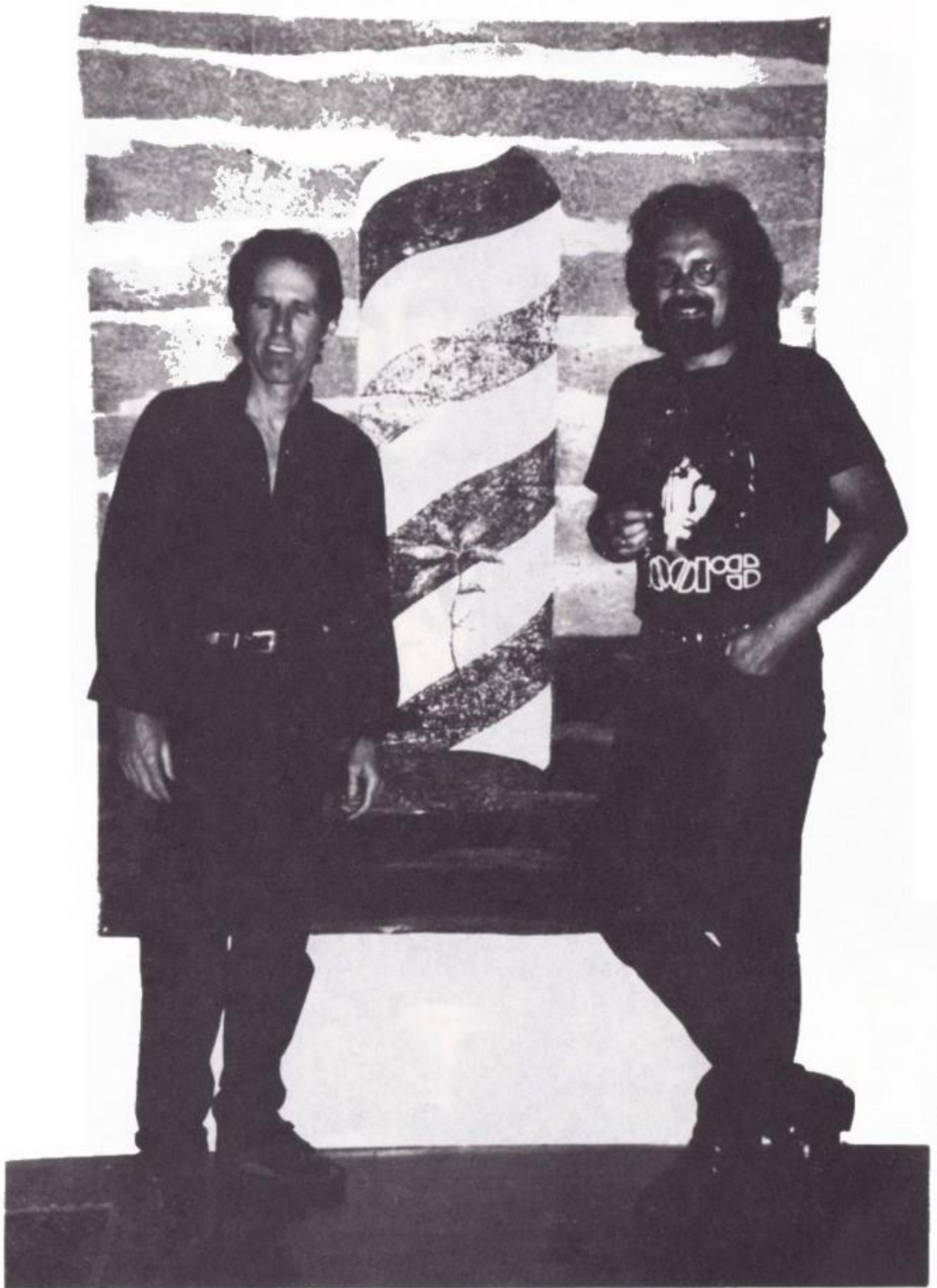


DOORS QUARTERLY MAGAZINE





2

John Densmore and Rainer Moddemann
Saxon Lee Gallery, Los Angeles



DOORS QUARTERLY MAGAZINE
Am Oelvebach 5 D. 4150 Krefeld-Stratum 12
W/GERMANY

Hi dear readers,

I'm back again from Los Angeles, where I had a great time meeting important people of The Doors' family (that's how someone called people, who have -- directly or indirectly --- to do with The Doors), and I was really happy to feel a warm welcome wherever I went. A big thanks to Robby Krieger, John Densmore, Linda Kyriazi, Danny Sugerman, Ray Paret, Frank and Kathy Lisciandro and Rich Linnell, who shared their precious time with me. Thanks to Jeannie Cromie for her friendship and hospitality and to Greg Philippi of ABC-TV for his help. All my best to Henry Diltz and his forthcoming help in some matters ... and last not least thanks to Dave Brock & his guys for an incredible evening at the Roxy. Not all of my memories I can share with you, dear readers, as I'm getting more and more involved with some Doors' secrets, but what you all should know, is here in this Quarterly!

To my absolute horror I noticed, that prices for paper, printing and mailing rose after this spring. According to this I feel terribly sorry to tell you that I have to rise the subscription fee from now on. It's not that much, but it helps filling the gap that the last colour Quarterly left on my bank account --- it was double the price to print it. Find the new fees printed above.

And, just to let you know, the whole Quarterly is done by myself, which means, nobody else is responsible for what is written in here. This is the result of some differences I had with Arno Bednorz, who is not working for the Quarterly anymore. He also isn't allowed to use the Quarterly stationary anymore and has got nothing to do with the mag anymore.

Therefore I have some other people helping me, and I owe a big thanks to Bernd Maus and his Computer, to Uli Michaelis and Peter Kosytorz for their constant help mailing the Quarterly. Also to Richard Hildebrandt for his trust and friendship over the years. Find in this Quarterly an exclusive interview with Agnes Varda, broadcasted on French radio and translated into English by Patricia Devaux, who also works on the french translation of "Wilderness". Another exclusive thing starts in this DQ... for the first time ever someone (Ko Lankester from Holland) did an interview with Patricia Kennealy, which is entirely about Jim Morrison, and will be published in The Doors Quarterly only. There's also a rare photo of Patricia and Jim, exclusively in this Quarterly.

Too many interviews, you might think. Well, through an interview, which is reproduced exactly like my own Robby Krieger -interview, we can learn more about an artist than any other article might do, of course quite subjective from the artist's view. There's just one thing Doors-admirers are still waiting for: A good Jim Morrison - Interview book... By the way- I cut out Arno's (silly)interjections during the Krieger-Interview, after some people complained about stupid nonsense being in a serious interview.

A nice guy named Jay Burstein allows me to print his interviews with The Doors in the Quarterly (he talked to Robby and John, and also to Ray during his "Nite City" period). I'll start printing them in DQ 22.

... is a magazine for members of THE DOORS FANCLUB W/Germany.
Editor: Rainer Moddemann
Phone: 02151/571862 in West Germany
Konto / Account: 3043 82-433
Bank: Postgiroamt Essen,
Blz: 360 100 43

Subscription/Mitgliedsbeitrag (4 DQs)
BRD: 22 DM
European Countries: 25 DM
Overseas: 30 DM

IMPORTANT: Renew your subscription as soon as you see the actual DQ issue number behind your name on the address sticker. Der Abobeitrag muß wieder entrichtet werden, sobald die aktuelle DQ Nummer neben Euerm Namen steht.

Look for the Henry Diltz- ad in this issue. Henry was the guy who took many famous Doors photos (especially the "Morrison Hotel" cover shots), and here you have the chance to get prints from his original negatives for a fair price. Henry's also planning to distribute an alternative "Morrison Hotel" shot as a poster in a limited edition through the fanclub (he gave me a testprint of the poster, it looks like the cover, but all Doors are laughing, very nice). Tell me if there is any interest in the poster, to let Henry know how many he has to print. The poster will cost about 25 DM, and will be mailed from here. Henry's also got nice photos of The Monkees for sale, along with a Monkee-calendar. One other guy, Ralph Hulett, is also selling his Morrison photos (Rock Retrospect). He's also got nice Zeppelin, U2 and Dylan photos for sale. Just write him for info and add 2 International Response Coupons.

So many people mailed back their "red sheets" asking for your interest in unofficial CDs... about your present: I really don't know what it will be, but things have to be arranged, the future's uncertain, but The Doors will not forget their promise. So, Doors-people, enjoy this Quarterly 21, come to our clubmeeting (see the announcement) and don't forget to boogie! If you wanna listen to something good, get upon your feet and buy Tim Buckley's "Blue Afternoon", which is out on CD now!

See ya!

Tein

Talk Talk
Talk Talk about the DOORS

-- THE NEWS --



... Robby Krieger played some successful dates with Wishbone Ash and Spirit in California. In Los Angeles he appeared as a guest star, and he surprised the fans with some new Doors-cover versions like L.A. Woman and The End...

... a new interesting book about Rock lyrics features an exciting article about Morrison's "The End" called "It hurts to set you free" written by Thomas Collmer. Since Thomas isn't writing articles for the Quarterly at the moment, it's the only chance to read his incredible essay in "Rock -Lyric" by Dahl/Dürkob, Verlag Die blaue Eule, Essen, W/Germany, ISBN 3-89206-294-3. Recommended...

... they say they're good, but they're making money with The Doors' name: a cover group called The Australian Doors Show plays gigs in Australia and doesn't only use The Doors' logo, but also a photo of Jim Morrison...

... Oliver Stone will be the director for The Doors movie. He also bought the movie rights for Danny's Wonderland Avenue. The film may star Johnny Depp as Sugerman and Iggy Pop as himself. Still no news about who's gonna play Jim Morrison in both movies...

... the official fourth Doors-video "In Europe" will be in the European shops for sale this October. They will hopefully use the same cover as the US-version: a rare photo of Jim Morrison in his snake-skin suit...

... Ray Manzarek spent his summer holidays in Egypt. There are no reports if he finally got a golden scarab for his collection or some inspiration for a new album...

... Kathy Liscandro is busy copying Jim's note-books into a computer for the release of Wilderness Vol 2 in 1990...

... everybody is waiting for the release of John Densmore's book. He told me in L.A. that it should be out before Christmas. Until then he carries on his acting career...

... the writer of the movie script for "Riders on the Storm" (the title is still in the talk) is Bob Dolman, who also wrote "Willow"...

... finally the Los Angeles Hard Rock Cafe' is going to have a Doors display in The Doors' hometown in the near future...

... Robby Krieger is busy preparing a compilation album, featuring the best songs from his first two solo albums. Music written by him will also be used in the background of some US TV-shows...

- ...The Doors "Live" CD Box should be out this Christmas...
- ...The Doors will get together again! Not in public, but for the soundtrack of the movie. Be sure they're gonna compose some new songs (instrumentals), which will be featured on a forthcoming soundtrack album. The work in the studio will start soon...
- ...officials at Père Lachaise cemetery are dying to move Jim Morrison's body elsewhere. But they can't! The only person who could give permission to move Jim died in 1974. Her name was Pamela Courson...
- ...LIGHT MY FIRE was again voted Number One hit of all time by KRTH-FM radio listeners in Los Angeles...
- ...Q-Magazine named the best bootlegs of all time. No. one is Elvis Presley: The Burbank Sessions; No. two is The Rolling Stones: Bright Lights, Big City and No. three (surprise, surprise) The DOORS: ROCK IS DEAD (Tangle Town Records). So finally an honour for the group and --- their bootleggers...
- ...a German filmmaker contacted Miles Copeland to get permission to film the video for Robby's forthcoming single "You're lost little girl"...
- ...a Berlin filmteam went to Père Lachaise on July 3rd 89 to record footage for a forthcoming feature film about a DOORS-fan(!). The film has got the working title "Der König der Eidechsen" (The Lizard King) and will be aired on German ZDF TV next spring. The director mailed me the script: Two Doors fans want to put a new bust on Jim's grave, and their journey to Paris turns out to be kinda bad... the whole idea finally ends up in a mess. More about the film in DQ 21 with the exact broadcast date. It will be an hour long and in black and white...
- ...American fanclub member Jeannie Cromie was filmed by a German WDR filmteam, after they saw Jeannie's interview on an LA Tv station about her Jim Morrison collection...
- ...finally the "Wilderness" paperback edition will be published by Vintage press soon...
- ...and I hope to publish the next Quarterly this Christmas, but you already know that the DQ is always late...
- ...new bootleg LPs: "Fast Times At Danbury High" and "Someday Soon". About the new CDs from the underground read in this DQ. Announced is another CD: "Alive And Well In Boston" for a January release...

news compiled by Rainer Moddemann

ALL-TIME GREATEST 25 BOOTLEG RECORDS



**THE DOORS
ROCK IS DEAD**
Elkins' recently issued Doors material isn't nearly as interesting as that on this album. Recorded in the Sunset Sound Studios, LA, in June 1969, the first side has Jim Morrison reciting some left-overs from An American Prayer, happily without the unnecessary musical embellishments; side two contains a fascinating 20-minute Doors "improvisation", usually called Rock Is Dead. Comes with a 16-page booklet of the LP's complete lyrics.

L.A. — IN THE SUMMERTIME OF 89 (by Gaby Luckner-Moddemann)

My first visit to L. A. was also a sightseeing-tour of all the famous Doors-places. I've never been to the United States before, so I was very excited, because many people have told me how beautiful the States were. They are absolutely true! And I just saw such a little!

What a difference a flight of nearly ten hours makes!

I was overwhelmed when I saw the large spread-out city of L. A. from the plane. I couldn't wait walking the streets The Doors did almost 20 years ago.

We met Linda Kyriazi, Robby Krieger's manager at L. A. International Airport and had a first drink at her pad. How we still miss this warm-hearted beautiful girl! The first week we spent at Jeannie Cromie's house in North Hollywood, where we could admire parts of her enormous Jim Morrison collection. We had nice talks

there enjoying the sparkling Californian wine. Together we went to Barney's Beanery - where Jim Morrison used to eat and drink - and we were trying their famous pancakes. Later we drove to the Hollywood Bowl. It was almost 21 years ago... How disappointed we were when we found out that this night one of Robby's gigs at the Greek Theatre was cancelled. We spent a lot of time at Griffith Observatory where we precisely studied the pictures of Jim taken over there in the "Illustrated History". When we drove home to Jeannie's house for a barbecue Jim sang on KLSX "Light My Fire." Jeannie was freaking out ... The next day we had an appointment with Robby. Linda took us up to his house in Benedict Canyon. After a very warm welcome with lots of memories of the European tour in this year's spring Robby, Greg (from ABC TV) and Rainer had a short jam-session in his studio. I listened to them for a while, talked to Lynn, Robby's wife and played with their cats (Jim called them "lions" -- remember "Hyacinth House"?). The next afternoon we missed Robby in San Diego (KLM knows why, see our "Lost Luggage Report"), but nevertheless we had a wonderful time with lovely Linda. At the beach we went cruising listening to KRTH AM 930, the Oldie-Station playing songs of the first ten years of Rock'n Roll (all night and day)... "Mr Lonely" by Bobby Vinton (remember our detective work, Linda), Little Town Flirt, Poetry in Motion etc. Quoting Lou Reed: It was a perfect day! At the Good Earth Restaurant we had dinner staring at a short man named Frankie Vallie, who also seemed having been well pampered. We wondered if they had grilled mice there? Venice Beach! I've seen lots of photos before, but what a difference to be there actually! We spent half a day at the sunny but windy Ocean Front Walk checking hundreds of shops. Although we passed Laurel Canyon quite a few times (looking for the "Love Street", visiting the house Jim and Pamela lived in, walking around that special area, and I even got into the Canyon Country Store "where the creatures meet...") I never had the chance to meet Jackson Browne, who lives right over there. What a pity for him! We had some funny hours with busy Ray Paret, the man who can't live without a phone. One of the highlights of our trip was the time we spent with Frank and Kathy Lisciandro at their home in Northern California. What a friendly couple full of plans and different interests! Kathy and I at once felt familiar and had nearly the same ideas about many subjects. Later in the afternoon I was shown the original Jim Morrison - notebooks. I had an intense look at his poems ideas and drawings. What a treasure I held in my hands! The Lisciandros are now working together with Pamela's father on editing Jim's notebooks for "Wilderness" Vol. 2 Frank showed us never published photos of Jim. These hours --- sitting on the sunny balcony discussing a lot, discovering the same sense of humour and watching Jay-Jay and Slick, the little kittens --- are unforgettable. In one of our conversations about strange Doors-followers we talked about Craig Strete, who put fourth the proposition having written a poetry-book together with Jim. Frank Lisciandro really got furious and said it was the same as if Pablo Picasso had phoned Salvador Dali : "Hi Sal! Here's Pablo. Let's do a painting together. You do the surroundings and I will do the interieur!" We all had a good laugh about such an idea! We finished that day with a hot dinner at Zia's, a Mexican restaurant. A day later we celebrated a night at the (for Doors-fans) well-known Alta Cienega Motel with Champagne Extra Dry. How nice to spend a night in room 32 Jim Morrison used as a home-base for several years! At "The Palms", where Jim often used to go to, we drank Kaluha and were quite surprised that we had to show our passports before ordering the drinks. Do we look that young?

A few days later we met John Densmore. He was performing as "The King Of Jazz" at Saxon Lee Gallery. A great evening! We all liked the following jam-session with other musicians lasting till midnight.

On July 3rd we had a nice breakfast with Danny Sugerman at Cravings on Sunset Boulevard. Rainer and Danny did some serious business talk, and we made another date for a meeting at the Wild Child concert later that evening.

It was quite strange not to be at Jim's grave on a July 3rd. We usually celebrate a feast of friends on that special day.

The Wild Child concert was incredible. And a special surprise was Ilona, a good old friend of ours from the past who had disappeared ten years ago, and she was having fun in the enthusiastic audience. We saw both sets of Wild Child and I could hardly believe my eyes and ears. This similarity between Morrison and Dave Brock is amazing!

Some girls were only dressed in underwear, lots of them proved that they were very creative in inventing new hair-styles and unusual combined outfits. There really were a lot of weird scenes during the concert.

After those two exciting weeks in L. A. I'd like to say thanks to all those friendly people (Hi Rich, I'll try to find a new penguin for your collection!) we met there and hope to come back "Someday Soon"!

ROBBY KRIEGER INTERVIEW *

BY RAINER MODDEMANN

Los Angeles, June 1988

PART THREE (cont. from DQ 20)

Rainer You're designing your own Gibson guitar right now?

Robby Yeah, they're making a Gibson now, it's a sort of an SG-shape, but it's got a sunburst finish, you know, nice wood, a nice piece of wood, now they not use good wood anymore, but for this they're using a good one. And it's got a very special neck, they'll have a graphite neck, cos the SG's neck was too humbling, you know, 'cos there's this long neck just stuck on, it wasn't very strong, so they have this graphite neck and, well, you know I've been waiting for this for two years to be finished, it should be this year.

Rainer Did they ask you to do a thing like this or did you say "I'd like to...?"

