

DOORS

OPEN

ISLE OF

WIGHT

QUARTERLY

THE DOORS QUARTERLY 5

is a magazine for
members of the
DOORS FAN CLUB
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from us to you

Hi, liebe Freunde! Der Club und somit das Doors Quarterly geht ins zweite Jahr. Über die überdurchschnittliche Rückmeldequote der Fans, die seit 'der ersten Stunde' dabei sind, freuen wir uns besonders. Auch das letzte Fan Club Meeting am 8. Dezember fand mit relativ hoher Beteiligung statt. Zwar hatten sich noch in letzter Sekunde Leute angemeldet, die dann doch nicht kamen, aber die meisten scheuten nicht die weite Entfernung zum Clubtreffen. So kam Gerhard aus Wien, Thomas aus Hamburg, Christian aus Mainz, Heisl aus dem Schwabenlände, Mitglieder aus Aachen, Bremen, Nordhorn usw. Einen Bericht über das Meeting findet ihr

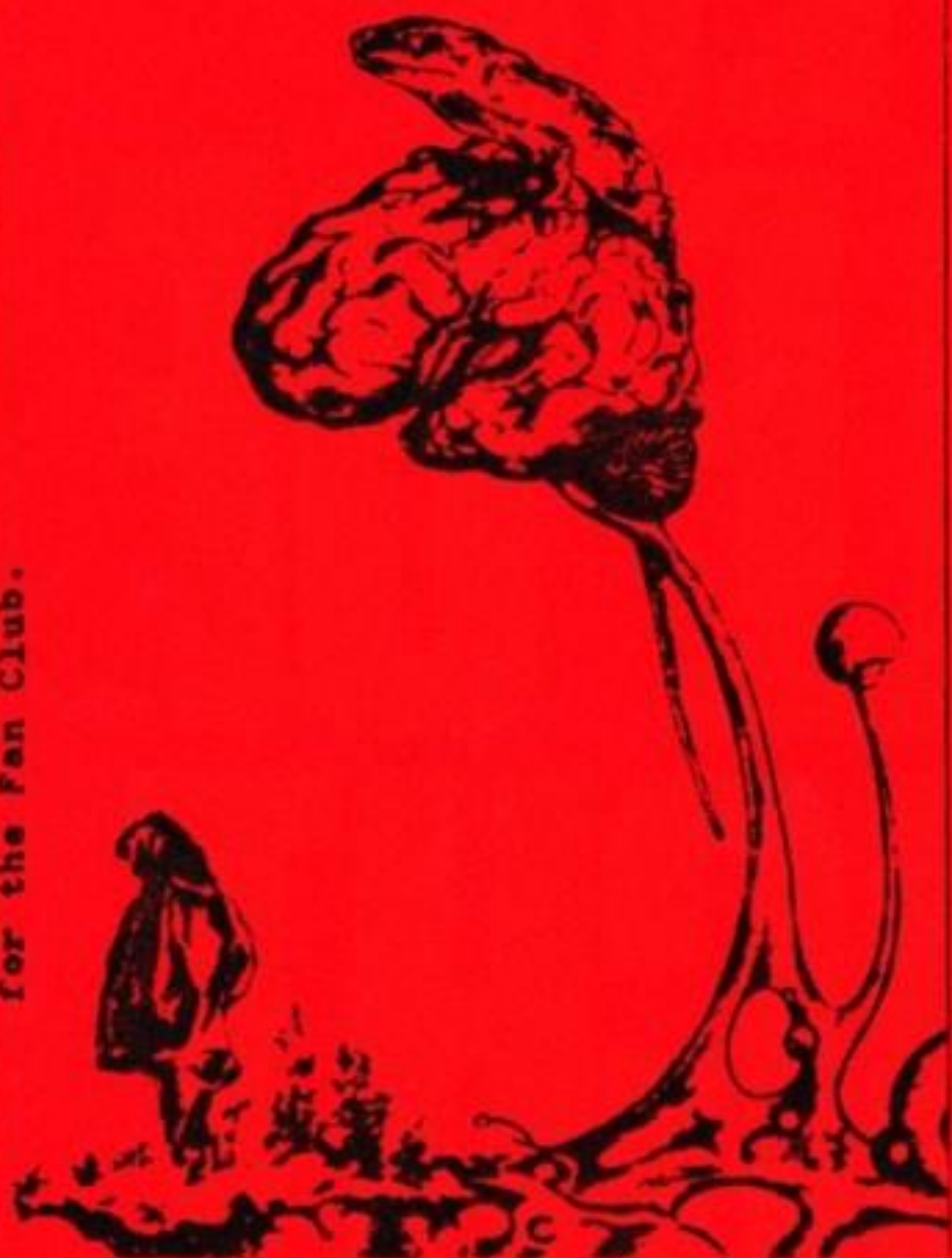
in diesem Heft. Ein paar Leute aus Essen sowie der liebe Stefan Krebser fuhren zu Jims 41. Geburtstag nach Paris; Stefan schickte einen Bericht, der in diesem Heft abgedruckt ist.

Wie angekündigt, findet Ihr als Oberkonzept vom DOORS QUARTERLY 5 eine Betrachtung des DOORS-Auftritts auf dem Isle of Wight Festival '70 mit einigen raren Artikeln und einem kaum bekannten JIM MORRISON INTERVIEW. Diese Konzeptreihe wollen wir in DQ 6 mit MIAMI und DQ 7 mit dem MEXICO - Auftritt der Gruppe fortsetzen.

Linda vom Doors Management rief mich vor einigen Wochen an und bat mich, den TV Auftritt der DOORS in 4-3-2-1 Hot and Sweet (1968; Hello I love you)

zu besorgen. Nach einigen Telefonanrufen hatte ich schließlich den damaligen Produzenten vom ZDF am Apparat, um mit Entsetzen zu hören, daß infolge der Sparmaßnahmen der 70er Jahre die betreffenden Bänder gelöscht worden waren! Linda war ebenfalls sehr enttäuscht: Die Doors wollten diese Aufnahme für das Offizielle Video verwenden... so springt man mit Jugendkulturgut beim ZDF um! Proteste bitte ans ZDF! Morrisons möglicher Kommentar dazu: 'They're all a bunch of fucking idiots!'

One of T.Collmers POSTCARDS, exclusively made for the Fan Club.



Stefan

Talk Talk Talk Talk about the DOORS

No, dear friends, there aren't certain news about the DOORS, so we decided to change this section into a kind of 'Did you know that...' thing. We hope you enjoy this and we definitely hope for some news for the next QUARTERLY! Let's go:

DID YOU KNOW ...

- ... that there is a special sentence at the very end of TOUCH ME? There were a whole bunch of people in the studio; and on the last 4 notes of that song they are saying "STRONGER THAN DIRT".
- ... that TOUCH ME first was called HIT ME? But Jim was afraid that the audience could take him seriously, so Robbie decided to change HIT ME into TOUCH ME.
- ... that in the OFFICIAL DOORS VIDEO we can expect some great rarities? Among clips from the ED SULLIVAN, JONATHAN WINTERS and SMOTHERS BROTHERS SHOW they want to use PEOPLE ARE STRANGE from a MURRAY THE K Show and CRYSTAL SHIP from AMERICAN BANDSTAND, says Linda of the DOORS VIDEO.
- ... that there are rumours about PAMELA COURSON-MORRISON which claim that she didn't die of an OD (Over-dosis but in a car crash? She drove along the coast and lost control or drove too fast, and her car raced over a cliff, says a somewhat unofficial police-report.
- ... that there might be a recording of THE BEATLES with JIM MORRISON doing background vocals? This song is on a BEATLES Bootleg called AWAY WITH WORDS, and it is HAPPINESS IS A WARM GUN, recorded on September 23rd, 1968, just at the time the DOORS did their London Roundhouse Concerts. We haven't heard this bootleg yet, but JIM's appearance on this record is mentioned in the famous HOT WACKS book.
- ... that PAMELA is buried in the same place as JIM on the PERE LACHAISE? Yes, she's in the same grave.



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Warren is member of THE DOORS
FAN CLUB GERMANY and former
roadmanager of NICO. Please
mention that you've got his
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ZUR FRAGE SEINER DASEINS- BERECHTIGUNG

von Ulrich Heumann

Paris, Prominentenfriedhof
Père Lachaise, an einem un-
bestimmten Tag: verschiedene,
zumeist jüngere Leute umkrei-
sen ein kleines Grab. Sie ver-
harren ehrfurchtsvoll, medi-
tieren, kritzeln auf die um-
liegenden Grabsteine, schreiben
eigene Gedanken in schmale Hef-
te, diskutieren, debattieren,
trinken, lärmten Doors-Songs
herunter oder hängen einfach
nur herum. Sie alle verbindet
nur eines: sie sind hingezogen
zu Jim Morrison und den Doors.

