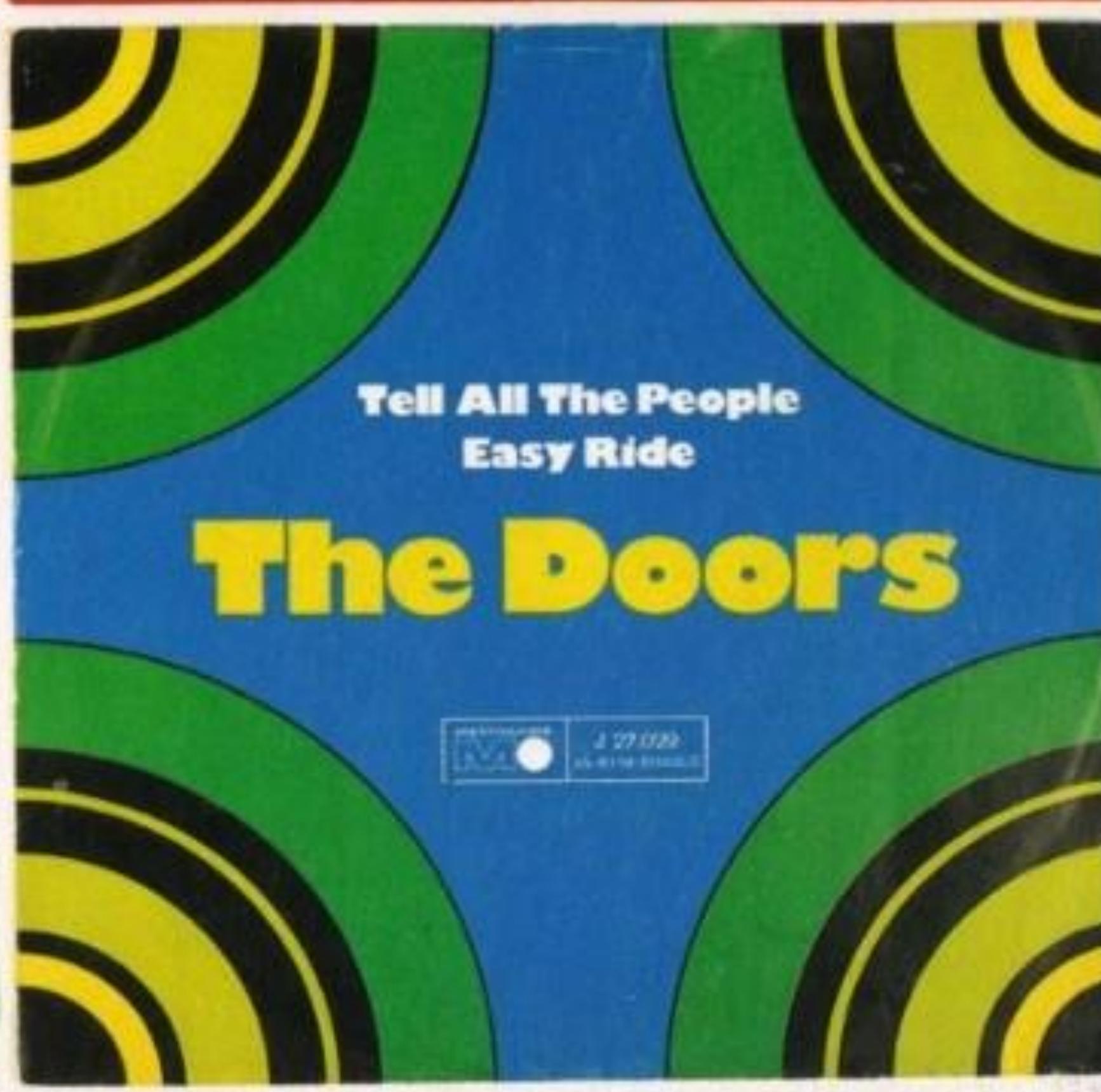
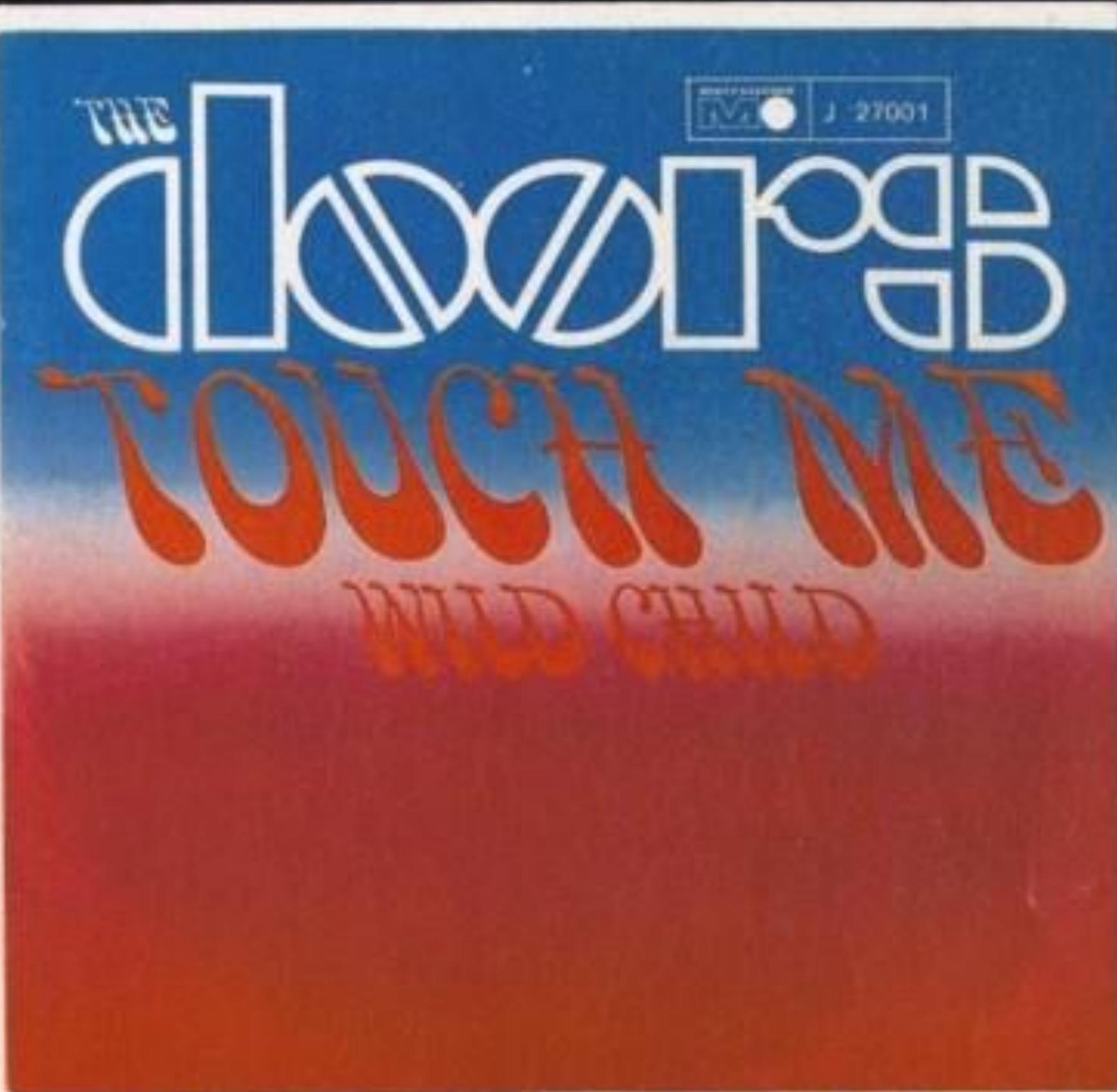
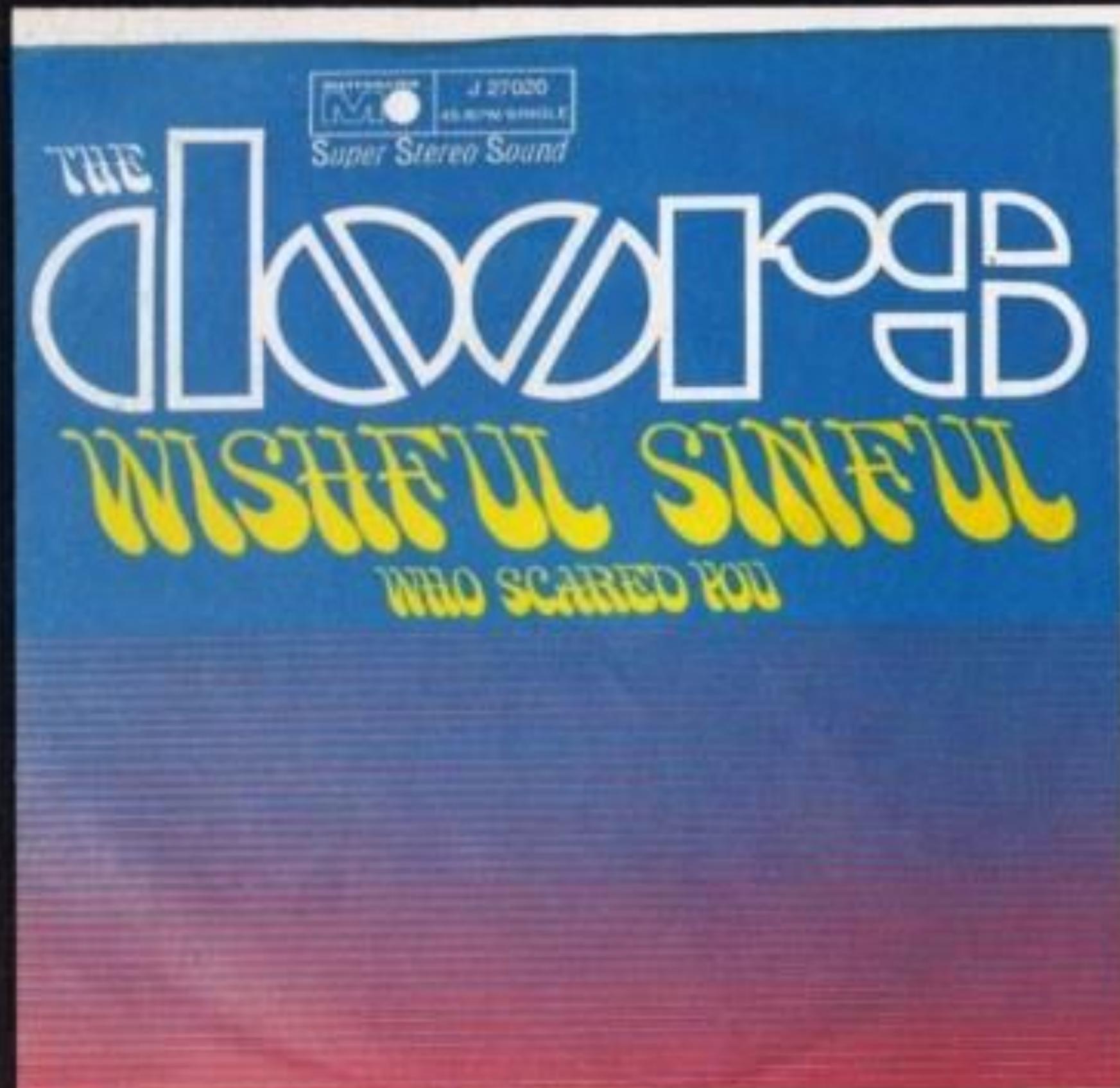