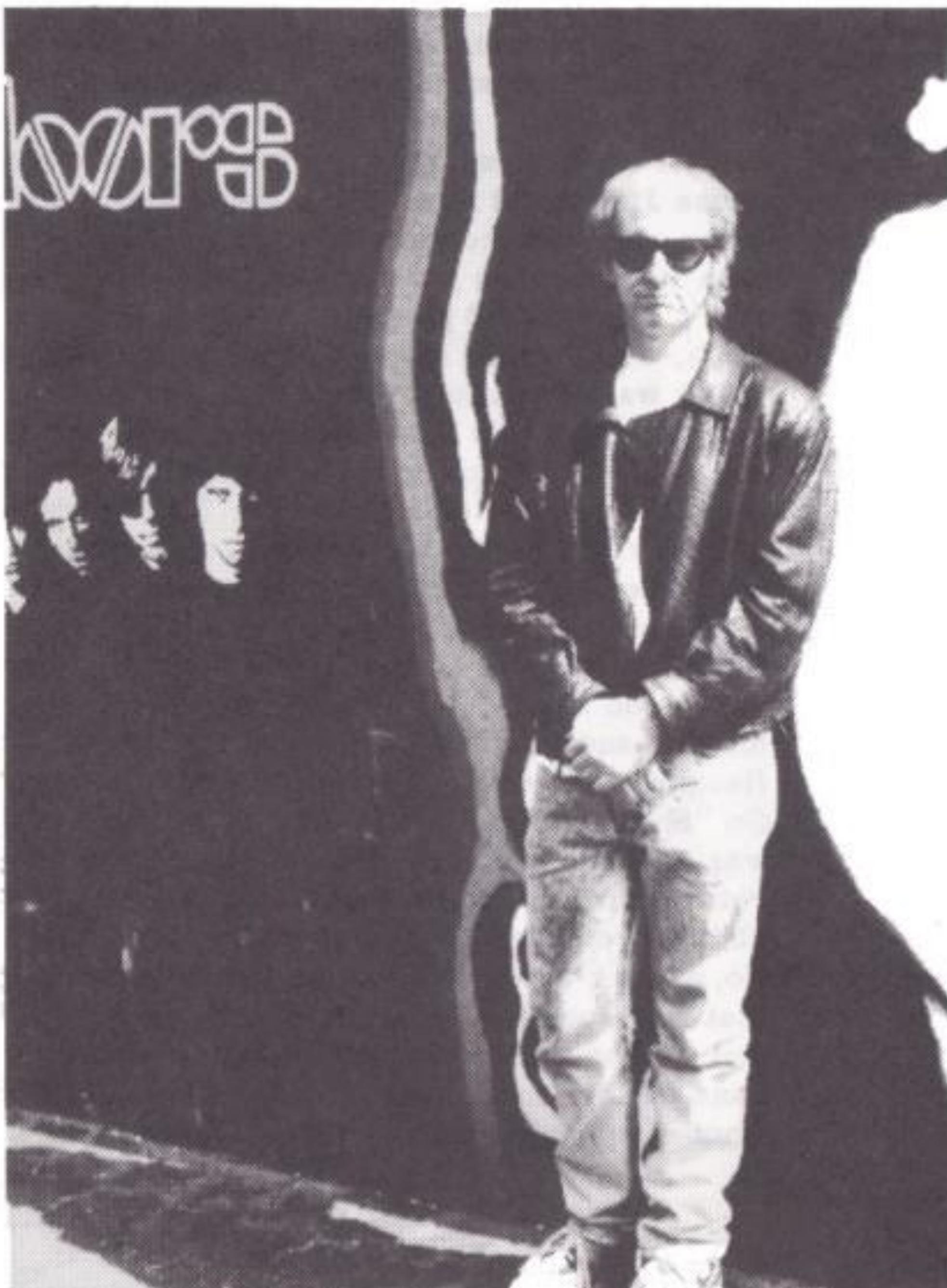


Photo: R. Moddemann

- Robby Well, they have a new guy called Bob Gibson, the president, and he was a Doors-fan, comes from Harvard and I forgot who called who, but I've always used Gibson anyway, so...
- Rainer Yeah, I've seen a few Gibsons up there in your studio. I come to the L.A. Woman album. It was a kind of live-thing in the studio. Were all the songs recorded live?
- Robby L.A. Woman? Most of them were, uh, Jim did a few overdubs but we wanted to get a live feeling. We did it in our rehearsal room. Did you ever go there?
- Rainer Sure, it's just opposite the Alta Cienega Motel.
- Robby Right! (laughter)
- Rainer The place changed a lot...
- Robby I haven't seen it for a long time, I wonder what they did.
- Rainer It's painted grey and it is an anti-Aids-center right now.
- Robby You got inside?
- Rainer No. (Arno doesn't get what we were talking about and changes subject, as he disturbed the conversation quite often with incompetent questions and remarks. I delete his crap from now on. RM)
- Rainer Do you remember July 3rd 1981 , the Pére Lachaise being packed with fans?
- Robby Yeah, that was good, I thought, you know, amazing how many people were there, but I thought it was bad painting all the other monuments and stuff. We arranged the bust over there, well, but before that bust was there we gave Pamela the duty of doing that, gave her a lot of money, but she never did anything. Her parents were going to put her in the same grave, I don't know if they actually did that. Her parents were really committed to Jim, you know. Businesswise there's still contact. They're very unreasonable. The poetry should be published, and they don't do it, and the movie, you know, a sort of legal mess. Sue us, sue this, sue that. It's so stupid, you know, because Jim would never have wanted his estate to go to those people.
- Rainer I was always wondering what he would say if he knew that some other people than Pamela have control over his poetry and other stuff. Did you ever read Jim's unpublished poetry?
- Robby Yeah, some of it. It wasn't that good. You know it was Jim's stuff that he didn't want to put out. Most of it was written before he went to Paris. There is some stuff that he wrote there, and that's pretty good. They should put that out. There is some more stuff that's pretty good, but in Jim's mind he didn't think it was good enough to use. That's why we never used it. So I don't think it'll be right to use it right now, you know. Anyway, that's a big legal mess, too. The people that have possession of it think it's theirs, Corky thinks it's his, and blah, blah, blah!
- Rainer Let's switch over to the "Other Voices" album. I always thought it was a very good album, but it didn't sound like The Doors anymore, especially the music, and you and Ray decided to sing...
- Robby (laughs) I never considered myself a singer, but Jim wasn't there, so...
- Rainer On "Ships with sails", a song that John wrote, Ray Neopolitan played bass; was this one of the songs that you planned for Jim to do the vocals after his return from Paris or was this a left-over from "Morrison Hotel", 'cos Ray also played bass on this album?
- Robby No, no, we wrote that song after Jim had died. "Tightrope Ride" is one of them that was done for Jim, you know Jim was in Paris a long time before he died, and we had worked out a lot of stuff that we planned to do with Jim as a six-piece band for the road, and he never came back. In fact Jim had never quit The Doors, what else could he do, he would have been dead-bored after a couple of months.

- Rainer I think he always would have come back to the group.
 Was "Other Voices" successful in the States? Did you get a golden record
 for it?
- Robby I don't remember. I don't think so, it just sold a quarter of a million or so.
 How was it doing in Europe? It did better there?
- Rainer Yeah, it is still in print... The bass guitarists who played with you -- I like
 this instrument because I play bass myself-- were they told how to play the
 bass lines or were they allowed to put their own ideas into a song?
- Robby Usually they had to play pretty much of what Ray played on the piano bass
 (sings the bass from "Light my fire"), like for instance in "Light my Fire"
 there is a bass on there but it was overdubbed later, just the same thing that
 Ray did.
- Rainer It wasn't the keyboard bass on that song? A real bass-player?
- Robby Yes it was a real bass. A Fender bass. And on some of the songs Doug
 Lubahn would come up with something that was his own, for instance in the
 song "Waiting for the sun" he came up with some stuff, and on "Love me two
 times" I told him how to play that.
- Rainer Do you play the harmonica on "Down on the farm"?
- Robby Yeah, I did (laughs).
- Rainer I used to play harmonica with a holder like Bob Dylan

READ PART FOUR OF THIS INTERVIEW IN THE DOORS QUARTERLY 22!

JIM MORRISON at the HOLLYWOOD BOWL JULY 5, 1968



8" x 10" prints from the original negatives
 from the personal archives of "Morrison Hotel"
 photographer Henry Diltz
\$10.00 each (all 3 for \$25.00) postpaid

Send check, m.o. or
U.S. currency to:

HENRY DILTZ
 12439 MAGNOLIA BLVD. # 155
 NO. HOLLYWOOD, CA 91607

Number of photos
ordered _____

Total amount \$ _____

NAME _____

ADDRESS _____

Check photos ordered:

739/6 _____ 739/10 _____ 739/13 _____

Please allow 6-8 weeks for delivery
 Outside USA, please add \$2.00 per order

BOOTLEGGING THE DOORS

PART 9 (cont. from THE DOORS QUARTERLY 13 - 20)

A series written by Rainer Moddemann

In this Quarterly I'd like to do my comments on the "hootest bootleg in town", as Jac Holzman describes this special disc during "The Doors From The Inside". Purely natural, the bootleggers of "Tangie Town Records" called it ROCK IS DEAD, and for those of you who don't know the album, believe it: it is hot! And above all, Q-Magazine elected it No 3 of the best bootlegs of all time, not only an honour for the unknown bootleggers, but also for The Doors, who unfortunately never decided to release the ROCK IS DEAD studio session on an official album. Robby Krieger: "Why should we release this one? Everybody already seems to have 'Rock is dead'. Anyway, in my opinion it's The Doors at their worst...". Well, Robby's opinion. Jim Morrison told Jerry Hopkins in his famous "Rolling Stone Interview": "There are songs I enjoy doing more in person than others. I like singing blues - these free, long blues trips where there's no specific beginning or end. It just gets into a groove and I can just keep making up things. And everybody's soloing. I like that kind of song rather than just a song. You know just starting on a blues and just seeing where it takes us ... We needed another song for (The Soft Parade) album. We were racking our brains trying to think what song. We were in the studio and so we started throwing out all these old songs. Blues trips. Rock classics. Finally we just started playing and we played for about an hour, and we went through the whole history of rock music - starting with blues, going through rock and roll, surf music, latin, the whole thing. I call it 'Rock is dead'. I doubt if anybody'll ever hear it." Of course Jim was wrong. The original tape of the recording session was stolen from Paul Rothchild's desk (a rumour going around) and got into the hands of the bootleggers. The Doors tried to put the bootleg version down. Ray Manzarek: "The bootleggers only got the worst part of it. But even we don't have the best of 'Rock is dead'! We ran out of tape!" And John Densmore adds: "Nobody noticed the tape was at its end. So we tripped through the music history without being taped. When somebody finally noticed that the tape was finished, the best parts of 'Rock is dead' was over. The best things are missed, because they were not taped!" Pity! But even without "the best parts", "Rock is dead" is a fascinating trip through the jungle of a Doors-session. Probably the only one that survived. A 21-minute-long epic. A history of modern popular music. A testament, improvised on the spot by Jim Morrison. "As long as i've got breath, the death of me is the death of rock, and rock is dead!"

There's no version better than the original TANGIE TOWN release. Quality and cover are just perfect, although the bootleggers should have pressed their dolby button for cutting the album. The sound-quality is in excellent stereo (the tape used for the album was not the original "stolen" tape I guess, but a second or third generation tape). Up till today, no album from the underground caused more interest among Doors-fans than this release. But the recording session of the whole group is just one side of the disc. On the other side there's Jim Morrison reading his poems, with no music by The Doors in the background accompanying him (except a few piano notes he plays himself in the very beginning). The Doors used a few of the poems for "An American Prayer", which is undoubtedly a great album; but on this unofficial release you can here the poems without music influencing your mood... I mean it's a reading, the poet and his poetry speaks for himself and also creates the special mood each poem requires. Jim sings, raises his voice here and there, whispers --- slowly, quickly, intense & powerful or calm and lazy... ah, you've already noticed that this is the highlight of my bootleg collection, haven't you?

ROCK IS DEAD was the third Tangie Town release and first appeared in July 1982. The record was packed in a deluxe black and white cover with red writing (Rock is dead

on the front, James Douglas Morrison on the backcover). Note the mistake on the front side "A previously unpublished rehearsal session". On all original pressings there was a yellow sticker on the left upper side of the front cover saying "Limited Edition/Promotion use only", pretending it was a promotional album. The big black and white photo was a montage of a picture taken somewhere in a desert with a cross in the middle and a Joel Brodski - Morrison picture on the right. It is interesting to know that someone in England produced a button of this cover, which was available several years ago on flea-markets.

On the back see three boxes: the one on the right filled with a photo of Jim with his beard. This picture was also published in the french edition of "No one here gets out alive" and it says it was taken at the Aquarius Theatre in 1969. The left two boxes say "The words and poetry of James Douglas Morrison" and "An American Poet", along with a list of the poems contained on the album. The poems were recorded during Jim's "An American Prayer" session on his last birthday Dec. 8th, 1970, which is mentioned on the cover.

The label is a dark red one with black writing not mentioning The Doors or Jim Morrison. It just says "Rock is dead" - "Rock Opera" Part One/Rock is dead and Part Two/Rock Poems. A German round-text professes that this is a German bootleg.

The original print came with a 16-page booklet (very unusual for bootlegs!) containing the complete text to the album along with a few photos, almost all of them taken in Frankfurt 1968. The booklet is very nice, although there are some tiny but important mistakes in the text (... we scaled the war = should be "Wall" of course), and also some of the photos could have been done not that vague.

Here are the facts:

ROCK IS DEAD (Tangie Town Records TTR 9003)

Side one: Rock is dead Side two: Rock poems

Adagio in G-minor

Source: Side one = rehearsal session for "The Soft Parade", Sunset Sounds Recorders, Los Angeles, Spring 1969. "Adagio" was recorded with additional musicians and arranged by Paul Harris and The Doors. For "Rock is dead" they used an additional bass and cello.

Side two: was recorded at Village Recorders, Los Angeles on Dec. 8th, 1970. The 24' 35" are outtakes from a six-hour-session of Jim Morrison reading his poetry. Engineered by John Haeny. There's no music on side two, except a few piano chords played by Jim on a baby-grand.

FIRST (AND ONLY) Cover: deluxe black and white cover with red writing. Photo-montage with Morrison in a desert, on the back a photo bearded Morrison, along with a list of poems and further informations. Gives the order number 62003(TTR 9003).

Label: dark red label with black writing: ROCK IS DEAD "ROCK OPERA", Best.-Nr. 110857; ST 33 A-Seite (or B-Seite); Part One/Rock is dead (21:14) or Part Two/Rock Poems 24:35) Rock is dead. German round-text.

Matrix: ST 110857 - A (or B), printed. A little HQ is scratched in by hand, which means they used High Quality vinyl for the album. No crackles, no flaws.

Country: West Germany. Edition: probably about 3000 copies.

100 numbered copies were available as a limited edition in brown paper sleeve but same pressing. Later more brown paper sleeves appeared, but without number. Both brown editions have got no sticker and no booklet.

A month or so after another bootleg came called 'No limits No laws'. It contained the same material, but in worse soundquality and without "Graveyard Poem". The bootlegger just added a tiny bit of Jim's "Miami Raps". I will talk about this bootleg in a future DQ.

THE DOORS ROCK IS DEAD

A previously unpublished record



Rock is dead (frontcover)

The words and poetry of **JAMES DOUGLAS MORRISON**

AN AMERICAN POET

In the wake of the lizard
Ghost poem
A feast beneath the moon
The death bird
Bird of prey
Dawn's Highway
Under waterfall
The hitchhiker
Words in frozen woods
Winter photography
Whiskey, mystics and men
All hail the American night!
Far Arden poem
Shirley
The American night
Judge, judge!

Hitler
To come of age
Black polished chrome
Siren's song
Stories from the LA plague
Earth, air, fire, water
Angels and sailors
Stoned, immaculate
The carnival has just begun
Graveyard poem

Previously unpublished poems
read by James Douglas Morrison himself.
Recorded during the An American
Poetry Session on Dec. 5th, 1970.
Copyright by James Douglas Morrison.

Rock is dead (back; list of poems)

December 9th 1989
DOORS-meeting in HOLLAND
Jongerencentrum Stek, Dorpsstr. 252
2390 AA Hazerswoude, Holland.
For Information please contact
Peter de Gelder, Poeleiland 4,
2391 BX Hazerswoude. Tel.: 01728/
8665. Videos, slides & a live band!

For a long time this first edition of the Rock is dead- session along with Jim's poetry on the second side was the only edition available. There was (to my surprise) no American bootlegger copying the record. Finally in 1988, Italian bootleggers released a copy of the Tangie Town disc, with a different cover and different photo. The copy, which was also released as a limited edition picture disc, of course had worse sound than the original, because it was a copy from disc to tape to disc.

A short excerpt of Rock is dead can be found on the "Limitless and free" bootleg from Israel.

Late last year along came an Italian CD named ORANGE COUNTY SUITE, which not only contained the complete original bootleg, but a poem of the same title in addition. The only thing that was cut was Jim's "Hiah matey!" at the beginning of the song. There also was Light my Fire from the Felt Forum show on this CD (see my review of "New York Blues" CD for this). As rumours go the Orange County Suite CD also features an original tape of Rock is dead, like the original bootleg-pressing.

COPULATIONS was the title of the first Doors bootleg featuring their performance at the Toronto Popfestival on September 13, 1969, which was originally announced as a Rock and Roll Revival Festival with such artists like Chuck Berry, Little Richard, Bo Diddley and Jerry Lee Lewis, but there was also a surprise concert of John Lennon with his Plastic Ono Band. Late night performers were The Doors, and Jim was very proud to play there: "I can remember when Rock'n Roll came first on the scene, and for me it was a very liberating experience because it first opened whole new strange catacombs of wisdom, that I couldn't remember and I didn't know about and I couldn't see any equivalent for in my surroundings. And that's why for me this evening it's been really a great honour to perform on the same stage with so many illustrious geniuses." he said during the intro to "The End", and got applause for this tribute. Anyway he didn't think of John Lennon saying this because of a fight The Doors had with the Lennons about who was going on first (Lennon was horrified to perform after The Doors). But The Doors gave their best to the audience, an interesting medley of Backdoor Man/Maggie McGill/Roadhouse

Blues. Before the concert Jim was walking through the audience, and not many people realized who he was, because he had cut his hair quite short. The whole event was recorded, some was published on record (Alice Cooper, John Lennon, Chuck Berry) and on film (Lennon's recently released video and the feature film "Keep on Rocking" with most of the "old" Rock'n Roll artists) but no Doors footage is available till today. Just the scene at the beginning of "Keep on Rocking" was taken when a few Cadillacs picked up The Doors from the airport. But no Door can be identified with the exception of Ray Manzarek giving a big smile out of the car. So this bootleg is the only chance to listen to the entire Doors performance in a rather good soundquality. Actually the film footage of The Doors' performance still exists, and the group watched the material a couple of years ago. Danny Sugerman was also there watching the film: "It was so dark and Pennebaker did a bad job filming this. Jim is not moving at all, just standing in one corner... it's boring. So The Doors will not release this film..."

Read more interesting stuff about The Doors in Toronto in DQ 22! (Along with two photos of short-haired Jim...)

Here are the facts:

FIRST PRESSING (Sept. 1984)



SECOND PRESSING

(late 1984)

COPULATIONS (no label, no record company)

Side one: When The Music's Over

Break On Through

Backdoor Man/Maggie McGill/Roadhouse

Blues/Backdoor Man

Crystal Ship

Wake up

Side two Light My Fire

The End

Source: Toronto Popfestival, Varsity Stadium, Canada,
September 13, 1969. Mono audience Recording.

Cover: Deluxe black and white cover with Joel Brodsky
Morrison photo. One half of the photo is
printed in the negative. Songlist and source
at the bottom on the right. "Prayer" poem on
Label: Plain white label. the back.

Matrix: 2802/A (or B), scratched in by hand
Country: West Germany

Edition: 700 copies in black vinyl

Cover: Same as first pressing

Label: Same as first pressing

Matrix: Same as first pressing. Multicoloured
vinyl.

Country: W/Germany. Edition: 100 copies.

THIRD PRESSING

(early 1985)

Cover: Same as first pressing

Label: NO label (!) but a number scratched in
by hand,

Matrix: Same as first pressing. Clear vinyl.

Country: W/Germany. Edition: 40 copies.

You've already noted that the third pressing is a really hard to find collector's item. I heard that originally there were 100 copies in clear vinyl, but the vinyl wasn't good and there were 60 mispressings not playable. The disc looks interesting because of the missing label and the individually scratched number. Up to this day Copulations represented the best soundquality of this concert, although it is available on many other products from the underground in the meantime!