So sieht sie also aus, die Be-
sucherschar eines Menschen, der
mit seinen Gedichten den poeti-
schen Versuch unternahm, einen
Weg zum Überleben und Gedeihen
in dieser Gesellschaft zu fin-
den "Meine Religion ist in
meiner Kunst enthalten, als
eine Reflektion des Lebens.",
und der zu den Doors gehörte,
einer Rockgruppe, "deren Musik
unbeeinflusst von modischen
Trends auch in den achtziger
Jahren Bestand haben wird."
(Begleittext zur Biografie
'Keiner kommt hier lebend
raus')

So gewaltig, so vielschichtig, so differenziert wie die Doors
und ihr Werk, so sind ihre Fans. Personen, die trotz eines
manchmal exzessiven Höchstmaßes an Individualität eine ganz
spezifizierte Gemeinschaft bilden, eine solche, die in einer
streng materialistisch ausgerichteten Gesellschaft Ideale ver-
tritt, die längst verschüttet zu sein scheinen, die eine ethische
Maxime vertreten. Sie stellen sich als eine Besonderheit dar, als
Paradiesvögel in einer Welt, die dem 'The Day After'- Alptraum
bedrückend nahe kommt. Einem 'day after'-feeling, das sich in
erster Linie auf geistiger Ebene abwickelt.

Doch was nützt die Vielzahl an Individuen, wenn sie hoffnungslos
verstreut im Strom der Zeit zerfließen? Sie bedürfen eines ge-
wissen Zusammenhalts, einer gemeinsamen Orientierung, eben einer
gewissen Organisation - dem Fanclub.

Ein sicherlich mit vielen negativen Attributen beladener Begriff.
Man denke nur an die unqualifizierten Fanclubs aus der Schlager-
branche oder noch viel schlimmer an die aus dem Bereich des Fuß-
balls, wo die 'Borussenfront' aus Dortmund oder die 'Adlerfront'
aus Frankfurt aggressiv neonazistische Tendenzen vertreten.
Diese üblen Dissonanzen sollten jedoch nicht davon abhalten, auf
den Fanclub im ursächlichen Sinne zurückzugreifen, ihn auf eine
neue, reinere Ebene zu heben und letztlich als leuchtendes Vor-
bild darzustellen.

Es ist schon müßig, von billiger Heldenverehrung zu sprechen,
denn die mit dem wirklichen Interesse an den Doors verbundene

Qualifikation an sich führt zwangsläufig zu einem Prozeß der (Reife-)Prüfung, der es nicht zuläßt, daß der Club von seiner hohen Warte abgeleitet. Die originär den Doors und ihrem Werk selbst entspringende Maxime führt dazu, daß der Fanclub rein bleibt von billigen Formen der Verehrung, wie etwa dem Starkult. Der Fan ist ein Vertreter einer bestimmten Richtung, einer bestimmten Meinung, er ist ein Mitglied, das sich kritisch mit einem gewissen Inhalt auseinandersetzt und sich dabei nicht einer Art Parteidisziplin unterworfen fühlt.

Was die Schar zusammenhält, ist letztlich der Glaube, daß es einen Weg gibt, in dieser schwierigen Zeit zu (über-)leben und zu gedeihen - und das eben geben uns die Doors mit sich und ihrem Werk.

The Doors Fanclub ist der Glaube an das (Weiter-)Leben und der Versuch, diesen Glauben auch in die Tat umzusetzen. An dieser These, die sicherlich gar keine solche mehr ist, möge die Daseinsberechtigung des Clubs zukünftig gemessen werden und - bedenke eines - "es gibt niemals einen anderen, der die Dinge tut, die Du tust" (Jim Morrison in 'Shaman's Blues').

TOBLER/DOE: THE DOORS

Now it is finally here: John Tobler & Andrew Doe's THE DOORS.

It was first announced two years ago and finally it came out this summer. As a self-named 'searching study' this book covers The Doors' story, with focus on Jim as usual, quite nice. But after all it doesn't contain any new aspects fans would be interested in. I mean I was expecting a deeper analysis of Doors songs and lyrics, not only a description of what's on the records. He tries to come to an interpretation but often fails or is definitely wrong. I even miss something like recording dates, concert dates and things like that. The whole thing could have been done better. If there is anything good of the text it's the story of the band after Jim's dead.

The book closes with a discography, but needless to say a bad one. What about the registration numbers of the records and the additional musicians? He also adds six bootlegs, which is of course ridiculous, because there are about 25 different Doors bootlegs available.

And: I hate pictures being cut into small pieces showing Jim's belt, his feet or his nose. But anyway, some of the pictures are excellent, new stuff which does not appear in Danny's or Frank's book. It's worth buying that book just for the photos. The book is available in two versions:

Hardcover: ISBN 0 86276 070 4

Paperback: ISBN 0 86276 069 0

Proteus Books Limited, 1984

PARIS 8. DEZEMBER 1984

von Stefan Krebser

In Paris war ich jeden Tag am Grab von Jim Morrison. Meistens bin ich so um 9.30 Uhr eingetroffen. Der erste Tag meines Besuches war teils erfreulich, teils etwas weniger. Um 11 Uhr kamen 3 Damen, ca. 25jährig. Es waren Deutsche. Sie ärgerten sich über die vielen Graffiti an den Wänden und Mauern. Eine sagte, Jim sei an einer Überdosis gestorben, und die anderen schauten irgendwie abschätzig aufs Grab. Danach verschwanden sie wieder. Um 13.30 Uhr bekam Jim einen etwas komischen Besuch: drei Amis und ein Kanadier aus Montreal. Sie tranken 4 Flaschen Wein, redeten recht laut und..., tja, ich kann kein Englisch, aber jedes zweite oder dritte Wort war 'fucking' oder 'shit'. Ein vietnamesisches Team kam auch noch kurz vor Friedhofsschluß, um einen Film zu drehen. Sie hatten eine Riesenausrüstung an Film, Ton, Licht etc. Sie machten ca. 1 min Film mit der Ansage: 'Hier liegt Jim Morrison - Rockstar!' Sie redeten natürlich englisch, aber es wurde mir freundlicherweise übersetzt. Es hat mich gefreut, daß sie etwas von Jim Morrison gefilmt haben, denn die sind in Paris in Urlaub und wollen für zu Hause einen Film machen. Toll!

Am Freitag gabs kaum was aufregendes. So um 10.30 Uhr kam ein Pärchen ans Grab. Sie redeten französisch, rauchten einen Joint und er sang Doors-Lieder. Dann kam eine etwa 20jährige Frau, sammelte die herumliegenden Blumen ein und legte sie ans Grab. Um 13.30 kam eine junge Frau, schrieb einige Graffiti auf einen Zettel und verewigte sich an einer Mauer mit 'Jim, where are you' + Datum. Dann machte sie 'ne Fliege.

Und nun zum, um es gleich vorwegzunehmen, etwas enttäuschenden 8. Dezember: Als ich dort eintraf, waren bereits 12-15 Leute aus Essen da. Einer hatte eine Gitarre dabei und spielte. Allerdings hörte man den ganzen Tag kein Doors-Lied. Cassettenrecorder gab's auch nicht, und ich hatte nur einen Walkman mit. Es wurde Wein getrunken, Joints geraucht und geredet, viel geredet. Um die Mittagszeit kam ein Luxusauto vorbei, vier gutgekleidete Personen stiegen aus, standen 1 Minute am Grab und gingen wieder. Kurz darauf kam eine ganze Schulklasse aus Bremen. Das waren so an die 30 Leute. Das Interesse war bei 3/4 von ihnen allerdings höchstens mittelmäßig.

UM 13.30 UHR WAR ICH FÜR FÜNF MINUTEN ALLEIN AM GRAB!