THE

MAGAZINE FOR MEMBERS OF THE DOORS FAN CLUB

THE DOORS QUARTERLY MAGAZINE NO.31



break on through to the other side...



THE DOORS QUARTERLY MAGAZINE

is a periodically published
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Note: What I print in *The Doors Quarterly Magazine*
does not necessarily reflect my own views. The DQ is a
non-profit magazine; the subscription covers the costs
for preparing, printing and mailing the magazine.
Extra profits are used on the free poster in each issue.

Thanks for their extra invaluable help with this issue: Jochen Maassen, Barbara Oltersdorf, Gilles Yeremian, Ulrich Michaelis, Ron Scott, Robby Krieger, Linda Kyriazi, Patricia Kennealy-Morrison and Joachim Noske.



Dear Doors people,

hey, there's another *colour* issue of your favourite magazine. Although almost all costs rose again (including the price for paper), we're still able to keep the subscription fees low. The colour cover for issue 32 is already in the works, by the way. And this is what I really call a *colour* cover (not using just two colours...), and - as usual - there's a new free poster in this issue. Others call one picture in the two middle pages *poster*, here you have another big-sized one ...

I made good experiences by mailing the Quarterlies to overseas from Holland. Their service is fast and reliable and of 600 DQs to overseas just 2 got lost or stolen somewhere during the long journey. In one case just a torn envelope arrived. More DQs got stolen inside Germany; the new envelopes seem to be very attractive to nasty postmen! Some fans in Germany complained about extra dues they had to pay - well, ask your stupid postman to look on the envelope: *Büchersendung* means there is a book inside, and sending a book (or a magazine) does cost *DM 1,50* only if it is sent in an open envelope (I use expensive adhesion-envelopes). Tell your postman to clean his glasses, and you should send complaints to your postoffice!

I just had an idea to arrange an eight-day-trip to *Los Angeles* next summer. If there are some fans out there who would be interested in this idea, please contact me and we'll talk about it. We could travel as a group, which would make costs for the journey and accomodations pretty much cheaper. Just an idea now, but - why not?

Yes, this issue is very late. The reason is very simple - I had no time. "School (I'm a teacher) eats you up", my boss usually says, and he's right. Then there were some long journeys to other countries - well, it was a very busy year. I hope to publish the Quarterly more regularly in the future, but making a DQ is always a lot of work. Be sure to get a new issue ever once in a while, and don't forget: Your subscription lasts for *four* issues, not for a period of a year. Okay?

Have fun with this issue, and let me know what you think about it.

Yours,

Talk Talk Talk about The Doors

... a truly sensational tape recently got discovered in Paris: An old French buddy of Jim Morrison found a plastic bag in his cupboard, which Jim left in the guy's flat. Taped three weeks before Jim died (mid June 1971) the tape contains the last studio recording Jim ever made on a stereo master reel-to-reel tape. I met the guy who found the tape in Paris, so please read this Quarterly for exclusive information - if you read it somewhere else, remember where you read it first ...

... in the bag there also was another tape with a poetry session Jim Morrison did at Elektra Recorders on La Cienega Boulevard in West Hollywood. This tape is forty minutes long and features the complete, uncut March 1969 reading. It is a stereo master tape, too. The Doors published short bits and pieces of this very poetry session on the album *An American Prayer* ...

... the guy using the pseudonym Jacques Merit wants to sell the original tapes to a collector. Anyone who is willing to pay \$10.000 for both master tapes should contact me at my address, because Mr Merit wants to stay in the background. Serious offers only, Jacques said. He uses the Quarterly to make his offer because he thought it would be the best way to reach real fans and collectors ...

... beware of an offer a German company named *Groovers Paradise* makes: They sell a **Doors House award**, a gold LP in a black frame given to somebody for the sales of half a million copies of the album. Originally offering the award for more than 2.000 DM, they now went down to 500 DM, after nobody wanted to buy it. But be aware of the fact that a *house award* isn't worth anything among collectors, not even a penny. Don't spend your money on this worthless award ...

... one of the crypts at the foot of Jim Morrison's grave was torn down and disappeared completely. For people who want to take pictures of the grave there is a totally new sight to discover now. The grave still looks very clean. People (aehm, mostly Italians - you can see the writings are in Italian language) continued writing grafitti in the whole surrounding area. The guardians arrested a couple of people who got caught writing grafitty, releasing them after they paid a huge sum of money ...

... did you notice the small hole on top of Jim Morrison's tombstone? They caught two American bums in the middle of the night trying to put a new (horribly looking) bust using hammer and chisel. After a night in prison the guys went back home telling their story to a newspaper. They weren't even ashamed of their desecration of Jim's sacred lay! How could anyone support those guys and publish their morbid attempt, call them 'fans' and speak nicely about them? Those 'fans' are certainly mentally disturbed and should call the nearest psychiatrist ...