New Books

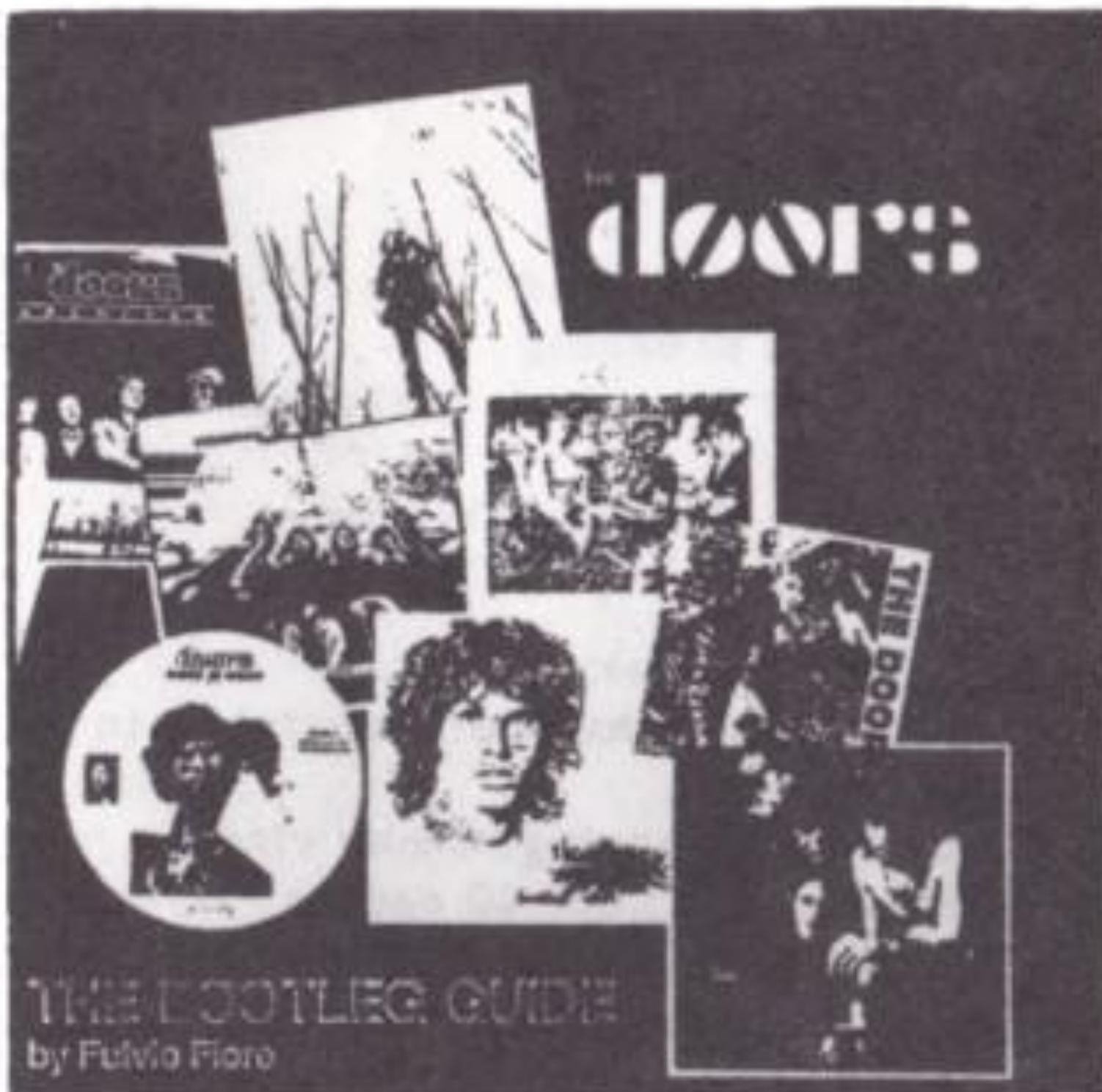
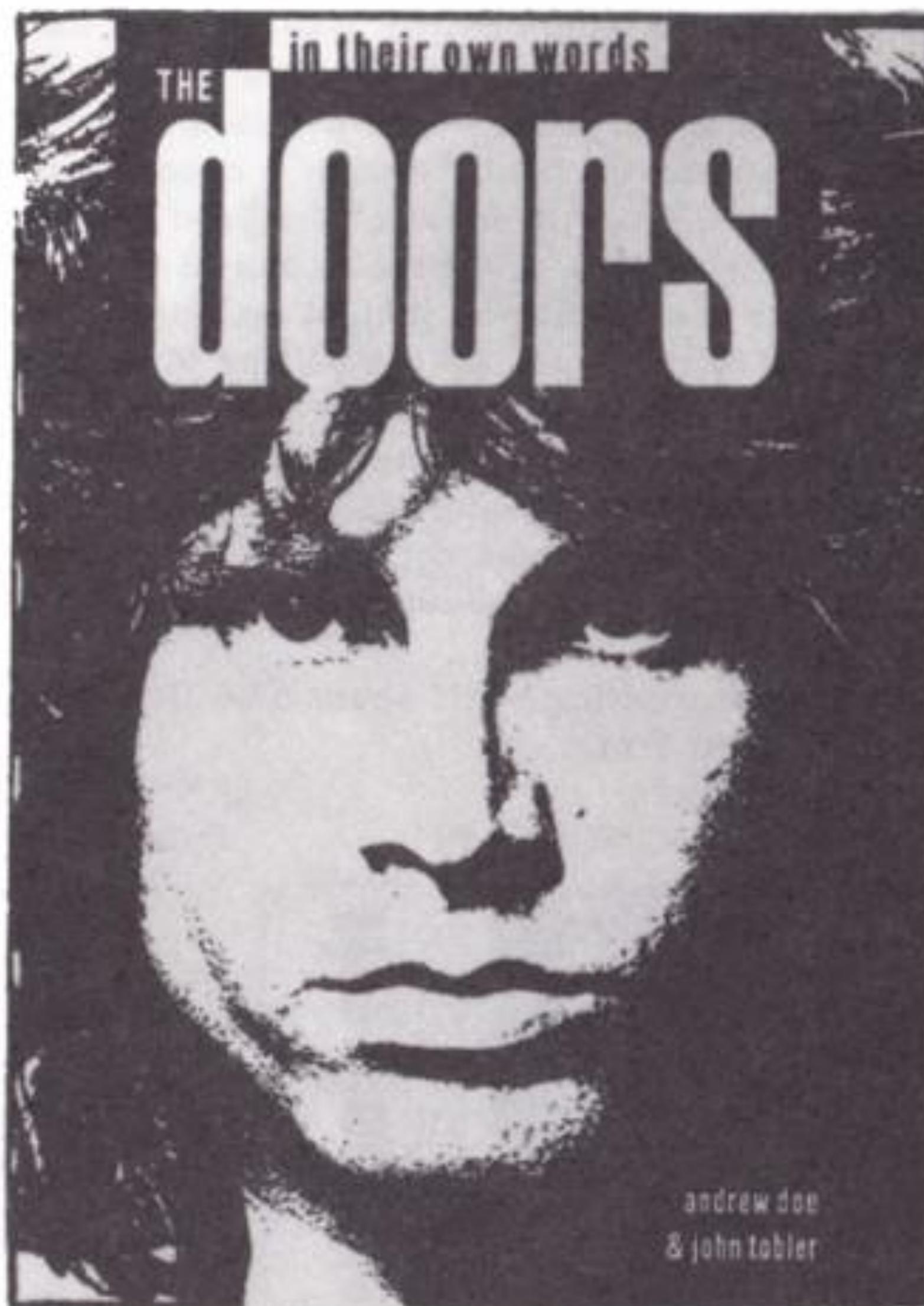
THE DOORS IN THEIR OWN WORDS

(Omnibus Press, 1988)

Interesting stuff! There are quite a few books out called "...in his/her/their own words", and it seems that this one has been the most difficult to compile. It covers the entire Doors career, and it's not just about Jim, as you might guess from the cover, but says a lot about the Doors' thoughts and ideas about their records, politics and how the critics saw them. A good compilation of the group's interviews throughout the years, clearly divided up into chapters and categories. It was no good idea to add excerpts from Jim's poetry books "The Lords" and "An American Prayer", because taken out of their context Jim's sayings might get a different meaning than the one they have within the context.

And---I miss the credits...you know one of the most important Jim Morrison

interviews was done by Jerry Hopkins...and a lot of what he asked Jim was used for this book, but he's not credited. Despite that, the book is interesting to read and the photos are not rare, but reprinted in very good quality.



THE DOORS: THE BOOTLEG GUIDE
(Great Dane Records, Fulvio Fiore)
An incomplete and also incorrect guide through the jungle of The Doors' bootleg record releases. Well, the QUARTERLY readers know it better (I do not copy my reviews from other books but write it myself and therefore avoid mistakes... so: they don't know that "Closed Door..." and "Weird Songs" are the same, no release dates and edition dates at all, they miss important albums like SINGING THE BLUES VOL II., a lot of misprints in there, missing pressings of different vinyls... and even the additional mini CD is in bad sound quality... could have been done better, much better!! The CD contains 4 songs from their Felt Forum concert on Jan 17th, 1970, (miscredited of course) and the whole set is far too

expensive. Next time ask me, boys, or read the Quarterly. Although the booklet is a fine work in quality, it has got a GREAT lack in quantity and qualification. Avoid it!

JIM MORRISON: LYRICS AND POEMS (Stampa Alternativa)
Oh yes, the Italians are busy publishing illegally The Doors' works and Jim Morrison's poems, not only on record but also through books. Others do this too, remember the DEFINITELY COMPLETE DOORS SONG BOOK, which was really good... well this Italian book which comes along with a 7" single goes one step further. It contains the words Jim sang (most of them are reprinted incorrect, just listen to the records) misses alternatives ("Absolutely Live" - just to mention Break On Through Vol II), misses credits of WHO WROTE THE SONG (remember Robby Krieger wrote a lot of The Doors' songs, not only Jim Morrison...), misses the "left-out-lines" from AN AMERICAN PRAYER, misses important poems like "GRAVEYARD POEM" and "THE ANATOMY OF ROCK" and "EYES", has got the usual misprints (Maggie Magill) and the worst cover for a book I've ever seen. Some nice photos (almost all of them from "An Hour For Magic", but no need to buy this book, be sure. If you've got "ROCK IS DEAD" with the booklet, "LORDS AND THE NEW CREATURES" and "THE DEFINITELY COMPLETE DOORS SONGBOOK", you've got it all. On the single (no cover!) there are a few poems (bad quality) and "Build Me A Woman" from CRITIQUE and "LIGHT MY FIRE" from Ed Sullivan, so... interesting for fans who don't know anything (especially Italians who can read the Italian translation) about what Jim wrote or sang, but useless for the countless fans who've got the material already!

Rainer Moddemann



ROCK DREAMS

von Andreas Wulf

Wer kennt dieses tolle Buch nicht? Die Musik in fantastischen Bildern dargestellt. Alle Größen der damaligen Rockszene sind vorhanden, Ray Davies auf der Dead End Street, die Beatles zur tea-time bei der Queen, Janis, einsam liegend in einer billigen Absteige, Jim Morrison sitzend vor einer Theke neben Roy Orbison. Wie ein junger Gott strahlt Jim auf diesem Bild, welches auch als Coverbild für den Moonlight Drive boot genommen wurde. War es Absicht von Guy Peelaert, Jim neben Roy Orbison zu setzen? Zwei totale Gegensätze.

"Als ob sich zwei Schwule diesen Mann am Telefon ausgedacht haben" steht unter dem Bild. Nun ja, ein bißchen übertrieben wurde Jim hier dargestellt. Aber nicht vom Aussehen her. Lediglich die Lederhose mit den Schnürriemen und das Muscle-Netz -Shirt sind Fantasie, was aber auf dem Bild kaum ins Gewicht fällt, finde ich. Alle Personen auf dem Bild sehen normal aus, verhalten sich normal. Jim sitzt auf dem Barhocker wie auf einem Thron. Wer von uns möchte nicht neben ihm sitzen! Anmutig, graziös, geheimnisvoll schaut Jim uns an. Doch wie schnell sich das Blatt wenden kann, sehen wir, indem wir das Bild umdrehen.

Ein einsamer, bäriger Jim Morrison sitzt in der Badewanne seiner Pariser Wohnung. Wahrscheinlich grade dabei, den laufenden Wasserhahn abzustellen. Seine Augen sind geschlossen. Einsamkeit. Das Bild ist in kalten Farben gemalt. Ist es so gewesen?

Zwei total gegensätzliche Bilder. Zwei verschiedene Menschen. Das war und ist Jim Morrison. Sein Mythos wird nie erloschen, genauso wie die Rockdreams...

NOTES FROM THE UNDERGROUND

Written by
R. Moddemann

It gets boring, you know. There are a lot of new CD releases, of course all of them are made in Italy, and if there wasn't NEW YORK BLUES, a real highlight among all those half-legal CDs, there'd be nothing new. It gets boring because almost all Italian CDs were made from a record, not from tapes. So the result is : crackles on the "LIVE IN EUROPE" Double CD, poor quality on "FOUR CLOSED DOORS", a could-have-been-better quality on "RED WALLS BLUE DOORS". It seems that everybody's using old bootlegs for their digital CDs. One exception: The third CD released by Document Records was also taken from a tape, as the ones before. Sure, there was "The Night On Fire" and a few Swinging Pig releases, but they stem from official video tapes, you can buy in all video stores. Nothing special therefore. So here are the new CDs:

1. THE DOORS: NEW YORK BLUES (Document Records DR 033 CD)

The real thing! A fascinating live experience, as good as the official "Absolutely Live" album. Fine quality, exciting versions, and almost one complete Doors concert. Just one song is missed, Light my Fire, which was released on "Orange County Suite". Fortunately Document Records used a good quality tape for the CD, and fans will thank them for the unusual cover, which shows a bearded Morrison, just as he looked like at the concert. This is not the same concert as it was published on "Bring Out Your Dead" bootleg double album, or "Roadhouse Blues" or the latest CD called "Build Me A Woman". Just "Peace Frog" and "The Celebration Of The Lizard" are the same, but somehow somebody mixed two concerts for the bootlegs mentioned above. Both songs are from this FIRST Felt Forum Show which has NEVER been published before.

Songlist: Roadhouse Blues / Peace Frog / Medley: Alabama Song - Backdoor Man - Five To One / The Celebration Of The Lizard / Soul Kitchen / Build Me A Woman / When The Music's Over (all: First Felt Forum Show, New York, Jan. 17, 1970)

2. THE DOORS: BUILD ME A WOMAN (Great Dane Records GDR CD 8908)

On this one there's the second Felt Forum Show, with the exception of "Peace Frog" and "Celebration Of The Lizard" which are from the first show. The CD was taken from the US Double bootleg "Roadhouse Blues" ... I wish they'd taken it from "Bring Out Your Dead" which has got a pretty much better soundquality. So -- although I like the psychedelic cover and the drawing in the booklet, the Quality is not that good as it should be. So get a copy of "Bring Out Your Dead" ... it's better!

Songlist: Roadhouse Blues / Break On Through / Ship Of Fools / Crawling King Snake / Build Me A Woman / Peace Frog + / The End / Celebration Of The Lizard +
(Source: Felt Forum New York, Jan. 17, 1970 2nd show, except + 1st show)

3. THE DOORS: WELCOME TO THE SOFT PARADE (WPOCM CD 0589D021-2)

Meanwhile "World Productions Of Compact Music" (WPOCM) are known for good covers but bad soundquality. Same goes for this CD. Although it has got VERY interesting stuff on it, there are better products on vinyl around. "Critique" was never better than on the first US-bootleg pressing with the same title, and the interview with all four Doors was recorded the best on the first US boot "Mr Mojo Risin'". For this CD they used scratched copies of a late Italian bootleg. Pity. The Demos are quite nice, but they are also better on the old "Run Free" bootleg. The cover shows an interesting live shot of an early Doors New York Show with a psychedelic projection behind the group, same picture on "Celebration" Double bootleg album.

Songlist: Tell All The People / Alabama Song - Backdoor Man / Wishful Sinful / Build Me A Woman / The Soft Parade / Interview (all: Critique PBS TV New York, 5/23/69)

Hello I Love You / Summer's Almost Gone / End Of The Night / Moonlight Drive / My Eyes Have Seen You / Go Insane (all: Aura Demos, September 1965). None of the tracks is in stereo (as indicated) and 1 song and date is mistitled. A little more care is the least thing fans can expect from an expensive product like this!



1.



2.



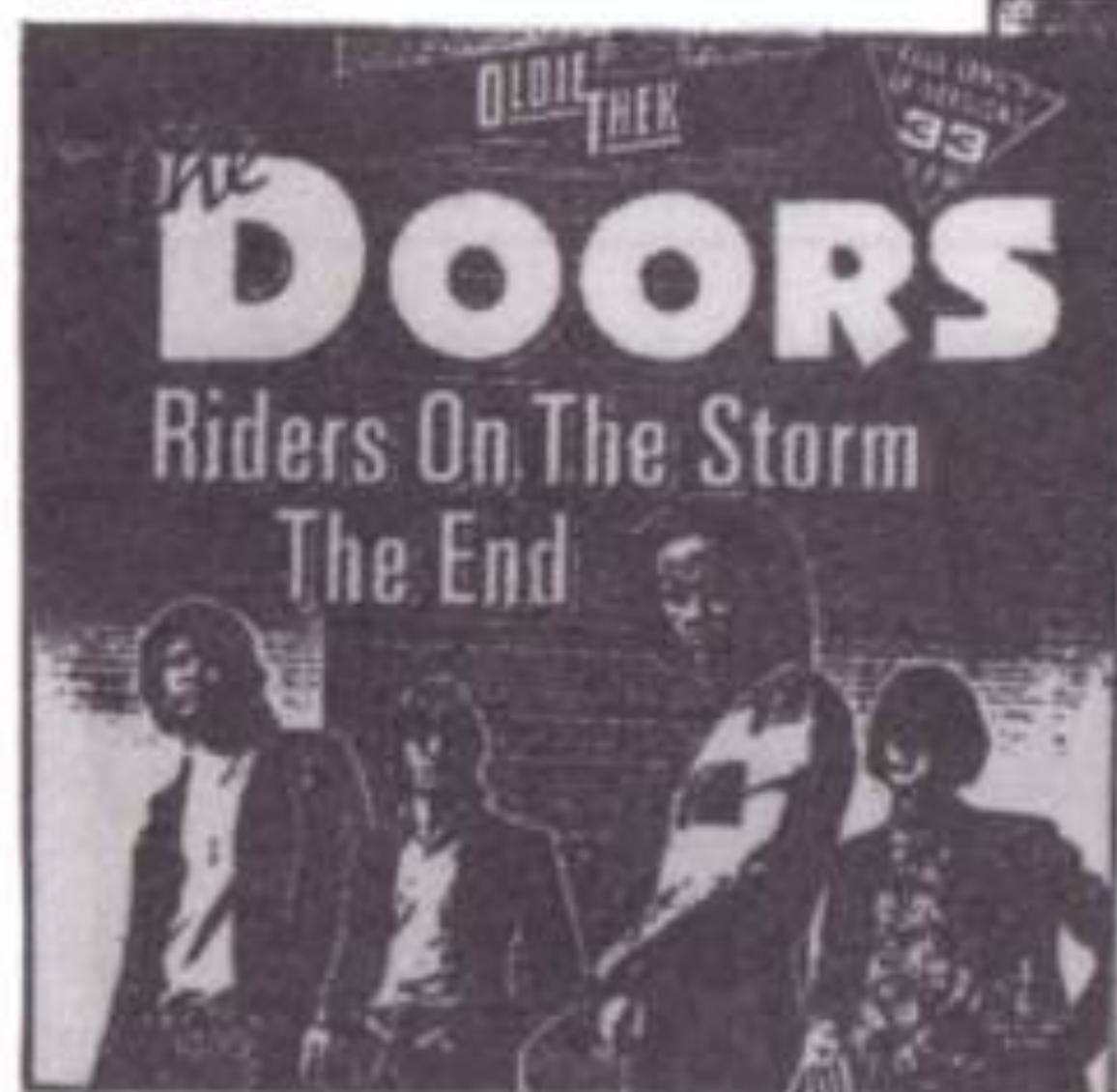
3.



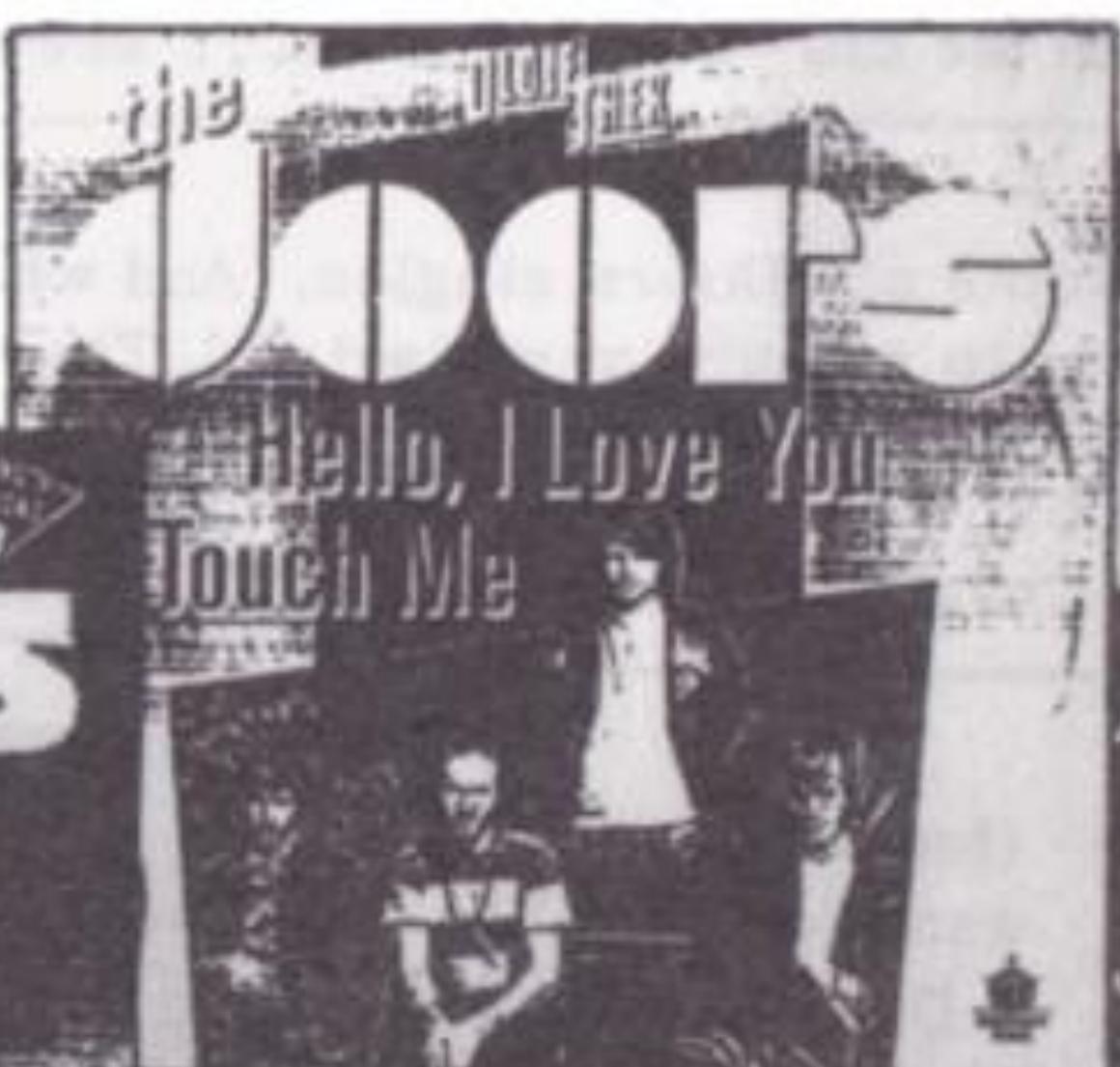
4.