Das habe ich nie erwartet! Ich finde das irgendwie traurig. Die Leute aus Essen gingen ins 'Le Celtic', um einen Kaffee zu trinken, drei von ihnen kamen wieder, der Rest...? Ab 15.00 Uhr waren ständig etwa 10-15 Leute am Grab. Sie kamen extra wegen des Geburtstags aus Alaska, London, Amsterdam, Hamburg etc. Das ist zwar erfreulich, aber wenn die Leute am Grab nichts besseres zu tun haben als Saufen, dann...! Etwas sehr positives gab es doch: ein Mann, ca 35-40 Jahre alt, kam, legte ein Buch auf den Grabstein und verschwand wieder. Es war ein Gedichtbuch, genau wie Jim's Bücher. Die 1. Seite war von Hand geschrieben, und es war in englisch, doch es war Jim gewidmet. Das fand ich sehr schön. Allerdings war das Buch am Sonntag weg. Es waren keine Polizisten zu sehen, trotz des rüpelhaften Benehmens einiger Alkoholisierter.

Allerdings möchte ich noch sagen, daß der Steinkopf von Morrison sehr traurig aussieht. Alles voll von Kerzenwachs, Dreck

und Schmierereien. Überall liegen verwelkte Blumen herum, Weinflaschen, Scherben, Bierbüchsen etc. Schade! Ich habe einige der Sprüche abgeschrieben, um sie hier im DQ zu zeigen. Sie sind so abgeschrieben, wie sie dort standen. Auffällige Schreibfehler sind also nicht korrigiert:

- Die Finnenöffnung ist tief und weis, wir brechen durch zur endlosen Zeit.
- Jim come back!
- My Spy is in California, and he knows.
- Jimi ist tot und ewig lebendig!
- JIM, GAMBLE SWINGER, DU ER NU IKRE SAEN AT SK IDE SIGE
- TPL. KÆRLIG HPLSEN OG KLAP PÅ MAUSOLÆT.
- ONNAGH YANNGH!
- Il pleut sur la ville, come, il pleut sur mon cœur.
- Morrison era un uomo eletto, egli, come Cristos Buddha e altri, ci ha indicato una via da seguire.
- Het krýsen van de ~~vo~~ voge, weerkraatet tegen de wolken eekoot lang na in de nacht zu lang als de dromen leven.
- The butterfly of this time screams for the thought of you you're no god to be worshipped. You're just a man who!
- essaie une fois penser, qu'est-ce que c'est ici et qu'est-ce que n'est pas ici hoch.

CLUBMEETING 8. DECEMBER '84

Von den 40 Leuten, die sich telefonisch oder brieflich ansagten, kamen letztlich nur etwa 25, trotzdem, wie ich meine, eine zufriedenstellende Beteiligung. Dafür kamen viele von weit her, wie ich im Vorwort zu dieser Ausgabe bereits erwähnte. Eingedenk der Kosten, die unsere Freunde nicht scheuten, sage ich nochmals allenherzlichen Dank. Für die, die diesmal nicht dabei waren, läßt sich feststellen, daß es sich wohl gelohnt hätte. Die Dietzel-Hausband gab sich Mühe, den Anwesenden mal einige Live-Stücke zu präsentieren, die Erinnerungen an die Sechziger weckten. Dabei ist besonders zu vermerken, daß Doors Fan Club Mitglied BERT PÖTTERS unvorbereitet für den erkrankten Schlagzeuger der Gruppe einspringen mußte und sich glänzend bewährte, obwohl er noch nie mit

den Jungs gejammt hatte. Danke nochmals an Bert, ohne ihn hätte die Gruppe schwerlich einen positiven Eindruck hinterlassen können. Die Clubmitglieder fanden sich in Grüppchen zusammen, lernten sich kennen und tauschten Meinungen aus. Thomas Collmer hatte seine neuen Drucke von eigenen Zeichnungen mitgebracht sowie den Rohentwurf eines von ihm entworfenen Doors-Kalenders. Hannelore Isermann berichtete von einem Plakat des Frankfurt-Konzerts, das sie günstig erstanden hatte. Denkst Du mal an ein Foto davon, Hannelore? Heinz Gerstenmeyer, genannt Gerstenkorn, bastelte an Feinheiten der Songtexte herum und Uli Heumann beschäftigte sich intensiv mit einem weiblichen Doors-Fan aus Ahlen, stand aber als Doors-Experte allen Fragen gegenüber offen. Arno sprang mal hierhin, mal dorthin und bestätigte seinen Ruf als immer witziger Unterhalter. Ich bemühte mich, mit allen Fans ins Gespräch zu kommen und freute mich, nach langen Briefwechseln auch endlich mal den Briefen Gesichter und Stimmen zuzuordnen zu können.

Um 22.30 Uhr begaben wir uns ins Kellergewölbe, genannt Kegelbahn, um uns zwanglos zu einer Sitzung zusammenzufinden. Nach einem kurzen Rechenschaftsbericht über Vergangenheit und Zukunft des Fan Clubs, entspann sich eine Diskussion über eine eventuelle Erhöhung der Beiträge. Die überwiegende Meinung war, daß die Beiträge durchaus erhöht werden sollten, um auch den Umfang des Heftes steigern zu können. Die jetzige Druckqualität reiche aber durchaus aus. Dabei muß ich sagen, daß ein Umfang von 24 Seiten das äußerste ist, was der Beitrag für 4 Quartelys zuläßt. Eine Erweiterung auf 28 oder 32 Seiten würde bedeuten, daß der Beitrag um mindestens 3-5 DM ansteigen müßte, um Porto- und Druckkosten zu decken. Von der 'unbezahlten Mehrarbeit' für mich und Arno wollen wir mal absehen. Dieser Diskussionspunkt brachte keine Lösung.

Viele Meinungen - ein Thema: ausländische Artikel im Heft. Die Lösung, die wir nach ca. 1 Stunde Diskussion fanden, lautet folgendermaßen: Wir beschränken uns auf die Sprachen Deutsch und Englisch zu ungefähr gleichen Teilen im Heft. Sollte mal ein anderssprachiger Artikel ins Heft kommen (z.B. Italienisch, französisch, schwedisch usw., also aus den Ländern, wo wir auch Mitglieder haben) so gilt, daß dieser nur als ein von einem Fan Club Mitglied geschriebener Artikel sein darf, also nichts aus Zeitschriften etc.

Weiterhin sollen die nicht Englisch/Deutsch-Artikel nach Mitgliederzahl in dem jeweiligen Land gewichtet werden. Zu diesem Zweck und zwecks der Information aller Mitglieder eine Tabelle:

<u>Land</u>	<u>Mitglieder</u>	<u>Land</u>	<u>Mitglieder</u>
BR Deutschland	137	France	15
Österreich	7	Italy	2
Schweiz	4	USA	3
Holland	13	Dänemark	1
U.K.	7	Norwegen	2
Australia	3	Schweden	3
(Stand vom Dezember 84)		Japan	1

Weiter zum Treffen: Die Band wollte, daß ich auch ein paar Songs singe, also verließ ich die inzwischen videoguckenden Fans und trällerte einige Doors Songs. Thomas meinte anschließend: 'Da hättest Du uns aber benachrichtigen sollen!', weil die meisten diese Session verpaßt hatten. Das Treffen endete gegen 5.00 morgens, das nächste ist noch nicht abzusehen...

Rainer Moddemann

Letters from you to us

Ich hoffe auf viele weitere Quarterlys, wobei ich Euch ersuche, in der bisherigen Weise weiterzuarbeiten!

Rainer Lenk, Österreich

Zum letzten Doors Quarterly: Leider habe ich von Seite 9/10 nichts verstanden, ansonsten war es wieder prima!

Dirk Jacob, Siegen

It's always a real pleasure for us to receive news from you this way. I'm just sorry that the comments on 'Rock is Dead' are in German, foreign fans will have to learn your language some time...

Patricia Devaux, Toulouse

I'm very happy for the arrival of Doors Quarterly 4 yesterday, it made me smile and full of hope: it's an incredible thing to see someone being so interested about the Doors!

Filippo Fimiani, Italy

It's very surprising to find that you're based in Germany (no disrespect!). It's just that I thought anybody running a fan club would be based in the USA.

Grahame Slope, England

Im Doors Quarterly sollte man das Konzept Deutsch/Englisch beibehalten. Ausnahmen bestätigen die Regel. Frohes Fest und guten Rutch an alle!

Andreas Wulf, Halle

Doors Quarterly 4 war super. Hier mein neuer Mitgliedsbeitrag. Macht weiter so!

Rolf Schurter, Schweiz

Habe Euer Fanzine diese Woche erhalten. Es war wieder alles zum besten!

