it."

Longish pause, The Doors continuing to vamp, expecting the worst. Everybody looks to Morrison, waiting for it, and it comes. He suddenly exclaims:

"THE NEXT THING WE'RE GONNA DO IS TAKE OVER ALL THE SCHOOLS!!!"

This sentiment elicits loud applause from the (largely student) audience. Jim continues, warming to the theme.

"AFTER WE TAKE OVER ALL THE SCHOOLS WE'RE GONNA TAKE OVER ALL THE ..."

His voice trails off.

"... THE ... YEEEEEEAAAHH!"

He gives up. Jim decides to turn his attention to singing, and comes up with a passable phrase he sometimes adds to the song 'The End'.

*"Away, away, away, away in India.
Away, away, away, away in India.
Away, away, away, away in India.
Away, away, away, away in India."*

Robby Krieger effortlessly takes over the mournful melody, and turns it into a beautiful, repetitive, Indian sounding lick. Jim senses when to return to the song; it all gels nicely.

*"Before I sink into the big sleep
I want to hear, I want to hear
the scream of the butterfly,
an' I'm howlin',
come back babe,
back into my arms."*

He breaks off abruptly.

"Hey looky here! We're gettin' tired of hanging around!"

Waitin' around with our heads to the ground.

I hear a very gentle sound.

*Very near yet, very far,
very soft and very clear,
come today, babe, come today.*

What have they done to the earth?

What have they done to our fair sister?

*Ravaged and plundered,
ripped her and bit her,
stuck her with knives in the side of the dawn
and*

*tied her with fences and
dragged her down.*

I hear a very gentle sound.

*Very near yet very far, very soft and very
clear,
come today, baby, come today ..."*

A girl's outburst has distracted Morrison - he breaks off.

*"Huh? What's that? What you say, baby? ...
Say huh? ... Say what? ... Say what? ... Say
what? ... What's that? ... What's that, honey?
Come on, tell me again ... Aw, come on, I
can't hear you - now tell me what you're sayin'
... you want me to what?"*

The crowd are becoming restless with Jim's flirting, and some people start to boo and scream.

"Huh? ... I can't hear you!"

The Doors vamp on as ever, and Jim gives up on the girl. The audience continue screaming.

"YEEEEEEAAAHH, right! "

Obviously John Densmore is bored. He tries to disturb the rising tension with some heavy drum beats. Nobody listens but screams out nasty words. Jim answers one of the guys and helps him to get on stage.

*"Man says he's no animal ... what are you?
What's your name, man? How are you doin'?"*

There is incredible unrest in the auditorium. It seems everybody has forgotten this is a concert. There is no music anymore. Ray Manzarek, Robby Krieger and John Densmore are silent, save for Ray's bass vamping.

"Has anybody ... anybody out there got a cigarette?", Jim asks. He invites more people to come on stage.

"Hey, I'm gettin' lonely up here. I need some love! Don't know about you man!"

Jim now decides to get playful and do his Lenny Bruce routine.

"Hey, I can't believe all those people sitting way up there, man - why don't you all come down and get with us, man? Come on! ... What ... What are you ... in the fifty cent section or what?! Come on!"

Uproar and laughter follow. A few hundred people move towards the stage and start climbing it. But this is not enough for Jim.

"Come on down here! Come on! Closer, man! We need some love!"

Pause. Ray Manzarek continues vamping on his bass pedal. Jim notices nobody coming down from the upper seats and gives up on them. The stage is crowded anyway.

"Well you gonna stay way away."

Another pause. Now Jim thinks it's a good time to get a little autobiographical in his Bruce routine. The audience respond to each of his statements with cheers and whistles.

"You know I was born here in this state - you know that? ... Yeah, I was born right here in Melbourne, Florida in 1943. I think they call it 'Cape Something', I don't know ... yeah, but I, I left for a little while but I came back and I went to a ... a little, uh, junior college in St. Petersburg, you know where that is? ... Then I left there and I went up to a little uh ... college in Tallahassee called 'F.S.U.' ... Then I got smart ... Then I went out to a beautiful state called California! Went out to a little city, name of Los Angeles"

Jim Morrison's autobiographical sketch is over, and he decides to return to his favourite mantra.

"Now listen, I'm not talkin' about no revolution, an' I'm not talkin' about no demonstration! I'm talkin' about having fun! I'm talkin' about dancin'! I wanna see you people get up and dance! I wanna see you people dancin' in the street this summer! I wanna see you have some fun. I wanna see you run around. I wanna see you paint the town. I wanna see you ringin' out. I wanna see you shout. I wanna see some fun. I wanna see some fun from everyone."

The whistles from the audience get louder. After a short pause Jim starts singing again.

"Weeeeeee are together. We're together. We're together baby. We're together ... Get it up!"

Somebody from the audience screams up at Morrison: "Somebody else gets to this fucking thing, Jim!". Several listeners produce other unintelligible screams. The singer suddenly rounds on them and asks matter-of-factly:

"We want the same thing, don't we?"

Some people scream yes.

"We want the same thing. We want the whole hog, don't we babe?"

Much to the delight of his fellow musicians, Jim finally returns to the song.

"We want the world and we want it ...
NOOOOOOWWWWWWW!
YEEEAAAHH!"

The group play their familiar parts, and Jim gets back to his usual lyrics. The band seem to be relieved.

"So when the music's over,
when the music's over, yeeeaaaah,
when the music's over,
turn out the light,
turn out the light,

*turn out the light!
Music is your only friend,
dance on fire, it intends,
music is your only friend ...
un ... til the end,
till the end,
until the ... eeeeeeeeend!"*

'When The Music's Over' duly completed, and with the trembling stage still swamped with people, Morrison unceremoniously lays into the 'Ceremony' intro to 'Light My Fire'.

"Wake up! You can't remember where it was, had this dream stopped? The snake ... was pale gold, glazed and shrunken. ... We were afraid to touch it. The sheets were hot, dead prisons. Noooooowww ... run to the mirror in the bathroom, look, she's coming in here ... I can't live through each slow century of her moving ..."

Jim pauses and turns to the group, while the audience moves forth and back. Everybody screams.

"... I let my cheek slide down the cool smooth tile ... feel the good cold stinging blood ... the smooth ... hissing ... snakes of raaaaaiiiin!"

The band suddenly lance into 'Light My Fire'. Morrison is on the case immediately, but he suddenly sounds very drunk, slurring the words terribly.

*"Know that it would be untrue, know that I would be a liar,
if I was to say to you, girl we couldn't get much higher.*

*Come on baby light my fire,
come on baby light my fire,
try to set the night on fire!*

*Time to hesitate is thru', no time to wallow in the mire,
try now we can only lose, our love become a funeral pyre.*

*Come on baby light my fire,
come on baby light my fire,
try to set the night on fiiiiiiireeeeeee!"*

Ray plays an accurate solo without mistakes. Everybody hopes that Jim has calmed down,

but some more fans climb up on the stage again, stomping on the wooden floor and dancing. The stomping comes through the microphone P.A. and creates a dull rumbling. Robby Krieger takes over the solo and plays the melody of 'Eleanor Rigby'. Jim squats down in front of Robby, his eyes following the movements of Robby's left hand from only inches away, flying across the neck of his guitar. He jumps up again, lights up a cigarette, then snatches the cap off an unsuspecting policeman's head, throwing it into the raging audience. The fans applaud, as the cop snatches Jim's hat with the metal skull on, and likewise lets it sail frisbee-like into the audience. Everybody's laughing.

After Robby's solo Jim shares a beer with one of the guys on stage. He returns to the microphone, surrounded by screaming and dancing fans. All instruments stop immediately except Ray's heavy bass.

"YEAH, I WANNA SEE SOME DANCIN'! I WANNA SEE SOME DANCIN'!"

Jim pauses for a second.

"YEEEAHHH, I WANNA SEE SOME FUN, WANNA SEE SOME DANCIN'! THERE ARE NO RULES, THERE ARE NO LAWS, DO WHATEVER YOU WANNA DO! DO IT!"

There is an incredible noise in the hall. Jim struggles hard to be heard.

"AAALLRIGHT!"

Lewis Martin comes on stage and gives Jim a live lamb. Jim puts it under his right arm.

"I'd fuck her but she's too young!"

The audience howls and whistles.

"Yeeeaaahhh! Now listen, anybody that wants to come up here and join us and do some dancin', have some fun, just get on up here! Come on! COME ON!"

Robby interrupts Jim with the intro to the final part of LIGHT MY FIRE. In the meantime countless people have accumulated

on stage. Someone takes the lamb off Jim and he clings to the microphone.

"Time to hesitate is thru', no time to wallow in the mire,

try now we can only lose, and our love become a funeral pyre.

C'mon baby light my FIRE!

COME ON BABY LIGHT MY FIRE!

TRY TO SET THE NIGHT ON...

KNOW THAT IT WOULD BE UNTRUE,
KNOW THAT I WOULD BE A LIAR,

IF I WAS TO SAY TO YOU, GIRL WE COULD'NT GET MUCH HIGHER!

COME ON BABY LIGHT MY FIRE!

COME ON BABY LIGHT MY FIRE,
C'MON!

TRY TO SET THE NIGHT ON FIRE!

TRY TO SET THE NIGHT ON FIRE!

TRY TO SET THE NIGHT ON FIRE!

TRY TO SET THE NIGHT ON -
FIREEEE!"

After the song's outro the audience erupts. Jim shouts out further comments above the noise.

"ALRIGHT! ALRIGHT! NOW I WANNA SEE SOME ACTION OUT THERE! I WANNA SEE YOU PEOPLE COME ON UP HERE AND HAVE SOME FUN! NOW COME ON, LET'S GET ON UP HERE! NO LIMITS, NO LAWS, COME ON, COME ON!"

An incredible noise ensues. People shout, screech, howl, applaud, whistle.

"THIS IS YOUR SHOW! ANYTHING YOU WANT GOES! NOW COME ON!"

The audience returns a hundredfold "Yeah!" and storm the stage again. It is perfect chaos.

"ANYTHING YOU WANT! LET'S DO IT! LET'S DO IT! LET'S DO IT!"

One of the promoters pushes through to the microphone and shouts: "*Hold it, someone's gonna get hurt! HOLD IT!*" Jim takes the microphone out of his hand.

"ALRIGHT! NOW, WE'RE NOT GONNA LEAVE UNTIL WE ALL GET OUR ROCKS OFF!"

At this point someone throws a bag of red paint at the singer. Jim's pants get covered with paint. One of the security guards has had enough, and amongst all the howling from the fans, he shoves Jim off the stage. The other Doors flee when the guy in the audience starts throwing bags of paint at them as well. It takes Morrison almost 10 minutes to break free from the crowd and to disappear behind the stage curtain into his dressing room. Shortly after that he emerges from backstage up at the balcony. For minutes he stares as if in a trance down at the chaos in the hall below him.

Not until an hour later is the hall empty. Pieces of clothing are lying around everywhere, being swept together into a pile 5 foot high.

Backstage soon afterwards, everybody's good mood returns. The Doors share a few cans of beer with the cops. The officials laugh, and say that they had had fun. Bill Siddons gives the policeman whose cap had been purloined by Jim a couple of dollars as compensation.