The two West German singles

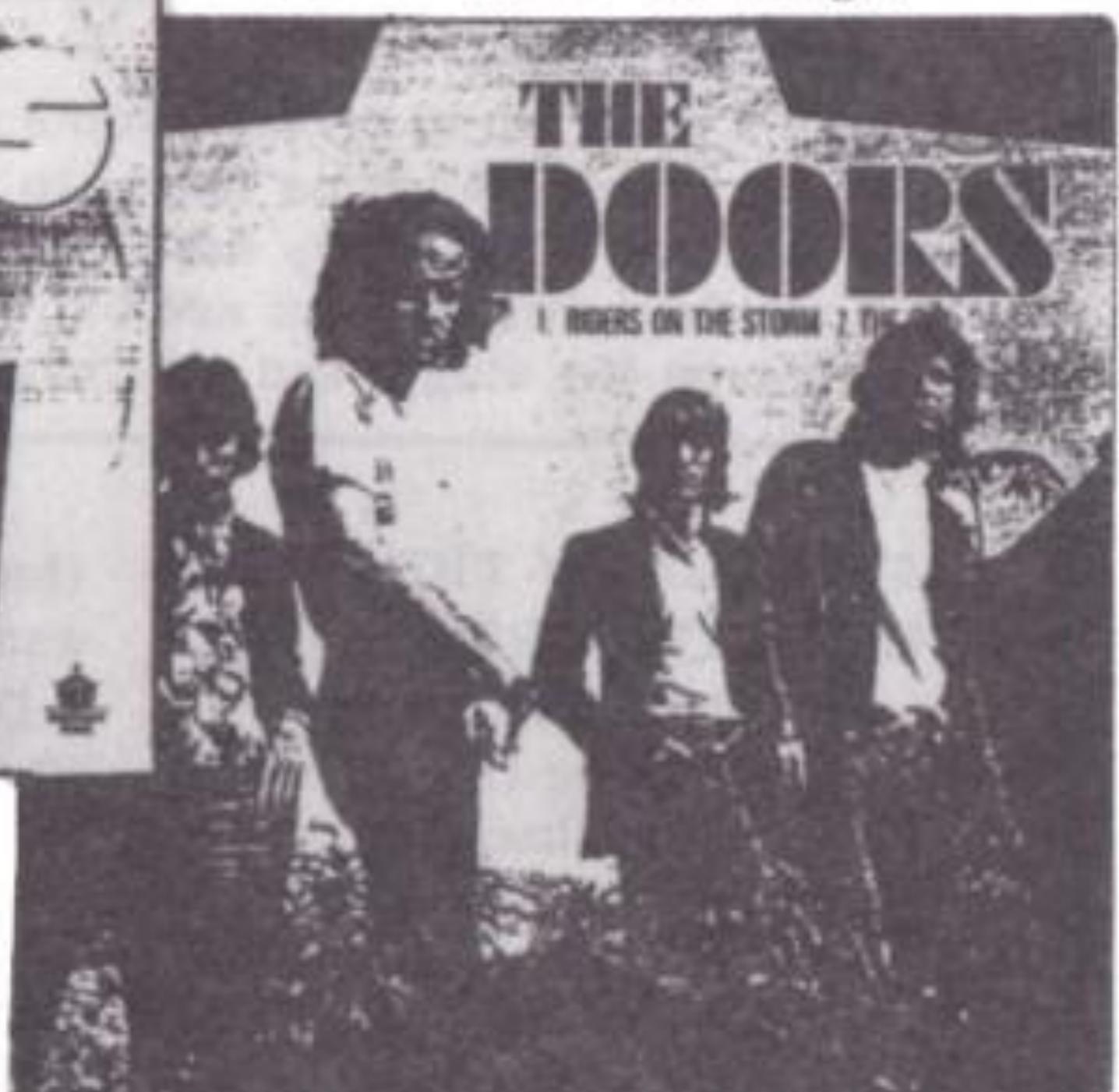
Riders on the storm
The End



Hello I love you
Touch Me



Cover of the 3" CD single



4. THE DOORS: CELEBRATION (The Swinging Pig Records TSP-CD-022)

I thought this would be a reprint of the double bootleg album (Eli Records) with the same title, which has got a horrible quality. But it isn't... it is a nice compilation of The Doors' video soundtracks, which everybody already has got. Okay, the soundquality is perfect, but if you've got The Doors official videocassettes, you don't need this CD. Get it only if you're a hard-core collector, or collect something morbid (there's Jim's bust on the cover). Swinging Pig does something better with their release of Beatles' CDs, they shouldn't put out useless Doors CDs, even if the soundquality is good. So -- nothing new on this CD. Also available on LP.

Songlist: Light My Fire (Ed Sullivan Show 9/67)/Touch Me (Smothers Brothers Comedy Hour 12/15/68)/When The Music's Over /The End (Hollywood Bowl 7/5/68)/ Moonlight Drive/Light My Fire (Jonathan Winters TV Show 12/27/67)

5. THE DOORS: ORANGE COUNTY SUITE (Document Records DR 019 LP)

Finally Document released their CD as a vinyl copy. As you remember there's "Rock is dead" on this one, along with Jim's poetry reading and the legendary "Orange County Suits" poem performed as a song in its complete version. The LP version misses the only Live-track of the CD, "Light My Fire". The cover is the same (see DQ 19 page 10+11), and the label looks nice, pretty'n gold.

6. THE DOORS: LITTLE GAMES (Trade Mark Of Quality)

A rip-off. Same records as the first edition with the colour cover, but with a 3-colour insert sheet. I guess the guys ran out of covers... well, Stockholm again on two records, and if you have the original LITTLE GAMES, you don't need this one.

7. THE DOORS: "Someday Soon" (Tangle Town Records & Do it Records)

I just have a tape copy of this, which I found in my mail, and this album is gonna be announced to be out in October. So I'll show you the cover in DQ 22, but the tracks are very interesting. Side one looks like being copied from "The Doors From The Inside" with "Someday Soon", "Little Red Rooster" and "Roadhouse Blues", but there's also a version of "The Spy", recorded LIVE (!), which is not on "Inside". On side two there's a collection of Doors alternative versions: "Light My Fire" single version in stereo (!), "Treetrunk", some rare flip-side mixes of singles and above all 6 (!!!) songs by RICK AND THE RAVENS, Ray Manzarek's group before The Doors. I guess this should make a fine edition for the serious Doors-collector, as many of the songs are pretty rare and hard to get. None of the tracks had been published on a bootleg before. Read all about this new album (or CD?) in DQ 22.

8. THE DOORS: THE BEAUTIFUL DIE YOUNG (Living Legend Records)

I don't have this CD too, read about it in DQ 22. Probably a reissue of the bootleg with the same name, and be sure to expect the Toronto concert on it, and I'm sure that this was gonna be copied from one of the old vinyl releases... see my intro to this article...

OFFICIAL RELEASES

Elektra did a good job to reissue some old Doors singles. And what a surprise to see new unknown Doors photos on them, in colour, very tasteful. They are published in West Germany and in France only, so they might be hard to get in other countries. They will put out 4 singles, two of them are out by now. RIDERS ON THE STORM/THE END are in FULL length on the single and also available as a 3 inch CD single, which looks cute...

JIM MORRISON/ THE DOORS
LIVE CONCERT PHOTOS
Rock Retrospect
Suite 195
P. O. Box 5370
Santa Ana, CA 92704

(for xerox
samples send
3 Dollars cash
to cover costs)



Das letzte Foto vor dem Tod

agnes varda

INTERVIEW

broadcasted on French radio, spring 1989. Translated by Patricia Devaux.

Agnes Varda, french filmmaker, is one of the few people who might know more about the tragic death of James Douglas Morrison. Throughout the years, she always refused to talk about this subject. Read now, for the very first time, what she knows and remembers about James Douglas Morrison, the poet who came over to Paris in 1971, and who disappeared on July 3rd.

Agnes Varda: Alan (Ronay) brought him to me because he loved Jim. He thought that Jim should know us, Jacques and me. We spent evenings and afternoons together from time to time. Jim was not very talkative. But he trusted very few persons, and I guess he had confidence in us. We were there, Jacques Demy and I and our daughter Rosalie, who was at that time ten or eleven years old. For example I remember that she had her birthday party and had asked him to come. She had her little girlfriends and her little boyfriends of her age there, and then she had her very special guest: it was Jim Morrison. And he came. He stood at the end of the table, among all those little girls and boys, he ate a few cookies, but most of all he drank Cointreau, or whatever brandy or bourbon it was. It's true that he fell down on those little girl's tables, who were having lunch, but they were in raptures because they loved him very much.

Interviewer: And he was like this, among the children?

Agnes Varda: He was there, he loved that, he was listening, he was feeling comfortable. There are a lot of references to childhood in his poems. Some of his songs are true poems, too. I think he was a "possessed" man. Possessed by images, very strong associations, by the strength of poetry. And this great beauty... although since he was into drinking he was a bit swollen... but he was very handsome in the beginning. He looked like an angel... of death, anyway. We were waiting for him to take us somewhere and then, once behind those doors, those famous doors of The Doors, we never came back.

Interviewer: What did it mean to be a trusted friend of Jim Morrison?

Agnes Varda: I loved this mystery around him. He was cultivating this mystery by the way. For example, when he came to Paris with the great wish simply to be a guy who's writing poems, he was living absolutely incognito there near rue de Rivoli in the IV. And he did not inform the press or music magazines that he was there, nothing. Alan was in Paris at that time, too, and he came here for dinner with Pamela, for dinner or for lunch.

Interviewer: Pamela, who was his wife?

Agnes Varda: Yes, his wife, his girlfriend for many years. And I want to say that I was not frequenting him as a rock star, I never answered to the press, that's it. It was a taste, a respect for what he was wishing: to be respected.

Interviewer: You've never talked a lot about this friendship...

Agnes Varda: Even nowadays I refuse to talk about it. Because when I saw that certain books were written and that... this death of Jim... They began to talk about an overdose, and all that... and then the spreading of gossips began. So Alan and I, the both of us, I cannot say Pamela, because she died three years later, and with her it was really an overdose, I guess, because she was really into that. So, Alan and I felt so much that Jim came to Paris incognito, and that he wished to remain that way, that he led the life of a recluse, he was writing, he was going out a little, he was strolling around in Paris, he was meeting Alan, he came over here sometimes; maybe he had a few friends he was seeing, very few...

Interviewer: Here, in this house?

Agnes Varda: Here, yes, yes, here in the yard, here where we are right now. And he wished this to be a meeting-place of persons, you know. I was not asking him: "Did you write any poem this morning?", "How much do you earn with your records?", "Do you plan to record again?". I was respecting his desire to be, sometimes, a person meeting other persons. But he was not always either making me compliments, neither Demy, about our films. So we tried to have a relationship like... I will not say normal people, the word's too strong, but persons, creators, who need a little silence, a little respect between each other. I felt a very real tenderness for him. He was much younger than me of course, and he had confidence in me, this I know for sure. He was always saying that, I don't know why... that's why I will never betray him. I will never betray the true respect of what he was, and mostly of what he wanted to be. I guess he wanted to be a poet, a writer, more than a singer. He had become a famous singer, in fact he was singing very well. And he loved glory. And he loved the effect he was making on the audience. It is wrong to consider him as an innocent. He was totally aware of the little scandal he was running, and of the extraordinary desire he was provoking in most people. He was a little like the character of Pasolini, like Theorema, this character who seeds trouble wherever he goes. And I think he had found friends in us, who were slowing down this aspect of him, you understand, who were not spending their time saying to themselves: "How handsome he is, how this, how that, how desirable, how extraordinary he is etc." Friends who were listening to him when he wanted to talk, who had read his poems... and then this silence... I can say that I've had a very silent relationship. For five years we've been seeing each other rather often, but I can't say that we've had a lot of conversations.

Interviewer: No chattering?

Agnes Varda: No chattering. Because he did not like that. We must love people just the way they are. A thing I remember... his boots..., he was loved so much by some of our friends... Duncan, Delphine Seyrig's son was there and he loved him very much and he met him once. Because with Jim we went to the shooting place of "Peau d'Ane". Jacques was filming "Peau d'Ane" at Chambord Castle. And we went by train, you see, he wanted to do things like everybody else, so we took the train, then we rented a car in Orléans, then we drove to Jacques' shooting. And Delphine's son was there. And he was struck because he knew the records and he adored Jim, he was the only one who recognized him. The french actors, the technicians were shooting, they didn't care... and so Duncan talked to him and all that. And then, it was our own decision if I dare say, when Jim died, we gave his boots to Duncan. Things like that, little things of friendship, you know.

Interviewer: A kind of reformed family.

Agnes Varda: Yes, a little... I don't know, no, it's not a family either, family claims too much, family is...

Interviewer: In a very large sense of the word.

Agnes Varda: In the very large sense, then yes, that's right. I don't know, it was very precious I think, this relationship we've had and of course I've suffered when he died. I suffered that he was dead because it took him by surprise, he was not expecting it I guess, but he was very worried the days before. Effectively when Pamela phoned us in the middle of the night and said that Jim was in his bath tub and seemed dead, Alan was there, and we rushed... and at once we called a doctor and effectively it was too late. And I did

not wish to follow up all that what was going around... We, in agreement with his wife of course, informed The Doors, and so his manager arrived. And we tried to find a little concession at Père Lachaise. So he was buried by us, Alan, Pamela, Bill Siddons and me, we were four. A man in black who seemed to organize a ceremony which wasn't a ceremony at all. And Pamela, well, he always said that he wished some verses... and I can't remind them now in French, but he wished a few verses at his burial. And she asked for a stone to be engraved, then she left and got very ill, she was very shaken up then. And so things turned a little bit complicated, and this grave stayed where it was, just like that, almost in a desolate state, we could say, on the technical point of view. But, in fact, I think this is great, I've always felt satisfied about it. I don't know if you've ever seen Jim Morrison's grave at Père Lachaise? We could almost say it's a mess... there's the ground, and plastic bags and all kinds of stuff, a guy made a statue once, and people made graffitis and it's very weird and it's a kind of place we've found like that, very quickly. We tried to get a concession in the countryside but, you know, french laws are such that if you do not live in the village..., I phoned three or four villages Jim knew, where we've been together, thinking to myself maybe it would please him more to stay in a small country graveyard. But then, it's terrible, the city hall's staff said: "Oh no, are you a resident? No? You're a stranger, so then..." well, so we found finally this strange plot at Père Lachaise. Then Pamela did not send the stone. And The Doors who could have given a little for a stone. If they were a little serious they would have done it, they didn't do it, they are probably so mean, that they did not want to pay for anything. And in some ways, it made me laugh, I thought Jim would have had the humor to laugh about it, too. And this hard-packed surface like that, this poor grave, I think it's good this way. On one side he belongs to everybody. I enjoy this idea. But at that time I felt shocked. I thought that all those rich managers, fellows, partners record companies could really have made up their minds and improve all that a little bit. Then it pleased me a lot and I said to myself: "Contradictions curiously are such that he belongs to everybody, he is a little poor like everybody.

A little anonymous, too, just as he wanted to be.

Right. But this incognito state he wished is not real for he is a true poet, and I guess we're not on the point to forget him, you see. I remember something. There was a rumour around that he wasn't dead. And so I received some calls from his family, agents, associates telling me: "Could you certify you've seen him dead?" I said yes, of course I can certify it. But this rumour was nonsense, you know. There's been a doctor's report, we don't bury people anyhow. There's a doctor who gives the autorisation to bury somebody. I admit that the legends exist, but, if you want, suddenly, good sense has to be here. Particulary about poets. I mean their strength is not in breaking reality or good sense. Their strength is somewhere else, you understand? Jim is dead, unfortuantely!

This extremely interesting interview excerpt from a large radio interview with Agnes Varda (I just print the Morrison-part) doesn't leave many questions and surely clears a lot of questions that had been asked about Jim's death over the past 18 years. But there was someone else who could certify that Jim is really dead, but this person still doesn't talk, and -- most interesting-- nobody knew that she was there, too. The following is an excerpt from a major John Densmore Interview from KCRW Los Angeles, aired 8/8/86, when the

host of the show "The Sound of the sixties", Roger Stevens, surprised John Densmore with the following story about Jim Morrison's death:

Roger Stevens: ... let us get to a crucial question which I have part of the answer to, and it shocked me when I finished reading "No One Here Gets Out Alive" to see back there on page 381 the first line "The year following Jim Morrison's alleged death...". And I think that's so harmful for people to imply that perhaps Jim is still alive because I know the people who found his body, and one of them was Marianne Faithful, the singer. And it's amazing to me that she has never come out in public and talked about it. To make a long story very short: I was living in Marrakech at the time. A man, who's mentioned in this book a great deal, a french count, his name was Jaime de Bretaille, he was one of Pamela's lovers, and when they were all in Paris together, Pam called Jaime and Marianne and said: "Jim is in the bathroom, the door's locked, I can't get him out, will you come over immediately!" The story they told me two days after was that they had broken down the door and found Jim dead in the bathtub. They flew the next morning to Marrakech where I was living and told me the story, and they were still shaking as they told it. I have no doubt that what they told me was the truth. Why does that myth persist that Jim isn't really dead?

John Densmore: Hmm, first of all thank you for that information, I didn't know about Marianne Faithful, but I knew there was this count hanging around Pamela, but...

Roger Stevens: ... who himself was dead within a year of an heroin overdose...

John Densmore: Very interesting stuff. Well, he did die on a weekend, and there was no autopsy, and there was a closed casket and so Pamela was the last one to see him, dead. And then she died 3 years later, and so you can see how rumour and myth can get going, like is he actually dead, and you hope he isn't if you're seventeen, because he represented breaking away and all that. And then there also is commerce...

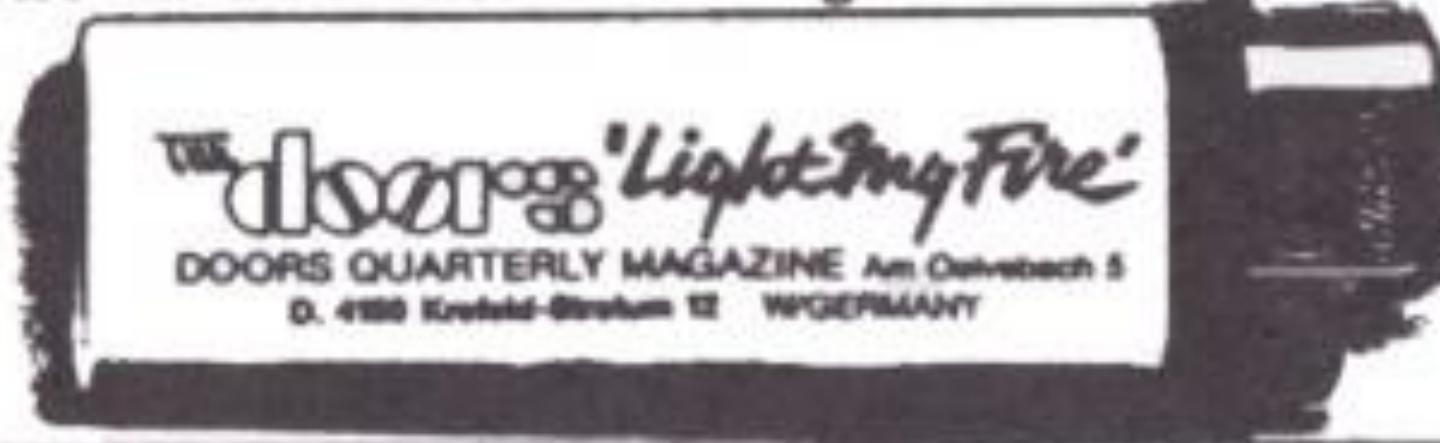
I didn't write the book...