... another psychiatrist will be needed for the person who gets the job to complete the unfinished Albert Goldman book. A female journalist from New

York was found, but she gave up some weeks later. Now the publisher says there will be no Albert Goldman biography about Jim Morrison at all. They won't put it out and forget about the \$500.000 advance check Goldman got in 1990. What a waste of money! On the other hand my New York correspondent got a letter from Goldman's agent stating that the manuscript will not be completed. You've noticed the difference? I guess we should just wait and see what happens. (I knew Goldman, by the way, never had any problems with him: to my astonishment he was always playing fair with me; he didn't do that with many others) ...

... after Kurt Cobain's death there were many journalists who compared him with Jim Morrison. Those journalists definitely need a psychiatrist, too ...

... **The Soft Parade**, our New York coverband, played Woodstock. No, not at the festival that was broadcasted on T.V. but at the alternative festival on the original site in Bethel, which took place at the same time and which was a free festival. They got invited by promotor Sid Bernstein and played with *The Rascals*, *Richie Havens*, *Country Joe*, *Canned Heat* and *Melanie* in front of 70.000 people. Watch out: *The Soft Parade* are back on tour in Germany, Holland, Switzerland and Belgium this December. They have just produced a 20-page tour book, which they will sell at the concerts. It is a limited edition of 1000 copies, so SP fans should hurry to get one ...

... The National Music Foundation has announced plans to build a retirement home in Lenox, Massachusetts for "professionals from the fields of music, radio and recording". On their want list is **Ray Manzarek**, who will be 56 next year (not 58, as the foundation thinks). All people nominated for this "home" will have to be older than the President of the association, Paul Simon. Would you believe this? ...

... **Frank Lisciandro**'s book *An Hour For Magic* came out in a German version last October 1994. The book was more or less for insiders only, the anecdotes were too special and the photos were uninteresting, German press wrote. Fans who have the English version don't agree to that. I haven't got a review copy yet, so I didn't have the chance to check the translation, probably next time ...

... former member Thomas Collmer put out an elephant of a book. Entitled *Pfeile gegen die Sonne (Arrows At The Sun)* it shows clearly on 839 pages Collmers attitude towards Morrison - generally he portraits Jim as a copyist, who had many different influences and put them together to his "own" poetry. Needless to say that Collmer, who puts down almost all other writers on the Doors/Morrison subject claiming his thoughts were the only right ones, is often wrong with his interpretations. The misinterpretations start with the song *Take It As It Comes*, which (seems Collmer didn't know it) is no Morrison-tune but written by Robby Krieger entirely. So it is rather funny to read Collmer's Morrison-interpretation for a Krieger song. And he even chose a line from this tune as the title of his book! The book ends with another painful error: In *Someday Soon* Morrison does not sing "... flush the scissors down the hold..." (*spül' die Schere den Haltegriff hinab*) but "...flush the scissors down the hole..." (*spül' die Schere den Abfluß hinab* - gemeint ist das Loch

für Küchenabfälle neben jeder Spüle amerikanischer Herkunft). Collmer builds up his interpretation around the word *hold*, which leads to funny statements. There are more misleading ideas, so decide yourself to spend DM 68 on a book like this. A review of this (in other cases very interesting) book will follow in DQ 32, along with a rare document proving *Take It As It Comes* was definitely written by Krieger ...

... another delay for the box-set of official **Doors** recordings plus an additional rarity CD. This time it is scheduled for autumn 1995, so it is pushed back again. Elektra Records is going through a lot of changes, says an insider. I have no idea what this means, we'll see ...

... a new 4 CD box with **The Doors'** Matrix recordings came out in Italy. This box is **damn** interesting, containing at least 6 previously unpublished songs and different versions from four different concert-sets at the club. Unfortunately the beautifully designed box is very expensive. I just got it last week, too late for a review, sorry, this will be in DQ 32 ...

... do you know these guys? They are **Danzig** on the cover of their album *Danzig II-Lucifuge*. I have no idea where they got the inspiration for the cover from. But this design remembers me of something I've seen before, but where? ...

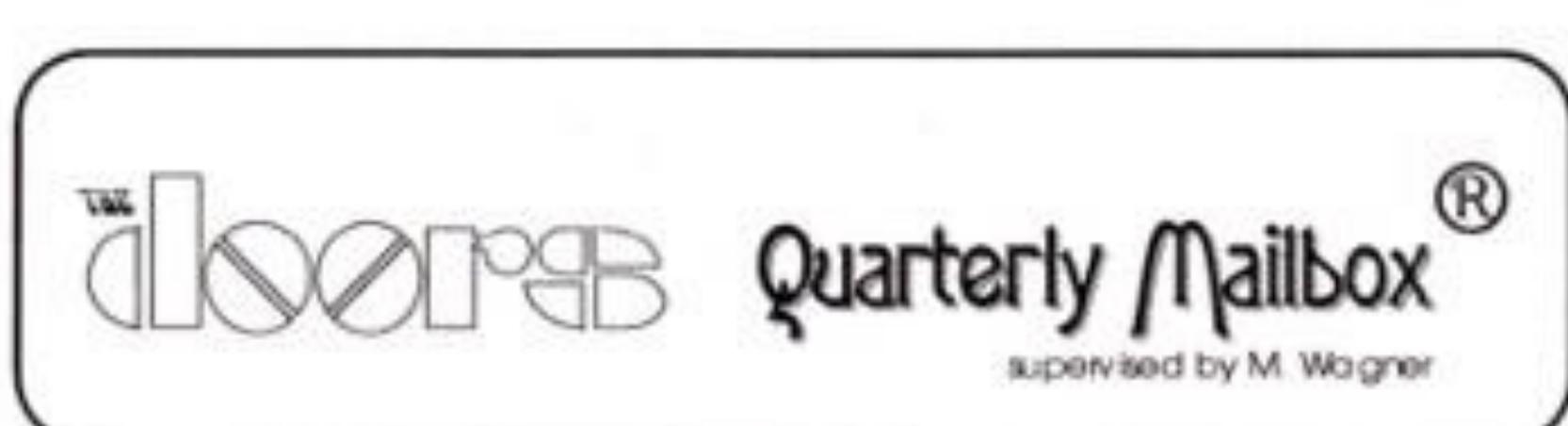


... **North Atlantic Review** is published once a year, and it usually is a thick book. Interesting? Certainly not. But issue 6/1994 is very worth to be picked up because of 43 photos of people at Jim's grave taken by famous photographer **Michelle Campbell** plus an article written by her named *Rock Is Not Dead*. A sketchy article is *Jim Morrison's Paris* by Linda Johnson (readers of the Quarterly have 90% more information, just re-read DQ 29!), and *Dining Out With The Lizard King* by Christa Weil about Vieran's restaurant in Rue Beautreillis is pretty funny to read. The book is only \$10 and available at B.DeDoer Inc., 113 East Centre Street, Nutley, N.J.07110, USA.

A drawing of Jim's grave is on the cover saying *Jim Morrison's Resting Place In Paris* ...

... exclusive news and articles from **The Doors Quarterly** are available via **Mailbox** from now on, check the advertisement in this Quarterly. Clubmember Michaela Wagner is responsible for that, many thanks to her for her work in advance. Interesting enough, you are also able to read articles and news which will be published in future Quarterlies, just check it ...

... **The Doors Quarterly** proudly announces a Doors party in December 1994. Check the ad in this DQ for Dortmund on December 8th (Jim's birthday)! This date is part of **The Soft Parade** tour. Me and my friends take the opportunity to show films (especially **Jim Morrison - Quiet Days In Paris**) and have a merchandising table. Hope to see many of you there, we'll have plenty of time to talk. If you are not able to come, we all wish you a *Happy Christmas!* ...



ACHTUNG!! Doors-Fans und Computer-User:
Es gibt ab 01.09.94 eine Doors-Konferenz in der First Class Mailbox
MacNewsCafe Hamburg.