After listening to the 59 minute tape of the Miami concert in my headphones for the second time, my head is ringing. Throughout the whole concert there was incredible unrest. People react to almost every sentence that Jim aggressively and forcefully shouts out. Horrified, I imagine what a chaotic impression the band must have left with the judge and jury in court in Miami when they played this tape in the courtroom. However, even after the most intense listening, the much quoted sentence '*How about if I show you my cock?*' can't be made out. Had the three Doors, who in later interviews often mentioned this quote, themselves become victims of the much-mooted 'mass hallucination'? Ray Manzarek, Robby Krieger and John Densmore are vehemently of the opinion that Jim hadn't

exposed himself, notwithstanding Jim purportedly shouting the quote during LIGHT MY FIRE. The sound quality of the recording is quite good, despite the apparent chaos, and no distinguishable cuts can be heard.

"Imagine the following. There is the judge, prosecuting attorney, the jury, 60% freaks and older guys in this bourgeois court room. They play this tape. The first piece is BACK DOOR MAN, and the judge had ordered beforehand that none of the spectators shout, sing or tap the rhythm with their feet. The next thing that happens is this eye contact game. Everybody looks at everyone, and lifelong friendships are made. It was incredible. It was really Kafka-esque. This music is being played in a court room - music you normally dance or fuck to."

(Mike Gershman, a journalist, in an interview with Chuck Pulin, 1969)

We're not talking about 'music' in the conventional sense, though. The musicians' desperate attempts to try to turn Jim's own version of the Living Theatre into an 'ordinary' concert failed. Apart from Love Me Two Times and Light My Fire, no song was played featuring the complete lyrics. Any attempt to finish the songs to the musicians' satisfaction was put to rest by Jim with his excessive 'spiel'. For many, this night in Miami was the end of The Doors. Backstage Robby Krieger was furious. Ray Manzarek didn't know yet into which category to fit this show, but he had also been affected. John Densmore's theory, that a time bomb had been ticking inside Jim Morrison, and had exploded that night, was probably closer to the truth.

"Nobody had arrested Jim. The worst comment came from a policeman, when he said: 'Boys, this way you're going to ruin your career. People have come here to hear some songs, not that preaching"

(Bill Siddons in the radio special "The Doors From The Inside", 1988)

In the public eye this time bomb had indeed exploded, in that the whole remainder of the planned tour, which consisted of a further 20 dates, was cancelled as a result. A catastrophe for The Doors, and a catastrophe for the

Doors fans, as the group had intended to perform songs from the not yet released THE SOFT PARADE album. On this tour the band would have covered the whole of the east coast of the United States, and also two gigs in Honolulu. The cause of all the cancellations was the warrant released against Jim Morrison on 5th March 1969. He was accused of 'lewd and lascivious behavior, indecent exposure, open profanity and drunkenness'. The Doors, who had split to Jamaica for a short holiday, were surprised and not a little scared about this. Discontent with the unclear situation, Jim returned to L.A. only a week later.

In L.A. the heat was already on. The first comments about the cancelled concerts arrived, and the press began publishing exaggerated and even fabricated reports about the Miami concert. Every article picked up on the contents of the warrant, and to most of them Jim Morrison was guilty right from the beginning. It was found particularly distasteful that he had performed his 'exhibitionist show' in front of 14 year old school kids. The magistrate in Florida accused Jim of hastily leaving the state to escape his threatened arrest, even though it was known that The Doors had been booked to fly to Jamaica. Jim Morrison was now a fugitive from the law, and with an international warrant out for his arrest, was wanted by the FBI. This warrant eventually arrived at the Doors Office, and Jim gave himself up to the FBI in L.A. in the presence of his lawyer, Max Fink, on 3rd April 1969. \$5000 was put up as bail, and he was released the very same day.

On 14th April Jim had to attend court again, where a prosecuting attorney confirmed the accusations made against Jim Morrison in Miami. In view of this, Max Fink tried to portray Jim's having to give himself up to the authorities in Miami on 14th November 1969 as being unlawful, as the freedom of the accused had been restricted. Morrison had, after all, been released on bail. Max Fink also applied for the case to be transferred to L.A. One Ronald Reagan, however, then the Governor of the State of California, first had agreed not to extradite Jim to Florida and granted Jim a full pardon. Then, out of the blue, Reagan thought otherwise, and personally signed Morrison's release papers, Fink's application thus being denied. Jim was

livid, and Ronald Reagan's name couldn't be mentioned around him after that incident or he would erupt into profanity.

A degrading court case followed, which would stretch out until pronouncement of judgement on 30th October 1970.

Despite contradictory witness accounts and even the recording of the concert, as well as 150 photographs that did **not** show one shred of evidence of Morrison's apparent exhibitionist behaviour in public, he was found guilty on these charges. On top of this, he was accused of 'blasphemy'. The charges that were actually reasonable (drunkenness in public and lascivious behaviour) were dropped. Jim was given for profanity 60 days of hard labour; he was also sentenced to 6 months of the same in the Dade County Jail for exposure as well as a fine of \$500 and 28 months of probationary time. Max Fink made an appeal to the court, and Jim was released on bail again. Due to Jim's subsequent death, however, there would never be another meeting in court. It was obvious that Judge Murray Goodman, with a lot of pressure from outside, wanted to make an example of this court case. A '*Demonstration for Decency and Good Manners*' which was supported by President Richard Nixon, found public interest, and included much prejudice from right wing conservatives involved or not in the court case, so that for no good reason a political farce, eagerly hyped by the press, blew up out of nothing.

"The whole thing took place in the southern states of the U.S.A., and this was Jim's home. Also, I think that we had chosen a bad time. We were used as scapegoats, so they thought they would have a chance to hit back against all these young people, the dopers, and all things that had to do with sex, incidentally. The Doors were there - at the wrong time in the right place. If it hadn't been us, it would have been someone else. You know, all of this wasn't about The Doors - they just wanted to make some example at the time."

(Ray Manzarek in an interview with the author, 1990)

I remember a nice story that Jac Holzman told during THE DOORS FROM THE

INSIDE radio show. About a month after the Miami incident, Pamela Courson had apparently asked Jim the all-decisive question, whether he had done 'it', or not. Pam later told Jac that Jim had said 'yes' to this question, accompanied by his most mischievous smile. When she had asked him the reason why, he had answered: "Honey, I just wanted to see how 'he' looked in the spotlight!"

In the meantime Jim's relationship with Patricia Kennealy had intensified further, so that every time he was in New York, he stayed at her place. Although Patricia resembled Pamela Courson superficially, to Jim she was the contra-point to his relationship with Pamela. While the latter adored him and gave him unlimited support in basically all activities (as long as they didn't concern The Doors), Patricia offered him intellectual support and nourishment. Back in Los Angeles, Pamela did her best to turn Jim into a home-loving character, in that she cooked for him, and made sure that he didn't drink too much. In New York, however, he was impressed by Patricia, who talked about and dared to criticise his poems and other literary sources. Patricia had initiated him into some of the secrets of the witch cult, in which he had been fascinated ever since, and Jim proposed to marry Patricia in a 'handfasting' ceremony. This makes Patricia the only woman who owns a certificate (which is, however, not legally valid), stating that she was married to Jim Morrison. Although Pamela frequently called herself Mrs Morrison, Jim had never actually lawfully married her, either.

At the court case in Miami, Patricia took part as a spectator.

"The case was a cheap and cynical farce, and was moreover a complete pisstake of justice. Right from the beginning his stars didn't look good. It was politically motivated and totally without sense. Certain moralists, like Jackie Gleason, jumped up from their seats when morals and decency were mentioned, just to get some cheap publicity, and accused Jim of things that he never did. Jim sat in the dock and kept scribbling in his scrap books. He never looked up, apart from glancing at the judge or one of the witnesses

every now and then. He never looked at the jury. He didn't even look at me, although I sat on one side from him on the press bench. Later I sat down behind the wooden barrier, which separates the spectator benches from the dock. I sat so close behind him, I could have touched his back, if I had stretched out my hand. The judge often looked at me, and probably thought that I was a representative of the radical New York press."

(Patricia Kennealy-Morrison in a letter to the author, 1991)

In the recesses Patricia talked to the youths that were invited as jurors. Without exception, they voiced the opinion that Jim hadn't exposed himself.

Patricia had not only come to the court case in Miami as an observer. She was pregnant and wanted to talk to Jim about what to do. In tears, both of them decided for Patricia to have an abortion - a hard decision, which in addition to the farce of the court case, created a deep pain in Jim Morrison's life.

"Jim was terribly scared, and he wasn't embarrassed about showing it to me. While we were talking about a possible abortion, he cried. We reached the opinion that the timing wasn't good, and he said that we could have a child together later at another time. I would have had the child for only one reason, that it was Jim's child - and I think it was terribly egotistic of me to want a child just because it was with a certain person, and not because I wished to have a child. It was the most difficult decision in my life, and the second biggest loss that I have ever suffered."

(Patricia Kennealy-Morrison in a letter to the author, 1991)

Under the pressure of the court case, as well as the burden of the abortion, Jim wrote a message to his fans, which doubtlessly also served as a cheering up to his own psyche, and which was published in several American magazines as a reader's letter:

"It's a matter of demolishing experience, just a question of gathering up all fragments into one zone of awareness, then pulverizing them sufficiently to expel from the system through its tiny doors, leaving behind the mind stripped bare, devastated and stark as

ground zero. You got to have the balls to lace your own network with it; let the risk illuminate your own fluids. Look at these capillaries! Lit up like emerald peacock feathers! You gotta hook your brain fibre on the spike of a distant star and let it stretch you at the receding speed of the primal explosion. All the way, brothers and sisters, to the breaking point, and pray for a glimpse before the tissue tears. The extension of the human mind, the structure of technology squats on the surface area of collective consciousness. Get out from under the antientropic plumbing; become not just the source of energy but the receiving substance as well. Rediscover selfprogramming!"

It's more than likely that a little self-abuse will be necessary to bruise away the dependence on bad habits. A little hootch, a little cootch, even a bloody brawl will keep you tainted in the understanding of Pilate's apostles and off their provendor menu. Keep yourself honest until the day you got the karmic warhead primed and can explode in their faces, leaving them gasping around mouthfuls of powdered teeth.

For now, take it as a delight to be nothing more than a stab of flesh with the total mathematical content of a pleasure quotient. Use your brain as an instrument for appreciating sensual input with its developed intricacies only as experiments in methods of acquiring more and better pleasure. Enough keeps the mythology erect - too much brings it down and through the floor. Ache on through to the other side! Kill the image! Create the essence! Never forget: the cockcunt and the brain are just opposite ends of the same organ."

(Jim Morrison in a letter, 1969)

Nobody knows for sure what he was on that day. It's a quite extraordinary and daring list of imperatives is what it is, and shows remarkable poise and eloquence, under the circumstances.

If you want to listen to the Miami concert you should try to get the bootleg CD *The Doors - Live In Miami 1969* (RTW Records 004). It features almost the complete concert, although the tape I used for my research was just a few minutes longer.

On the following pages you will read two exciting documents: Jim Morrison's testimonies from the Miami trial, transcribed by a court reporter, dated September 16, 1970 and September 17, 1970. Both complete testimonies appear in print for the first time. They had been computer-scanned from the original full-length documents in order to make a better reading for your eye and to compress them for a suitable appearance in this magazine. They are unabridged. (R.M.)

**IN THE CIRCUIT COURT OF RECORD
IN AND FOR DADE COUNTY, FLORIDA**
CASE NO. 69-2355

THE STATE OF FLORIDA,
Plaintiff,
vs
JAMES MORRISON,
Defendant,

The above-entitled case came on for hearing
before the Honorable Murray Goodman,
Judge of the above-styled Court,
at 1351 Northwest 12th Street, Miami, Dade County, Florida,
on Wednesday, September 16, 1970.