Roger Stevens: The myth-making-machinery...

John Densmore: ... uh, "alleged" was written by somebody else.

Any comments, dear readers? What do you think (or believe): Is Jim Morrison really dead? Or is he alive, wandering around somewhere in Africa? What do you think about the theories mentioned in "No one here gets out alive"? What do you think about the two interviews above? If you'd like to write any comments on this subject, you're welcome. I'll publish the most interesting letters in The Doors Quarterly 22. (RM)

THIS IS THE LIGHTER THAT LIGHTS YOUR LIGHT! Doors Quarterly Magazine lighter, limited edition, for promotion or a little gift for friends and lovers. Send 10 DM cash for 4 lighters to us!



MIAMI

MARCH 1, 69

Many people know what was going on in Miami, Florida, at the Dinner Key Auditorium in March 1969 --- or don't they? There are still a lot of mysteries about this concert, and although many things had been said, it is still not clear: Did he or didn't he? The Doors are still keeping up the myth, say it was a mass hallucination, Jim himself didn't remember, but later told Pam he did expose himself, just to see how it looked in the spotlight... or was this just one of his little jokes? There's no photo around showing something special,

and even a tape of that night doesn't clear up things. So--the question still remains. But here's the tape, penned down word for word. Compare it to "No one here gets out alive" and you'll notice that the authors of the biography had the same tape, although they changed a few things. For the first time now, read the things Jim said and sang, unabridged, uncensored and without any comments. I must admit that this doesn't seem to be the complete tape, but it's better than the few excerpts on several bootlegs.

The tape starts running:

"YEEEEEEAAAH!"

"Now listen here, I ain't talking 'bout no revolution and I'm not talkin' about no demonstrations. I'm talking about having a good time, I'm talking about having a good time this summer, and you all come out to LA, you all get out there, we're gonna lie down 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-are-ah-ah-ah..."

FUCK! LOUDER! C'mon man, get it louder! C'mon get it up, baby. Louder, yeah, yeah!

I am ... a backdoor man

yeah, a backdoor man

men don't know, little girls understand!

All you people, tryin' to sleep, got to make it with my midnight dreams,

yeah, yeah, backdoor man

men don't know but the little girls, you understand, don't you baby? Alright, c'mon!

Play softer baby, get it way down low, softer sweetheart, get it way down low.

Soft, soft, soft, soft, suck it to me, c'mon softer!

Hey listen, I'm lonely! I need some love, you all. C'mon, I need some good time loving, sweetheart, love me, come on.

I can't take it without no good love. I want some love, love, love, love, love, love.

Love me sweet, c'mon. Ain't nobody gonna love my ass, c'mon. 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, need ya, need ya, need ya, need ya, need ya, need ya, huuuh!

Alright.

Hey, there's a bunch of people way back there that I didn't even notice!

Hey, how about 50 or 60 of you people come up here and love my ass, c'mon, yeeeeah!

I love ya, c'mon, yeeeeah, la, la, la, la, yeeeeah, la, la, la, la, heeey, la, la, la, la, yeeeeah, la, la, la, la!

Nobody's gonna come up here and love me, huh, c'mon.

Alright for you baby, that's too bad, I'll get somebody else, yeah!

Five to one, baby, one in five,

no one here gets out alive now,

you get yours, I get mine, gonna make it baby if we try, yeah.

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! Aaaaaaaaaah!

YOU'RE ALL A BUNCH OF FUCKING IDIOTS! LETTING PEOPLE TELL YOU WHAT YOU'VE GOTTA DO! LETTING 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 THEM 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, c'mon!

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, letting everybody push you around.

WHAT ARE YOU GONNA DO ABOUT IT?
WHAT ARE YOU GONNA DO?
WHAT ARE YOU GONNA DO?
WHAT ARE YOU GONNA DO?

Your ballroom days are over, baby,
night is drawing near.
Shadows of the evening
crawl across the years.
You walk across the floor
flower in your hand
tryin' 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, yeah!

Yeeeeaaahhh, aaahhhhyyeahh, yeeeeaaaahhhhh!

Now c'mon honey, now you go home and wait for me, sweetheart, I'll be there in just a little while! You see, I've gotta go out in this car with these people and get fucked up!

Get together one more time
Get together one more time
Get together one more time
Get together one more time!

Hey, I'm not talking about no revolution
I'm not talking about no demonstration
I'm not talking about gettin' out on the streets
I'm talking about having some fun
I'm talking about dancing
I'm talking about love your neighbour till it hurts

I'm talking about grab your friend,
I'm talking about love, I'm talking about some love, I'm talking about some love,
I'm talking about love, love, love, love, love, love, love!

Grab your fuckin' friend and love him, c'mon, yeah!

Touch me babe, can't you see that I am not afraid

HEY WAIT A MINUTE, WAIT A MINUTE, WAIT A MINUTE

HEY WAIT A MINUTE, IT'S ALL FUCKED UP!

NO, WAIT A MINUTE, WAIT A MINUTE, WAIT A MINUTE!



YOU BLEW IT, YOU BLEW IT, YOU BLEW IT!

No, c'mon, wait a minute!

I'M NOT GETTIN' ALONG! WAIT! I'M NOT GONNA TAKE THIS SHIT!

I'LL GRAB 'EM OUT, NOW WAIT A MINUTE!

BULLSHIT!

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

C'mon baby light my fire

C'mon baby light my fire, try to set the night on fire!

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

C'mon baby light my fire

c'mon baby light my fire, try to set the night on fire!

Yeah, I wanna see some dancin', I wanna see some dancin'!

Yeah, I wanna see some fun, wanna see some dancin'!

There are no rules, there are no laws, do whatever you wanna do, do it!

Wanna fuck her but she's too young!

Yeeeahhh!

Now listen, is there anybody who wants to come up here and join us, do some dancin', have some fun, just get all up here! C'mon! C'MON!

Time to hesitate is through, 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

c'mon 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 couldn't get much higher.

C'mon baby light my fire

c'mon baby light my fire, come on!

Try to set the night on fire!

Yeah! Alright! ALRIGHT!

I WANNA SEE SOME ACTION OUT THERE! I WANNA SEE SOME ACTION OUT THERE!

I WANNA SEE SOME ACTION OUT THERE! I WANNA SEE SOME ACTION OUT THERE!

I WANNA SEE SOME ACTION OUT THERE!

I WANNA SEE YOU PEOPLE COME ALL UP HERE AND HAVE SOME FUN!

NOW COME ON, GET ALL UP HERE!

NO LIMITS, NO LAWS, C'MON, C'MON!

THIS IS YOUR SHOW!

ANYTHING YOU WANT GOES, NOW COME ON!

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

(Hey, someone's gonna get hurt!)

HOLD IT!

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

---The tape stops here---



RAY MANZAREK

A KEYBOARD HISTORY OF
THE DOORS

Strange Days...again

THE MAN WHO orchestrated the Doors' dark cabaret

reflects on Jim Morrison, Echo & The Bunnymen

and life as a solo artist.

You run into him at music biz parties. You'll see him sitting in with Echo and the Bunnymen when they gig in Los Angeles. Or playing piano for a poetry reading at McCabe's or the Roxy. Spend enough time around the L.A. rock scene and you're sure to spot Ray Manzarek's towering, lanky frame or catch a glint from the trademark wire-rim glasses that soften his angular, Slavic features.

The guy gets around.

Unlike other sixties icons, the former Doors keyboardist refuses to fade into history-book obscurity or pass into complacent dotage. He's still exploring the vital connections between music, poetry and "dangerous" ideologies—much as he did with the Doors. But the explorations are always in a present-tense context, as when Ray produced X's seminal punk debut, *Los Angeles*, and the two albums that followed it. More recently, the same concerns have led Manzarek into collaborations with poets Michael C. Ford and Michael McClure, the latter an old friend of Jim Morrison.

Manzarek's own recorded output in the years since the Doors' demise has been sporadic, varied and generally pretty interesting. He recorded two solo albums in the mid-seventies: *The Gold Scarab* and *The Whole Thing Started With Rock And Roll: Now It's Out Of*



Control. These were followed by two more albums with a group Ray formed called Nite City. 1983 saw the release of another thought-provoking collaboration: a jazz-rock arrangement of *Carmina Burana*—a 1955 cantata based on some medieval poems—which Manzarek recorded with the help of composer Philip Glass. Right now, Ray and his 14-year-old son Pablo are recording an album of electronic instrumental music.

Along the way, Manzarek has acted as a sort of curator to the Door's legacy, producing and directing video packages like *Dance On Fire* and *Live At the Hollywood Bowl*, and releasing *An American Prayer*: a posthumous album of Jim Morrison's poetry. But, much

to his credit, he has always treated this legacy as an ongoing, living thing, rather than a moment of history, frozen forever in the dead past. This comes across when you talk to him about the Doors. His answers to questions are like Joycean monologues mingling past, present and future events in a single stream of associative awareness. These monologues unfold in rhythmic, ritualistic cadences, as Ray's resonant bass voice re-enacts some of the scenes— weird and otherwise—that he's witnessed inside, and out of, the goldmine.

Q: For me, there have always been two hallmarks of the Ray Manzarek keyboard style. One is par-

INTERVIEW BY ALAN DI PERNA

RAY MANZAREK

allel 3rds in minor scales, as in the "People Are Strange" solo, and the other is the way that you resolve flattened fifths—in "Back Door Man," for example. The latter is a pretty standard blues move, but you have a certain unique way



of doing it. Any thoughts on the origins of either of those characteristics?

A: Yeah. Russian classical music. Stravinsky. Slavic roots. Growing up in Chicago. The sense of minor, modal, modal... hmm... minor, modal, modal....

Q: Can you get another M in there?

A: Yeah. Manzarek. That's what I do. That's where the minor 3rds all come from. That and Miles Davis. And, of course, the blues. Growing up in Chicago, which is the home of the blues; Muddy Waters, Jimmy Reed, John Lee Hooker, all of those guys. I used to hear that on the radio in Chicago. There were stations where you could actually hear the blues on the radio. Of course, this was in the fifties.

The first time I heard Elvis Presley was on a black station. One of those stations playing the blues. They didn't know he was a white guy. The first song I heard was "Mystery Train." The DJ, a guy named Al Benson, couldn't get his mouth around the words "Elvis Presley." He said [reflecting a southern drawl], "and here's a new song by Elvin Priestly." That's what I think he finally got out: Elvin Priestly. The song was unlike anything I'd heard on that station. Here was another kind of minor sound with a very fast tempo to it. A country flavor. It was kind of like a country blues. With a strange, clean, high voice. I thought, "This is a very unusual guy." And, lo and behold, it turns out to be Elvis Presley. The first time I saw him, I put the two together. "My God, that guy who does 'Mystery Train' is not black after all. He's not old. He's actually a young white man."

So at that point, I knew that there were other people into black music like I was into it. 'Cause it was not popular back then for white people to be listening to Muddy Waters and whatnot. Nor was it popular to be listening to jazz. Miles Davis and John Coltrane were very, very big influences. Also a couple of piano players in Chicago. Ahmad Jamal, a jazz piano player—very tasty piano player—very simple, almost like Eric Satie... classical. Ramsey Lewis and Les McCann. He's from California, but I heard funky Les McCann in Chicago. So those were jazz influences. Bill Evans,

of course, was a great influence on me. His Debussy style of playing.

I studied classical piano too. Never really liked it. But I studied it, so I learned how to read and how to get my chops together. Basically Russian classical was the big influence there. Dimitri Kabalevsky was very important. Stravinsky and Tchaikovsky too. You know.

Q: So, instead of music, you studied economics and film academically?

A: Yeah. I went to De Paul University in Chicago. I got a bachelors degree in economics, thinking that trying to make a career out of music would be ridiculous. Then I came to California and went to the UCLA film school, where I met Jim Morrison. We both graduated

from UCLA—major in film. And two or three months after we graduated, we decided to put the Doors together. There's that famous story of Jim and Ray meeting on the beach in Venice. It was the summer. I was sitting there not knowing what I was going to do with my life. Jim came walking along. We started talking and he told me he'd been writing some songs, which surprised me. 'Cause I knew he was a poet, but he had never written songs before. So

I said, "Sit down here, sing a song to me." So he sat down on the beach... around 1:00 in the afternoon, blazing sun, July on the Southern California beach in Venice. Jim Morrison is sitting next to me singing "Moonlight Drive." And it just killed me, man. Blew my mind. The lyrics were so haunting. Spooky. The tone of his voice had that whole bluesy, Russian, Elvis Presley "Mystery Train"... there it all was in a white guy sitting right next to me. Everything I had grown up with. Everything I just talked about. Jim Morrison encapsulated that kind of atmosphere. And my fingers started moving. I could just hear the things that I could do on the keyboards around his vocals.

Q: Was it by choice or by chance that the Doors didn't have a bass player?

A: We tried to use a bass player. We knew we had to have a bass. It was too thin without a bass. We auditioned two bass players, and both times we wound up sounding like the Rolling Stones. It turned into sort of a blues jam. The sound got cluttered. The bass players would invariably play too much. No bass player would want to play the way I played keyboard bass. It was just too hypnotic. The same thing over and over. Like "Light My Fire." The whole solo on "Light My Fire" is practically the same bass. An A minor third to a B minor third. Back and forth. But if you're soloing with your right hand, that's fine. Your left hand is just—in a way—keeping a rhythm. But for a bass player to do that would have been horrible.

So we went along to an audition and the other band had a Vox Continental, just like I had. But there—sitting on top of the Vox Continental of this slick sort of Paul Revere and the Raiders kind of band—was that Fender Rhodes piano bass. I switched on the amplifier, played the thing and realized that it was a keyboard bass. [Sings bass riff to "Light My Fire."] I said, "Oh my God, this is it. Eureka! We have found our bass player. John, Robbie, Jim, I would like to introduce you to our bass player: my left hand and his friend the Fender Rhodes Keyboard Bass. We've got to get one of these."

So we did and that was it.

Q: As a keyboardist, did you find it restrictive at first to devote your left hand to playing the bass?

A: Not really. 'Cause I always thought of it as an outgrowth of boogie woogie. Or there was a jazz guy in the forties that I heard records by: a



Hanging out at the Morrison Hotel

STRANGE DAYS

guy named Lenny Tristano who had an amazing left hand. He would never use a bass player because his left hand was just going like gang busters. Also, playing an organ... The sustain of the organ that I played, a Vox Continental, didn't need more than four notes. Rarely would I ever play a five-note chord. So playing the organ, my left hand would have been scratching my nose, cleaning my glasses or something.

Q: Playing the tambourine.

A: Actually I did... Before we got the piano bass. Sometimes when we would play "The End," I would play the flute. I would play down low on the organ and play a flute with my left hand. 'Cause I had nothing to do, my left hand was superfluous. So when the keyboard bass came along, it wasn't superfluous.

And it put me in perfect sync with John. We became the rhythm section. I didn't have to go through a bass player to get to John. He didn't have to go through a bass player to get to me. The secret of the Doors is that kind of energy. An energy between me and John. Between John and Robbie. Between John and Jim.

We would hit something on stage every once in a while that was absolute magic transcendental magic. And then the audiences would get caught up in that wave of energy that we were creating. That's what the sixties was all about. Transcendence. Spiritual transcendence. Physical joy. A feeling of belonging on the planet, security on the planet, that people don't have today. We were so secure that nothing, nothing could hurt us. An atomic bomb could blow up. We'd die. But our energy could carry on. We weren't even afraid, necessarily, of dying. We didn't want to die. But we had transcended the fear of death. And man, what a feeling.

Hopefully it will happen again. You know. Maybe an awareness will start to develop in America in which we become more politically conscious. More ecologically conscious. First we have to clean up the environment. Stop the greed. Greed is very bad. Stop manipulating the stock market. Make a decent product. Allow the young people of America to have goals. Allow them to have hope in the future, that we can change the world and make the world a better place for singing, dancing and having a good time in general.

Q: Who knows if rock music can ever be a vehicle for that again?

A: Well, rhythm will. It has to be. What hap-

pened to white America is that white America discovered the black man. And so we're all white on the outside—those of us who are white—but we're all black on the inside. Africa has invaded our souls. That's why we got to have that beat. We got to have that rock 'n' roll. That's basically black Africa. That's where that comes from. The two and four rather than the emphasis on one and three. That's where the power is. The power of the snake. Sexual power. And the Judeo Christian Muslim religions tried to stop that beat of two and four and put you back on one and three.

Q: Okay, so there was this improvisational thing happening among the members of the Doors. You and Robbie played the only tonal instruments. And that became the basis for studio recordings?

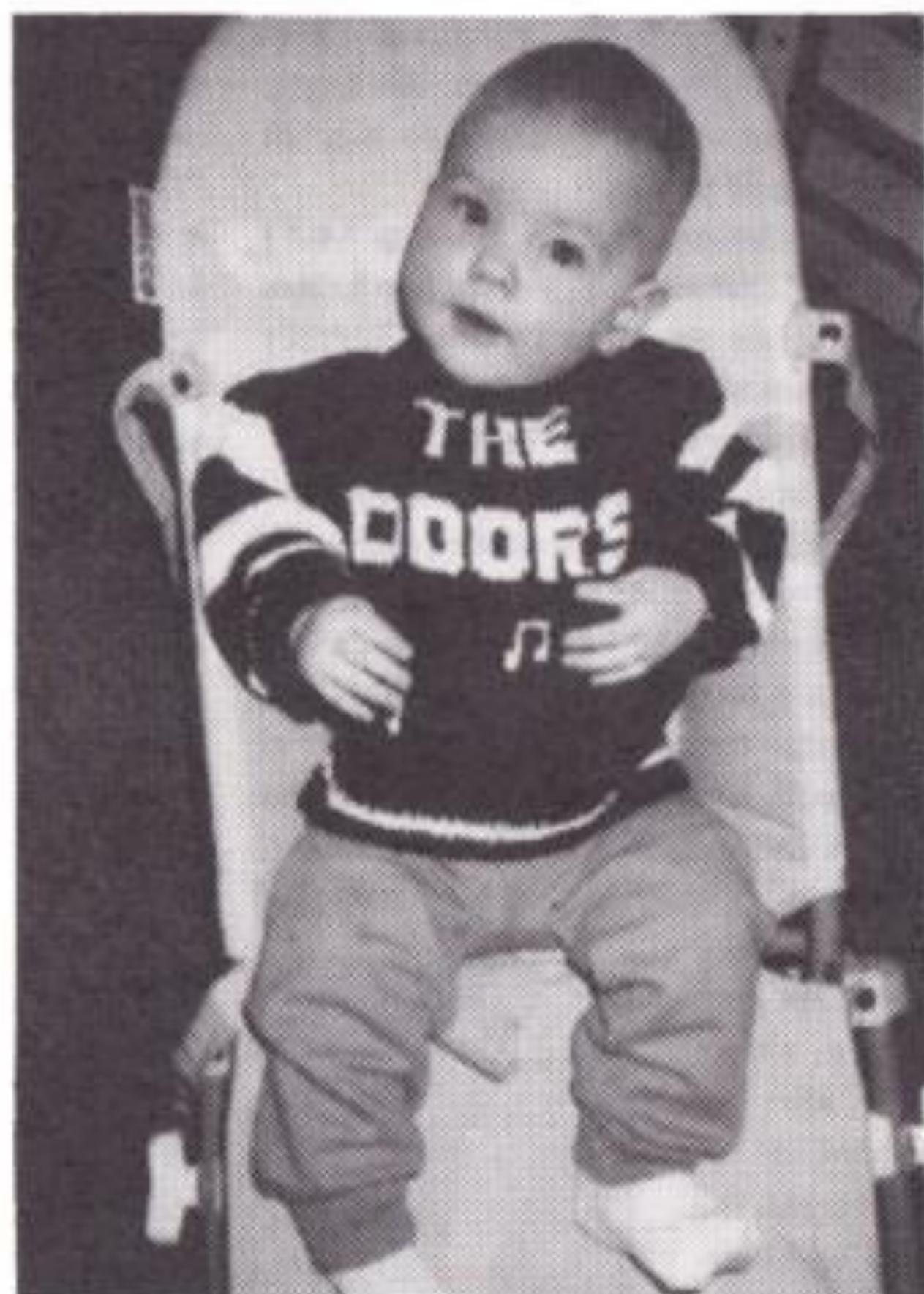
A: Exactly. We worked it out in person. When it came time to record the first album, we had enough material for two albums. We had three long epics, as we called them: "Light My Fire," "The End" and "When The Music's Over." We

album, *Strange Days*, we actually got to manipulate the recording studio. Four extra tracks to play with. So we did overdubs. I played marimba. I played a backwards piano. Put the tape on backwards and played the entire song backwards. Wrote all the chord changes out. Started on the lower righthand side [of the chart] rather than the upper lefthand side, and read backwards as the song progressed. And it worked. As it ended, I was thinking, "God I hope I'm going to end when the song ends. Or when the song begins." And sure enough, the last beat came and—boom—there I was with the beginning of the song.