Andreas Wunderlin, Schweiz

Vielen Dank für die gelungene Ausgabe von Quarterly 4. Anbei der neue Jahresbeitrag. Good Luck! Ich hoffe, daß Eure Discographie Fortschritte macht und bald eine Zwischenbilanz erhältlich ist!

Jochen Brandau, Düsseldorf

Auch ich habe dieses Jahr im Sommer Jim's Grab besucht und war erschüttert darüber, wie es sich seit meinem letzten Besuch 1981 geändert hatte. Ich empfinde es als Grabschändung, die Büste dermaßen zu beschmieren. Es genügt ja wohl, wenn die Gegend ringsum bekritzelt wird, aber Jim's Gesicht und den Seckel so zu verunstalten, daß man kaum noch seinen Namen lesen kann, das geht zu weit. Leute, die das machen, können doch unmöglich Doors-Fans sein. Für mich sind das Idioten. Man sollte sich überlegen, ob man nicht im nächsten Quarterly die Fans dazu auffordert, bei einem Besuch des Grabs reinigende Mittel (Nitroverdünnung etc.) mitzunehmen, um die Schmierereien zu entfernen.

Andreas Sucker, Niederzier

Der Bericht über das Frankfurt-Konzert hat mir sehr gut gefallen, nur finde ich es schade, daß die Fotos so schlecht kopiert sind. Man erkennt kaum etwas, geht es denn nicht etwas besser?

Friedrich Wittchen, Geisenheim

Es freut mich, daß der Fanclub so gut läuft und daß sich so viele Leute für die Doors begeistern. Ich würde Jim Morrison durchaus als einen der Großen dieses Jahrhunderts bezeichnen. Er ist die Krönung einer ganzen Generation und seine Väter sind/waren sämtliche schriftstellerischen Größen dieses Jahrhunderts. Er war, um sich so auszudrücken, ein Gott aus der Asche der Reaktion.

Andreas Fichtner, Sulzbach

Thanks for the last Quarterly which I received this week and which is very interesting. Good luck with the work you have to do for making good DQ issues! Nico v.d.Weele, Holland

Thanks for the information about Doors articles and your magazine. I'm glad that I'm a member of your club. Magazines don't write much about Jim Morrison or the Doors, and here are no books about them.
E.J.Sol, Holland

Danke für DQ 4, insbesondere auch für die wirklich schöne Autogrammkarte. Aufmachung + Konzept von DQ finde ich wirklich gut, Layout ist spitze, bei den französischen Artikeln kann ich mir zwar nur die Bildchen angucken, aber vielleicht habe ich schon bald jemanden, der mir den ganzen Kram übersetzt.
Achim Schmidt, Nideggen

Das Quarterly ist wieder sehr gut geworden. Ich glaube, wir sollten - was die Sprache betrifft - nicht zu weit greifen. Über 3 Sprachen des neuen DQs sollten wir nicht hinausgehen, vielleicht sogar dem Englischen den Vorrang geben. Das wäre vielleicht doch das Beste, immerhin haben wir ja inzwischen Mitglieder aus 15 Ländern.
Christian Stede, Mainz

Das Niveau Eurer Zeitschrift ist lobenswert. Das zeigt vor allen Dingen der Artikel von Thomas Collmer.

Friedrich Wittchen

Ich bin gespannt, mit welcher Mitgliederzahl der Club ins zweite Jahr startet. Sicherlich wird sich die Spreu vom Weizen trennen. Den Artikel von Almut Heinrich über Craig Stretes Buch finde ich wie dieses selbst - absolute Scheiße. Almut hat offensichtlich ein eigenes Morrison-Bild: das vom nur und total ausgerasteten Freak. Sie geht wie viele, und wir vielleicht auch, den menschlichen, allzu menschlichen Weg: Im Strom der Zeit zerfließen die Konturen. Irgendwann ist man soweit, zu vergessen, daß dieser Jim Morrison auch nur ein Mensch war, zwar kein 'normaler', aber eben doch ein Mensch. Auf Dauer sehe ich ein Problem für den Club erwachsen: er besteht überwiegend aus 'nachgeborenen' Mitgliedern. Nun ja, die Zukunft ist ungewiß, und das Ende diesmal hoffentlich nicht nah. Jim lives!

Ulrich Heumann, Hamm

So, jetzt zur Kritik am Doors Quarterly 4:

Das Cover ist prima, ebenso wie der Bericht (incl. Fotos) von Ulli über die Frankfurt Session und Heinz Gerstenmeyer's „Rock is dead“ Beschreibung.

Gut finde ich auch den Beitrag von Kris Weintraub, interessant die Beiträge über Jim's Grab.

Weniger überragend, daß eine ganze Seite unserem Mitglied Rainer Lenk aus Österreich gewidmet wurde. Nichts gegen ihn, nur schreibt er in seinem Bericht nichts neues mehr, jeder echte Doors Fan dürfte mittlerweile „No one here gets out alive“ besitzen, in welcher Sprache auch immer.

Die Ankündigung, französische Beiträge ins Quarterly zu bringen, wurde also tatsächlich vollendet. Im vierten Quarterly schon 3 Sprachen, wenn das so weitergeht, könnte man meinen, Du stehst mit irgendeinem Fremdspracheninstitut in Verbindung...

Dies ist bestimmt kein bösgemeinter Vorwurf, nur wenn dann auch noch Beiträge rausfallen, wie z.B. über das Doors - Buch, was mich wirklich interessiert hätte, dann frage ich mich wirklich, ob das sein muß.

Deutsch und Englisch könnte man ja zur Not noch annehmen, aber jetzt auch noch französische Sachen dazu? Demnächst werden dann vielleicht noch die Beiträge unserer dänischen, hollaendischen u.s.w. Mitglieder in ihrer Heimatsprache abgedruckt?

Ich habe vor einigen Jahren in Amsterdam eine Fanzeitung des „Jimi Hendrix Fan Clubs“ in der Hand gehabt. Als Holländer waere ich begeistert gewesen. Keine auslaendischen Artikel, bis auf die englischen Songtexte, sogar Jimi's Interviews waren in niederlaendischer Sprache abgedruckt, ohne die Aussagen zu entfremden.

Na ja, vielleicht wird's ja noch. Im Großen und Ganzen ist das Quarterly trotzdem okay.

Horst Krispien, Bremen

Tell you something - reading about what's going down at Jim's grave made me wish I could escape permanently into that time. At least the Vikings honoured their dead. It's full circle now isn't it? Threats of moving Jim again. Only this time it's the work of idiots. What can be done? I mean people didn't understand Jim when he was alive now they still don't see, just go on like lunatics. It's his grave. In a cemetery for Godssake! Without the argument about what's happening to Jim's grave. What about all the other graves and the relatives of those dead who visit the cemetery. Some scenes! Can't anything be done to stop it? I know you aren't 'Superman' or anything but surely with all your contacts you could come up with something to stop it. Why don't the authorities prosecute these vandals. That's all it is vandalism. They don't care about Jim. Fans like this we could do without. We're (Sue and I) are seriously thinking about writing to the cemetery authorities, anybody and everybody who might bring some pressure to bear to stamp this out. It isn't so much the idea of moving Jim that's bugging us. It's the reason WHY this might happen. To be honest we've always thought Jim should never have been left in Paris anyway. Okay, so he was living in Paris, but if he'd lived do you think he wouldn't have gone back to the States. Jim was very American, it comes over in interviews, lyrics - his roots were strong, maybe more than he realised at the time. Maybe we should start a campaign to get him moved back home. That should solve the problem. With the Atlantic between him and Europe (including the UK.) he might be left in peace. As things are now, even if they do move him somebody is bound to find out sooner or later and it'll all start all over again. One thing for sure it isn't going to go away. It's just going to keep on growing into a sick cult. This is the reason I've never been to Pere Lachaise. Okay, Y'know see Jim's grave but the rest of it I can live without. Don't need to see his grave to be near him. If I want to play music booze and generally 'get into Jim' a cemetery just isn't on ... Sorry...but I'm as angry now as I was when I wrote that letter to NME, more so because it's 'fans' not 'them' to blame this time! Maybe there's still time for us two old 'faithfuls' over here to start writing letters again, to France and the USA, whatever but we'll have a damned good try!

Margaret Cook, England

THE Doors, America's most controversial progressive rock group, have definitely been signed for this year's Isle of Wight Festival! 1970

The Doors booking has been clinched by promoters Ron and Ray Foulk after negotiations spread over the last six months.