APPEARANCES:
TERRENCE J. McWILLIAMS, ESQ.,
Assistant State Attorney,
on behalf of the Plaintiff.

MAX FINK, ESQ. and
ROBERT C. JOSEFSBERG, ESQ.,
on behalf of the Defendant.

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WITNESSES:

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EXHIBITS

(None)

THEREUPON:

JAMES DOUGLAS MORRISON

the defendant herein, was called as a witness on his own behalf and being first duly sworn, was examined and testified on his oath as follows:

**DIRECT EXAMINATION
BY MR. FINK:**

Q: Will you state your full name, please?

Jim: My name is James Douglas Morrison.

Q: Mr. Morrison, where do you live?

Jim: I am a resident of California.

Q: Are you a member of a group called The Doors?

Jim: Yes, sir.

Q: About when was that group formed?

Jim: Well, approximately four years ago.

Q: Do you recall when you started to work together professionally?

Jim: Oh, about six months after we started rehearsing.

Q: What education do you have?

Jim: I am a graduate of UCLA, Bachelor in Fine Arts.

Q: UCLA, is that the University of California of Los Angeles?

Jim: Yes, sir.

Q: Did you go to school with Ray Manzarek?

Jim: For about a year and a half.

Q: Did you also go to school in Florida?

Jim: Yes, I did.

Q: Where did you go to school in Florida?

Jim: I started out at St. Petersburg Junior College and then moved up to Florida State University.

Q: What is your father's business or occupation?

Jim: He is a member of the Navy.

Q: In connection with his naval work, did your family move about?

Jim: Yes, we did.

(objection, overruled.)

Q: Mr. Morrison, what type of work do you do?

Jim: I sing and write songs.

Q: Do you also write poetry, literature and art work?

Jim: That is more a labor of love rather than occupation.

Q: Do you recall being in Miami at Dinner Key Auditorium?

Jim: Yes, sir, I do.

Q: Was that on March 1st of 1969?

Jim: Yes, sir.

Q: Do you recall arriving in Miami?

Jim: Yes, sir, I do.

Q: At the time that you arrived at Dinner Key Auditorium were the other members of your group already present?

Jim: Yes, sir, they were.

Q: Do you recall whether you were late in arriving or not?

Jim: Yes, I just made it on time, actually.

Q: Had you missed the plane?

Jim: Yes.

Q: Someone mentioned that.

Jim: Yes, I missed the plane, the nonstop plane in LA, and I had a holdover in New Orleans for a couple of hours.

Q: When you arrived at Dinner Key that night did you go to a dressing room?

Jim: Yes, sir.

Q: What did you do there?

Jim: Had a beer, ate a sandwich.

Q: Then did you go on stage with your fellow members of the Doors?

Jim: That's right.

Q: About how long did the Doors' performance, including your performance, last that night?

Jim: Well, I could only approximate. It was over an hour. I don't think it was more than an hour and a half.

Q: Can you tell us in general what did you do on stage that night?

Jim: Well, we did about five or six songs and talked to the audience a bit.

Q: Is there any particular message that you brought to this audience or that you normally bring to audiences?

(objection, sustained.)

Q: Insofar as any message that you brought to this audience, was it any different than other messages you bring to audiences?

(objection, sustained.)

Q: Insofar as your talking to the audience is concerned, what subjects did you touch upon on the night of March 1st of last year at Dinner Key?

Jim: Well, the theme of most of my songs is love, sex, death, travel, just the basic human condition.

Q: What do you mean by that?
(objection, sustained.)

Q: Did you say anything to the audience that night of March 1st of last year with regard to the subject of love or love your neighbor or friend?

Jim: Yes, sir.

Q: Can you tell us in your own words just what you said?

Jim: That time is short and better make the most of it.

Q: Did you discuss the subject with the audience that night, of demonstration or revolution?

Jim: I guess so.

Q: Were you here in the courtroom when we played the tape of the performance?

Jim: I was, yes.

Q: Was it substantially correct?

Jim: Yes, it was.

Q: When you arrived on stage that night did you observe the condition of the audience or crowd?

Jim: Yes, sir.

Q: Could you tell the jury what you observed, please.

Jim: A vast arena. It looked like an airplane hangar, I think, crammed with people.

Q: To what extent were they crowded?

Jim: Well, except for on the fringes there was not much room to move around at all. It was like a can of worms.

Q: In performing before this audience, did you do anything to try to hold their attention?

Jim: Yes, sir.

Q: How is that done or how did you do it?

Jim: Well, I really...
(objection, overruled.)

Q: Tell us what you did. The question was, how did you do it.

Jim: Constant chatter and movement.

Q: Did you do anything or make any attempt to put the audience at ease, make them less nervous or tired by way of speech or song?

Jim: Yes, I did.

Q: Can you tell us what you did, if anything?

Jim: Well, I suggested that it would be better if everyone stood up and felt free to move around and relax.

Q: Did you say to the audience in words and substance as follows, when you first talked to them: "I'm not talking about no demonstration. I am talking about having a good time. I am talking about having a good time this summer. Are you all coming up here?" Did you say words to that effect?

Jim: Yes.

Q: Did you say words in substance as follows: "You all get out there. We are all going to lie down there in the sand and rub our toes in the ocean. We are going to have a good time."

(objection, sustained.)

Q: By the way, you are what is called a rock singer?

Jim: Among other things, yes.

Q: During the course of your performance that night did you have occasion to move around?

Jim: Yes, sir.

Q: On the stage?

Jim: Yes, sir.

Q: Can you tell us to what extent did you move around?

Jim: Well, I danced around the entire stage.

Q: Did you move your arms?

Jim: Yes.

Q: Legs, head?

Jim: Yes.

Q: Do you recall whether or not the guitar player, Robby Krieger, took a solo run during the song "Light My Fire"?

Jim: Yes, he did.

Q: During the time that he was taking that solo run on his guitar, what did you do, if anything?

Jim: I got down on my hands and knees and scrutinized the intricate finger movements of the guitar player.

Q: Is there a particular reason why you did that?

Jim: Yes, sir.

Q: Would you tell the jury why, what the reason is?

Jim: Well, I don't play an instrument myself. I don't play the guitar and it amazes me how someone is able to do it. It is masterful.

Q: Any other reason why you took that particular position near Robby Krieger?

Jim: Well, I like to be close to the action.

Q: What do you mean by that?

Jim: In a way, I suppose, I was trying to share in the limelight.

Q: Was there a spotlight?

Jim: Yes, there was.

Q: Did it move wherever you went on stage?

Jim: Yes, that's right.

Q: And did it move with you when you went over on your hands and knees at the guitar?

Jim: I think it did.

Q: What did you do, if anything, while you were near the guitar while Robby was taking this run during "Light My Fire"?

Jim: Oh, kind of made idiotic faces at him to see if I could break him up in the midst of his solo. It is kind of a game I play with him.

Q: Was Robby laughing or was he cold-faced or stone-faced?

Jim: Well, let's put it this way, he was ..., he wasn't too amused.

Q: By whatever you did?

Jim: Yes.

Q: As far as you were concerned, did you enjoy the situation?

Jim: Oh, yes, except for a kind of subtle jealousy I am not able to play the guitar.

Q: While you were on the stage that night did you hear any noises from the audience?

Jim: Yes.

Q: Can you sit back in your chair and tell the jury what you heard?

Jim: Well, "Fuck you, Morrison, you creep," and stuff like that.

Q: Any other four-letter words?

Jim: Yes, they kind of ran the gamut of your basic four-letter slang expressions.

Q: Do you recall whether or not there was an animal near the stage?

Jim: Yes, sir.

Q: Will you tell us what was done with regard to this animal?

Jim: There was a guy I had met on the coast who inherited a lot of money and he has devoted his life to travelling around preaching his philosophy, and one of the tenets ...

(objection.)

Q: Did this man say anything?

Jim: We just exchanged greetings.

Q: Did he say anything on the microphone that night?

Jim: I can't remember if he did or not.

Q: Do you know what the purpose of this man and the lamb was?

Jim: I believe so. Basically he believed that human beings should not kill.

(objection, sustained.)

Q: Could you tell us what the reason was for this lamb?

Jim: Well, the lamb is such a symbolically cuddly and defenceless beast and I think attempts to point out the absurdity of killing any living thing by the example of the lamb.

Q: Counsel may ask about this later. Let me ask you now, what was your views about war and killing?

(objection, sustained.)

Q: Were you wearing trousers the night of this concert at Dinner Key?

Jim: Yes, sir.

Q: What type of material were the trousers made of?

Jim: Cowhide, I think.

Q: Can you describe them for us generally, if you will.

Jim: Well, I had them made to order so they perfectly and tightly contour the lower part of my body.

Q: Did they have a belt?

Jim: No, no belt, but they have kind of a built in ... there are two straps. They are attached at the waist of my pants.

Q: To open those straps what would you have to do? Can you describe those straps and how they operate, in other words?

Jim: Well, a piece of leather, a thin strip of leather on each side. It opens on the principle of like a life jacket on an airplane or a boat, kind of a brass ring pulls.

Q: A double ring that you put the belt loop through?

Jim: Yes, exactly.

Q: There are two of those?

Jim: Yes, right.

Q: You have to insert them into the double metal rings?

Jim: That's right.

Q: And twist them back around?

Jim: Yes.

Q: How much time does it take you to put these belt loops ... there are two sets of straps you say?

Jim: Right.

Q: How much time does it take to undo both of those straps and put them back through the two loops again and fasten them up again?

Jim: Sometimes it takes too long.

Q: How long is that?

Jim: Well, I guess it depends on how fast you want to get them undone.

Q: How about putting them back on, putting them back in the loops and pulling them?

Jim: Yes, same thing.

Q: How long does it take you to put them on, those two straps, and fasten them down?

Jim: You mean the natural time?

Q: If you can give it to us, just your estimation. I am sure you haven't timed it.

Jim: I really don't know.

Q: Does it take some little doing to get it done?

Jim: Yes.

Q: Did you at any time during the course of this evening while you were at Dinner Key Auditorium unfasten those straps?

Jim: No, I didn't.

Q: Did you at any time while you were at Dinner Key Auditorium that night of March 1st, 1969 fasten those straps up again while you were on stage?

Jim: No, sir.

Q: The way those cowhide pants were fitted to you, the way that belt opens, is it possible to lower the pants below your hips without unfastening those straps?

Jim: They are so tight it couldn't be done, really. They fit perfectly.

Q: Would it be possible without undoing those straps to pull those pants down?
(objection, sustained.)

Q: Due to the contour of your body as it was shaped and existed on the night of March 1st of 1969 while you were at Dinner Key Auditorium, in view of the manner in which those trousers or cowhide pants were made in

the belt area, the two belts or two straps, rather, could you physically pull those pants down without undoing the straps?

(objection, sustained.)

(Thereupon, the trial was recessed until September 17, 1970.)

Read Jim Morrison's September 17, 1970 testimony on the following pages.

The September 16, 1970 testimonies of Robby Krieger, John Densmore and Ray Manzarek will be printed in The Doors Quarterly # 33.

A copy of the original bail bond from the Miami trial, signed by Jim Morrison.