Tel.: **040-4915601**

Zu erreichen via Modem und PC (mit Software: FC Client Windows) oder Apple Computer (mit Software: First Class Client 2.5). Die entsprechende Software liegt kostenfrei in der Box oder zu erhalten bei u.a. Adresse (Unkostenbeitrag 8.- DM)

Moderation dieser Konferenz: M. Wagner, Laberg, 22949 Ammersbek

ORDNER: LOKALES
SPECIAL INTEREST GROUPS

... some **Robby Krieger** events (thanks, Linda): Robby contributed another of his paintings to the KLSX Art Show last May 18th (KLSX is the great rock music radiostation in L.A., find it on your car stereo when you're there). The painting, entitled *Killer On The Road*, ended up with a bid over \$1.000. A day later, on May 19th Robby joined guitar hero *Les Paul* during an all star jam at *The House Of Blues*. Robby played *Georgia* and *Little Red Rooster* and joined the celebrity jam with *Johnny Rivers*, *Jeff Healey*, *Stills & Nash*, *Slash*, *Steve Vai* and *Dave Edmunds*. The jam will be featured on a forthcoming Les Paul documentary by TimeLife & Warner. Robby was also asked to sign autographs at a book fair in L.A., because he is pictured in a new book celebrating 100 years of Gibson guitars ...

... not all books named *Light My Fire* are about the Doors. A clubmember ordered a book entitled like this from England, only to find out it was about *sex revival after twenty years of marriage*. Our fan was pretty indignant and sent her copy back - she's not even married! ...

... *Lighting The Corners: On Art, Nature And The Visionary* is a new book by **Michael McClure**. It includes a 20-page version of the interview about Jim contained in Lisciandro's *A Feast Of Friends*. Some facts and quotes got altered ...

... **Jim Morrison** and **Marilyn Monroe** in one play? Yes, watch *The Session*, a drama directed by *James Kennedy*. Morrison is played by actor **Curtis Laseter**: could be interesting ...

... *James Cox Gallery* in the States had one of Jim Morrison's films from the UCLA at auction. Minimum bid was \$10.000 for the 3 1/2 minute movie, but it did not sell at all. Ray Manzarek was asked about this and said he didn't know if it was the same movie described in *No One Here Gets Out Alive* (which got re-done for Oliver Stone's film). "*Jim made a lot of little films he delivered to the professors at the film department, it could be one of the other films he did.*" Or - it could be a fake?? ...

... check the book *A Low Life In High Heels - The Holly Woodlawn Story* by **Holly Woodlawn**. On page 173 there's the strange story of Jim Morrison visiting a gay S&M bar in the skanky part of town called Mineshaft. There's just the mentioning of his visit, no indiscretion, thanks Mr (or Mrs?) Woodlawn ...

... **Patricia Kennealy-Morrison** has published her newest Keltiad book, *The Oak Above The Kings* (Penguin Books) using her full name for the first time. She's currently working on the seventh book, *The Hedge Of Mist*...

... the latest news at last (thanks for the fax, Robby, it came in the very last minute): **Robby Krieger's** Live album is finally coming out soon on *One Way Records*, a new label subsidiary to *RCA*. The album will be called *RKO LIVE (Robby Krieger Organization)*. Release date for the USA is January 1995 ...

... **Robby Krieger** has also been teaming up with *Eric Burdon* for some benefits - at the *House Of Blues* in Boston for Crippled Childrens Hospital, and at *BB King's Blues Club* in Los Angeles for AMFAR, a charity for musicians who are down and out ...

... and last but not least: **An American Prayer** will be coming out on CD early 1995 with a few bonus tracks. So out goes the message: Don't buy the counterfeit which is out now! Read the review in this Quarterly. A counterfeit is nothing but a bootleg, which looks like an official release. This one was copied from a crackling vinyl record, has *no* Elektra logo on the cover and on the disc. There's a black and white photo of Jim on the label with a red background. The label does not give you the title of the album, just the tracks. Beware of it! Don't buy it! Wait for the official release, which I will talk about in a forthcoming Quarterly. Till then I will continue listening to my *Tim Buckley* records, especially the recommended *Peel Sessions* (Strange Fruit WMD 672007). I'm sick of all those stinky Doors bootlegs (except a few)! Take care!

(news compiled by Rainer Moddemann)

THE PARIS TAPES OF JIM MORRISON

AN EXCLUSIVE STORY written by Rainer Moddemann

I first heard about these tapes when I got a phone call from Paris last January.

"Hi, can I talk to Mr Rainer, please?" somebody said.

"Yes, speaking", I answered. "Who's there?"

"Cannot give you my name", a man said in a French accent, "But I have some news for you. I own some tapes recorded by Jim Morrison."

"Many people have tapes of *The Doors*", I said.

"No, no, these are not *Doors* tapes, these are Jim Morrison tapes. Poetry and a session."

"Sorry, I have poetry recorded by Jim, and it's even out on bootleg", I answered and had nothing else in mind than to hang up the phone.

"Hey, man, wait, this is something nobody else has. Jim left these tapes in my apartment shortly before he died", the guy at the other end insisted.

I started getting interested. "Well, first of all, I don't believe what you're saying until I hear these tapes. Secondly, how come Jim left these tapes in your apartment?"

"Because I used to be one of Jim's friends in 1971. Not a close one, but one he was together with quite a few times. We went out five or six times. But I know you wouldn't believe me until you see what I have. I hear you're coming to Paris every once in a while. We should meet next time you're here, and I'll play the tapes for you", he suggested.

I was puzzled. "So you're not telling me your name, and I don't know who you are - how and where should we meet? I'll go back to Paris next Easter for a few days. What about giving me your phone-number and I'll phone you before?"

"I'll phone you again in a few weeks. Bye for now!"

He hung up. I was confused. Another strange story, I thought. This guy is definitely lying. He's surely got the *Rock Is Dead* bootleg on tape and probably wants to sell it thinking it is a rarity, I thought.

....I forgot about the guy until two weeks before Easter, when he phoned me again.

"Hello, remember me? I was the one telling you about the Morrison tapes. So - are you coming to Paris at Easter?" It was the same man with the same French accent.

"Sure I remember you. Yes, I'm coming next week. What about a meeting? I'd love to hear what you have", I answered. "What about a meeting in this restaurant opposite Jim's apartment? Do you know the place?"

"Oui, I know the place. I've been there last in 1971, but I know it's too busy and too noisy these days, and I don't want anybody around when I play the tapes for you", he mumbled.

This whole thing was getting mysterious. "Does anybody else know about your tapes?"

"Yes, meanwhile there are people who know about the tapes. I want to sell them", he answered.

Ah, that's the point, I thought. He's interested in getting my money for something which I probably already have. But a mysterious meeting somewhere at a dark place in Paris sounded interesting, somehow, so I said, "Well, let's meet at the Place des Vosges next Friday, what about that?"

He laughed. "One of Jim's favourite places, I know. Okay, let's do it. Meet you there at noon."

Hm, I thought. At least the meeting will not take place in some dark Parisian night!

"Aehm, the square is pretty big, so why don't we meet at the little restaurant near the antique shop?"

"Very romantic", he laughed. "See you there!"

A week later I was in Paris. The warm Parisian sun made the blossoms open, and the girls had already started to walk around in T-Shirts and miniskirts. I crossed the famous Place des Vosges and went straight ahead through the arcades to the little restaurant having no idea

what the guy looked like who I was supposed to meet. But I recognized him immediately. He was the only one with a cassette recorder in front of him next to his café au lait.

"*Hi, it must be you I'm looking for, am I right?*" I said.

He laughed. "*You're Rainer, I've seen you before*", he responded.

I was surprised. "*You've seen me before? Where?*"

"*At Jim's anniversary party at La Cigale last year. There was this Soft Parade band playing, and I saw you announcing the band. Later you gave me your address, after I asked you about the fanclub. You were very busy, so you probably don't remember it*", he explained and ordered two more coffee.

My first impression of the man was totally different from the one I had talking to him on the phone. He was a good-looking guy in his mid-forties, had a sympathetic face and an open, friendly smile.

"*Call me Jacques Merit, but this isn't my real name. I always use this name when I talk about the tapes, so please let me keep this pseudonym. I don't want my real name around. I work as a designer for an international computer company in their Parisian branch*", he continued. "*I'm sure it's hard to believe this story, but I'm telling you the truth: I have two tapes which belonged to Jim Morrison. He left them in my apartment only three weeks before he died. Just listen to this cassette before I tell you more. I copied the reel-to-reel tapes on this cassette.*"

He gave me two earphones and started playing his cassette. What I heard was fascinating. Never before had I heard Jim's poetry session in such a clear and good quality. It sounded like Jim was sitting right in front of me reciting his poems. Jacques pushed his forward-button. "*The poetry session is exactly forty minutes long. Jim asks at the beginning how much time he has, and the engineer says 'We've got about forty minutes to tape', so I'm sure it is the complete session. But listen to this*", he said.