Also being negotiated are appearances by the Beach Boys, Joni Mitchell, James Taylor, Jolene Sebastian and Jimi Hendrix — news of whose possible appearance was frontpaged in the Melody Maker as long ago as January 31. Arrangements are proceeding with Tom Paxton.

Also confirmed this week as contracted bookings are the Who, Pentangle, Leonard Cohen, Chicago, Richie Havens and Mungo Jerry.

Festival publicity director Pete Harrigan told the MM on Tuesday: "It was as hard to get the Doors as Bob Dylan last year. Now, the deal has been signed and sealed."

"It was concluded between U.S. manager Bill Siddons and British agent Barry Dickens, of the Harold Davison organisation. Ray Foulk flew to America last month to clinch the deal, following a series of very expensive phone calls and cables."

"This is an exclusive booking for the Isle of Wight, and will be the only performance by the Doors in Britain since they last played London's Roundhouse in September, 1968."

Just issued by Polydor on their Elektra label — as a "trailer" for the Doors trip — is "Road House Blues" and "Blue Sunday," from the Doors' "Morrison Hotel" album, currently in the British and U.S. charts.

Featured on the release is new member Lonnie Mack on bass, a role he's filled with the group since he joined a few months ago.

The Doors will star at the Festival on Friday night (28) with Chicago. Friday, Saturday and Sunday will all feature "live" performances. The two preceding days will be devoted to film shows.

One of the films to be shown will be "Festival," a one-hour spectacular spread over the 1963-66 Festivals at Newport, Rhode Island. Over 40 artists star in the film, among them Bob Dylan, Joan Baez, Peter, Paul and Mary, Johnny Cash, Judy Collins, Pete Seeger, Buffy Sainte-Marie and Donovan.

Also to be screened is a Swiss film taken of Bob Dylan at the Isle of Wight last year.

One hundred and fifty thousand attended last year's Festival. 250,000 are expected this year. "We have been receiving 100 letters a day from all parts of the world," adds Harrigan.

Camping, which will be free, is being provided for on a site of 200 acres. A stereo sound system comprising 40 100-watt amplifiers is being installed by Watkins Technical Music Ltd. British Rail is also running a special boat service to the island.

Season tickets for the weekend will cost £10. Tickets go on sale at 250 ticket agencies from July 3.

"Musik Express"
11/1976

Eine Europatournee im Sommer des Jahres 1970 mit Abschluß beim Isle of Wight-Festival zeigte einen ganz anderen Jim: Er war ruhiger geworden, und obwohl er seine Trinkexzesse privat weiter betrieb, war ihm auf der Bühne nichts mehr anzumerken, außer daß seine Stimme, noch rauher und tiefer geworden, sich manchmal überschlug. In Hirtenkleidung und mit dichtem Bart war er jetzt eher ein „einsamer Bär“ als der „kühne Panther“ von früher.

Er holte die poetischen Bilder jetzt scheinbar tief aus sich heraus, ließ sich nicht mehr von Stimmungen herausfordern. Das Publikum mußte erkennen, daß es jetzt eher in die Konzerte eines Dichters als in die eines Anarcho-Clowns ging. Es kamen weniger Leute, und die Polizisten konnten dem Treiben fern bleiben: Es „passierte“ nichts mehr.

"Rolling Stone"
6.8.1970

Isle of Wight Next

LONDON—This year's Isle of Wight Festival in Britain is scheduled for August 26th-30th, and Bob Dylan will be there—but not in person. Dylan will be featured in two of the films that will be run for the first two days of the festival: *Festival*, an American film of the various Newport Folk Festivals, and a Swiss film of last Year's Isle of Wight affair.

Following the two-day film fest, Friday's opening concert will feature Lighthouse, Chicago (who will record a live album there), Arrival, and the Doors, in their one and only appearance this year in the British Isles. Incidentally, it took some six months for the producers of the festival, Ron and Ray Foulk, to get the Doors to agree to appear.

Wheeling and Dealing on the Isle of Wight

Not to worry. Ray Foulk was busy wheeling and dealing with the pop stars: Joan Baez, Jimi Hendrix, Moody Blues, Jethro Tull, Leonard Cohen, Richie Havens, Sly & the Family Stone, the Who, Ten Years After, Joni Mitchell, Doors, Emerson, Lake and Palmer, Free, Miles Davis, John Sebastian, Mungo Jerry, Cat Mother, the Everly Brothers, Heaven, Pentangle, Donovan, Tiny Tim, Ralph McTell, Good News, Cactus, Family, Taste, Voices of East Harlem, Chicago, Procol Harum, Melanie, Arrival, Lighthouse, Fairfield Parlour, Tony Joe White, Howl, Groundhogs, Everyone with Andy Roberts, Black Widow, Supertramp, Mighty Baby, Kris Kristofferson, Redbone, Kathy Smith, Judas Jump, and Rosalie Sorrels.

No business like show business, baby, on through the night. The Doors, shut into their own past, dispiritedly knocked off a technically perfect tabulation of their Johnson-administration classics.

The group had chosen to play the festival, their first-ever, as the first stop on a European tour which was subsequently cancelled because of Morrison's trial in Miami. Morrison, his eyes burned hollow, was fatigued from the previous night's flight from Miami and under the strain of having to return to trial on Wednesday. A little assistance from Jose Feliciano would have been welcome.

Page 6, Friends 15, October 2 1970

The Doors were abysmal. Since watching them drag their weary way through that embarrassing set, people I've rapped to often tell me what I missed and how good Manzarek was and how well they did Light my Fire and how foxy Morrison looked. It must be fucking hard work for people who dug the band in the past to keep those pretty illusio-

Doors for I.O.W. Fest

THE LATEST addition to the growing line-up for the third Isle of Wight Festival will be the Doors.

For six months, Barry Dickens of the Harold Davison Agency has been negotiating a contract with the Doors manager Bill Siddons, but until now, the Doors have not been prepared to do another concert in Britain. The last time they appeared here was at the Roundhouse in 1968.

According to Fiery Creations, promoters for the Isle of Wight Festival, the booking is definite and the contract is far more complex than the one drawn up for Dylan's appearance last year.

Miles Davis durfte um viertelnachsieben abends auftreten. Er mußte für die Ten Years After einheizen. Und die Doors mußten dasselbe für die Who machen.

Und schließlich gehörten die Doors zu den drei wichtigsten Gruppen des diesjährigen Isle of Wight Festivals. Die Gruppe ist zu einer echten Einheit zusammengewachsen, wobei allerdings Organist Ray Manzarek Führungsarbeit übernimmt. Jim Morrison schien wie verwandelt. Er der einstmals den großen Sexkiller herausstellte, kam bei abgeschaltetem Licht mit Vollbart und Hirtenkleidung auf die Bühne. Völlig ruhig und abgeklärt stand er auf der Bühne und fesselte einzig und allein durch seine Stimme.

ns floating around. They were bored and apathetic, to them it was just another gig to keep their charisma going; but this time they blew it.

"England is a beautiful place. The only place besides the States I could imagine staying in a long time"

Jim Morrison, of the Doors.

ISLE OF WIGHT

by Margaret Cook

Crowds, claustrophobic crowds. Lined up, hands stamped with dye a different colour each day -The Arena. Stretching legs required skill, indifferent ears. 'Sorry' became the password, automatic, tended to lose meaning, even when stepped upon. Unless you happened to be a Hells Angel, then the problem of space just didn't apply.

Standing up, moving about became Fine Art. How many thousand behind, left and right, blocking their view? A test of nerve. 'SIT DOWN' and a rainbow of variations on the basic theme.

Soft drinks and bottles of water, kept coll under our sleeping bags. Mad dogs and..Festival Freaks. Dirt or suntan? Drinking all through the day sessions, but we never needed to face the 'sit down' chorus to the mass 'bogs'. Maybe we just sweated so much, or forgot. Like eating and sleeping on our way here. Giddy, three feet high and rising fast, down the streets of Southampton.

To the Ferry, destination Cowes. I guess we got off at the wrong stop - this is East Cowes! No map, aw well, rucksacks, and rattling pots. Trekking across the island to Newport. Aw great! A bus, a Festival Bus. Peshwater Bay here we come...

Thursday..Friday. They just kept on coming. People, tents. Sprawling, growing overnight. Music and voices. It was never still..on and on.. Where do they all come from? Why are they here? A journey of dedication to a personal idol? To be closer, to hear, to see? Another date on the 'Alternative Calendar', the I.O.W. 1970, making the scene?