Q: That was "You're Lost, Little Girl," right?

A: Yes. Then when I thought about it I said, "This is insane. Why would anyone even do this?" Except we had eight tracks, so you know... we brought in a Moog synthesizer on the song, "Strange Days." Also on "Spanish Caravan" [from the Doors' 3rd LP, *Waiting For The Sun*] you can hear strange Moog tones.

Q: Was that your first encounter with synths?



said, "Well, we can't do all three of those. What will we do?" And [Doors' producer] Paul Rothchild said, "We've got to do 'Light My Fire.'" I forgot how we decided to do "The End" as the other song. We also had "People Are Strange" and quite a few songs that we put on the second album.

The first album was four-track. The second album was eight track. So the first album was basically the way we played live. On the second

A: Oh yeah. That was it. A guy named Paul Beaver came by with this incredible array of dials and knobs and switches. I wasn't anything like keyboards today.

Q: It was an early modular system.

A: Exactly. It was very impressive. Early synthesizer players were quite unusual in that they could never get back to something that you liked. They were constantly turning dials and moving things around. You said, "I like that



The gallery of
Doors-Fans in
the Quarterly
continues with
Manouk van der
Weele from
Holland, prob-
ably our young-
est fan in the
club!



RAY MANZAREK

Can you do that?" And he'd say, "Well wait a minute, let me try something a little bit more... see if you like this." You had to say, "No, no, no, I like the other thing that you had." And they could never get back to it. You had to get something and say, "Stop. Will you stop now?" Q: So the Moog produced the seagull sounds on "Strange Days"?

A: Right.

Q: And a riff too, I think.

A: No, I played behind Jim's vocal. Listen to Jim's vocal on "Strange Days." The Moog synthesizer is playing with [sings] "strange day" have found us." You will hear a weirdly bubbling kind of thing. Then, on "Spanish Caravan," you can hear a strange electronic wind sound. That was a lot of fun to record. Eight tracks were just heavily.

Q: A lot of the piano parts sound like prepared piano.

A: Don't they? Right. Sunset Sound, where we recorded, had a delicious tack piano. Each hammer had a little tack in it. So when the hammer hit the string, the tack would hit the string before the hammer, to give it that kind of ring. And it was an old piano, so it had that John Cage kind of prepared piano sound. And [Doors' engineer] Bruce Botnick would mike it in different ways. I don't know what mics he was using. Didn't really know at the time anyway. And depending on the EQ settings and the mics, you would get different effects out of it.

Q: Some of it sounds like wax paper piano. Did you ever do that?

A: Yeah we did, actually. We put some wax paper behind the strings. So that the tack would hit normally, but then the string would vibrate against a sheet of wax paper. That's good that you caught that.

Q: I used to try these things in my parents' living room. But would it be possible to establish a chronology of the different portable organs that you used with the Doors?

A: The very first piano, or the first electric keyboard, I used was a Wurlitzer. We didn't really play a lot of gigs with it, so it didn't really count. Then we got a deal with Columbia Records; and Columbia owned Vox. Billy James [the Columbia A&R man who, in 1966, signed the Doors to a contract that ultimately produced no records] said, "Do you guys need any equipment?" We said, "Oh God, yes." [laughs] He said, "We own Vox." I said, "Vox... VOX. Oh my God, I can get a Vox organ like the Dave

Clark Five. Yes I need an organ." So we went out to Vox and I got an organ and an amp. I couldn't believe it. It was free.

I played a Vox Continental for the first half of the Doors' career. Until Columbia sold Vox to an Italian company. Vox was an English firm originally. And the Italian Vox Continentals just didn't hold up. They started falling apart. Even the old ones I used to have to replace every six months. I would break them just by playing too hard. The keys would start to stick and I would

stop with a sustain on it and then beat the pitch.

Q: So it tens those two organs.

A: Yes. And right at the end of the last album I finally got a Hammond organ. John and Jim and Robbie, for Christmas, they said, "We're getting you a Hammond organ." And in comes this huge church organ. We had it cut down. All the guts were taken out of it. And the tubes were taken out. It was transistorized. So for about six months, I used a cut-down Hammond Organ.

Q: Was it a B-3? A C-3?

A: A C-3. And I also used a Fender Rhodes around that time—on "Riders On The Storm." I used a Wurlitzer on "Queen Of The Highway." Lots of grand piano—that was all in the recording studio. And harpsichord on "Love Me Two Times" and the opening of "Soft Parade." I'd use a celeste, if that was in the studio. You could always find a place to put in a "bing bing" from the Celeste. So I'd use anything that was around. At the time, that was about it.

Q: The keyboard options were very slim.

A: Yes. The Fender Rhodes Electric piano was like, "Whoa God. Now you're talking." But synthesizers were just Moog, Buchla and a few others. Lots of huge modular systems.

Q: It's amazing, going back and listening, how evocative one could be—you could be—with a cheap combo organ. The scream of the butterfly.

A: The scream of the butterfly [from "When The Music's Over"] is just an octave trill. That's all. Put the volume pedal down and then ease the volume pedal in as you're doing an octave trill. E's. It's in the key of E. So it was an E to an E back and forth. Little finger and thumb.

Q: Do you think it's too easy today for people to get evocative sounds like that? You know, call up Preset Number 21: "Scream Of Butterfly"?

A: No. It's never easy. You can get the sounds, but you still have to play them. I think it's just as difficult today as it was then. As it always will be. Making music is very difficult. To do it correctly is very difficult. And the fact that keyboard players have the option to sound like a trumpet, a violin, an organ, a piano, or to sound like something that's never been heard before, is great. You have all those options. But you still have to do something musical with them. And even if it's not music, you still have to do something interesting, exciting, something dynamic with those options. This is a fabulous time to be a keyboard player. What



Ray in the patio of his home in Los Angeles

fuse everything. So I'd have to throw it out, get a new one. Once every six months wasn't bad. But once Vox sold the company to the Italians, it was like once a month, once every other week.

I said, "Well that's it. I can't use these anymore. I've got to get something else. What else is there?" There was the Farfisa and there was the Gibson Kalamazoo. Now I would have gotten the Farfisa, except the top was rounded and I couldn't put the Fender Rhodes bass on it. I needed something with a flat top. And the Gibson Kalamazoo was the only one that had a flat top. So that's what I used—a Kalamazoo—for the rest of the time. They don't make those anymore. They were rare and very interesting.

It was the first keyboard to have pitch-bender on it—a pedal. So you could actually bend down a half step. And I use that to great effect—if I do say so myself—on "Not To Touch The Earth." Paul Rothchild played the pedal. I couldn't move my foot sideways on it to get the right rhythm. So Paul was kneeling down on the floor next to me as I was playing, bending this little thing that stuck up off the volume pedal. Also on "The Unknown Soldier," I had a piano

STRANGE DAYS

could be better, boy? A 14- or 15-year-old kid who has taken his piano lessons, got his chops together, and gets turned on to the world of synthesizers. I envy those guys. The future....

It's going to take another five or ten years to get out of the rather mundane period we're in right now. I'm not a real big fan of heavy metal, although I appreciate the power and the energy of it. But I find it to be a limiting style. And a lot of stuff I hear on the radio sounds great. But I think people are enamored of the sound right now. And I can't really distinguish any players from any other players. But I think it's coming. I think in another five years we're going to see a major change in music. And it's going to be led by the synthesizers. All the great young synthesists are going to make fusions of world music. And it's going to be really exciting.

Q: By the time The Golden Scarab came around in 1975, were you concerned with distancing yourself from the Doors as an artist?

*A: No, I was never concerned about that. The Doors are a facet of my life in the same way that going to UCLA is a facet of my life, going to De Paul University, St. Rita High School in Chicago, Everett School. Those are all facets of my life and I wouldn't want to distance myself from them. Time distances me from those events. I didn't consciously try not to be....I play the way I play, with the Doors or without the Doors. I was never concerned with distancing myself from the Doors. I love the Doors. Like to listen to Doors music. I was just going to do other things on my own, without the Doors, for *The Golden Scarab* and *The Whole Thing Started With Rock And Roll*.*

Q: As a conclusion to our discussion of the Doors, how about a few rounds of the title

game? I bet if I just throw a few song titles at you and we'll see what comes up.

A: Go ahead.

Q: "Touch Me."

A: "Touch Me" is a Robbie Krieger-penned song on which we put horns and strings. I've always been interested in Brazilian stuff, so I had them play a little Brazilian lick on it. I think from the moment we recorded that song, we knew it was going to be a hit single. We always felt it was a little syrupy. [affects crooner voice] "I'm gonna love you..." with the strings and everything. But we thought, "Let's go for it. Let's just go all the way with it. Put the strings on there and the whole thing." And sure enough, just as we thought, it became a hit single.

And if you've ever seen the video of it, it's hysterical. There's a video on *Dance On Fire*, the Doors video compilation. We performed "Touch Me" on *The Smothers Brothers Comedy Hour* with the Smothers Brothers orchestra. Robbie Krieger has a black eye. It's hysterical. You see these strange little men in their tuxedos playing violins and horns. It's very funny.

Q: Jim forgets to sing the beginning of the second verse.

*A: Yeah, it was just goofball city on *The Smothers Brothers Comedy Hour*.*

Q: "The Alabama Song."

A: "The Alabama Song" is the reason we got signed to Elektra Records. The first night [Elektra chief] Jac Holzman came to see us, he didn't care for the band that much. His wife and his son—Adam Holzman, who is now playing keyboards with Miles Davis—persuaded him to hear us again. Adam, who was 8 to 10 years old at the time, and Nina said, "You've got to sign

this band. This band is great." So Jac came down the next night, and that night, we happened to play "The Alabama Song"—Brecht and Weil: The Whiskey Bar. And he said, "Ahh, these boys are intelligent. My god, that's a song from a German opera of the late twenties. [*The Rise And Fall Of Mabagonny*. Okay, I thought they were just trashy rock 'n' roll, but I see that they are intelligent. So I'll sign them." Thank God he did too. And all because of that song. Because of Kurt Weil and Bertolt Brecht. So thanks, guys, wherever you are.

Q: "Light My Fire."

A: Well, Robbie brought that song in. It was very much like the day Jim and I met on the beach and started the Doors. It was hot. We had a rehearsal room/beach house where Dorothy [Ray's wife] and I lived in a 30 ft. glass living room apartment building. Fortunately, all the other people in the building worked—there were only four apartments—so we could practice during the day. Robbie came and said, "I got a song called 'Light My Fire.'" He started to play it and John put a Latin beat behind the verse. And we went into a straight rock feel for the chorus. Then I started playing it and said, "We've got two choruses, two verses; now we need a solo. Let's stretch out. This is very much like John Coltrane's version of "My Favorite Things." I said to John, "You know how they do it in three on "My Favorite Things" in E minor? This is in A minor. Let's just do four. Let's just do a repeating pattern and play solos on top of it." So I started to play it, Robbie started to play. We said, "Yeah, yeah, we got it. This song is great."

I said, "Wait a minute. One more thing: we've

RAY TODAY

The Manzarek Home Studio

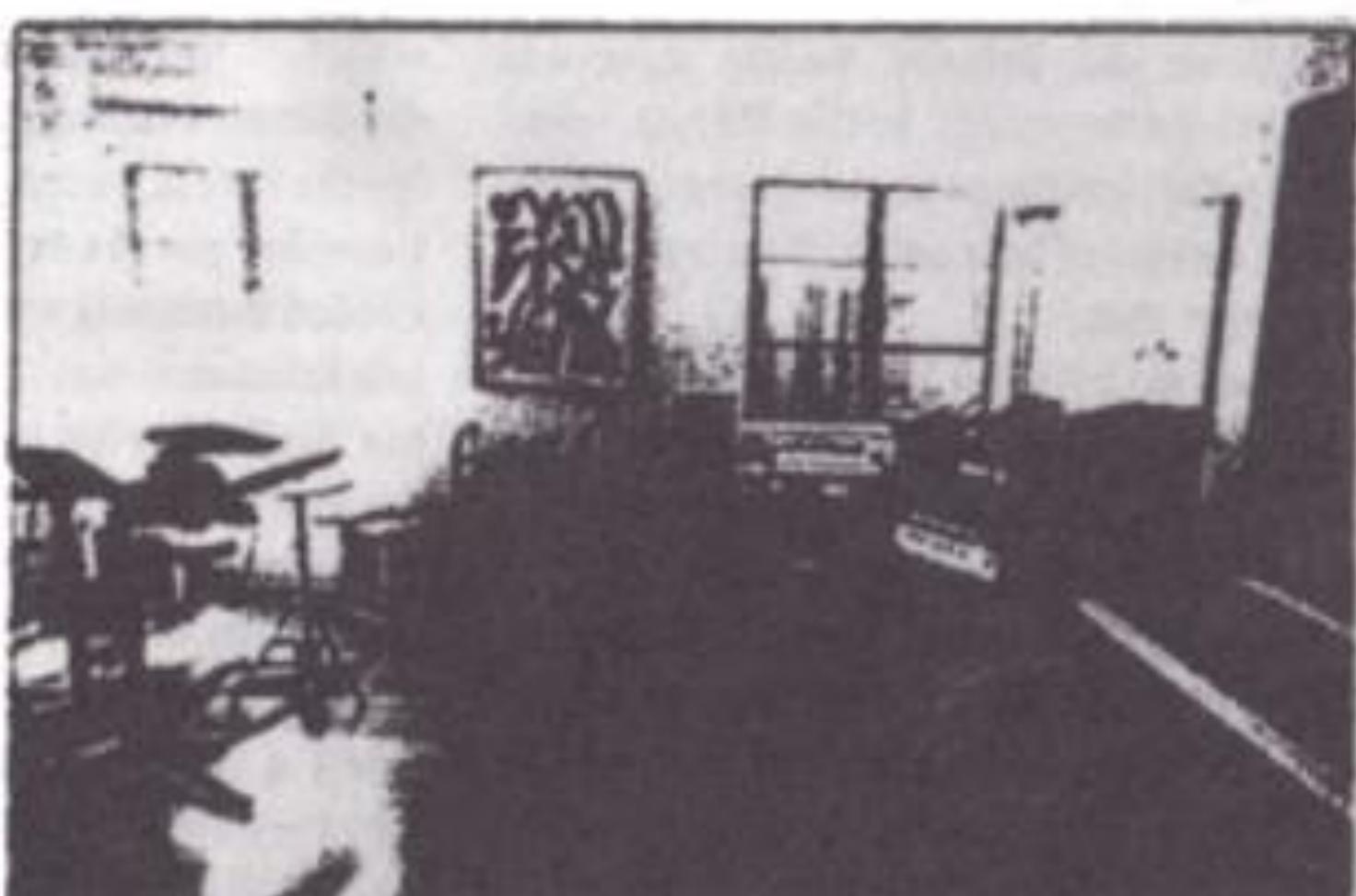
Ray Manzarek's home studio is located in an airy room just off the kitchen. The room is decorated with German Expressionist art, which Ray pronounces "great for stimulating the imagination." It's here that the keyboardist and his son Pablo are currently putting together *The Bamboo Jungle*.

Ray's keyboard setup centers around a Roland RD-1000 MIDI Digital Piano. This acts as a master keyboard to a stack of MIDI gear that

includes a Yamaha DX7, TX816 tone rack and a 360 Systems MIDI Bass. Manzarek runs Max of the Unicorn's Performer II software on his Apple Macintosh.

Pablo plays a Dynacord electronic drum kit, augmented by a LinnDrum and occasionally a Roland TR-808. The Dynacord gear syncs to the sequencer via MIDI timing clocks.

Ray uses a Yamaha KM802 sub-mixer for all of his synths except the TX816 rack, which is accommodated



by an Akai 812 MIDI mixer, the studio's principal board. Studio monitoring is provided by a pair of Electro-Voice Sentra 100A speakers, powered by Technics amplification.

Planned expansions for Ray's keyboard system include a Roland D-50 and a J.L. Cooper MSB+ MIDI switcher/controller. He says he's still searching for the perfect sampler. —A. di P.

got to have an introduction. How are we gonna begin this song? Okay, everybody leave the room for 15 minutes and let me think about this. So everybody walked out the door that led right onto the beach. When they walked back in the door I said, "Listen to this." G, D... It was a cycle of 5ths. Everyone said that's it. That's the introduction. Then we hit a A.... Major then to minor. Then John comes in with the Latin beat.

And that was it. It came together in one day, on that afternoon in sunny, beautiful southern California. Whereas other songs took a long time. "The End" took a long time to come together. "Moonlight Drive" took a long time to evolve into the final version that was released. Some of those songs took six or eight months to develop, but others, like "Light My Fire," came together instantly.

Q: Was that change to 3/4 in the solo kind of Coltrane-inspired?

A: That was John's idea. Right, because we were doing that Coltrane thing. John said, "let's go three against four in there." That's what was fun about playing with John. He knew about Coltrane and Miles and all that stuff. And Robbie brought in a whole knowledge of flamenco guitar and country blues and Robert Johnson and all kinds of stuff like that. Morrison brought in the poetry and I brought in the classical, jazz and Chicago blues.

Q: The interesting thing is that you were obviously expanding outward from free jazz, but the emphasis wasn't so much on pure melodic invention as much as it was on ritual and theatre. Which was really a whole new dimension. Because jazz was always strictly about music... notes.

A: Well the fact that two of the guys went to the film school in UCLA and were influenced by theatre and film certainly helped. John Densmore's doing avant garde theatre right now. And Robbie: if anybody asks what Robbie's doing now, Robbie is playing his guitar and doing weird little, also avant garde, rhythm blues dance sort of records.

Q: To go from the Doors to Echo and the Bunnymen is a big leap in time, but the two bands are much the same in spirit. How did you get involved with them?

A: The first thing I did with them was a version of "People Are Strange" for *The Lost Boys* soundtrack. They already had the scene cut. It lasted as long as the original Doors version. So we had to use a click track to get our version exactly the same length. We did it, but I said to the director, "Listen, how about a longer version? Why not let us stretch out a little bit?" He said, "Fine, go ahead. Do something for the end titles." So we did a 4½-5 minute version with some nice jazzy stuff in the middle. They

never used it for the end titles, which I was pissed about. But it's on the soundtrack album. When it came time to hand in the master tapes for the album, I said to the engineer, "Do you think they'll ever know if we give them the long or the short version?" He said, "I don't think so." So I gave them the long version for the album. And no one's ever said anything about it to this day. So this is an inside exclusive.

Anyway, that's how my involvement with Echo and the Bunnymen came about. We recorded in Liverpool. At this studio that's on an abandoned airfield from World War II. After that, I went to London with them, where they started recording their album, *Bedbugs And Ballyboo*. I was scheduled to leave from London in two days. So I went into the studio and overdubbed on a few of the songs; on the title track and another song which at this moment completely slips my mind.

Q: The credits are a little vague. But that's unmistakably you on "Bedbugs And Ballyboo."

A: You can tell, right? [laughs] "Uuuppp. There he is. I know he's on that one." I just went down for the evening and we fooled around.

Q: There are certain obvious parallels between Ian McCullough and Jim Morrison.

A: Yeah I think so. He looks a lot like Morrison. And physically he's the same stature, 6'2 or something like that. Ian is quite tall. And he's a poet. So there is a similarity.

Q: You seem to have been drawn to working with poets throughout your career. Tell me about your recent work with Michael McClure.

A: It's very much like working with Morrison... He reads and I play. It's as simple as that. It's the exact opposite of all the synthesizers I'm working with in my own music right now. [See sidebar.] If all the electricity in the world went out, we could still do what we do. Acoustic piano and a voice.

Q: Do you improvise your piano backdrops?
A: Yes. But I know what I'm going to do. I have structures to go with what he's doing poetically, and I know where I'm going to take it more or less. I've got chord changes and thematic sections to play with. He reads and I create atmospheres around his words.

Q: You recently did some tracks with Michael C. Ford as well, didn't you?

A: Yeah. On this new album. Michael's a friend too. Actually I started working with Michael Ford before I started working with McClure. McClure and Ford played a gig together and I was backing Ford. And I heard Michael [McClure] read, which I hadn't done in ages. I said, "Jesus Christ that's some of the best poetry I've ever heard. Why don't we get together and do something?" He said, "Fine. I love what you just did with Ford." So McClure and I got

together and we're playing at a few universities. And then Ford and I work together too. I love working with poets."

Q: At the same time, you've also been working on an instrumental album of your own, right?

A: Yeah. Pablo and I are working on a synthesizer and percussion album. Pablo is my 14-year-old son. He's a drummer. We're going to be doing an album called *The Bamboo Jungle*. And that will be percussion, synthesizers, organic sounds, electronic percussion, natural percussion, acoustic sounds and jungle sounds from around the world. All put together into this throbbing, sinuous melange.