Orange County Suite was on. Brilliant, I thought, the **complete** version from Jim's poetry session in March 1969! As it was printed in *Wilderness!* Never heard this one before! This guy **really has something!**

"*Okay, that's partly been published before, but your quality is much much better*", I admitted pretending to be cool about this. "*But I remember on the phone you were talking about a session. What is this all about?*"

Jacques smiled and turned the cassette. A strange sound of guitar tuning was the first thing I heard. Then Jim's voice: "*I get twenty-five percent of everything that happens, right? Alright, what do you guys wanna play?*"

Somebody else answered something. Then there was Jim again: "*No, I don't know that song.*"

Somebody else started singing a song I couldn't identify. Then Jim again: "*They're tolerating us until we get our asses in gear. Hey, I know something - what about this? I wrote this myself!*" After that came the strangest version of *Orange County Suite* I've ever heard. Mumbling, squeaking, screaming, and above all of this there was this strange three-string guitar noise, or was it a banjo? It was overwhelming to hear the tape.

This definitely was unpublished!

"*What the hell is this? I'm sure it's Jim, but who are the others?*" I asked.

"*I really don't know who the other two people are. Yes, there are two more people on the tape, and I know it was taped in a studio*", Jacques laughed. "*Jim left these tapes in a plastic bag in my apartment three weeks before he died.*"

"*Really? I think I asked you this before, but why did he leave the bag at your apartment? What's the connection? I'd love to hear your story, and if you don't mind, I want to record it for my memory. Do you agree?*" I asked.

Jacques smiled. "OK, do whatever you want. I'll tell you the story. Well, I used to be a friend of Jim's when he was in Paris. I met him quite often, because I was in love with a girl who was Pamela's friend. I even was in the apartment in Rue Beautreillis many times. Look here!"

He took a polaroid out of his bag and gave it to me. There he was, Jim Morrison, standing at a window looking out on the street. The dressing table in the background next to a door looked very French. "*Did you take this photo?*" I asked.

"*Yes, I did. That's the only picture I took of him with my old polaroid camera. This was taken in his living-room.*"

"*What did the apartment look like?* I injected.

"It was spacy, big rooms, a typical French bourgeois flat." Jacques noticed my interest. Now he knew I believed what he was saying. *"Don't worry, one day I'll give you a copy of this photo for publication in your magazine."*

"Thanks in advance, Jacques, but I'd really like to know more about your relationship to Jim. When did you meet him first?" I asked.

"Right after he came to Paris, in March 1971. I don't remember the exact date. But it wasn't that much we did together, you know, a few meetings here and there, we all went out a couple of times to bars and restaurants in the Quartier, the Marais and Les Halles, where we had drinks together. He was always very quiet, not talkative at all. Very shy. Above all, I wasn't interested in The Doors that much, but other artists like Hendrix or the Stones. But, you know, there always was a good feeling between us."

"And Pamela?"

"Well, one time she was around and another time she wasn't. She had red hair, she was small. I remember, when I was in Jim's apartment one day, she came back, and from what I saw she was on cocaine or something else, and she sat down and tried to talk to Jim about crazy things, but he didn't want to talk to her."

Another guy who saw Pam being on drugs in Paris, I thought.

"And one day he came over to my place and wanted me to dub tapes on a cassette", Jacques continued.

"What tapes? I asked.

"Tapes with poems, no music." Jacques answered. *"He had this plastic bag with him, where he kept the tapes. I did the dubs for him and we had a few more drinks. When he left he took the dubbed cassettes, but forgot the bag in my room. I ran after him with the bag but he was already in the elevator. I shouted, 'Jim, you forgot your bag!' But he shouted back while going down in the elevator, 'Keep it for me, I'll pick it up later!' But he never came back. Of course I looked into the bag. There was more in there than just the two tapes..."*

I couldn't believe it! This was another nice surprise! *"Tell me, what was it?"*

Jacques smiled. *"Look here!"* He placed his leather bag on the table and took out some photos. There were some old official Elektra press photos, two articles torn out of magazines and a photo which I had never seen before. I checked this photo. There were Jim and Babe Hill among a few old people, and the back had a small label bearing the name of a Miami Hotel. One of the articles was an interview with Jean-Luc Godard, the film maker, called *Film And Revolution*, the other was an article from *Jazz & Pop Magazine* called *Morrison Hotel Revisited*.

"Why was he carrying this stuff around with him?" I asked.

"I have no idea, to tell you the truth", Jacques said. *"There were also some other things in the bag which I don't have with me now. They're in a bank safe deposit."*

"I wonder what else is in your bag now", I grinned. Jacques took out two 3M tape boxes and said: *"Look, here are the original boxes! The session tape was in this small one."*

I took a close look. There was Jim's handwriting on the back of the small one. I read *'Jomo And The Smoothies'*. *"What does that mean? Jomo could be Mojo, of course. But The Smoothies? Doesn't this mean 'The Smart Guys'? Another pseudonym? Did Jim say anything about that?"* I asked.

"No, as I've already told you, he didn't show me this box when he was in my flat", Jacques said. He continued telling his story.

"About three weeks after he left the bag I was on vacation, and I read in the newspaper that Jim was dead."

"What was your reaction?"

"Of course I was shocked. I didn't expect that."

"And what did you do with the tapes and the other material?" I was curious to know if Jacques had ever tried to contact Pamela or anybody else.

"Well, I tried to find Pamela, but she had already left for Los Angeles and my girlfriend didn't know where she was. So I thought I'd better keep the tapes and put them into a cupboard. Years later I contacted other people, but they didn't even bother to answer, so I forgot the bag in the cupboard. When I attended the concert at La Cigale and saw how people went crazy watching a copy of The Doors on stage, I finally remembered the bag and thought it would be too selfish to keep the tapes. Fans should hear them, because they are so different to what Jim recorded with The Doors. So now I'm busy contacting collectors who might be interested in buying the original tapes. I'm sure they're worth something", he answered. And he

added after a little pause: "If the session tape gets into the hands of *The Doors*, it would disappear forever, because I'm sure they would never publish this. Jim was drunk, the other musicians were bad, you know."

I remembered how one of the guys on the tape desperately tried to get his strings in tune and I knew Jacques was right. So I said: "I agree. *The Doors* just put out brilliant material officially, which is okay for them, but not for the fans. It's a part of *The Doors*' history, that there were brilliant concerts, but also very bad ones. The tape you own is of course a true historical document, because to me it seems that it probably was the last thing Jim ever recorded." I finished my coffee, which had become cold in the meantime.

"Oh yes", Jacques responded. "And it's the master tape. The quality couldn't be better!"

"Fans would love to hear it, even if it is not Jim at his best, considering the excerpts I just heard from your cassette. The tape is a sensation. It would be a pity if this disappeared into the void", I admitted. "Can I hear some of that poetry tape again?"

"Sorry, but I'm busy. I have to go. Could you do me a favour and tell people about these tapes in your magazine? I still want to sell them. Collectors should contact you, because I want to stay in the background", Jacques said putting his stuff back into his bag. He called the waitress and paid for three coffees.

"And how much would you sell both original tapes for?"

"I'll think it over. I'll phone you! See you!" He stood up from the table, waved a good-bye and left. I stayed for some more minutes, thinking about what I had just heard and seen.

Pity. Jim forgot his bag at Jacques' flat, but Jacques didn't even leave his cassette on our table.

AN OLD CONCERT REVIEW

THE NEW YORK TIMES, MONDAY, NOVEMBER 20, 1967

Doors, a Way in and a Way Out, Rock on Coast

By ROBERT WINDELER

Special to The New York Times

SAN FRANCISCO, Nov. 19—
The Doors is one pop music group that may make it to the end of this rock generation, which is to say it may last another five years.

An audience of 4,500 packed Winterland, an abandoned ice-skating rink in a run-down section of this city, last night and Friday night to find out why or to pay tribute.