Guy rope to guy rope. What happened to our spacious pitch? A games lesson nightmare. Crazy army assault course. Prantic waving replaced mugs of coffee with our original near neighbours. Guys from the Midlands who helped us make camp. Always tapped on our tent pole 'Can I come in?' Who said chivalry was dead. Unbelievable..

T.V. cameras and helicopters. Half a million plus. 'Woodstock nothin' '. Lurid accounts of what was really going down in all the newspapers. Are we at the same place. A joke, a tired joke. 'Too much' slipped back towards it's text book meaning. Thank God for Tiny Tim, he just kept on singing. Jibes turned to laughter, admiration, cheers. The sheer guts of that guy. Tension eased.

Saturday evening chill. Darkness always seemed to come so rapidly. What's the longitude and latitude of the I.O.W.? Movement and mass shuffling into sweaters and sleeping bags.

Fires in the Arena, against all Festival Regulations. Drawn together, cross legged, bright faced strangers. Light, warmth. Primitive Fire:

Waiting. Waiting. Night or early morning. Emerson Lake and Palmer

BOOM ! What was that ! Cannon shot ? What's happened to the bad sound system. Suddenly wide awake, my friend was almost screaming. We jumped up, straining ears and eyes towards the stage.

"IT'S THE DOORS ! IT'S JIM !"

His voice was so strong, ricocheted around the enclosure. Faint cheering came back from the crowd on the hill. It reached that far ! It reached the sky ! Jim's face on a poster against the blackness, balloons, string. Fireworks, dancing bright stars !

A distant figure, but it was Jim. Breathing the same air. Seeing the same sky. Jim was here and we were here, sharing this time. Magical, unreal, precious night !

(1984)

Note: Margaret has sent me another report about the festival years ago. I recently looked through my collection of letters, which I've been collecting for ages, and found this report. Margaret wrote that in 1976:

The Doors opened with 'Roadhouse Blues'. A terrific cheer went up from a gang of Hell's Angels behind Sue and myself. They had been waiting all day and half the night too for the Doors to appear. A few freaks beside us stood up and the angels began yelling for them to sit down, but not so politely as that! Hell, we thought, we've come all this way, waited so long for this moment, hell with them! They, for some reason, didn't complain when we jumped up. We couldn't see very well - too far away. But it was enough just to be there (According to the bootleg 'First Flash of Eden' the Doors started with 'Backdoor man'. RM).

Next came 'Break on through'. By then we'd got a guy who was half asleep's field glasses. All the things we'd read in the previous week about how deteriorated Jim looked were false. He'd put on a great deal of weight and had the beard then but that MAN he had an aura. Like some force around him. Even so casual, but not indifferent, as critics claimed later. Lesser men couldn't have performed with that bust on his mind and being out on bail. Strange, but I think he was more 'together' than he had ever been. That's the feeling I got, watching him. 'Whiskey Bar' next. The angels appreciated that too! I was just standing there then crying. Right now, writing this, I can still feel that emotion - even if I can't define it. He did 'Ship of fools' after that, which I thought was rather appropriate at the time. Sue and I had been singing that going to Wight on the leaving ferry!

By now it was after 3.30 in the morning. 'The clock says it's time to go now.' 'Soul kitchen'.

'Really want to stay here all night...'

Yeah! Yeah! Could have stayed forever. It was the end. Robbie and Ray left the stage. Jim was talking, maybe to the press enclosure up front. But we couldn't hear what he said for the shouting and cheering. Then they were gone...

After Wight there were rumours that they were going to make it into a 'Woodstock' type film. Wish they had, don't you?

Margaret Cook (1976)

THE DOORS

FIRST FLASH OF EDEN

There was a bootleg in the early 70's which came with a white sleeve with no title or writing on cover or logo. It was as far as known a dutch bootleg said to have a total pressing of 100 copies only.

In 1981 a repressing of that bootleg with the title "First Mash of Eden", a songline from the 'Waiting for the Sun' tune. It has got a deluxe black and white cover. The front cover shows a beautiful picture of a gravestone with the sculpture of a young lady having her eyes closed, very relaxed, very peaceful. Nobody knows where this shot was taken, obviously not on the Père Lachaise, 'cos nobody saw anything like that around there. On the backside is a picture of Jim Morrison as he looked like at the time of the festival.

The songs were recorded live at the Isle of Wight Festival, August 29th, 1970, one of the last three concerts of the Doors with Jim Morrison. It was obviously recorded with a little tape recorder upon or beneath the stage. Unfortunately not all performed songs are on 'First Flash of Eden'. The Doors are reported having performed 'Celebration of the Lizard', 'Who scared you' and 'Readhouse Blues', too, which are not on the bootleg. It seems that these missing songs are nowhere around. But in fact the record is the longest single bootleg LP ever made: It has got a total lenght of 58 minutes(!), it could be called 'Golden Hour of the Doors' or whatever.

The sound quality could be called 'very good', but in some songs the guitar comes very silently and the other instruments and Jim's voice are dominating.

Side one starts with an announcement by one of the festival organizers: "THERE WERE MANY REASONS FOR PEOPLE TO COME OUT RIGHT HERE TO THIS FESTIVAL. ONE OF THE REASONS LADIES AND GENTLEMEN IS ON THE STAGE NOW. PLEASE WELCOME: THE DOORS!"

Then BACKDOOR MAN, followed by a fantastic version of BREAK ON THROUGH. Then the Doors did WHEN THE MUSIC'S OVER. These songs are all in their original sequence. After that there is a break on the record. The following 7minutes version of SHIP OF FOOLS doesn't seem to be played in sequence with the first three songs.

Side two starts with a super-long version of LIGHT MY FIRE (13 minutes!), obviously one of the longest known versions of that song. A special note for Beatles fans: Robby Krieger's guitar solo includes the melody line of The Beatles' ELEANOR RIGBY. This tribute to this famous Beatles song can also be heard on ALIVE SHE CRIED.

The second song on side two is THE END. It is not played in sequence with LIGHT MY FIRE, and it is a very different version than known from The Doors' first LP. Look at the POETRY SECTION of this QUARTERLY with the complete lyrics of this version...

The 'First Flash of Eden' bootleg runs a bit too fast, you should turn down the speed of your turntable with your Pitch button, if you've got one.

In general: A fine record, good pressing with a very good sound and an excellent cover.

FIRST FLASH OF EDEN (LP)

Tangie Town Records 62002 (TTR 9002)
Germany 1981

Side One: Announcement (0'10)
Backdoor Man (4'10)
Break on Through (4'45)
When the Music's Over (13'25)
Ship of Fools (7'05)
total (29'35)

Side Two: Light my Fire
(incl.:
Eleanor Rigby)
(13'10)
The End (incl.
Crossroads &
Wake up-Poem)
(14'30)
total (27'40)

Special note: The listing-up on the backcover is not quite right. The cover says 'The End/Crossroads/Lament of the Indian/The End'. This looks like a medley, but this version of THE END is obviously more an improvised live session than a medley. 'Lament of the Indian' surely isn't a song fragment, and 'Crossroads' is not the Robert Johnson song released by the group 'Cream'. Maybe Jim put some own lyrics on the right rhythm and right notes of the original version.

A repressing of 'First Flash of Eden' comes from an American bootlegger, with worse sound quality and an awful cover drawing showing Jim as a thick sailor holding a beer bottle, incredibly bad taste. This ugly bootleg is called 'GET FAT AND DIE' and it doesn't include the song 'THE END'. The less said about that garbage, the better.

The ISLE OF WIGHT FESTIVAL has been filmed and recorded by film direktor Pennebaker. There were several LP releases which featured the live performances of other artists at this festival such as Hendrix, Taste, Ten Years After and many more. Neither a filmclip nor a song of the Doors' performance has been released yet, let's hope for a release in the near future!

Heinz Gerstenmeyer/Rainer Moddemann



JIM MORRISON

RARE INTERVIEW

AT THE ISLE OF WIGHT FESTIVAL

Whilst at the Isle of Wight festival, John managed to interview Jim Morrison:

Z: I've discovered a book on sale at this festival called "The Doors Song Book", which appears to be a pirated version of all the words off all the albums, including the new one. What do you reckon about that?

J: Well, I don't mind if they've got all the words spelt right. A lot of the time they really screw up the meaning, just one word or one semi colon can ruin the whole thing.

Z: Do you approve of having the lyrics on the back of your album or on the inside sleeve, because in England, two of them have had the lyrics and three haven't. Do you think it makes a difference? We didn't have the words to 'The Unknown Soldier' for instance.