67-4450-3

APPEARANCE BOND

IN Miami-Dade COUNTY, STATE OF FLORIDA

STATE OF FLORIDA
vs.
COUNTY OF Dade

JAMES DODDIE MORRISON

Know All Men By These Presents:

That we, James D. 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 D. Morrison, Principal, in the sum of Forty Thousand Dollars, and the said PUBLIC SERVICE MUTUAL INSURANCE COMPANY is 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 D. Morrison shall appear at the next Regular or Special term of the Miami-Dade Court To BE SET to be held in and for said County to answer a charge of RECENT EXPLOSION 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:

Mrs. Douglas Morrison (L.S.)

E. WILSON PURDY, SHERIFF
DADE COUNTY, FLORIDA
By John L. Morrison DS, D.S.

PUBLIC SERVICE MUTUAL INSURANCE CO.
Richard J. Shaball (L.S.)
Attorney-In-Fact

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

Lawyer's Case # _____
J. P. District # _____ New Case _____
Date of Arrest 20 Sep 70
Officer DEPARTMENT 1227
Jailor # _____ Jail # 67-21232
BDO-08-603

**IN THE CRIMINAL COURT OF RECORD
IN AND FOR DADE COUNTY, FLORIDA**

Case No. 69-2355

THE STATE OF FLORIDA,

Plaintiff,

vs

JAMES MORRISON,

Defendant.

The above-entitled case came on for hearing
before the Honorable Murray Goodman,
Judge of the above-styled Court, Division "D",
at 1351 Northwest 12th Street, Miami, Dade County, Florida,
on Thursday, September 17, 1970.

APPEARANCES:

TERRENCE J. McWILLIAMS, ESQ.,
Assistant State Attorney,
on behalf of the Plaintiff.

MAX FINK, ESQ. and
ROBERT C. JOSEFSBERG, ESQ.,
on behalf of the Defendant.

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THEREUPON:

JAMES DOUGLAS MORRISON
the defendant herein, was recalled as a witness on his own behalf, and being first duly sworn, was examined and testified further on his oath as follows:

**DIRECT EXAMINATION
BY MR FINK**

Q: Mr. Morrison, while you were on stage March 1st at Dinner Key last year, did you hear any catcalls from the audience?

Jim: Yes, I did.

Q: Can you describe in general what happened in that respect?

(objection, overruled.)

Jim: Would you please repeat it? I wasn't sure what you mean.

Q: Would you describe the sound or the words you heard called up from the audience; were there any four-letter words used, in other words?

Jim: Yes, sir.

Q: Can you think of what they were, any of the four-letter words we hear about?

Jim: You know, just all the so-called obscene words.

Q: While you were on stage I think you described your cowhide trousers and the straps with which they are fastened. Will you tell me, sir, do those trousers have pockets?

Jim: No, they don't.

Q: Did you, on that particular night while you were on stage place your hand inside the trousers?

Jim: Yes, I did.

Q: To what extent, if you could tell us particularly.

Jim: Well, since the pants don't have pockets, sometimes I put my hand in, you know, with the thumb hanging out in lieu of pockets, in the waist of the pants.

Q: Do you have any idea how many pictures were taken of you that night other than what you have seen here in court?

Jim: No, I don't know. There were a lot of flashbulbs going off, a lot of cameras right around the front of the stage. There were probably quite a few.

Q: By the way, did there come a time when you took your shirt off?

Jim: Yes.

Q: Can you describe the circumstances?

Jim: I don't know. It's not a normal thing in a performance but it is not unusual.

(objection, overruled.)

Jim: It is not something I do every time but I have done it and it was exceedingly hot and I took the shirt off.

Q: Was there a bottle or a jug, something that has been described as a jug at times, a green bottle at times, any type of liquid that you poured on the head of someone else who was in the act with you?

Jim: Yes, sir. At a time during the performance, about half way through, I guess, I can't remember exactly, somebody passed up a bottle of champagne on the stage or someone behind the stage passed it up and I didn't drink out of it because champagne is too ... - I don't know. It makes me belch drinking it, so I just poured some out on someone and he seemed to get a kick out of it.

Q: By the way, have you seen that man since then?

Jim: Yes, I saw him. He was a young guy about 18. I saw him in the courtroom during the early part of the proceedings.

Q: What was his reaction; was he happy or unhappy?

(objection, sustained.)

Q: At the time that you poured the champagne, was this a gag or something you did out of animosity of any kind?

Jim: No, it was a joke.

Q: So far as you observed this man and the audience, did they appear to enjoy it?

(objection, sustained.)

Q: Did you at any time for five seconds or eight seconds or any other length of time exhibit any male organ of your body?

Jim: No, sir.

Q: Did you at any time unbutton, or we are talking about these two straps having rings you have to insert, double to fasten them, did you at any time undo those two straps?

Jim: No, I did not.

Q: When you removed your shirt, did your shorts that you were wearing -- you were wearing shorts, were you?

Jim: Right.

Q: Do they extend above the belt line?

(objection, sustained.)

Q: Would you describe the shorts, please?

Jim: Yes. They were the boxer type and it was kind of unusual, really, because I don't usually wear undergarments. I got out of the habit about four or five years ago, I guess, but I had them on this night for some reason and they were oversize, so they were extending above the waist of the pants.

Q: Did you do anything with the shorts by reason of the oversize?

Jim: Yes. They were extending up so far that I rolled them down over the top of the pants.

Q: I show you here Prosecution's Exhibit No. 6 which shows you without a shirt, I believe. Is that correct?

Jim: Right.

Q: And there appears to be over the belt line some other material visible. Is that your shorts?

Jim: Right, that's right.

Q: Now, there appears in this picture to be a number of people down below the level of you. Is this Ray Manzarek here?

Jim: It looks like him. I don't believe that is him.

Q: Robby Krieger?

Jim: That looks like him but I don't believe it is. I don't think he had a shirt like that on that night. They just look like people from the audience.

Q: Are these people down below; were they on the stage or down below the stage?

Jim: They were on the floor level.

Q: This was indicated to be an enlargement of this little photograph up on the righthand corner of the second page of this exhibit. Will you look at that? Can you make out anybody except yourself in that little photograph?

Jim: Do you mean do I recognize anyone else?

Q: Anyone except yourself.

Jim: I can see there is Ray over to the left. This photograph cuts off part of the original picture. I can see him and there is one of the security men in that small-brimmed hat. You can see him by the amplifier.

Q: In other words, this enlargement, that is the top page of this Exhibit 6, crops off part of what you can see on the little tiny film, I think we indicated to be number 11 on the roll?

Jim: Right.

Q: So there is more visible so far as area is concerned, on the small little print?

Jim: On the small one, right.

Q: May I pass this again to the jury so that they may know what we are talking about at the moment? Did there come a time during The Doors' performance after you came on stage when the audience started to move, push forward toward the stage?

Jim: Yes, sir. I think it may have been during the last song.

Q: What was your last song?

Jim: "Light My Fire" I believe.

Q: Did you thereafter leave the stage?

Jim: I left the stage by jumping into the audience and then moved from there up to the side stairs to the balcony.

Q: When you went up to the balcony, did you go to the dressing room?

Jim: That's right.

Q: Can you tell us approximately, from the time you left the stage until the time you left Dinner Key Auditorium that night, approximately how much time passed?

Jim: I would say we were in the dressing room after the show at least two hours.

Q: What did you do there?

Jim: Relax, had a few beers, soft drinks, talked to friends, and signed some autographs. It is kind of a usual thing after a concert for people to come up.

Q: Did you see any policemen in your dressing room after you retired to the dressing room?

Jim: Yes, I remember seeing a couple. The officer that had his hat thrown into the audience came up and was compensated for his hat and he shook hands with everyone and I believe there was at least one other policeman that came in at one time.

Q: From time to time while you were up in your dressing room did you also walk out to the balcony with your friends?

Jim: Yes, and wave down at the people who were leaving.

Q: The time when you walked out of your dressing room onto the stage, did you have a view of the room below you, of this big hall below you?

Jim: Yes, sir.

Q: Did you see police officers there from time to time as you looked down at the hall in addition to the ones that you saw in your dressing room?

Jim: I may have but I can't really remember seeing any, didn't know, just didn't make an impression on me if I did.

Q: When you left Dinner Key, where did you go?

Jim: We were all staying at the Hilton Plaza, I think the name of it was.

Q: The name has been changed since to Plaza?

Jim: Right.

Q: Did you remain overnight at your hotel?

Jim: That's right.

Q: Did you leave the following day?

Jim: Yes, the next morning I had lunch in the restaurant of the hotel and then took a cab out to the airport.

Q: By the way, calling your attention to a few months before this concert, had you made any plans for the first week in March? *(objection, sustained.)*

Q: Did you at any time after you left Miami March 2nd, was anything called to your attention with regard to the article in the press in Miami?

(objection, sustained.)
(Discussion.)

Q: Mr. Morrison, on the 1st day of March, 1969 and in the few months that followed that date did you have any attorney or representative in the State of Florida?

Jim: No, sir.

Q: Who was your attorney at that time and prior to that time?

(objection, sustained.)

Q: Did you tell or authorize anyone to do anything for you in the State of Florida starting on March 2nd of 1969 and for the next several months thereafter?

(objection, overruled.)

Jim: Upon leaving Miami the day after the concert I went down to Jamaica and I didn't have a phone or any contact with the United States for about four days, so by the time I finally called someone, it was the first time I knew anything about any of these events so I hadn't done anything about it.

Q: When you say events, what do you have reference to?

Jim: I called a friend and found out the newspapers were full of...

(objection, sustained.)
(Motion to strike, granted.)

Q: When did you make arrangements to go to Jamaica ... by the way, did all the fellows go?

Jim: Right, we all went.

Q: When did you make those arrangements?

(objection, sustained.)
(Discussion.)

Q: Mr. Morrison, you mentioned that you and your fellow members of The Doors went to Jamaica. Tell us, when were your reservations for Jamaica?

Jim: I can't recall exactly but it must have been at least three weeks before we came down here because they would have to be done, you know, ahead of time.

Q: Approximately when were they made? *(objection, overruled.)*

Jim: I would say about three or four weeks.

Q: Before March the 1st?

Jim: Right.

Q: Of 1969?

Jim: That's right.

CROSS EXAMINATION BY MR. McWILLIAMS

Q: Mr. Morrison, you don't remember too clearly the events of the evening, do you?

(objection, sustained.)

Q: Do you remember clearly all events of that evening?

Jim: Well, it would be difficult to answer that with a simple yes or no. If I could go into it in a little more detail I could give a better answer.

Q: How much beer did you have in the dressing room?

Jim: I don't remember exactly.

Q: There were two six-packs in the dressing room, isn't that a fact?

Jim: Right. That is for after the concert.

Q: These were brought into the dressing room before the concert, isn't that a fact?

Jim: Right, to get cold.

Q: Is it a fact you demanded these be brought in or you wouldn't perform?

Jim: I honestly can't remember.

Q: How many of those two six-packs ... it was Budweiser, wasn't it?

Jim: I don't remember.

Q: How many of those two six-packs of beer did you have?

(objection, sustained.)

Q: Prior to going on stage how many of those two six-packs of beer did you have?

Jim: Well, I can't remember the exact number but I will say since I arrived only a few minutes before the concert started, I think I had one with a sandwich. I may have had one other one.

Q: You heard testimony that John Densmore didn't have any, isn't that right?

Jim: I heard testimony to that effect.

Q: He didn't have any, did he?

Jim: I don't remember.

Q: Ray Manzarek didn't have more than one or two, isn't that a fact?

Jim: Well, I don't count how many beers they drink, you know.

Q: Do you deny you were drinking out of that champagne bottle on the stage? Do you deny that?