The audience, a mixture of Hashbury hippies, high school and college students and a few middle-aged swingers, had been dancing the boogaloo where the doors used to be, to the more conventional contemporary sounds of the British group, the Paul Harman.

When the Doors ("there are things that are known, and things that are unknown; in between are doors") came on to do their thing, there was sudden silence and the crowd sat as if it were about to hear a chamber music concert.

And they did hear everything from Bach chord changes to a Brecht-Weill song and the Door's two Top 40 hits, "Light My Fire" and "People Are Strange." But more important, they sat in rapt attention to every visual and vocal gyration of the Doors's lead singer, Jim Morrison, as if in homage to some primitive ritual.

Quartet With 2 Albums and 2 Hits Prefers to Perform Before Live Audiences

It is precisely this total attention that the Doors's audience seek and the Doors exploit. "For me it's a religious involvement," said Ray Manzarek, the group's 25-year-old. "For the public it's a total submersion into our music."

Consequently, public performances (they will be appearing at Hunter College in New York this Friday) are what the Doors do best, although they have all the requisites of a top pop group—including the two hits and two albums, the second of which had advance sales of a million before it was released.

On stage the 23-year-old Mr. Morrison, dressed in skin-tight black vinyl, mouths each lyric—sung or spoken—as if it were poetry, which it sometimes is, albeit punctuated by ear-piercing blasts by organ, guitar and drums. The other members of the group, Mr. Manzarek, 25, Robby Krieger, 21, and John Densmore, 22, are essentially instrumentalists.

The Doors write their own material, borrowing only occasionally. Lyrics are important, whether the song is social commentary ("Got the World Locked Up Inside a Plastic Box,"

"She's a 20th-Century Fox") or pure orgasm ("Come On, Baby, Light My Fire").

The Doors came together two years ago in and near the film school at the University of California at Los Angeles. "We just wanted, like every other group, to do whatever we could within the framework of rock 'n' roll, to be just another group," Mr. Manzarek recalls.

It was when they took 30 hours to record "The End," an 11½ minute semi-surreal vision of murder and death, for their first album that the Doors thought they might be on to something more. What made "The End" difficult, aside from its great length for a pop song, was that it was a sung-and-spoken incipient drama, which, although on record, had to be visualized.

Mr. Morrison says his group is heading full time in the direction of drama, "perhaps even using primitive masks and a dummy of a woman."

Doors concerts would then take place in small theaters rather than large halls, which would affect the Doors' take, now standing at \$10,000 to \$12,000 a night against a percentage of the gross.

Just who is this Jim Morrison?

Disc and Music Echo—September 14, 1968

IN the beginning there was this album called "The Doors" which, mainly on account of the groovy organ and driving songs, everyone used to blow their minds to every time they heard it.

Not that anyone knew the first thing about the group—but then, at that time, round two years ago, we were just receiving the first fruits of the Haight-Ashbury/Sunset Strip/flowerpower revolution, and there were very many mind-blowing sounds trickling across the States (well before even Sgt Pepper, this).

But most people agreed that for punchiness, excitement and thrills, the Doors were pretty hard to beat.

So we wondered—who is this group? What are they all about? And now can anyone play such incredible organ and guitar and live?

(It was noted, too, that the vocals were at times excellent, and that some of the songs were written by this guy Morrison—but it was mainly the music which turned everyone on.)

And then . . . suddenly "Light My Fire," one of the best tracks off that superb first LP, was number one in the American chart, everyone who knew anyone in the States was talking about leather-suited Jim Morrison being arrested onstage, driving audiences wild with the best stage act since Mick Jagger. Doors records hit the US top five with unfailing regularity and . . .

Jim Morrison, we were solemnly assured, was A Superstar.

And finally, two years and two albums after that unbelievable organ solo on "Light My Fire" the Doors arrived in Britain, preceded by an inch-thick wedge of press hand-outs and enough fervent testimonials to convince us that the greatest Americans since George Washington and Abe Lincoln were imminent.

But even before they arrived the London pop world was abuzz with rumours that Morrison was already here, somewhere "between John O'Groats and Land's End."

Just like in the States, the legend of the inimitable Jim—the loner who lives in a shack in Laurel Canyon, vanishes in New York City only to mysteriously reappear 3,000 miles and many days later, minutes before he's due onstage in Los Angeles—was coming alive in England.

by HUGH NOLAN

And judging by the reception they got on Wednesday, at the Doors' first-ever encounter with the British press en masse, the legend is accepted as gospel truth and no one has any doubt that here, indeed and at last, is THE next Beatles and/or Rolling Stones.

And without a doubt, Mr Morrison is the new Paul McCartney / Mick Jagger / Davy Jones.

Or so it appears, judging by the six-deep circle of avid reporters and photographers and movie teams which clustered round the unfortunate Jim, photographing his every blink, hanging breathlessly on every hesitant word he uttered in his slow Californian drawl.

And meanwhile, standing modestly at the fringes of the clamouring crowd fighting to get within at least ten feet of the Superstar, were Ray Manzarek, John Densmore and Robbie Krieger (the Doors organist, drummer and guitarist), chatting idly to one or two people.

In fact the only thing that distracted the shrieking crowd of worshippers at the shrine of Morrison was when the man-high, beeping robot pushed into the group with arms waving wildly.



DISC
and MUSIC ECHO 1s

SEPTEMBER 14, 1968

USA 20c

Robot??? Well, yes, you see . . . someone (notably Clive Selwood, British boss of the excellent Elektra company) had the brilliant idea of holding the reception NOT in some dusty so-called "in-club" or chrome-plated modern luxury hotel, but in the ICA's "Cybernetic Serendipity" exhibition—which means, roughly, works of art done by computers.

So, besides the glittering chatter of most of the pop-world, there were electronic cheeps, beeps, whistles and chattering to be heard continuously.

In fact the highpoint of the whole evening was a weird and wonderful machine behind the door which translated the music on the Doors' new "Waiting For The Sun" album into light and colour. (Did you know that Robbie Krieger's guitar was blue?)

And what a blue!

"Isn't this place too much?" Morrison enthusiastically demanded of his questioners, who agreed most fervently. But he was right—it was.

Although he could not have been able to see much of it, through the nearly continuous barrage of flashbulbs and questions, the rest of the group had much more freedom to dig what was happening around them.

Without ever having a hit record in this country (only two months ago Clive Selwood was talking about releasing their "Unknown Soldier" purely "as a public service—it won't sell and

it won't get any radio plays") the Doors, or at any rate Jim Morrison, are Big News.

True, Jim is a fine singer and is said to be quite something else again onstage. His poetry, which he is fond of writing and tearing up immediately, is often very good indeed (dig "The Celebration Of The Lizard" on the "Sun" album) and the lyrics he writes for the Doors songs are among the best to be heard in pop since Dylan or the Beatles.

And just about any American girl below the age of 21 will confirm that his looks are out of this world.

But let's not forget that musically the Doors are great and that musically they are Ray, Robbie and John as well as (at times more than) Jim. . . .



FOUR IN A ROW

The Soft Parade Singles

by Rainer Moddemann

Look at the colour cover of this edition of *The Doors Quarterly*. What you see are four different record covers, all of them especially designed for German 7-inch singles. They are pretty unusual, aren't they? All releases of the same singles in other countries had photos of Jim Morrison or The Doors on their covers - German *Metronome* (at that time they had exclusive licenses to publish the singles, while the albums came out on *Elektra*) decided to publish something different: a **graphic art cover design**, the kind which got consequently used for all four singles accompanying the release of the fourth Doors album, *The Soft Parade*. Unfortunately, the designer stayed totally unknown, no credits were given on the covers.

The first one in this series was **Touch Me**, backed with **Wild Child**, both recorded mid-November 1968 in Elektra's new studio on La Cienega Boulevard. The single was released in December 1968; and as we all know it was an enormous international success for the band, reaching Number 3 by the end of December in the American *Billboard Charts*, after their first visit to Europe. Pity that people who were hungry for new Doors material, would have to wait another half year for the release of the next album. **Touch Me** was a song written by Robby Krieger. On the Soft Parade album there was the correct credit, but the single label says *The Doors*. Originally Krieger wrote this song using the title **Hit Me**, but Jim asked him to change it to **Touch Me** - he was afraid the audience would take him literally, Robby remembered during one of our interviews. Those of you who own the 7" mono record should listen carefully to the end of the song. There's no "*Stronger Than Dirt*" spoken by all bandmembers, as it is to be heard on the album version. This sentence came from an Ajax commercial and was put in simply as a joke with no special meaning. **Wild Child**, a Morrison song from earlier the same year, with apocalyptic visions of surreal relationships and its indolent rhythm, was more or less too good for being just a flip side.