J: Yeah, they really got botched up. I don't think it matters. I don't think it's necessary but ...

Z: You don't mind that somebody's making some bread out of your words?

J: No, what harm could it do?

Z: Is this the first festival of this sort you've played?

J: Yes, it is.

Z: How do you find it? I mean the chaos and the devastation and the ... you know, it's OK in here, but have you been outside?

J: Well, it's kind of hard walking around out there. I did get around back around the campsites a little bit, but this one seems to be pretty well organised for such a huge event. I didn't have such a good time last night, because I had to perform, and I'd just gotten off the plane. But tonight, I came back, and I can see why people like it. I think all these people who say that huge festivals are over and dead, I think they're wrong. I think they're going to become increasingly significant in the next three or four or five years.

Z: When I talked to some cats who came back from Woodstock, like Clive Selwood, he said it was terrible. You know, the sheer inability to cope with the multitudes, and now they've made the film, and everyone's saying "Wow! Beautiful revolution".

J: I'm sure that these things get highly romanticised but I was kind of that opinion myself when I saw the film. It seemed like a bunch of young parasites, being kind of spoonfed this three or four days of ... well you know what I mean. They looked like

victims and dupes of a culture, rather than anything, but I think that may have been sour grapes, because I wasn't there, not even as a spectator, so I think that even though they are a mess, and even though they are not what they pretend to be, some free celebration of a young culture, it's still better than nothing. And I'm sure that some of the people take away a kind of myth back to the city with them, and it'll affect them.

Z: I take it that you don't believe in this sudden, miraculous revolution that's being spoken about as if we're all going to go back to London and take over.

J: That would be unreal to me. I don't want to say too much because I haven't studied politics that much really. It just seems that you have to be in a constant state of revolution, or you're dead. There always has to be a revolution, it has to be a constant thing, not something that's going to change things, and that's it, you know, the revolution's going to solve everything. It has to be every day.

Z: I figure that you've got to convince people gradually to change, not to say "Pow, we're coming in!" like the Black Panthers.

J: There have to be Black Panthers too. They have to change too, to become leopards some day, right?

Z: You played mostly tracks off your first two albums last night. Why was that, because you thought we'd know those better?

J: No, we knew them better.

Z: You don't do many gigs at that rate then?

J: Yeah, we do, but never anything like this. I don't think that our particular music style holds up very well in a huge outdoor event. I think that the particular kind of magic that we can breed when we do, when it works, works best in a small theatre.

Z: Like the last time you came to England?

J: Yeah, that was beautiful, I think.

Z: Yeah, right, I saw the last set; you know, when the dawn was breaking on the Saturday, and it was incredible.

J: I think that was one of the best concerts we've ever done.

Z: I was talking to the guy this morning who made the film, and I said -

J: Which one?

Z: The Doors are -

Z: Geoffrey Cannon - he's a writer for 'The Guardian' - and he said that they were trying to put over the immediacy of rock, rather than the Doors, and I said well, I think you should have been trying to put over the Doors, because the sound recording was really shitty, you know.

J: However, I thought the film was very exciting. To get it on national television, I think that's incredible. The thing is, the guys that made the film had a thesis of what their film was going to be, before we even came over. We were going to be the political rock group, and it gave them the chance to whip out some of their anti-American sentiments, which they thought we were going to give them, and so they had their whole film before we came over. But I still think they made a very exciting film.

Z: You know, when you were at the Roundhouse, there was something ... It was amazing, all those people sitting there. It was so crowded it was much worse than this, because it was an enclosed space, and there was a queue of two thousand people waiting to get in at two o'clock in the morning. A ridiculous scene. Why haven't you been here since then?

J: I guess we've been too busy, and actually, there didn't seem to be that much demand. I mean, we couldn't go back to the Roundhouse; it would have to be a step forward, and there didn't seem to be any real, uh ...

Z: No. Well, the Roundhouse is no longer an auditorium in the same way.

J: Oh Calcutta's on there, right?

Z: Right.

J: That seems strange.

Z: They've put sort of terraced seating in not long after you came.

J: Well, that was a beautiful scene two years ago, at the Roundhouse where it's kind of a penny theatre, you know.

Z: Right ... It's the kind of thing one remembers for years and years, which is why I'd have expected an earlier return.

J: That's the reason. We were busy, and also there just didn't seem to be any real demand for it. What's the name of the magazine you guys put out?

Z: Zigzag.

J: I've seen it. I'd like to start a magazine, newspaper thing in LA sometime. The trouble is, if you try and do it to sell copies, and get the advertising and all that, then you can't, uh ...

Z: Well, you certainly lose a lot of your enthusiasm when you start getting involved in business hustles. Anyway, wouldn't LA be rather a difficult market, with so many publications?

finance it myself, so I wouldn't have to advertise. You know those little magazines, one issue things, the Surrealists and Dadas used to put out? Manifestos, and all that?

Z: Yeah, right.

J: Hey look. An actual movie. (As Jimi Hendrix is filmed going up the backstage ramp followed by a man struggling with an enormous camera). Hey that's beautiful. Looks like a priest.

Z: Do you think in view of what you've done that you will do a tour now?

J: Well, we had planned one ... we had planned to do one after this, eight or nine places in Europe, including Italy and Switzerland and Paris, places like that, but I have to go back to this trial in Miami. I'm in the middle of that so it blew the whole trip.

Z: That is such a drag as far as we here are concerned.

J: I thought it was going to be, but it's actually a very fascinating thing to go through. A thing you can observe.

Z: I talked to Jac Holzman (of Elektra), and he said that it was going on so long now that perhaps nothing would ever be done about it, because it would go to appeals and appeals and appeals, but the trouble is if it keeps you in a position where you can't get out of the country for too long, it's a drag for us here.

J: I think maybe we'll come back next spring, March, April. That's a good time of year.

Z: That would be good. Are you happy with the live album?

J: Yeah, I like it.

Z: We haven't heard it yet.

J: It's just about to be released here. I think it's a true document of one of our good concerts. It's not insanely good, but it's a true portrait of what we usually do on a good night. I think you'll like it.

Z: Well, I've really dug all the others. I heard that your favourite album was 'The Soft Parade'. Is that right?

J: Oh, I don't know. I guess I don't have a favourite. Well, let's see, I think my favourite, beside the live one, is 'More on the Road'.

Z: That's very good. That was getting back to the first two, perhaps, it seemed to me. Was that ...

J: Just in the respect that we didn't use any other musicians on it, except the bass player.

Z: Lonnie Mack -

J: But it wasn't a conscious attempt to get back to anything.

Z: No, but it was publicised a bit like that here, which is perhaps unfair, because the first album is an epic. I'm literally on my third copy of it, I wore out two.

J: Yeah? You know, that's terrible, that's like a novelist's first novel, and no-one ever lets him forget it. Why don't you write 'em like "Look Homeward Angel" anymore?

Z: No, you're certainly progressing, aren't you? I mean, I thought 'Morrison Hotel' was a knock out, whereas 'The Soft Parade' disappointed me in places.

J: It kinda got out of control, and it took too long in making, spread over about nine months, and just got out of hand. There was no, uh... an album should be like a book of stories strung together, some kind of unified feeling and style about it, and that's what that one lacks.

Z: Are you happy with Elektra?

J: Yeah, it's been a great relationship.

Z: I'm an Elektra freak. I've got about seventy Elektra albums...

J: Well, now that it's become part of a large corporation, it'll be interesting to see if the label gets better, or if they kinda get... or if it gets assimilated. Hopefully, it might give them the chance not to worry about the tedium of the popular field, and do the thing that they do best, which is classical, experimental electronic things, giving a chance to people that haven't had really a chance to be commercially successful in their own times. Maybe this will give them a chance to get back to that.

Z: Which is what they first became known for.

J: I think with us it was just really a freak. They've never repeated that.

Z: Jac Holzman saw you when he went to see Love playing somewhere, didn't he? That was the story.

J: Right. They had Love, and someone associated with them brought someone in to see us, and that's... yeah, that's actually it. Because Love was the popular underground group in LA at that time, and we figured, well, if they went on Elektra, it must be a good label.

Z: And then you got famous, and Love didn't.

J: Yeah. In a way that's true. I think it was sad about Love, they were incredible... well, it's really Arthur Lee, I suppose because... although the first Love group was a very, very great group. But I don't think they were willing to travel, and to go through all the games and numbers that you have to do to get it out to a large number of people. If they'd done that, I think they could have been as big as anyone. And someday they will.