Jim: Yes, I deny that.

Q: Do you deny saying that evening in front of all those people, "You are all a bunch of fucking idiots." Do you deny that?

Jim: No.

Q: Do you deny saying, "Your faces are being pressed into the shit of the world."?

Jim: No.

Q: Do you deny saying, "Take your fucking friend and love him"?

Jim: No, I don't deny that either.

Q: Do you deny saying, "Do you want to see my cock?"?

Jim: Yes.

Q: What words did you use when you called out you wanted to see some nakedness.

Jim: That was at the time I removed my shirt and it was something to the effect of, "Let's have a little nakedness."

Q: You have heard at least three of your own witnesses say that you said, "Do you want to see my cock," didn't you?

(objection, overruled.)

Jim: I have heard witnesses testify they heard that phrase but I can't remember how many or whether they were defense or prosecution witnesses.

Q: Take David Levine, your first witness, your expert photographer. Do you remember David Levine saying when I asked him if he heard you say, "Do you want to see my cock?" ...

(objection, sustained.)

Q: Are you saying that the defense witnesses that so testified were not telling the truth?

(objection, sustained.)

Q: Did you have any disability that evening?

Jim: No.

Q: You heard witnesses testify you were bumping into things on the stage.

(objection, sustained.)

Q: Isn't it a fact you were bumping into your instruments walking up toward the stage, getting up on the stage, isn't that a fact?

Jim: I don't play an instrument. I don't even get near them.

Q: Do you deny bumping into your instruments, as you got onto the stage, into the instruments that were on the stage?

(objection.)

Q: Did you or did you not bump into the instruments on stage during your performance?

Jim: That would depend on what you mean by "bumping into it".

Q: Answer yes or no. Did you or did you not?

Jim: First you have to explain.

(objection, overruled.)

Q: Did you or did you not bump into the instruments that were on stage?

Jim: I can't answer that. I don't understand what you mean.

Q: Did you or did you not stagger on your way from the dressing room?

Jim: No, I didn't stagger.

Q: You walked normally, perfectly straight?

Jim: That's right.
(objection, sustained.)

Q: Your singing was off that night, wasn't it, off timing?

Jim: I am sure that you are aware that that is just a matter of opinion.

(objection, motion to strike denied.)

Q: Was it or was it not off timing?

Jim: What is timing?
(objection.)

Q: Answer the question.

Jim: Well, some people think I sing off key but I don't and some people might think I sing off time. I might not. It is a matter ...

Q: You were there, weren't you?

Jim: Yes.

Q: Was your singing off timing or not?

Jim: In my opinion it was right on.

Q: You heard the tape.

Jim: Yes.

Q: Was your singing right on time, is that what you are telling the jury?

Jim: There is no definition of timing. It is all subjective.

Q: It was right on time, is that right?

Jim: That was my answer.

Q: Was that the best you could do, what you heard on the tape?

(objection, sustained.)

Q: In your direct examination you described your pants. Were they tailor made, is that what you said?

Jim: Right.

Q: They were tailor made to fit very tightly the lower part of your abdomen, is that what you said?

Jim: No.

Q: Tell me again how were your pants tailor made; what did you say?

Jim: Why don't you go back and reread the testimony?

THE COURT: Answer the question.

Jim: To the best of my recollection I testified that they were custom made leather pants that tightly contoured the lower part of my body.

Q: You also testified that you don't usually wear undergarments, isn't that a fact?

Jim: Right.

Q: These pants were tailor made for your performance, isn't that a fact?

Jim: No, just for wearing. I don't wear anything different in a performance than I would on the street.

Q: In other words, your pants were tailor made to give maximum exposure of your genital area, isn't that a fact?

Jim: Uh-huh.

Q: Yes or no?

Jim: No.

Q: Why did you have them tailor made to tightly fit, tightly cover the lower part of your body?

Jim: Well, it looks better and it feels better that way.

Q: Now, when you put your thumbs in your pants, is that as far as they went, just your thumbs over the edge of your pants?

Jim: No, what I meant was the four fingers inside with the thumb hooked on the waist of the pants.

Q: But you never got down as far as your wrist, all the way down into your pants, did you?

Jim: No.

Q: You remember the events that evening, isn't that a fact?

Jim: Well, I do, but I could explain that a little further if you would like.

(*Discussion.*)

Jim: If you ask me if I remember that concert, there have been years when I have done 200 concerts in 365 days. I have memories of all of them but the memory of this concert a year and a half ago does not stick out in my mind any more than a score of other concerts I have performed at.

Q: You haven't thought about this one any more than any others?

Jim: Well, I have, yes.

Q: Did you have any fungus that evening?

Jim: You mean like athlete's foot or something like that?

Q: Did you have a fungus in your lower abdominal area that evening?

Jim: God, I hope not.

THE COURT: Just answer the question. Did you have some type of medical infirmity that evening in your lower abdominal region?

Jim: No.

(Thereupon, State's Exhibit 1-M for Identification was so marked.)

(*objection, overruled.*)

Q: I show you what has been marked as State's Identification Exhibit 1-M and ask you if you can identify the person in those photographs.

Jim: Most of the photographs appear to be of me and I see Robbie and Ray and John, also.

Q: Do you recognize the clothing that you are wearing in the photographs?

Jim: Yes.

Q: Do these photographs truly and accurately represent you on stage March 1st, 1969?

Jim: Yes.

(*Discussion.*)

(*Thereupon, State's Exhibit No. 9 was received in evidence and so marked.*)

Q: I show you State's Exhibit No. 9 and ask you to look at the photograph that you have just identified and ask you to explain how, if only the tips of your fingers were in your pants, how the photographer made a mistake?

Jim: Would you point out the photograph in question?

Q: How about the little photograph with the little number 23 on it. What were you doing?

Jim: Well, from this angle and because of the size of the picture it is really debatable what is happening but I find no cause to alter what I said before about the fingers of my hand being inserted in the top part of the pants.

Q: How about the little photograph 23-A, the next one in sequence. Explain to the jury what you were doing.

Jim: Well, this is just one instant in time. I couldn't pretend to recall every movement I make during an hour of concentrated effort on the stage. It is like expecting a long distance runner to remember every ...

(*objection.*)

Q: You say that your pants were of such a nature that you weren't able to open them at all in the front?

Jim: Oh, no, you can open them.

Q: You can pull them down from the front?

Jim: Well, after they are unfastened you can, yes.

Q: They stretch, don't they?

Jim: Yes, but I had had these so long they had stretched all they were going to stretch.

Q: Where are those pants?

Jim: Unfortunately, during the concert someone threw a bottle of red or orange paint and they were covered with paint so they were useless after that. I think I threw them away.

Q: Now, you heard catcalls from the audience, is that what you said?

Jim: That's right.

Q: You heard the audience, some people in the audience, call you fag, isn't that correct?

Jim: I don't remember that specifically. After a while, after as many concerts as I have done, there are always a few hecklers more or less, depending on the night or the place, so after a while it all comes to blur in one general sound of jeering.

Q: That disturbed you, didn't it, that someone would call you a fag?

Jim: Not particularly, no.

Q: Doesn't that insult your manhood?

Jim: Well, I think any statement like that, any allegation like that generally says more about the person that calls the epithet rather than the victim.

Q: It wouldn't disturb you at all?

Jim: Well, it would depend on the situation but in a concert situation, no.

Q: You made a statement to the audience, isn't it a fact, that there are no rules, no laws, do whatever you want to do. Did you make that statement, yes or no?

Jim: I would like to answer yes but with an explanation, if I could. I did say that but it was in direct reference to that particular evening and any rules they may have thought existed about moving around the auditorium or approaching the stage. I was referring to that specifically.

Q: There are no rules, no laws. That was your statement, wasn't it?

Jim: That was part of a long statement.

Q: Do you believe that you have a right to disobey a law that you think has no more use?

(objection, sustained.)

Q: Do you think that you have the right to disobey the law, that there are no laws?

(objection, sustained.)

Q: Do you remember pushing Ken Collier off the stage?

Jim: I remember pushing someone off the stage. I didn't know anyone involved with the promotion or the running of that concert by name.

Q: Do you remember pushing, trying to push Larry Pizzi, the fellow that testified, off the stage?

Jim: I'm not sure about that. I do remember pushing someone off the stage who was trying to grab the microphone and say something to the crowd, so I shoved him off.

Q: The time that you were on your knees in front of Mr. Krieger, is it your testimony that you were amazed at the intricate finger work and you had to study it?

Jim: Well, I said a lot of other things besides that. Mainly it is this. When I am singing, the spotlight is on me. All the attention is focused on me. Well, it came time for a solo and often I will move near him in order to direct the spotlight and the attention to him.

Q: Did you or did you not say you were amazed at his intricate finger work and got down on your knees and studied it?

Jim: That was part of it, yes.

Q: That song was "Light My Fire"?

Jim: Yes.

Q: How many times prior to March 1st, 1969 had you and your group played "Light My Fire"?

Jim: I can only approximate but it must be, it could be over a thousand times.

Q: This wasn't the first time you had seen the intricate finger work, is that a fact?

Jim: The first time I have what?

Q: You have seen Robbie Krieger do that solo thousands of times, haven't you?

Jim: Could be.

Q: But you got down on your knees to study the intricate finger work.

Jim: Well, he gets better all the time.

Q: Let me ask you, you did deny certain things. Do you admit saying to the audience, "You are all a bunch of fucking idiots"?

Jim: Well, I didn't remember saying it until I heard the tape but I am convinced the tape is a fairly accurate representation of that concert and I heard it on that.

Q: Do you admit you said, "Your faces are being pressed into the shit of the world"?

Jim: Yes, I said that.

Q: You admit you said, "Take your fucking friend and love him"?

Jim: Right.

Q: Do you admit you said, "Do you want to see my cock"?

Jim: No.

Q: So that the witnesses were right about everything else but that?

(objection, sustained.)

REDIRECT EXAMINATION BY MR. FINK

Q: The song "Light My Fire", you hear it in connection with the Buick commercials, advertising Buick automobiles?

Jim: No, I don't know if they ever used that. I saw the phrase "Light My Fire" on a few billboards and advertisements in magazines but I don't think I ever heard a commercial.

Q: For Buick?

Jim: Yes.

Q: Did you license it to them?

Jim: Yes.

(objection, sustained.)

Q: You mentioned something about concentration. Would you describe to us in reference to the various movements that your hands make or your feet make when you are on stage during that hour that night, would you describe to us what you mean by that?

Jim: Well, a rock concert is an hour or an hour and a half of ...

(objection, sustained.)

Q: Let's go to this concert. How long was it?

Jim: I'm not sure. It was over an hour.

Q: Will you describe in reference to that concert that night under the conditions that you observed there, what you mean by the use of the term "concentration"?

(objection, sustained.)

Q: By the way, you mentioned that you arrived a few minutes before you went on stage that night. How many hours were you travelling that day before you arrived at the Dinner Key Auditorium to go on stage?

Jim: As I recall the plane from Los Angeles, the one I missed, was scheduled to leave at ten o'clock and so there was a hold-over in New Orleans of a few hours so I was travelling right up until the time I arrived at the concert.

Q: That would be starting at what time in Los Angeles?

Jim: Well, they are three hours ahead of us so it would have been about ... I think that actually that flight was scheduled to leave earlier than 10:00. I forgot.

Q: What time did you leave your home?
(objection, overruled.)

Q: From the time you left your home to the time you went on stage that night, about how many hours elapsed?