Just two months later, in February 1969, there came the second release out of the forthcoming album, **Wishful Sinful**, reaching Number 44 in the US-Billboard Charts in March 1969. Another Krieger song, this one being more deeper in lyrics, which was definitely written during Robby's *air, earth, fire, water*-period. But - Paul Harris' orchestral arrangements plastered the song and its beautiful melody with pure schmaltz. **Wishful Sinful** is definitely one of the few songs we'd love to listen to without strings and horns, a little taste of how it might have sounded in the beginning was taped during The Doors' *Critique* show on May 13th, 1969 in New York. The flip side, **Who Scared You**, with its lyrical annotations on sexual intercourse, was a song Paul Rothchild didn't like. Robby Krieger told me in an interview this was the reason the song didn't make it onto *The Soft Parade* (later it was featured on *Weird Scenes Inside The Goldmine*). **Who Scared You** had been in The Doors' live-repertoire since 1967 as an injected part inbetween other songs and was written by Jim Morrison and Robby Krieger.

In May 1969 the world saw the release of the third Soft Parade-single, **Tell All The People**, another Krieger song. Jim hated this tune but was under pressure of the other three Doors to record it in mid-February 1969. "I'm beginning to hate what I'm doing", he told a fan right before the recording-session. "The words to that song are not the message I want to convey. I don't want people to follow me. I want them to do their own thing." The simple content of the song could be easily misunderstood by fans, he thought, and he delivered some of the most boring vocals he ever did on record. This song was also the reason for Jim to insist on separating the writing credits for the forthcoming album cover. Only because it was the latest Doors single, he got persuaded to sing *Tell All The People* on the *Critique* show. The single

reached a dissatisfactory Number 57 in the charts and stayed there in lower positions for just 9 weeks. Fans surely disliked the *Blood, Sweat And Tears*-sound. For the flip side they chose *Easy Ride*, a Morrison tune, which used to be a blues song before but turned out to be recorded as an easy-listening country & western record.

The only single coming out after the release of the album *The Soft Parade* (July 1969), was *Runnin' Blue*, released in August 1969, another Robby Krieger song. Jesse McReynolds played some funny mandolin, Jimmy Buchanan contributed his fiddle, and the third guest-musician, George Bohanan, played the trombone solo in the middle of the song. *Runnin' Blue*, with its strong jazzy Country & Western feeling probably was the most unusual Doors song ever released on a single. Jim's lyrical contribution was the intro about Otis Redding, inspired by an old Leadbelly song, *Poor Howard*. Another hint at Otis Redding was the mentioning of Redding's recent hit, *The Dock Of The Bay*. *Runnin' Blue*'s highest position in the charts was a low Number 64 in September 1969. The backside, *Do It*, written by Jim Morrison and Robby Krieger, was - in my opinion - the worst song the band ever recorded. The lyrics are not even a mantra, being repeated over and over again, they're just bad. This song is a typical filler for an album, and also a typical flip side of a single which nobody would play.

Look at the record covers on the cover again: the rarest cover is the one for *Runnin' Blue*, which was one of the worst-selling Doors singles in Germany of all times. But the cover has the most interesting design of all four singles: a blue fluid is running down across a red ground. It is almost impossible to find a copy of this single in mint condition.

Then comes *Tell All The People*, finding a copy in mint condition means searching for half a life, the same goes for *Wishful Sinful*.

Touch me is a pretty common single among record collectors, and it is still easy to get on record fairs and flea-markets. Have a try!

Janis and Jim Busted

Janis Joplin and Jim Morrison, never noted for their good behavior, were busted only five days apart on charges of "vulgar and indecent language" and "interfering with the flight of an international aircraft" respectively.

Janis was charged on two counts stemming from her telling a Tampa, Fla., audience not to listen to police when they tried to calm down the cosmic crowd. She said, "If we don't hurt nothin' they can't say shit." The second charge was made after the explosive singer told a detective off stage that she was going to kick his face in.

Morrison was on a plane with Andy Warhol film star Tom Baker when the two reportedly got drunk and started annoying the stewardess. They were flying to Phoenix to catch a Rolling Stones concert but the pilot called ahead to have police waiting to arrest the two. When they were finally hauled into court (the pilot ultimately made a citizens arrest), they were charged with, "lewd and lascivious behavior, indecent exposure, open profanity and drunkenness." Morrison said he was innocent.

The day before, he faced a Miami judge and was told he would have to face charges on four counts stemming back to the Miami incident of last March.

"CIRCUS MAGAZINE" 1969



JIM MORRISON AND JANIS JOPLIN
Busted high and low.

"POP", August 1973

Ray Manzarek verlässt die Doors

Ray Manzarek, Organist und Sänger der Doors, der die Gruppe damals zusammen mit Jim Morrison gegründet hatte, trennte sich von seinen Kollegen Robbie Krieger und John Densmore, um eine Jazz-Gruppe zu formieren. Die Doors, die schon seit geraumer Zeit nach einem Sänger gesucht hatten, konnten nach dem Tode von Jim Morrison den Anschluss an die Spitze im Rock-Geschäft nie mehr erreichen. Ob die Gruppe weiterexistieren wird, steht im Moment noch nicht fest ...

LETTERS TO THE EDITOR

As expected, many letters came from Quarterly readers about the two contrary articles published in DQ 30. One was written by Jim's wife, **Patricia Kennealy-Morrison**, against coverbands in general, the other by **Ulrich Michaelis** in favour of the coverband *The Soft Parade*. If you don't remember both articles, please check your *Doors Quarterly* # 30, pages 34-38. I put some of the letters concerning this subject in here without any comments, in their original language. They do not necessarily reflect my own views. Rainer Moddemann, editor

Lieber Rainer, ich bin erschrocken, als ich den Artikel von Patricia Kennealy-Morrison las. Sie soll uns Fans nicht verunsichern, zum Beispiel, daß Coverbands gemeingefährlich seien und so weiter. Rainer, glaubst Du ihr etwa? Sie will uns beeinflussen, daß wir nicht mehr in die Konzerte von *The Soft Parade* gehen. Was will sie uns, was will sie Joe damit sagen? Ist sie eifersüchtig auf die Coverbands und besonders auf Joe? **Franziska Roth, Switzerland**

Lieber Rainer, bis zu einem gewissen Grad kann ich Patricias Meinung über Coverbands nachvollziehen, denn bis vor kurzem war ich derselben Auffassung wie sie. Als ich dann im DQ 29 die Tourneedaten von *The Soft Parade* fand und sah, daß sie auch in unsere Gegend kommen, habe ich lange überlegen müssen, ob ich hingehen oder nicht. Nun, ich war da! Für mich, der die Doors leider nie live gesehen hat (geboren 1968), war es wie ein Trip mit der Zeitmaschine. Es gab Momente, in denen ich glaubte, sie stehen leibhaftig dort. Es war absolut fantastisch und ich bin bestimmt nicht zum letzten Mal bei einem ihrer Konzerte gewesen. Wenn ich nun Patricia Kennealy-Morrisons Artikel lese, wird mir schlecht. Sie wirft den Coverbands reine Profitsucht vor und bezeichnet sie als Nachäffer, Huren und Maden. Ich finde, sie geht da einen Schritt zu weit. Auf die Idee, daß 80% oder fast alle Mitglieder von Coverbands große Anhänger von Jim Morrison und den Doors sind und sie diese Musik spielen, weil sie Spaß daran haben, kommt sie wohl nicht. Sie wirft alle Coverbands in einen Topf mit den vielen zwielichtigen Geschäftemachern, die mit Morrisons Namen groß abkassieren. Es geht ihr da wohl genauso wie allen anderen "Rockwitwen", die glauben, nur sie allein hätten ihn verstanden und müßten mit ihrer "aufklärerischen" Arbeit endlich den wahren XYZ hinter der Medienfassade zeigen (siehe *Yoko Ono* als negativstes Beispiel). Ich werde weiterhin zu Konzerten von *The Soft Parade* gehen, auch wenn sie natürlich NIEMALS das Original ersetzen können. **Dirk Pennigsack, Germany**