Z: Right. Thanks very much for your time.



DURING THE INTERVIEW
JIM MORRISON
DURING THE CONCERT



WHY AND HOW I MADE A JIM MORRISON CALENDAR
by Thomas Collmer

There seems to be no obvious reason to have a Jim Morrison calendar especially for 1985, but if you need a reason to enjoy it you might remember that the Doors were founded in 1965, just 20 years ago. (More or less nice reasons could be found for almost every year, I think.)

"Art adorns our prison walls, keeps us silent and diverted and indifferent", Jim Morrison said in his book of "Notes on Vision", "The Lords". So get this calendar, put it on your wall and let it insure your existence, week for week, day to day... Is the gate still straight, deep and wide? That depends on what kind of OTHERNESS you expect to find, if you turn mirrors to the wall. Maybe you need to escape into a movie house without having killed a president? And if you reach a hand to hold someone who can't be your guide, don't punish him! He'll always be a word man.

Now listen! The calendar simply starts with THE DOORS, as they appeared during the time of their first record.

FEBRUARY recalls the myth of the 'Lizard King'. The longing for omnipotence fascinated Morrison as much as the phenomena of obsession. This may be the serious core of that ironic phrase. "It was an easy thing to pick it up", Morrison said in retrospect. That happened indeed.

MARCH picks up another 'phrase'. THE DOORS for sale. Erotic politicians. Dionysian sell-out. "The war is over - if you want it" - but who is "you"? WHO should want? 'The unknown soldier'? 'The unhappy girl'? - It's up to yourself, they say, don't waste the dawn, there will never be another one like you. Well, that's just part of the truth. "Freedom exists in a school book" - that's the other part. "All my life is a bright delusion", the rock star sang in one of his last concerts. Something's wrong, something's not quite right...

Beside Morrison the singer there was the lyricist, the poet. In APRIL you see him sitting together with two of his favourites: Antonin Artaud (1896 - 1948), theorist of the "Theater of Cruelty" and author of maybe the most devastating prose you've ever read, and poet Arthur Rimbaud (1854-91). Morrison would have loved such a meeting beyond doubt.

MAY: Jim Morrison on stage. The photo that inspired this drawing was made by Frank Lisciandro.

The following (JUNE) I call "You cannot touch these phantoms" including cobra on your left and leopard on your right. You are ruled by T.V. - in many senses. Touch her thigh while death smiles.

JULY reminds you of Morrison's reflections on alcohol and getting drunk: "I guess it's the difference between suicide and slow capitulation." No further comment.

Quite a lot Morrison wrote about eyes. I'm quoting a few of his sentences to transcribe the picture: "The eye is a hungry mouth that feeds on the world." - "The pupil opens to seize the object of vision." - "Nothing. The air outside burns my eyes. I'll put them out and get rid of the burning." He knew, of course, that you'll NEVER get rid of it, until the end. "This is fear and attraction of being swallowed."

SEPTEMBER: The DOORS' singer in 1968, the year of their European tour. (Original photo that gave orientation made by Inge Werth.)

Notes from the Underground

Copulations

by Heinz Gerstenmeyer

A new bootleg appeared from the underground. It has got the odd title "Copulations". It includes the DOORS performance at an open air festival in Toronto, Canada, Varsity Stadium, 13. September 1969. The total playing time is 55 minutes. It seems that this is the complete concert.

Beginning with side one, the songs are obviously in original sequence, as they have been played at the concert. Bad is, that the poem "Wake up" has been separated from "Light my fire" by the bootlegger. Originally the DOORS played it coupled. The songs are almost the same versions as on the original LP's, except "Back Door Man" which includes a few improvisations by Jim Morrison.

The soundquality of this record could be called excellent. The plastic material they used is not very good and therefore can be heard crackles. The record has songseparation.

It has been said, that this is an Italian pressing, but I guess it's a German one, because the b/w foto printed on cover stems from a disgusting article of the german magazine "Musikexpress". The songlisting printed on cover is wrong. Obviously this bootlegger was no DOORS fan.

Printed on backcover is the complete "An American Prayer" poem (and not only the shortened version from the official "Prayer" LP). But the poem contains a few little mistakes.

Beautiful cover, though I dislike that foto. No bad record.

Copulations (LP)

Germany (?) 1984

(No record company or number printed on cover or label)

Side 1 (time: 27'40)

- 1) When the music's over
- 2) Break on thru'
- 3) Back door man (incl. adaptions from Gloria/Maggie M'Gill/Roadhouse Blues)
- 4) Crystal Ship
- 5) Wake up (poem)

Side 2 (time: 27'40)

- 1) Light my fire
- 2) The End (incl. a tribute to the musical geniuses)

Collmer article continued:

OCTOBER: "All games contain the idea of death." - They also contain duality, ambivalence, the struggle of opposites and the ever spinning wheel of time and Being, traditional themes of the Magic Arts as well.

In NOVEMBER you find yourself "calling on the dogs", and, vice versa, them calling on you... You see the Dionysian god and crucified Christ, the priest Laokoon (or maybe Oedipus?), the four elements - and Jim Morrison...

DECEMBER, finally, shows you Morrison in 1971. - "And now he is not with us", says Ray Manzarek, "and I miss him". Without ever having known him personally, we also miss him. Don't forget that his subscription to the resurrection has been cancelled ...

Hang on to your life and have a good year!

The Poetry Section

THE END (as performed at the Isle of Wight Festival)

This is the end, beautiful friend.
This is the end, my only friend,
of our elaborate plans,
of everything that stands.
I'll never look into your eyes again.

Can you picture what will be, so limitless and free,
desperately in need of some stranger's hand,
in a desperate land.
Come on, baby ... yeah right!

Come ride with me, 'cross the sea, endlessly.
So happy we will be, 'cross the sea, endlessly.

Oh-I ... oh-I ... oh-I ... oh-I ... India.
Oh-I ... oh-I ... oh-I ... oh-I ... India.

Woke up this morning got the crossroads on my mind.
Well, I woke up this morning got the crossroads on my mind.
Take a walk with me, everything will work out fine.

Well, I woke up this morning got the eight-track on my mind.
Well, I woke up this morning got the eight-track on my mind.
Take a walk with me and everything will be alright.
Alright, ride the king, yeah!

Aaaaah! Aaaaah! Yeah, nothing on my mind.
Get dressed, get dressed, get dressed, get dressed.

Wake up!
You can't remember where it was. Had this dream stopped?
Wait a minute now, I can't remember where it was.
Had this dream stopped?
I let my cheek slide down the cool smooth tile.
Feel the good cold stinging blood, the smooth hissing snakes
of rain.

Aaaaaaaaaaaaaaaaaaaaaah!

This is the end, beautiful friend.
This is the end, my only friend, the end.
It hurts to set you free, but you'll never follow me.
The end of laughter and soft lies.
The end of nights we tried to die.
This is the end!

Note: The sections "Woke up this morning..." are adapted from "Crossroads" written by Robert Johnson. The rest was made up on the spot by Jim Morrison, except "Wake up ..." from "Celebration of the Lizard". Published on the bootleg LP "FIRST FLASH OF EDEN" (see notes on this record in this QUARTERLY). The lyrics of this version appear here for the first time. Written down by Heinz Gerstenmeyer, corrected by Paul Carter.

Next Poetry Section in DOORS QUARTERLY 6: Excerpts from the Miami concert, March 1st, 1969. Penned down by listening to the available tapes.

ISLE OF WIGHT FESTIVAL



FRIDAY 28th AUG

CHICAGO •• FAMILY •• TASTE
 JAMES TAYLOR •• ARRIVAL ••
 LIGHTHOUSE •• PROCOL HARUM
 MELANIE •• VOICES OF EAST HARLEM

SATURDAY 29th

DOORS •• JONI MITCHELL •• WHO
 FREE •• SLY AND THE FAMILY STONE
 CAT MOTHER •• JOHN SEBASTIAN
 EMERSON, LAKE AND PALMER ••
 MUNGO JERRY •• SPIRIT

SUNDAY 30th AUG

JIMI HENDRIX EXPERIENCE
 JOAN BAEZ •• LEONARD COHEN
 DONOVAN •• RICHIE HAVENS ••
 MOODY BLUES •• RALPH McTELL
 PENTANGLE •• GOOD NEWS ••

Latest addition MILES DAVIS
 JETHRO TULL •• TEN YEARS AFTER