Jim: I awoke about dawn, about 6:30 and arrived there, I think we must have gone on around 11:30 or 12:00 o'clock, so it was ...

Q: That many hours?

Jim: Yes.

Q: You mentioned something about instant of time. Did you stand still and pose for any of these pictures that were taken of you?

Jim: No, I am never aware of photographs. I am aware of them when flashbulbs go off

or when I see a camera, but most of the time I am concentrating on the music and thinking about what I want to communicate to the audience, so I don't spend much time worrying about photographs.

Q: Can you at this date, a little over a year and a half following the date and time of this concert, tell us every step you made, every movement you made with your arms and body?

Jim: No, I don't. We don't plan or I don't plan a routine. We know basically the songs we may perform but once we get on stage we just kind of feel our way and improvise according to the mood of the evening. So it becomes not exactly an unconscious performance but at least a kind of heightening of every day reality and a lot of actions and gestures, movements ...

(objection, sustained.)

Q: By the way, did you sell a single ticket that night to the audience?

Jim: No, sir.

Q: Did you have any control whatsoever on who came to the theater that night and who did not come?

(objection, overruled.)

Q: Did you exercise any control as to who was permitted to come to that concert and who wasn't?

Jim: No. The contract was made with one or two individuals, the promoters, and all of those decisions are in their hands.

Q: Did you have anything to do with how many people they admitted to be packed in there that night; did you control how many people were to be packed in there that night?

Jim: Well, we had contracted to selling a particular amount of, number of tickets. I think it was between 9 and 10,000. Upon arriving I found out an additional two or three thousand tickets had been sold unbeknownst to us.

Q: Had you ever been at the Dinner Key Auditorium before?

Jim: No, sir, I hadn't.

Q: Didn't you know what seating or facilities they had there?

Jim: No.

MR. FINK: I have no further questions.

QUIZ

Again, time for a quiz!

Write a postcard to *The Doors Quarterly, Am Oelvebach 5, 47809 Krefeld, West Germany* and tell me the answers to the following questions:

1. *What was the name of the avantgarde composer Ray Manzarek worked with on his album Carmina Burana?*
2. *What is Ray Manzarek's wife's first name?*
3. *On which Robby Krieger solo album did Ray Manzarek play keyboards?*
4. *How was Ray's surname originally spelled before Ray changed his name into Manzarek, which was more suitable for American tongues?*

The correct answers should be here **August 1st, 1995** the latest. Of all correct postcards we pick out two who will win a free CD of SCOTT RICHARDSON *Revelation Blues*, featuring Ray Manzarek on keyboards.

Thanks to *Wildcat Records* for the free CDs.



Jim's bust in December 1984. Photo: Patricia Devaux

LETTERS TO THE EDITOR

Dear Rainer, I saw *The Australian Doors* "perform" in London last October (I use the word "perform" very loosely!) They murdered the songs beyond recognition - I never want to see them again: Total shit!

Tony Magnante, England

Dear Rainer, the article on *The Soft Parade* by Brent Turner in DQ 31 is intelligently written and thought out. The guy obviously has a real passion for good music. More power to his writing arm and to others like him.

George Simpson, Australia

Dear Rainer, I just purchased a copy of Jim Morrison - *The Lost Paris Tapes*. It is a most astonishing recording - perfect sound quality, better than the gold CDs - and most importantly pure unadulterated Jim. It must be much closer - kind of a rough draft - of the poetry album he intended. Although I've enjoyed listening to the *An American Prayer* album, I have to say that Paul Rothchild's comment about it being like cutting up a Picasso canvas into postage stamps was quite accurate in comparison to this "new" unofficial recording called *The Lost Paris Tapes*.

Connie Lauerman, USA

Dear Rainer, the article *The Paris Tapes Of Jim Morrison* in DQ 31 was excellent!

Robert Hubbell, USA

Dear Rainer, there are no words that could ever describe my feelings for this marvellous group The Doors. So I'm always very happy when I receive my favourite magazine, *The Doors Quarterly*.

Igor Nencioni, France

Dear Rainer, I want to thank you for my first two Quarterlys. I am very happy with them. Your information on bootleg releases will

prevent me from buying the wrong records in the future

Volker Mross, Germany

Dear Rainer, in response to letters about The Doors' coverbands - your respondents take those bands far too seriously. We all like the music, right? What's wrong with a simulation? We know they're not the real thing. So enjoy the music and the performance, ersatz as it is, and have some fun with it. Lighters up!

Dave Lilly, USA

Dear Rainer, I want to thank you for writing the DQ, because there isn't a lot of Doors news in Dutch magazines and record-sellers do not give objective reviews of bootlegs like you do - they just want to sell their stuff no matter how bad it is and they naturally try to rip you off!

Alex Milikan, Holland

Dear Rainer, concerning the story of Jim's "lost tapes" - I can't understand how this buddy of Jim found the plastic bag 23 years after Jim's death! I don't agree with the arguments about *The Soft Parade* group in DQ 31 and the 7-page article about them. This is a Doors fanzine, not a *Soft Parade* Quarterly! Everybody seems to care about if *The Soft Parade* are good or not - I personally don't care! Anyway, nice issue #31 with a beautiful poster!

Victoria Psara, Greece

Dear Rainer, I just got the latest issue of your fanzine. It was absolutely great as always. I was jumping for joy to find out that the Paris tapes are already out on CD. A million-billion thanks for this hint. I also wanted to ask you about a book I recently bought. It's called *Stumbling Into Neon - Jim Morrison-An Appreciation* by Bob Nibor and Clive Patrick. It is a rather good book published by Parkway Press but unfortunately does not have any date on it to pinpoint what year it was written. It speaks of writers such as Rimbaud, Blaise Cendars and Antoine Artaud. In fact, it has a chapter dedicated to these writers. Despite its title, it also has mention of Other Voices and Full Circle. Have you ever read or heard of this book? However, it looks more like a University

thesis paper more than an actual book. Anyway, I would appreciate any information you may have on it.

Tony Folcarelli, Italy

Editor's note: The book you mentioned was published in 1983 in London as a counterpoint to *No One Here Gets Out Alive*. Although the book did not survive (no big publisher re-published it!), it is a fair attempt to research The Doors' story and Jim's poetry. Today it is a real collectors' item. (R.M.)

Dear Rainer, after reading the initial debate concerning Doors coverbands, which featured so prominently in DQ 30, I found the feedback in the following DQ 31, which the controversial discussion evoked, to be both interesting and at times spiteful. Myself, having never had the (indefinite) pleasure of seeing *The Soft Parade* "do their thing" cannot comment on them. But after attending *The Australian Doors* several times, I have decided to stick to my precious Doors material from now on. But I realize that for other fans that such coverbands may well serve as an important medium in their admiration of what has unfortunately passed. And yet to me the most prominent factor here is the undying conviction with which each individual supports their belief. Perhaps, as Patricia Kennealy-Morrison believes, it is that loyalty to the true spirit of The Doors, which will outlive and outshine all coverbands, which are just one branch of a much larger tree, under which we all stand.

Paul Meade, Ireland

Dear Rainer, thanks for your fabulous magazine. I have only been a member for almost a year, but I have to tell you how impressed I am by the whole concept of your magazine, and of the job you are doing.

Mette Lokkegaard, Denmark

Dear Rainer, just hours after I mailed you a Christmas card with a postscript inquiring about DQ 31, the issue arrived in my mailbox. We all love the DQ, and I can't wait for each one. I love the big poster of Jim's beautiful face and all the pictures and the story of the man with Jim's tapes. Michaela Wagner's letter - wow! First time I've heard a woman accuse another woman of "postmenopausal

perseveration". Patricia may short-circuit your letter-box and your fax machine on this one.

Connie Lauerman, USA

Editor's note: I guess it is time to officially say sorry for printing a letter like Michaela Wagner wrote. I probably didn't think too much about its content and how it would hurt one of my closest friends. There are other (female and male) "writers" who would deserve such a letter but not Patricia. The DQ is what I call an open forum - but from now on I'm not gonna let it get opened that wide ... (RM)

Dear Rainer, I really enjoyed issue 31 of The Doors Quarterly, especially the interview with the French man with the Paris tapes. It is good to hear what someone who knew Jim thought about him. I would very much like to congratulate you very much in keeping the DQ in operation. If not for the DQ I would not have met my Doors-contacts in Belgium and France. I can only hope you get the praise that you so much deserve from your ever growing fan club.

Alan Pacetta, Great Britain

Dear Rainer, we were in Paris the end of May to see Jim Morrison's grave and found the directions to the cemetery excellent after reading the Doors Quarterly.

Joseph Hallam, Great Britain

Dear Rainer, thanks for the last DQ, which was great as usual. I very much liked the story about the 'lost Paris tapes'. Now this stuff is out on CD. Isn't this a sell-out? Jim Morrison never ever would have allowed anyone to publish the Paris session. I've been a fan for almost 20 years now, and this Paris Tapes CD was the first bootleg I've ever bought (I've been avoiding bootlegs like hell the past years). My opinion: This CD is great, especially the 40 minutes of poetry read by Jim without music, but was this the way he wanted the tape to be published? I understand reading the liner notes that this is a complete session. Don't you think there's something on this CD Jim later would have considered as an outtake (track one definitely is one, same as *Whiskey, Mystics and Men*). And the Paris session - Jim is so drunk, and there's too much talk, actually - is there any real song on this CD?

Enrico Mendoza, Portugal



8th DECEMBER 1993

Impressions Of An Anniversary

is the title of this new book published just recently. It was written and designed by fanclubmember Jochen Maaßen, who also contributed some of his own photos, but there are also photos taken by other photographers, most of them in colour. The 44-page book features rarities and curiosities, stories and beautiful photos, memorabilia and memories of those busy days back in Paris 1993. Exclusively available through *The Doors Quarterly Magazine*, the book was printed on high quality paper and comes along with a free unpublished surprise poster. Order your copy now, because it is a strictly limited, individually numbered edition, each copy signed by the author. The book is entirely written in English. The price is a mere DM 22 plus postage. To reserve your copy please send a postcard to THE DOORS QUARTERLY MAGAZINE, Am Oelvebach 5, 47809 Krefeld-Stratum, West Germany. Jochen himself will send you your book as soon as your order arrives.

8th December 1993

Impressions Of An Anniversary

ist der Titel eines neuen Buches, geschrieben und gestaltet von Clubmitglied Jochen Maaßen. Es enthält nicht nur seine eigenen Fotos von diesen denkwürdigen Tagen anlässlich Jim Morrisons 50. Geburtstag im Dezember 1993 (unter anderem auch Bilder vom Konzert der Soft Parade mit Robby Krieger), sondern auch Fotos bekannter Fotografen wie z.B. Frank Lisciandro. Auf 44 Seiten gibt es in Farbe zahlreiche Erinnerungsstücke, Dokumente, kleine Stories, Kuriositäten und Raritäten zu sehen. Dieses auf teuerem Papier in englischer Sprache gedruckte Buch ist exklusiv ausschließlich bei uns zu bestellen, es kostet nur 22 DM plus Porto und enthält zusätzlich noch ein Überraschungsposter. Jedes Buch ist einzeln nummeriert und vom Autor signiert. Die Auflage ist auf 1000 Exemplare streng limitiert. Reserviert Euer Buch baldigst per Postkarte an THE DOORS QUARTERLY MAGAZINE, Am Oelvebach 5, 47809 Krefeld-Stratum. Jochen selbst schickt Euch dann ein Exemplar umgehend zu.