Q: When one hears about instrumental music these days the phrase "New Age" inevitably raises its... bead. Is that a concern for you? What's your take on that whole phenomenon?

A: On New Age? Fine. Whatever you need to get you through the night. Whatever it takes to tranquilize you is alright with me. As long as you don't run through the street with guns and knives, fine. [starts laughing] I'm not a real big fan of it. It's very nice, very pleasant. But it hasn't hit what Erik Satie was doing. Or some light Debussy children's pieces. Bill Evans has it too. That's where to go for lovely tranquil music.

Q: Do the retro sixties overtones of that distress you in any way?

A: We're so desperately in need of anything that has anything to do with the sixties that I welcome anything about the sixties that we can bring into the nineties.

Q: That doesn't seem a moribund sort of thing to you?

A: Oh no, no, no, I don't think so. I don't see it that way. I mean we're all alive. Living human beings. People are just seeking tranquility. They're just trying to find a little peace, quiet and tranquility on the planet. Because of the rampant greed that took over America during the Reagan administration. People know instinctively that that's not the way to be. And New Age is a reaction against that.

Q: A final question. In your career so far, you've functioned as a band member, a solo artist doing his own material and as an interpreter of other material. You've been a producer and accompanist to various poets and other bands. Do you feel more comfortable with any of these roles than you do with any of the others?

A: They're all different aspects of the same personality. It's like having five fingers on each hand. I have 10 fingers. Each one performs a different function. But they're all part of my hand. I love producing. I love playing. It's all creativity. That's the whole point of existence. The whole point of being alive on this planet is to be creative.

THE DOORS

Peering through the keyhole into the future



The Doors dig long walks by the sea

OPEN THE DOOR to your soul. Open your soul to *The Doors*. Listen as they shout through closed minds and numb senses to touch you where you love and hate, where you laugh and cry.

The Doors are a moving experience full of sound and fury of modern music. They make you jump up and move to the thumping, pulsating, wavering sounds of total involvement. Slip away into unconsciousness and feel them attack every bone, muscle, cell, and sinew with echoing, electrifying musical movements that ask for awareness and peace.

Robby, John, Ray, and Jim have plans in their creative imaginative style to keep you up on pop music and to perhaps step farther ahead of the musical scene to see what's on the other side. *The Doors* believe that today's music will continue to borrow from music of all eras and centuries and then strike out on its own in a totally new direction. Meanwhile the lyrics will become simpler and more effective in getting the idea across the threshold of the human mind.

The Doors are trying a little of that future music now. Under all the apparent anger, there is a peaceful, constantly repeating chord that glues you together after being broken up by your first *Doors* experience. They may break you up with their revolutionary sounds, but they also put you together to come up fighting, just as they fought to get you. They sound like a man at the end of a long, dark, twisted tunnel warning of the hang-ups and pitfalls along the way. The echo is all you hear and though it is steady and constant and always there, your life depends on getting it right in the end.



John Densmore prefers Zen and sensitive girls



A HAUNTING WHINE QUIVERS from the depths of his throat; suddenly it turns into an almost sensual moan of pleasure. His legs slowly bend beneath the strain as shattering vibrations of excitement and sound pulse on through his solid frame. The leather jacket glistens under flickering strobes as the sweat seeps from his face, and his eyes, dull and lifeless, hint a little of the coming climax. Then Morrison of the Doors pours forth his message of hard-toned sex that violently thrusts into the mind of the listener a procession of suggestive images.

Sex, for Morrison, is not the prime mover. If reaching for the audience's basic animal drives was a Morrison game then the Doors' lead vocalist could have hardly kept himself above the mire of sex-filled psychedelia. Obviously there is something else.

Door music is emotionally, sensually, physically exciting; at times, disturbing. The forceful attacks hit from every angle and never miss the point. The strong images are only a vehicle to the truth. Morrison and the Doors are concerned with the games people play, sexual or otherwise.

Armed with lies, games, facades, and phoniness, people putter through life hardly touch, hardly making contact. They keep running up against the walls they've built, retreating for lack of an appropriate ladder. What Morrison is all about is exposing these games as univeling attempts at avoiding the reality of relating, or touching, or being, or just existing with someone else.

FROM YOU TO ME LETTERS LETTERS LETTERS

Dear Rainer, these are my thoughts on the book "Wilderness": The book is a pure delight for anyone who appreciates Modern American poetry. Several of the poems refer to "connections", and then something appears which connects the reader with a long forgotten thought, such as the one about toy soldiers and the war in the sand, and spaceships in the garage. "Wilderness" is full of connections. It also lives up to its promise of helping one to think differently, or to see things differently. I particularly like the one about the man raking and then burning leaves. The smoke being noticed by children, it's smell destined to become nostalgia in future years. Volume two should be as good, I hope.

George Simpson, Australia

I just got "Wilderness" and I like the poems (and their layout) a lot and also the cover is very nice. But I'd like to state some comments on the explanations on the front and back flaps of the book. All of this seems to me highly exaggerated and most of it is just a lie. Let me give some examples: Quote: "... his legend and his genius lived on in his music and his records..." So where are the three other Doors here? I know they didn't participate in 'The Lords' and other poetry-books, but they surely did on the records & concerts, I guess! Quote: "... none of it ever published..." Well, actually at least 7 poems (Ode to LA, Anatomy of Rock, Whiskey Mystics and Men, Dry Water, American Night, Graveyard Poem...) were published in "An Hour For Magic", and some of the Village Tapes-poems are familiar to us from the "An American Prayer" LP. Quote: "... some never seen before photos of Jim..." Well, there are actually 6 photos in this book of which all 6 have been published in "An Hour For Magic". Even the photo on the cover comes from the same book. So the flap should read "... all seen-before photos of Jim...". Of course Jim's poems are more important, but why does there have to be so much blah, blah and commercial talk, like "Lost" (?) writings around it? So, how sincere is Frank Lisciandro, when he says: "... nothing has been changed or edited...?"

Hans Wyndaele, Belgium

A million thanks for "Wilderness"! I enjoy it more and more every day. Can't wait for Vol 2!

Paul Carter, Spain

Lieber Rainer, ich möchte doch gerne mal was zu dem Artikel im Quarterly S. 5, Nr. 19 sagen, der sich mit James' Unterschrift befaßt. Eigentlich finde ich ihn äußerst interessant, aber alles hört sich ein bißchen so an, als ob es eben aus dem heraus geschrieben worden ist, was man sowieso schon von ihm weiß. Ich meine, man weiß, wie er so charakterlich war, und überträgt es jetzt auf seine Unterschrift. Sicherlich stimmt alles, was gesagt wird: die Schrift strahlt Kreativität aus. Aber sollte man nicht bei einer Auswertung der Schrift nicht auch die normale beachten? Soweit ich weiß, hat James beim alltäglichen Schreiben ganz andere Buchstaben gemacht, besonders was das "J" und das "M" angeht... Traurig in dem Artikel ist nur, daß er wohl auch damit recht hatte, daß James Schwierigkeiten hatte, echte Liebe zu geben. Aber das gesamte Umfeld hatte wohl auch was damit zu tun.

Ute Brückmann, Duisburg

Dear Rainer, this week in August the grave of Jim Morrison is in horrible shape with mountains of trash and grafitti everywhere. It's the worst I've ever seen it. I asked one of the cemetery guards why nobody was cleaning up the trash. She said the guy that does it is on vacation...

Michelle Campbell, France

Hallo Rainer, aufgrund Deiner positiven Besprechung im letzten DQ habe ich mir Robby Krieger's "No Habla" gekauft. Ich muß sagen, ich war überrascht bzw. no habla! Zuerst war ich enttäuscht über die Länge (35 Minuten) der CD. Aber nach dem ersten Hören war ich froh über diese Laufzeit. Denn auch oder vielleicht gerade als Doors-Fan konnte ich außer "Wild Child" und "You're Lost Little Girl" absolut nichts positives an dieser Platte

finden. Sie ist meiner Meinung nach langweilig, niveaulos und über weite Strecken Kaufhaus-Hintergrundberieselung à la Ricky King. Der schwächste Doors-Song (falls es überhaupt einen gibt) ist besser als jedes einzelne Stück dieser Platte. Jeder ehrliche objektive Doors-Fan, der nicht gleich alles gut findet, nur weil es von einem der Doors kommt, müßte von dieser Platte eigentlich genauso enttäuscht sein wie ich. Es wurde im DQ viel diskutiert, ob Jim Morrison nur einer von vier oder einfach "The Doors" war. Gerade "No Habla", aber auch alle anderen Doors-Projekte ohne Jim Morrison haben bei mir keine Zweifel gelassen: Doors=Jim Morrison!

Edgar Hess, Kitzingen

Zum Leserbrief von Anja Koch: Die Sache mit Dante's "Göttlicher Komödie" ist zwar in Bezug auf die Phantom-Platte interessant, rechtfertigt aber keinen Bezug zwischen dem LA Woman - video (von Ray Manzarek erdacht und realisiert und garantiert nicht unter Mithilfe von JM entstanden), der Phantom-Platte, Dali & Morrison. Immerhin bestätigte der Brief von Anja, daß mein bewußt nüchtern abgefasster Artikel in DQ 19 allein nichts bewirken würde. Deshalb mußte ich unbedingt dieses Manzarek-Zitat bringen. Weißt Du aber sicher, liebe Anja, daß ich das Zitat nicht erfunden habe?

Heinz Gerstenmeyer, Esslingen

Hi Rainer, as usual, the DQ 20 is full of very interesting stuff I never knew about the group. Here's my new membership dues for another year of the official source for Doors information. The new deluxe colour cover looks great. There are more to follow I hope!?! I just bought all of The Doors recordings on CD. WOW! The group never sounded better. There seems to be some flaws here and there as you mentioned in one issue but I can put up with some minor imperfections. Keith Meiere, USA

Hallo Rainer, das Warten hatte sich gelohnt: So ein DQ mit Farbcover sieht super aus. Da ist dieses kleine Mißgeschick mit den verkehrten Seiten nicht tragisch (Wenn's besonders schön werden soll...) Wie teuer wäre eigentlich der Beitrag, wenn jedes kommende DQ mit Farbcover wäre? Andreas Wulf, Halle/Westfalen
(DQ 20 kostete doppelt soviel in der Herstellung wie ein schwarz-weiß DQ. Farblithos sowie der Druck sind ungeheuer teuer. Tatsächlich habe ich wundervolle, nie veröffentlichte Farbfotos der Gruppe, die für ein Cover geeignet wären... nur - der Beitrag würde sich für jedes Mitglied fast verdoppeln. Lest dazu meinen Kommentar auf Seite 2. RM)

Hallo Rainer, erstmal danke für DQ 20, wie immer sehr informativ und besonders das Farbcover sieht edel aus. Ich war auf dem Heidelberger Konzert bei Robby + Konsorten, war allerdings etwas enttäuscht. Einerseits war es natürlich toll, den Meister endlich leibhaftig livehaftig auf der Bühne zu sehen, andererseits kann ich mir vorstellen, daß Robby wohl auch nicht so ganz glücklich war mit seinem act. Bei "You're Lost Little Girl" ging Robby's Gitarre fast völlig unter, während Steve Hunter's hartes Spiel alles übertönte. Beim zweiten Stück "Espana" machte sich Unmut bei den Zuschauern breit. Man merkte Robby an, wieviel Spaß ihm dieses Stück machte, sicher war es für ihn nicht schön, durch Rufe aus dem Publikum gestört zu werden. Sicher, auch ich bin gekommen, um Doors-Songs zu hören, aber Robby muß doch wohl nicht bloß die altbekannten Hits 'runterdudeln und sonst nichts. Als dann "Roadhouse Blues" folgte, waren die Leute happy, daß sie mitgröhlen konnten. Für mich blieb das ungute Gefühl, daß es damals bei den Doors-Konzerten genauso hirnlos bei dem Publikum gewesen sein muß. Jimi Hendrix sagte einmal, als ein Fan im Publikum ständig "Hey Joe" verlangte: "I ain't no juke-box!", aber das ist es wohl, was die Leute in Konzerten brauchen - eine juke-box!

Bernd Kretzschmar, Karlsruhe

Hallo Rainer, guter Bericht zur Krieger-Tour. Auch ich habe ein Konzert gesehen. Trotz des miserablen Sounds in der Heidelberger Stadthalle konnte Robby voll überzeugen, es war schon ein spezielles Erlebnis, einen der Doors mal Live erleben zu dürfen!

Martin Groh, Ludwigshafen

Hallo Rainer, Kompliment:DQ 20 ist super. I love it! Ganz besonders froh bin ich über Deine "Bootleg"-CD-Analysen. Es erscheinen einfach zu viele CDs und nicht immer ist eine solche auch Kaufenswert. Grade läuft "Autumn Life", diese CD ist super, obwohl die Aufnahmequalität nicht die Beste ist. Meine Lieblings - CD ist von Document Records die "Stockholm Tapes". Hier ist auch die Qualität gut. Deine Wand hast Du ja toll verschönert - I like that painting-, wäre ein gutes Motiv für Fanclub- T-Shirts?

Gertrud Assel, Kaiserslautern

Hallo Rainer, DQ 20 ist ja echt der Hit. Äußerlich und inhaltlich sehr gelungen. Gut finde ich es, daß es sowas wie ein Robby Krieger-Special geworden ist. In Düsseldorf habe ich das "Night of the Guitar" Konzert gesehen, vor allen Dingen natürlich wegen Robby. Als er dann auf die Bühne kam, war das schon irgendwie ein komisches Gefühl. Da stand keine fünf Meter entfernt ein äußerlich eher unscheinbarer Robby Krieger, und auf ihn schienen die meisten gewartet zu haben. Er überzeugte voll. Seinen klaren und präzisen Klang zu hören war schon toll. Ein großes Konzert mit einem Super-Robby!

Ludger Isfort, Wadersloh

Servus Rainer, das DQ 20 war natürlich der absolute Höhepunkt in Deiner bisherigen Laufbahn als Herausgeber und Verleger des Quarterlys. Damit hast Du sowohl vom Inhalt als auch von der Verpackung her ein Niveau erreicht, welches schwer zu übertreffen sein wird. Mein Vorschlag: ein Holographie-cover mit Jim's Kopf... nein, das war wirklich nur ein kleiner Scherz. Du solltest uns allen kräftig in den Hintern treten! Du machst praktisch alles im Alleingang, und wir, der große Rest, sitzen im Schaukelstuhl und schauen Dir interessiert zu... jawohl, jeder von uns sollte doch auch aktiv mitarbeiten und dennoch tun's soviel (mich eingeschlossen) nicht!

Manfred Nitschmann, Österreich

Dear Rainer, I like your DQs a lot! Robby Krieger is a very enjoyable guitarist to listen to on any Doors album. His guitar work was always appropriate for each mood setting of their songs. His and Rays keyboard styles always had a unique blend only to be heard on any record by the Doors. Of course John Densmore's drums on all songs provided a solid back beat with outstanding playing dexterity on his rolls and fills. He employed a large variety of techniques on snare drum rolls and cymbal work. His extended crushed roll on of his snare drum on the Hollywood Bowl-version of "Unknown Soldier" is just brilliant. Which brings me to Jim Morrison: What can possibly be said about his singing style and lyrics that hasn't already been said? He was to the late 60's what Elvis was to the mid 50's. Jim used a lot of Elvis' sexual influence to "light the audience's fire". He used Elvis' philosophy for his own style and technique for his stage image. But Jim also wrote lyrics which had more long range significance to our environment than just singing songs about paltry infatuation between a boy and a girl, although I still think that's a real good subject matter to write music about. I mean, pretty girls aren't ever gonna go out of style, pretty women either. Elvis eventually did sing some songs that were social conscious. But it wasn't until they had become fashionable by other people doing them, and when he decided to come out with a song that was social conscious the validity of his intentions were questionable as to whether he was doing it for some positive change or for the money or for both... I can't wait for "Absolutely Live" out on CD!

Robert Schmidt, USA

KLEINANZRIGEN / SMALL ADS

HOLDING TOGETHER

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

BILL PARRY
89 GLEN GARRIFF STREET
LIVERPOOL L13 8DW
U.K.

WOODEN NICKEL

THE Crosby, Stills, Nash & Young
Fanzine. Write to: Mauro Coscia,
Via Baldovinetti 26, 00142 ROMA
Italy; for info or subscription.

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

UNITED STATES RECORD CLUB
WARREN PEACE, M.A.

P.O. BOX 12355

SAN FRANCISCO, CA 94112

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

THIS IS JIM MORRISON



Meet The Doors!

FULL REAL NAME: James Douglas Morrison.

BIRTHDATE & PLACE: December 8, 1943, in Melbourne, Florida.

PERSONAL DATA: Height, 5'11"; Weight, 145 pounds; Hair, brown; Eyes, blue-grey.

HOME: Laurel Canyon, in Los Angeles, which is "nice at night."

SCHOOLS: St. Petersburg J.C., Florida State University, UCLA.

MARITAL STATUS: Single.

ROLE WITH THE DOORS: Lead voice.

FAVORITE GROUPS: Beach Boys, Kinks, Love.

FAVORITE SINGERS: Frank Sinatra, Elvis Presley.

FAVORITE ACTOR: Jack Palance.

FAVORITE ACTRESS: Sarah Miles.

FAVORITE TV SHOW: News.

FAVORITE COLOR: Turquoise.

WHAT JIM LOOKS FOR IN A GIRL: Hair, eyes, voice and walk!

WHAT JIM LIKES TO DO ON A DATE: Talk!

FUTURE PLANS: To make films.

WHERE YOU CAN WRITE JIM:

Am Oelvebach 5
D - 4150 Krefeld 12

P. K. M. INTERVIEW

PATRICIA KENNEALY MORRISON Interviewed By Ko Lankester (part 1)

In October 1988 I wrote a letter to Patricia Kennealy Morrison, the only woman who ever went through some sort of wedding ceremony with Jim Morrison, in which I explained my wife and I were Doors fans, very much interested in Witchcraft, and had read the novels she had written, the first two of a fantasy series called the Keltiad, she is still working on (Three down, nine to go).

In that first letter I suggested I'd send her some questions about her relationship with Jim, which she would answer, with the permission to publish this in *Doors Quarterly*. Not only did she agree to do this interview, she did more, she made two friends. From the very first letter she wrote us there was a mutual feeling of warmth and understanding. It was obvious from the beginning she had never lost her feelings for the man who left her for Paris and never came back.

"This," she said, in a letter which accompanied her first set of answers, "is the MOST I have EVER said about this to anyone, and most of this stuff has never been written out before. I hope this is of some use to you, not to mention interest, and I thank you for giving me the chance to speak out so."

In fact she opened up so completely for me that she wrote a few things about herself that I thought were too private to print; nothing sensational, just private. So I asked her to reconsider some answers and she did, in a later set of answers.

As a token of her friendship for my wife Joke and me she sent us what is probably the only existing photograph of her and Jim together, taken by Janice Coughlan at the Jazz & Pop offices on the day of the handfasting, and another photograph of herself by David Walley, which shows her wearing her High Priestess silver bracelet and Jim's and her wedding rings, which they exchanged at the handfasting. The rings are Irish claddaghs, which display two hands holding a crowned heart, a gold one for Jim, gold for the God, and a silver one for Patricia, silver for the Goddess. She signed hard-cover editions of her last two books, wrote some very nice wishes on them and by some mysterious charm flew them right to our front door. What was probably her greatest gift to us, apart from her friendship, was the copy of Gerald Gardner's "Witchcraft Today", not because we did not have it, because she rightly assumed we had a copy of our own, but "because Jim read it; this actual book, not just a copy of the book...and I'd like you to have something he once held". What more can I say? Read the interview and reach your own conclusion. Nothing has been changed. These are my very questions and her very answers, the way she wrote them. I just edited the question and answers sequence that's all.

As a sequel to this interview I have written an article about Pagan images in Jim's lyrics and poems, which will be published in *Doors Quarterly* 23.

LONG-DISTANCE INTERVIEW WITH PATRICIA KENNEALY MORRISON

Q: Most Doors fans know you as Jim Morrison's one-time lover who was a Witch and went through some sort of wedding ceremony with him. Will you please explain in a nutshell what Witchcraft, or The Craft as it is called today, is and what it means to you?

A: Witchcraft, more commonly just The Craft, is the modern worship of the Great Mother Goddess, primarily, who was once worshipped by all humans in

just about every corner of the planet. Though there are many claims made as to how the Craft continued down unchanged through the ages, this is mostly untrue or wishful thinking at best. The forms are almost certainly reinvented modern ones, yet the foundation on which they are built is just as certainly true and solid; so in that sense, at least, we can say the Craft is the oldest religion of all. In addition to the Mother, witches worship Her consort, the male

principle of the universe as She is the female principle: the Horned God of the hunt and the darkness who is known by almost as many different names as the Goddess Herself is known. My personal involvement has waxed and waned like the Moon itself over the years, but the basic commitment is now, and has always been, unchanging. I pray to the Goddess, and ask Her Help, and observe the sacred festivals, and try to walk in the world as befits a child of Hers.

At the same time, does not necessarily preclude involvement in, or admiration for, other spiritual disciplines---at least it SHOULD not---and I for one see no contradiction whatever in this. Early Celts were pagans and Christians both together, and they had no problem with it either... All paths are truly paths to the same end, and each has its own special beauty and resonance and value. I think Rudyard Kipling put it best, in his poem "Hymn to Mithras": "Many roads Thou hast fashioned; all of them lead to the Light."

And I would say to anyone, witch or Christian or whatever, who might be offended by this, "Examine thyself." Let no one think he or she has a corner on the Truth; the Truth's a lot bigger than that, and if in your self-condemned narrowness of mind you think that YOUR truth is the only truth, or the best truth, or the real truth, you are going to be very, very surprised.

All paths are the Path; there is no difference among them except the lands through which each will lead you. They are equally worthy and, if followed rightly, all equally demanding. None of them is better than any other one. In any case, you cannot walk any path until you have yourself become the Path. The Path is the Path, the Goddess is the Goddess; whether you call her Mary or Banbha or Blodeuwedd or Diana or Demeter or Kali or Freia or Pele, she is your Mother, and She will hear you just the same.

Q: When did you first tell Jim you were a Witch?

A: I think I told Jim about the Craft,

and that I had been initiated, one of the first times I met him, if not in fact THE first time---at an interview I conducted with him in the Plaza hotel.

Q: How did he react to this little piece of information?

A: I remember him being surprised and interested, as if he hadn't expected anything of the kind---sort of how you might be surprised if your cat suddenly started talking: You might be a bit intimidated, but on the whole, you'd rather like it.

Q: I'd like to know what led Jim to the decision of handfasting you..

A: To this day, I am not quite sure what put the idea of the handfasting into his head. My own recollection is that I had been telling him that, as much as I loved him, I couldn't countenance the idea of being involved with a 'married' man (Pamela Courson had been calling herself his wife, of course, and had in fact introduced herself to me as such, when we met for the first time, backstage at Madison Square Garden before a concert). Jim immediately informed me that he was not then, and never had been, married to Pamela; that she just called herself his wife, and that he guessed she felt she was entitled to call herself that, having put up with so much from him. (I should add here, in fairness to Pamela, that when she and I confronted one another at Diane Gardiner's house, she admitted quite candidly---and I did NOT ask her---that she and Jim had never been married, and never would be, and had in fact not been on intimate terms for nearly a year). At any rate, I allowed to Jim as to how I thought marriage was rather more of a spiritual matter than that, or at least should be; and he asked about handfasting, which I had described to him before. After I finished explaining the ritual and what it meant, or could mean, he very shyly asked if I would do him the great honor of handfasting him, and I said I would. The next time he was in New York, we went through the rite. Perhaps he felt the need of some kind

of formal avowal of his feelings, some connection however unorthodox; and this was as far as he could commit himself, the most and the best that he could do, to let Pam say she was married to him and to go through a form of marriage with me. I have always thought that he needed us both, that we were for him two faces of the same woman ---almost a Goddess image there.

Both redhaired, born the same year on opposite coasts, even our names sort of similar...He needed the "Oh Jim you're wonderful" he got from her as much as he needed the "Take that, you Lizard King!" he got from me; someone he could protect, and someone who could challenge him as an equal...

Therefore he let Pamela go round Hollywood saying she was Mrs. Morrison, yet he went through a ceremony with me that is more binding than any legal wedding contract on the face of the earth. Absolutely I consider myself Jim's wife---though not, I hasten to add, in any sense that the law would recognize, or that would be intelligible to a jury of our peers. I was then, and I'm now.

Q: You told Victoria Balfour, who interviewed you for "Rock Wives", Jim probably didn't take the ceremony very seriously, but I think Jim was fascinated by the Pagan way of life. I think his lyrics and poems bear witness to that, so before going into the details of your relationship with Jim I'd like to hear your opinion on that.

A: As I said to Victoria Balfour, I think he did NOT take it terribly seriously, or at least he did not take the implications of it seriously. After all, basically it made no demand on him: it was not a legal ceremony, and I have never claimed to be his legal wife--only the sole woman with whom he ever went through any form of ceremony of marriage; we did not plan on moving in together, or even being on the same coast with each other; and though I used his name privately I did not change my own name, as Pamela had done and did not describe myself as 'Mrs. Morrison.' If anything, the handfasting made him more 'Mr. Kennealy'...in the Craft, the woman takes precedence,

as the Goddess precedes the God. I think he had been fascinated for years--since high school, probably--with the occult, and more interested in the dark side than was good for him. Not that he got into black magic, or anything like that; he just thought he was more than a match for any Power that came along, which is, of course, a very dangerous attitude for an uninitiated person to take--such a person has no protection against malevolent entities (and there ARE such things, make no mistake) and at the same time, his openness attracts such beings.

Q: Would you say Jim was capable of discerning any such Powers?

A: I think that Jim's songs and poems prove that he could discern such things, certainly; it does not follow that he was at all times equally successful, or successful at all, in dealing with them. He was rather taken with Aleister Crowley's antics, for one; and he was a little disgruntled when I suggested that in my opinion both Aleister and he were--or would have been ---in over their respective heads. Had he been properly trained to it, Jim would have made a fine occultist. But he was more interested in the religious aspects than the ceremonial magic side, and he had a powerful, if unconscious, devotion to the Goddess--and perhaps not so unconscious after all, to judge by some of the lyrics and poetry. He would have been a far more effective witch than mage, and would have been happier as a High Priest than as a ceremonialist. Maybe next time.

Q: Would you say Jim was a Pagan at heart or was he essentially a Christian or an atheist or what?

A: I think Jim believed in the possibility of Deity--he wasn't too sure about an afterlife, though he found the thought of reincarnation predictably fascinating; but his idea of life after death was the Big Sleep. He wanted to sleep forever, he said; he couldn't imagine anything more restful and comforting, and when I remarked that if anything he would have to work

harder than than he did now, he was very put out, and replied that if that was the case then he'd just have to stay alive forever instead. -I don't think one can characterize Jim as pagan, or Christian, or whatever; he was both, insofar as his use of symbols and systems can be taken as indication. His only real god was his art, and in the end he was punished for not believing in his art. Like one of the mortals slain by the gods in Greek or Roman myths; he lost faith and he died. It is far more complex than that, to be sure; but I will always believe that loss of faith is one of the things that killed him.

Q: Do you think your relationship with Jim would have been much different if you had not been a Witch?

A: I don't think so, save of course that there would have been no handfasting. It did not bring us together---shared interests and intellect and plain old human chemistry did that---and it did not keep us together.

Q: What else do you think there was between you?

A: Love.

Q: What was in it for you?

A: Him.

Q: What was in it for him?

A: I haven't the faintest idea. He said he loved me and I believed him. That is all any man or any woman can do. I said I loved him and he believed me. I haven't changed my mind since. I cannot speak for him.

Q: You told me you were initiated into a Celtic Coven many years ago and later became High Priestess of your own Coven. What is Celtic Witchcraft?

A: Celtic witchcraft is not radically different from what is commonly called Wicca, but there are differences, especially in ritual. For instance, The Circle is cast beginning in the north and ending in the west; the rulers of the four quarters are different (the Goddess is in the South, for example) and the attributions (Fire, Water,



Air, Earth) are also different from usual tradition. Outside of that, it is fairly similar. The same festivals are observed (Beltane, Samhain, Imbolc, Lammas); the rituals are alike in most respects (the casting of the Circle); the invocation of the protection of the Four Guardians; and so on); there is more emphasis on the spoken and sung word---the bardic influence, perhaps---and of course all the liturgy is Celtic in nature, though since most of us are not exactly fluent in Old Irish or medieval Welsh we do the best we can in those and English the rest.

Q: What is a handfasting in your tradition? Did Jerry Hopkins and Danny Sugarman give a good description of it?

A: The description they give is good enough for the lay person. In fact, I approved it before publication; Jerry had interviewed me back in 1973 or '74, then we had begun corresponding as friends, not just on Jim's account, and all that time the book lay dormant. I never met Danny Sugarman or spoke to him or wrote to him or received a letter from him; all my dealings were with Jerry.

Q: The book says, "One of Patricia's friends, a high priestess of a coven, conducted the ceremony, assisted by a high priest." Were they the High Priestess and Priest of the Coven you were initiated into?

A: They were the founders of my original coven. I have since heard that he has died, and she has moved to Europe.

Q: Victoria Balfour claimed the handfasting was done by "a high priest and priestess of the Celtic coven, who could have made the marriage legal, only Jim and Patricia didn't bother to get the licence". Witchcraft was not an acknowledged religion in those days, so I think what she wrote is wrong. Is it?

A: Although I think that may be on the West Coast the Craft may have been acknowledged even then as a "real" religion, it certainly wasn't here in the East. What I think Balfour was imperfectly trying to convey was what

I thought I had told her: that the High Priestess and High Priest who handfasted Jim and me were also validly ordained ministers in a perfectly respectable Protestant sect, and therefore had the authority to marry us legally, had Jim and I obtained the requisite license and documentation; which, of course, we did not.

Q: As far as I know there are three types of handfasting: those that last a year and a day, those that last a lifetime, and those that last forever. Did you discuss with Jim the implications of the last possibility and do you think he fully realized them?

A: Nothing is forever---the vow is more like 'for as long as the bond is wished to endure, in this life or after.' (Well, the gods are probably forever, or at least some of them.) I still feel strongly and subtly linked to Jim, I think of him often and miss him always---but, as I gave it to one of my characters to say in "The Throne of Scone", I would not be thinking of him if he were not thinking of me.

Q: Was the whole thing his idea or yours?

A: He suggested the handfasting, and I agreed. I saw it as a way of being bound to him without being bound in the world. I don't know how he saw it.

Q: Did Jim just take part in the handfasting, or did he witness the whole Coven meeting, including the casting of the circle, etc?

A: It was not a coven meeting, just a circle which I cast in the usual manner and to which I then admitted the Priestess, the Priest and Jim himself, after a ritual bath.

Q: Did the ceremony include making a small cut on your and Jim's wrist? In Europe this is not normally part of a handfasting. Is it typical of a Celtic tradition, or is it a general American Witch practise?

A: Yes, the cuts are part of Celtic ritual, and, at least in America, usual in other traditions as well---I know two couples who were handfasted in an

Old Norse rite, and they also made the cuts.

Q: Did Jim really faint when the ceremony was over?

A: Yes, he did.

Q: Do you still have the handfasting documents in English and in runes?

A: Yes, I still have them. They are kept in a safe deposit bank vault, with his private edition books, his letters to me, the poems he wrote for me and the things he gave me---jewels and such.

Q: What runes did you use?

A: The runes were done in Irish ogham and also in Anglo-Saxon runes, a translation written out in English. All copies are signed by Jim, myself, and the presiding priestess and priest. They will all be destroyed upon my death, if not before.

Q: To my knowledge Midsummer or Summer Solstice, or Litha, as it is variously called, is celebrated on June 22, or sometimes 21. Why did you choose this specific festival and was there a particular reason why you took June 24 instead of 22?

A: It took place in my apartment, on the night of June 24, at approximately ten-thirty pm. June 24, though not precisely Midsummer according to calendar calculations, was celebrated as such in medieval times. That was also the traditional day as held by my coven; and in any case he happened to be in New York just then, and we thought it a proper time. We all four of us wore the black coven robes, and used the coven tools.

Q: Did you or anybody else reveal to Jim what Witchcraft was all about or did he just get a glimpse of some more exoteric elements?

A: No coven or Craft secrets were revealed to Jim, who was after all uninitiate even though he was being hand fasted to the coven's High Priestess. We had had discussions before, he and I, about the nature of the Craft, and he was certainly well-read and well-informed enough on his own to qualify for initiation; and indeed we dis-

cussed that too as a possibility for the future.

Q: You told me you were also initiated into a Welsh Coven. Is this the tradition Edmund Buczynski has developed?

A: My Welsh Traditionalist coven was a spinoff of Ed's group; I don't recall many of the details, but there was insane politicking going on at that time among New York witch groups, and a good deal of very bad feeling, and backbiting, and other disgraceful behavior. Most of the covens I knew ended in disaster, torn apart by internal and intercoven politics. Very silly, really. I had joined the Welsh coven after the dissolution of my own group—the founding High Priestess and High Priest had moved away, I inherited, and after a while I realized that I didn't wish to play Goddess for people. Let them find the Goddess and the God in themselves, for themselves ... so I dissolved the coven, and then, a few years later, felt the need to be involved without responsibility, and so joined the Welsh group, until that too fell apart. After that, I swore off covens, and I have worshipped since only with loose confederations of like-minded friends. Presiding duties are taken in turns, no one is called High Priestess or High Priest, and people are free to come and go as they like. So far it's worked well.

Q: Did anybody ever bother you because you admitted being an initiated Witch?

A: In New York?? Are you kidding??!!

Q: Did you tell your friends & neighbours about it?

A: Well---my friends know and don't much care. Either they think it's vaguely interesting, but only one part of what goes to make up their friend ---me--- or else they are into it themselves and it's an integral part of our friendship. My neighbours don't even know my name---we like it that way in this town---much less my personal religious or marital history, and wouldn't care two pins if they did. Anyway, witchcraft is very small and respectable potatoes indeed compared to some of the stuff that goes on down here---

farm animals ritually dismembered in public parks, that kind of thing. The witches I know are all successful professional people, some of them well-known to the public but most not; in all ways responsible individuals, and that is as it should be.

Q: There is a tattoo, I think, on your left wrist that looks like a labrys or double-bladed axe. Am I right and what does it mean to you?

A: You have very good eyes to pick out the tattoo---it is a Pisces sign, done by Lyle Tuttle, who did Janis Joplin's tattoos. I had it done in San Fran-

cisco in December 1970, when I was in the Bay Area for a Creedence Clearwater press extravaganza, for which they had flown out about forty members of the New York rock press corps; right after that I went down to LA to be with Jim. It is modified slightly in design, so it could be interpreted as a labrys, or the Breasts of the Moon--the sign of the Goddess--as well as a Pisces sign. (For the record, I was born on 4 March 1946, at 7pm in New York City: which makes me Sun in Pisces Virgo rising, Moon in Aries; and I am the oldest of four children, two sisters and two brothers.

© 1989 by Ko LANKESTER and Patricia Kennealy Morrison.

Printed exclusively in The Doors Quarterly Magazine.



DAVE BROCK

Jim Morrison's real wild child

written by Rainer Moddemann

I was really curious to see "WILD CHILD" at the Roxy, July 3rd, a warm summer evening in Los Angeles, the 18th anniversary of Jim Morrison's death. You know, "Wild Child", one of the Doors-cover groups, who try to recreate the sound and show of The Doors. I didn't expect "WILD CHILD" to be brilliant, but they were!

I phoned the singer, Dave Brock, a few days before the event, and he put me, Gaby and Linda Kyriazi, Robby Krieger's manager, on the guest list for both shows. Dave was also curious to see me, as he liked the Quarterlies I mailed to him. For both shows the Roxy was packed, filled to capacity, as usual, some "Wild Child" fans told me. After a horrible support act, "Wild Child" came on and started with "Break on through". Clean sound, good vibes, I thought. When Dave Brock entered the stage, the miniskirt-girl in the audience screamed. First I couldn't believe my eyes. Then, as Dave started singing, I couldn't believe my ears. Wow, the guy doesn't only look like Jim Morrison in 1968, he even sings like him. This voice! Gaby was shocked: "He came back!", she said, and even Linda took a deep breath. Dave Brock actually has got Jim's look and voice. He also has studied his videos very well. Hanging on the microphone, swinging his hips, nodding his head, throwing it back, curling his lips, well, just like Jim did. The girls freaked out. Insane! Powerful! The Doors are resurrected, and Jim Morrison is reborn through Brock's appearance. The girls touched his leather pants, as if they would touch Jim, and you can be sure, they even forgot it wasn't Jim. They went through almost all Doors hits, and through almost all fast numbers of The Doors' repertoire. I missed slow songs to take some breath. Their second set later the same night was even better, louder and faster. Dave jumped into the audience during the set, touched by girls, grabbed by his roadies back to the stage again. Good show! Go and see them, whenever you have the chance. Backstage Dave Brock was kinda relaxed. "Good to see you, Rainer! Your last Quarterly was a really good one", he said, and asked about "Wild Child" he added: "I don't consider Wild Child as a band, but as a show, and maybe even more important its kind of a fan club similar to your Quarterly, with thousands of members from the States, who happen to be the people who come to see us. It might be nice to put them all together for live music and Quarterly updates..." "You guys should come to Europe, and we'll do a fan club meeting with you guys playing", I said. "Well, we will do European shows and should have a celebration together!" I asked Dave about the history of the group. He grinned: "About five years ago it started with something called "The Morrison Rock Opera" staged at Gazzari's, put on by Jim's sister Anne. They were not able to make the show work for many reasons, but getting the lead role gave me a lot of publicity and movie type interest from several producers. So I put "Wild Child" together to "show case" at local Hollywood clubs. At first these shows were not publicized and weren't meant to be, but we began to draw larger and larger crowds." No wonder. Dave Brock looks like Jim, and because of the increasing interest in the Doors, many young fans took the only chance to see a live group playing Doors songs around the Hollywood area. I myself noted, that the group uses "modern" instruments, which means, they sound "modern". The only thing I have to complain about "Wild Child" What about getting some of the old instruments, Robby's SG Gibson (the guitarist plays a Fender), what about an old Farfisa organ and an ancient basspiano instead of some computerized Japanese keyboard. The sound would be delicate and more authentic. Anyway, Dave Brock would be the best to play Jim Morrison in the forthcoming Doors movie. "Well, I'm still hanging around for some kind of film role involving Jim", Dave adds, "and I really believe in Morrison." Dave has got good reputations. Robby

Krieger says, "Dave would be a good one to play the "early" Morrison in the movie," and Danny Sugerman says : "Dave Brock comes closest to capturing the look and the spirit of Jim Morrison", and he adds, "Wild Child" is the best Doors tribute so far that I have ever seen and I have seen them all." Mario Maglieri, owner and manager of The Whiskey, The Roxy and The Rainbow, thinks that " Wild Child is one of the most happening shows we have playing at the clubs. An excellent and very authentic Doors show. I should know, I hired The Doors and saw them perform countless nights in 1966!"

Unfortunately, Oliver Stone failed to see Wild Child that night. He wanted to show up on July 3rd to see Dave performing. He should have. See the photos I took, ask the people who attended the shows: This guy has to play Jim in the movie. Every other choice would be a fault.

Although Dave Brock is the main figure in the band, the other three guys in "Wild Child" do their best to play their roles as The Doors instrumental line ups. All know their solos and their clues. Despite their instruments.

But does Dave feel like being Morrison? "When people come up to me and say 'You look like Morrison' it knocks me out. It catches me off guard a little bit. I don't walk around town with leather pants and see if people notice me," he says. And: "I am not a clone act. This is a show. I feel a large need to create for myself, too."

But, like The Doors, Wild Child has their followers. Girls, who try to see each show, following the group to their gigs in California. Here's Ilona, who saw the Doors way back in 1969: "They're the best to create the old Doors' sound, and Dave's great!"

Danny Sugerman came over that night to see their show. "Dave's really good. You know, he doesn't talk too much between the songs, which is great. He's got the voice and he's a good performer. It's good: He plays Jim, but he's sure not to be Jim, pretty honest." Dave really is: "Morrison acted out the songs onstage. His moods changed along with the songs. I think he got that from the ancient Greek theatre, when the actors would change character by changing masks. Morrison would change his characters in the blink of an eye. We try to accomplish the same thing."

Cheers with every Doors song, from the first chord on. From "Light My Fire" through "Unknown Soldier" (Yeah, Dave collapsed onstage after a gun-shot...) to "Love Her Madly" and "Riders On The Storm"... but: "We try to get the same sound, The Doors never played anything the same way twice. We don't play note-for-note from The Doors records."

"Would you like a video of this show?" Dave asked me after the second set. Sure I'd like to, and we should watch the video on our next fan club meeting, if you guys don't come in person..."

The poster features a large, stylized title 'WILD CHILD' in a jagged, blocky font. Below it, a circular banner reads 'AN AMAZING RECREATION OF A LIVE DOORS CONCERT'. To the left, there's a logo for 'THE ROXY THEATRE' with a phone number: (310) 236-2222. In the bottom right corner, a circular banner reads 'ANNIVERSARY OF THE MEMORIAL OF JIM MORRISON'. At the bottom, the date 'MONDAY JULY 3RD' is prominently displayed, followed by '8:00 & 11:00 PM'. A diagonal banner across the bottom left says 'No Age Limit'. The background of the poster is dark.