HAVE THEY GOTTED THE KEYS TO THE KINGDOM?

Eine seltsame Reise durch zwei deutsche Übersetzungen des 1. Teils von J. D. Morrisons
'An American Prayer'
von Gabriele Pagel

Gut, daß es sie gibt - die deutschen Übersetzungen von Morrisons Gedichten! Und so treten wir voll Neugierde und Enthusiasmus die Reise in seine Dichterwelt an... Nach kurzer Fahrt auf einem deutschen Schienenstrang entpuppt sich unser IC jedoch als Bummelzug mit gar vielen, seltsamen Haltestationen. Ist der Zugang zum Originaltext schon nicht einfach, so kann eine schwache Übersetzung noch mehr in die Irre führen.

Die folgenden Beispiele sind entnommen aus:

Quelle A: 'Ein amerikanisches Gebet', Karin Kramer Verlag, Berlin, 4. Aufl. 1990
Quelle B: 'The American Night', MaroVerlag, 1. Aufl. 1991

Verwendete Abkürzungen:
OT = Originaltext; Ü = Übersetzung; K = Kommentar

Übersetzungsfehler, mal lustig, mal traurig

OT: **THE MOON IS A DRY BLOOD BEAST**

Quelle B, S.13:

Ü: *Der Mond ist ein blutleeres Vieh ...*
K: Das klingt zwar sehr originell, ist aber selbst für Morrison zu surrealisch.

Quelle A, S.14 ist auf der richtigen Spur:

Ü: *Der Mond ist eine durstige Blutbestie ...*

K: Morrison umschreibt hier die Gewaltdarstellung im Fernsehen (den Mond, der Werwölfe aufweckt)

*

OT: GUERILLA BANDS ARE ROLLING NUMBERS IN THE NEXT BLOCK OF GREEN VINE

Quelle A, S.14:

Ü: *Guerillabanden berauben Kerle im nächsten Block grünen Weins.*

K: Tatsächlich wollten sich die Guerillas, bevor sie loslegen, erstmal Joints drehen (*to roll a number = sich einen Joint drehen*; siehe auch den Song 'Five To One': '... but we got the numbers')...

In Quelle B, S.13 wurde sogar noch ein Ausdruck gefunden, der verdeutlicht, daß die 'numbers' vom Verb 'to numb' = 'betäuben' abstammen:

Ü: *Guerillatrups drehen sich Betäubungstüten im nächsten Block aus grünem Schlinggewächs.*

K: 'vine' kann 'Rebe' heißen, aber auch einfach 'Kletterpflanze'.

*

OT: ... AMASSING FOR WARFARE ON INNOCENT HERDSMEN WHO ARE JUST DYING

Quelle A, S.14:

Ü: *...anhäufend für den Krieg gegen unschuldige Volkseigner, die grad im Sterben liegen.*

K: Die Crédit 'Volkseigner' konnte ich auch im 'Brockhaus, Bildwörterbuch der dt. Sprache' so nicht finden. Dort steht der Begriff 'volkseigen' für Eigentum in staatlicher Hand in der ehem. DDR (GDR). Es ist eher unwahrscheinlich, daß Morrison seine Lederjacke bei einem geheimen Staatsbesuch damals Walter Ulbricht übereignet hat ...

Quelle B, S. 13:

Ü: *...rüsten zum Angriff auf harmlose Hirten die schlicht verrecken.*

K: 'rüsten zum Krieg gegen' ist aus A und B kombiniert die überzeugendste Lösung. 'Just dying' ist in Quelle B treffend übersetzt, wobei mir 'verrecken' aber ein zu starker Ausdruck ist. Ich glaube, Morrison wollte hier die Schwarz-Weiß-Malerei des Fernsehens anprangern, wo es auf der einen Seite die Schurken und auf der anderen Seite die (Staats-)Männer mit der scheinbar weißen Weste gibt. Nach ihrem Tod werden sie zu einer

Legende (sie müssen 'bloß' sterben, denn über Tote spricht man nicht schlecht).

*

OT: ... TO PERFECT OUR LIVES...

Quelle A, S. 15:

Ü: ...unsere Leben zu vollenden.

Quelle B, S. 13:

Ü: ...unser Leben vollkommener zu machen.

K: 'Leben vollenden' klingt mir zu sehr nach Beerdigung. Die Version von Quelle B hat keinen Beigeschmack und findet meine Zustimmung.

*

OT: THE MOTHS & ATHEISTS ARE DOUBLY DIVINE & DYING

Quelle B, S. 14:

Ü: Die Motten & Atheisten sind doppelt göttlich & sterben ...

K: 'doubly' muß hier wie in Quelle A, S. 16 übersetzt werden.

Ü: Die Motten sind zugleich göttlich & sterblich

...
K: Wie so oft wählt Morrison hier zwei Wörter, 'divine'- 'dying', weil sie einen Stabreim bilden. Sonst hätte er statt 'dying' auch 'mortal' schreiben können.

*

OT: THE BARNS ARE STORMED THE WINDOWS KEPT & ONLY ONE OF ALL THE REST TO DANCE & SAVE US W/ THE DIVINE MOCKERY OF WORDS

Quelle B, S. 14:

Ü: Die Hütten werden gestürmt
Die Fenster verrammelt ...

K: Welche Hütten? Eisenhütten? Skihütten? Negerhütten? Nee, nee! Auch keine 'Scheunen', obwohl 'barns' letzteres bedeutet. Als 'to barnstorm' wird bezeichnet, wenn Leute durch ländliche Gebiete ziehen, um politische Reden zu halten oder Theaterstücke aufzuführen. Es war aber auch nicht so, daß die Einwohner vor Schreck ihre Fenster dichtgemacht hätten ...

Quelle A, S. 20 pirscht sich an die Wahrheit heran:

Ü: Die Dörfer sind getourt. Die Schaufenster behauptet ...

K: Beim Metzger? Beim Bäcker? Beim Modehaus? Meiner Meinung nach soll 'windows kept' heißen 'das Fenster zur Welt wird offen gehalten'. 'A window to the world' ist ein Mittel zum Studium des Lebens anderer Völker, wie z.B. eine Nachrichtensendung. Dazu meine eigene Übersetzung:

Die Aufklärung breitet sich aus bis auf's Land,/ das Fenster zur Welt ist geöffnet./ Und doch nur einer da vom Rest, / der tanzt und uns errettet/ mit dem göttlichen Spott/ der Worte.

*

OT: TO PROPAGATE OUR LUST FOR LIFE

Quelle B, S. 14:

Ü: ...um unsere Lebensgier herauszuschreien ...

Quelle A, S. 19:

Ü: ...unsere Gier nach Leben zu verbreiten ...

K: 'to propagate' steht für 'verbreiten' im allgemeinen. Über die Geräuschkulisse ist nichts ausgesagt...

*

OT: WE USED TO BELIEVE IN THE GOOD OLD DAYS WE STILL RECEIVE IN LITTLE WAYS...

Quelle B, S. 16:

Ü: Wir glaubten einmal an die guten alten Zeiten
Noch immer erfahren wir in Kleinigkeiten...

K: Hier wurde der Sinn nicht verstanden. 'Erfahren in' ist eine Eigenschöpfung des Übersetzers.

Quelle A, S. 28:

Ü: Wir glaubten in den guten alten Tagen. Wir empfangen noch immer auf engen Pfaden ...

K: In Quelle B, ist 'used' sehr schön mit 'einmal' übersetzt, bei Quelle A leider nicht. 'In a small way' heißt 'in geringem Ausmaß'. Meine Übersetzung:

*Wir haben einst geglaubt
in den guten, alten Tagen.
Noch immer können wir
wenig erfahren.*

In 'Wilderness' sagt Morrison: I REBELLED AGAINST CHURCH AFTER PHASES OF

FERVOR (Ich lehnte mich gegen die Kirche auf nach Phasen der Begeisterung).

*

**OT: THE THINGS OF KINDNESS
& UNSPORTING BROW
FORGET & ALLOW**

Quelle B, S. 16:

Ü: *Die sogenannte Liebenswürdigkeit & starre Haltung*

vergiß & nimm's hin

K: 'Liebenswürdigkeit' ist hier nicht ironisch gemeint.

Quelle A, S. 29 kommt der wahren Aussage näher:

Ü: *Die Dinge der Güte
& unfairer Braue
vergiß & erlaube.*

K: Ich bin der Ansicht, dieser Abschnitt spricht den Wunsch aus, die Liebe '*an sich heranzulassen'* und Verletzungen zu vergessen, '*durchgehen zu lassen*'. Weil 'allow' mehrdeutig ist, konnte es als Reim ans Ende der Zeile gestellt werden und bezieht sich - mit den verschiedenen Bedeutungen - auf 'kindness' und 'unsporting brow'.

*

**OT: WE'RE PERCHED HEADLONG
ON THE EDGE OF BOREDOM ...**

Quelle B, S. 16:

Ü: *Wir thronen voller Ungestüm am Rand der Langeweile ...*

Quelle A, S.31:

Ü: *Wir sitzen kopfüber am Rand der Langeweile ...*

K: 'we are perched' ist Passiv, was aber in beiden Büchern nicht erkannt wurde. Mein Übersetzungsvorschlag:

*Man setzt uns ab
ungestüm wie wir sind
am Rand der Langeweile ...*

'to be perched' heißt: irgendwo 'hoch oben', 'gefährlich' oder 'eng' hingesetzt werden. 'Kopfüber sitzen' ist etwas unbequem, aber vom Ungestüm des Menschen wird im weiteren Verlauf des Gedichtes noch die Rede sein. Quelle B ist deshalb näher dran.

*

**OT: NO BLACK MEN'S PRIDE TO HOIST
THE BEAMS
WHILE MOCKING ANGELS SIFT WHAT
SEEMS ...**

Quelle B, S. 16:

Ü: *Die Balken hochzuwuchten, fehlt der Stolz der Schwarzen*

*während spöttische Engel etwas verstreuen,
das offenbar ...*

Quelle A, S. 33:

Ü: *Keiner schwarzen Männer Stolz, die Balken zu hieven*

während spottende Engel durchsieben, was scheint ...

K: 'to sift' wird hier in einem anderen Sinn gebraucht, nämlich 'etwas sorgfältig durchsehen und prüfen'. 'what seems' ist das, was scheint, was etwas sein könnte, also eine Möglichkeit, eine Chance. Schade um die beiden so herrlich mysteriösen Formulierungen! Meine lautet:

*Kein schwarzer Mann fühlt jemals Stolz, muß er die Balken hieven,
während Engel, voller Spott, seine Chancen prüfen.*

*

OT: TO BE A COLLAGE OF MAGAZINE

DUST

SCRATCHED ON FOREHEADS OF WALLS

OF TRUST

**THIS IS JUST JAIL FOR THOSE WHO MUST
GET UP IN THE MORNING & FIGHT FOR
SUCH ...**

Quelle A, S. 34:

Ü: *Zu sein eine Collage aus Zeitschriftenstaub gekratzt auf steinerne Stirnen von Vertrauen Dies ist genau das Gefängnis für jene, die beim Morgengrauen aufstehen & kämpfen müssen für solch...*

K: 'gekratzt in' wäre richtiger, das geht tiefer. 'Steinern' steht nicht im Text. 'Just' bedeutet hier 'nur, bloß'. Im Text steht nur 'Morgen'.

Quelle B, S.17, na ja ...:

Ü: *Eine Collage ist aus Zeitschriftenstaub Geritzt in die Stirn von Mauern aus Glauben Die ist der rechte Knast für Leute, die morgens aufstehn müssen und kämpfen für derart ...*

K: 'zu sein' wurde einfach weggelassenen! Für die Übersetzung von 'just': gleicher Fehler wie oben. Kurz die Aussage dieses Abschnitts: Die Illustrierten zerfallen, aber die Sensationsstories sind in den Köpfen der Leser verewigt. Morrison ließ sich hier etwas besonderes einfallen: Die letzte Zeile dieses Abschnittes ist mit der ersten Zeile des nächsten Abschnittes verknüpft. ... *GET UP IN THE MORNING & FIGHT FOR SUCH ... UNUSABLE STANDARDS...* (d.h. morgens aufstehen müssen & kämpfen für solch ... unbrauchbare Normen ...).

*

**OT: UNUSABLE STANDARDS
WHILE WEEPING MAIDENS
SHOW-OFF PENURY & POUT
RAVINGS FOR A MAD
STAFF**

Quelle A, S. 35:

Ü: *Unbrauchbare Standards während feuchte Jungfrauen mit Bedürftigkeit und Schmollmund protzen Delirien für einen wahnsinnigen Stab*

K: Der Übersetzer sollte nicht überinterpretieren: bei diesen Jungfrauen sind nur die Augen feucht.

Mit der Übersetzung von Quelle B, S. 17 komme ich klar:

Ü: *Unbrauchbare Normen während weinende Jungfrauen Bedürftigkeit und Schmollmund zur Schau tragen Rasende Begeisterung für ein wahnsinniges Personal*

K: 'Staff' steht hier bei Morrison wohl nur für 'personnel', weil sich 'mad staff' besser anhört. Mit 'ravings' scheinen die entgeisterten Zurufe aus dem Publikum gemeint zu sein.

*

**OT: WOW, I'M SICK OF DOUBT
LIVE IN THE LIGHT OF CERTAIN
SOUTH**

Quelle A, S. 36:

Ü: *Wow, ich bin krank vor Zweifel Lebe in dem Licht sicheren Südens*

Quelle B, S. 17:

Ü: *0 Mann, ich hab den Zweifel satt Leben im Licht der Gewissheit im Süden*

K: Quelle B ist in Ordnung, bis auf die Übersetzung von 'live'. Morrison meinte hier 'I live', also wie in Quelle A.

*

OT: CRUEL BINDINGS...

Quelle A, S. 37:

Ü: *Entsetzliche Einbindungen ...*

K: 'cruel' ist 'grausam'; 'entsetzlich' wäre 'horrible, shocking'

Doch Quelle B, S. 17 ist okay:

Ü: *Grausame Bindungen..*

*

**OT: MILKING YOUR MOUSTACHE?
OR GRINDING A FLOWER?
I'M SICK OF DOUR FACES
STARING AT ME FROM THE T.V.
TOWER: I WANT ROSES IN
MY GARDEN BOWER, DIG?**

Quelle A, S.38:

Ü: *Deinen Schnurrbart rupfen?
Oder eine Blume malmen?*

Ich bin angewidert von hartnäckigen Gesichtern die mich anstarren aus der Fernsehfestung. Ich will Rosen in meinem Gartengemach, verstehst Du?

K: Einen hartnäckigen Eindruck kann jemand auf einen machen, aber 'hartnäckige Gesichter' gibt's nicht. 'Garden bower' ist und bleibt die 'Gartenlaube'.

Wie sieht's mit Quelle B, S. 17 aus?

Ü: *Hast Du grad Deinen Schnurrbart gezwirbelt?
Oder eine Blume zerkauf?*

*Ich hab die mürrischen Gesichter satt,
die mich anglotzen aus der Fernsehfestung. Ich will Rosen in
Meiner Gartenlaube, kapiert?*

K: Ich fasse die ersten beiden Zeilen auf als '(Are you just) milking ...' und '(Are you just) grinding'; d.h.:

*Rupfst Du gerade Deinen Schnurrbart?
Oder zerkaust Du gerade eine Blume?*

So kommt sich der Leser in seiner Passivität ertappt vor. Es gibt zwar den Tower von London, hier ist aber doch 'Fernsehschrank' die naheliegendere Übersetzung.

**OT: DO YOU KNOW HOW PALE & WANTON
THRILLFUL
COMES DEATH ON A STRANGE HOUR
UNANNOUNCED, UNPLANNED FOR
LIKE A SCARING OVER-FRIENDLY GUEST
YOU'VE
BROUGHT TO BED**

Quelle A, S. 40:

Ü: Weißt Du, wie bleich & geil schaurig
der Tod kommt in einer seltsamen Stunde
unangemeldet, uneingeplant
wie ein schreckender überfreundlicher Gast,
den Du hast zu Bett gebracht.

Quelle B, S. 18:

Ü: Weißt Du, wie bleich und lustern schaurig
der Tod in einer unbekannten Stunde kommt,
wie ein erschreckender, allzu freundlicher
Gast,
den Du zu Bett gebracht hast.

K: Schreck laß nach! Es gibt zwar das Verb 'jdn. schrecken', aber 'schreckend' gibt es nicht. 'Erschreckend' können nur Meldungen sein, aber keine Personen. Und so bleibt nur wieder eines dieser typischen ellenlangen Spaghettiwörter wie 'schreckenerregend' oder 'furchteinflößend' übrig. 'Strange' sehe ich als 'seltsam' wie in Quelle A.

*
**OT: DEATH MAKES ANGELS OF US ALL
& GIVES US WINGS
WHERE WE HAD SHOULDERS SMOOTH AS
RAVEN'S
CLAWS**

Quelle A, S. 41:

Ü: Tod macht Engel aus uns allen
& gibt uns Schwingen
wo wir Schultern hatten
sant wie des Raben
Krallen

Quelle B, S. 18:

Ü: Der Tod macht Engel aus uns allen
& gibt uns Flügel
wo wir Schultern hatten
glatt wie des Raben
Krallen

K: 'Tod' bitte mit Artikel, wie in Quelle B. Der Erzengel hat auf fast allen bildlichen Darstellungen Klauen an den Flügeln.

**OT: ... UNTIL ITS OTHER JAW REVEALS
INCEST
& LOOSE OBEDIENCE TO A VEGETABLE
LAW**

Quelle A, S. 42:

Ü: ... bis sein anderes Maul offenbart den Incest
& losen Gehorsam gegen ein Pflanzengesetz.

Quelle B, S. 18:

Ü: ... bis dann sein anderes Gesicht den Incest
offenbart
tragen Gehorsam gegenüber einem läppischen
Gesetz.

K: 'to jaw at sb' = 'jdm eine Moralpredigt halten'. Das tut die Kirche, indem sie uns zu Sündern abstempelt. 'Incest' ist auch 'Vetternwirtschaft'. Ich glaube, Morrison meinte damit die Intoleranz der Kirche gegenüber Andersdenkenden, die nicht zum Club der Auserwählten gehören. Eine Bedeutung von 'vegetable' ist, nach einer Verletzung oder Krankheit zwar noch körperlich zu funktionieren, aber geistig tot zu sein. So ist es mit den Gesetzen der Religion, die noch als Hülsen fortbestehen. Selbst die Gläubigen würden diese nur noch wenig beachten. Natürlich muß es 'lockerer Gehorsam gegenüber einer Gesetzhülse' heißen.

*

OT: I WILL NOT GO ...

Quelle B, S. 18

Ü: Ich will nicht gehen ...

K: Das würde 'I don't want to go' sein!

Dem Übersetzer von Quelle A, S. 43 ist hingegen nicht verborgen geblieben, daß es sich hier um ein ganz normales Futur handelt:

Ü: Ich werd' nicht gehen...

*

Aber ich gehe jetzt, denn, liebe Fahrgäste, wir sind am Ziel unserer mühseligen Reise angekommen!
Wenn es Euch gefallen hat, erzählt es ruhig weiter.
Wenn es Euch jedoch nichts gebracht hat, behaltet es bitte für Euch.

Eure erschöpfte Reiseleiterin.

P.S.: Es kann und soll kein Anspruch auf Vollständigkeit erhoben werden. Die Texte konnten natürlich nur auszugsweise zitiert werden, soweit es für die hier angesprochenen Stellen erforderlich war.

*

THE BRIAN JONES CONNECTION

written by Dan Solomon

Was it a coincidence that Jim Morrison died exactly two years after Brian Jones of The Rolling Stones? Jones was found in his swimming pool on July 3rd, 1969, and Jim Morrison in his bathtub in the same day in 1971.

Is it possible that Jim Morrison intended his death to have a poetic twist?

The familiar "dark" Morrison themes of bisexuality and heroin were ever-present with the Brian Jones-people who surrounded him:

Jim and Pamela Courson sub-let their Paris apartment from actress/model Elizabeth Larivière (a.k.a. "Zozo"). In *No One Here Gets Out Alive* Zozo is quoted as saying that Pamela would tell her to tell Jim that Pam had been at Zozo's friend's house all night (p.351). Jim knew to look for Pamela at the apartment of a female photographer where both women shared the same bed (p.355).

In Mandy After's *Death Of A Rolling Stone*, Zozo is described as a girlfriend of Brian Jones (pp. 116-120). Brian Jones is said to have had bisexual scenes arranged for him (p. 126).

In Victoria Balfour's *Rock Wives*, Linda Lawrence Leitch says that "a popular Parisian model" was in Brian's entourage and that she was bisexual and came on to Leitch in Morocco (pp. 86-87).

In Albert Goldman's recent *Penthouse* article, Pamela's male lover, Jean Debretti (the "count") is described as having worked with The Rolling Stones on a French T.V. Show. The count was a heroin supplier to rock stars including Marianne Faithfull. They both were apparently called by Pamela Courson to come to the apartment on the morning of Jim's death.

In view of all this, is it surprising that Jim chose July 3rd as his date of death (yes - this

means suicide!)? For weeks, Jim had apparently been in a state of depression, scrawling "God help me" over and over again (James Riordan's *Break On Through*, p 458), finally writing "last words, last words out" (p.458). His *Paris Journal* can be interpreted as one long suicide note.

The Brian Jones connection was an obvious one for Jim. What better way to make his death poetic. The July 3rd date points us to "*Ode To L.A. While Thinking Of Brian Jones, Deceased*". When it was written in 1969, the deceased was obviously Jones. But as Jim lay in his bathtub on that Paris morning (after having snorted heroin several times in the previous 24 hours, according to Alain Ronay's article in *Paris Match*) was his death an "*Ode To L.A.*"? Was he thinking of Brian Jones? Was he now the "deceased"?

*Requiem for a heavy
that smile
that porky satyr's
leer
has leaped upward
into the loam*

*Jim Morrison, Ode To L.A. While
Thinking Of Brian Jones, Deceased (1969)*

CREDITS:

*The front colour picture of this Doors Quarterly # 32 shows the cover of the original Dutch *The Soft Parade* LP (SR International 20101, Holland 1969). It was a special pressing for a book club named "Europaclub". The back colour picture shows John Densmore*

*jamming at the Saxon Lee Gallery, L.A., July 1st, 1989.
Photo: Rainer Moddemann*

Page 2 shows Jim and Ray in concert in Copenhagen, Sept. 17th, 1968. Photo: Unknown.

*Next to last page shows the rare German special book club edition of *Waiting For The Sun* (SR International 92246, Germany 1968), Open The Doors For The Doors.*



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