Dear Rainer, I'd like to tell you that Jim and his family used to live not too far from where I live while they were in Melbourne, Florida. For years the house was vacant, nobody lived there. Sometimes there would be grafitti, things like, "*Jim Lived Here*", "*Breal On Through*" were written on the house. It is a two-story house and right by the river. A couple of months ago they made it a doctor's office and they had it in the newspaper that the house really is the one Jim Morrison lived in. I also remember an incident a while ago, I was in a bookstore purchasing *Strange Days* by Patricia Kennealy-Morrison and some man came up to me and told me that he knew Jim and he went to highschool with him, George Washington High in Alexandria, Virginia. He told me he knew Jim as well as he knew most of his classmates.
Jennifer Schultz, USA

Dear Rainer, I just got DQ 30 and I read Patricia Kennealy-Morrison's opinion about coverbands. It was awful. Did she ever go to see *The Soft Parade*? Did she ever meet them after and talk to them? How does she know their attitude? I haven't had the chance to see one of the coverbands in concert and if I did, I'd be excited to do so. Is she an authority on Jim's talent or talent in general? She was the editor of *Jazz & Pop*, a magazine - a professional critic. I don't think that these coverbands are trying to copy the original members or feeding off of anything or bogus apers. MTV had a piece on the tribute bands and the fans themselves loved the concerts. How many concerts did Patricia attend when the original members performed? How does she know these people - the tribute bands are pretending and Jim would be the first to tell them to cut it out? What's wrong with keeping the music alive as a tribute? I really don't think these bands are trying to be the original members at all.

Kathryn Baselli, USA

Dear Rainer, I am writing in response to the subject of Doors coverbands. I have read both articles concerning the subject in DQ 30. I thought over each opinion carefully, reading each several times. After much consideration I have come up with my own opinion. I'm 23 years old, which means I have never experienced a true live concert of The Doors. I have all their tapes on audio and most of their video tapes and books, but I still feel something is missing. The missing element is experiencing a true live concert. I will agree with Patricia Kennealy-Morrison - "*Jim is dead! The Doors are no more. You can't see them.*" In that she is, unfortunately for many true fans, a very correct statement. She is also correct in saying that the singers in these coverbands can't be or will never be Jim Morrison. Another correct statement. I do not believe people go to these coverband concerts thinking we are going to see the real Jim Morrison. We are fans and we do not go out of disrespect. On the contrary, the opposite is true. Jim was a great man, poet, philosopher. That man, of those of my age, we will regretfully never meet. That is why we listen to his music and read his poetry - to get to know and understand the man. The fans do not go to the concerts for this reason. The reason, at least mine, for going is to experience (as close as possible) a true Doors' concert, and for that reason only. I have spoken and correspond with Patricia Kennealy-Morrison and have respect for her and her opinions, she truly loves Jim. However, I must say this: I believe I am a true Doors loyalist. I listen, I read and I believe in Jim's words and his message. I do this as much as to please him as to please myself. I go to the concerts to fill a void of actual experience, a void which will never be fully be filled. **Rob L. Jetter II, USA**

Dear Rainer, the true tribute - a thing that is impossible to realize? I can't imagine that Jim Morrison or one of the other Doors would generally dislike that their songs are played by other bands - didn't they themselves sometimes play songs written by other artists? One should only listen to the bootleg CD *Missing Links*. But as no coverband will ever be able to replace The Doors, why don't they stop pretending to be The Doors and make themselves and their audience aware of the fact that they are not The Doors but a band of their own? From this point of view a strong resemblance of the outer-appearance to The Doors as many people appreciate it becomes unimportant or even unwished. I can't understand how someone can pretend to be another person. Isn't there the danger of giving up one's identity by trying to slip into another character? I think each character is unique and it is too precious to lose it by striving for something you'll never reach. Maybe this sounds exaggerated but I already heard of cases of people ruining themselves by pretending to be someone else. It would be interesting to know what coverbands and especially the singers who want to replace Morrison think about their role. Wouldn't it be better if there were bands who doing their own thing out there, but who also play some Doors songs as a rememberance of The Doors and as a true tribute to them? I guess this isn't a suggestion impossible to realize.

Monika Pantenburg, Germany

Dear Rainer, I understand that Patricia Kennealy-Morrison hates all the coverbands - she must hate them if she has loved Jim the way she wrote it in her book, *Strange Days*. Of course Jim's dead and nothing/nobody will bring him back. The only coverband I know is The Soft Parade, I've seen them several times. My impression is that they worship The Doors and want to give their audience an *imagination* of The Doors. That's how I understand it. And Joe Russo is not a drunken bowling maggot who tries to cut Jim down, that's for sure. I can understand Patricia, as I've said, it must hurt her to see her beloved Jim and the Doors being imitated, copied or caricatured by guys who, as it seems to be, just wanna make a few fast bucks with it. You're certainly right, Patricia, but you're also wrong. I can't find anything bad in coverbands, if the original - like in this case - is not there anymore, and if the band covers the original with dignity, and if people realize that it's not The Doors and not Jim Morrison on stage. A good coverband, like *The Soft Parade*, is able to wake your curiosity to get in search for the original, and finally they are the only possibility for people like me who have been kids when the Doors were top, to get an idea how it was. **Gerlinde Gebele, Germany**

Dear Rainer, firstly, I offer you my warmest congratulations for the publication of *The Doors Quarterly Magazine*, undoubtly a must for all die-hard Doors fans worldwide. I'm delighted with the features and format of your publication, in particular the revealing interviews with the personalities which matter most, i.e. the remaining band members and Jim's closest confidants - no doubt I will have to purchase all the back-dated issues in the not-

too-distant future. I speak for countless people before me when I state that discovering the sound and lyrics of The Doors actually changed my attitude towards life in general - for the better. It's no exaggeration to say that The Doors are a musical institution, their unique sound is infinite, there has never been a band like them and probably never will be - surely Jac Holzman should be awarded with the accolade of being the most shrewdest American businessman in the 20th century? In life, some things never seem to change like Ray Manzarek's god-damned granny-glasses! No, seriously, Ray looks in healthy condition, as the oldest Door, his bout of jaundice from the *Golden Scarab* days has all but disappeared, haha!

Tony Magnate, England

Dear Rainer, I've never been to a concert of a Doors coverband and I will never go there. Thinking about watching somebody pretending to be Jim Morrison on stage makes me throw up. It is nothing than bad theatre, they don't do anything of their own. It is a pity that coverbands are that successful. I totally agree with Patricia Kennealy-Morrison, because I do think there was only one group named The Doors, a copy of this band will always be a copy. Do people really think there's more behind a performance of a coverband than just well-practised knowledge how to move, sing and behave like Jim on stage? They're just want-to-be's. They're not real, the atmosphere can't be the same as in the Sixties, because everything is so artificial. There's no time-machine at all, and people who attend these concerts definitely have lost their control over their own reality. You cannot substitute the original Jim Morrison, no way, no Russo or Brock or Kilmer is a substitute for Jim Morrison and will never be. Can't wait until these guys lose their hair, people should try and tear the singers' wigs off - during a concert! What a laugh this would be!

Christina Korth, Germany

Dear Rainer, although you are a devoted Patricia Kennealy-Morrison fan, I hope you will print my letter and will not censor it:

The H.O.P.S.-Society. There are certain difficulties in handling reality when women get aged. Even when simple-minded persons mostly get over it by accepting these things as natural facts and out of their influence, the sensible and talented individuals tend to fight against fortune. Because of the combination of a nearly lifelong silence and abstinence, events of long forgotten and gone through are rising in those dry days to the surface of the consciousness in never known idealism. How sad that Patricia Kennealy-Morrison, who had shown with the strength of her writing skill to use words that can make the written things real, fell under the spell of the postmenopausal four-letter-word-perseveration. **Michaela Wagner, Germany**

Dear Rainer, I'm sure you have a lot of comments about the ripoff band pieces; but I think both Uli and I should have a last word in response to those comments, and this is mine:

The dogs yap, but the caravan moves on ... There is, of course, only one end to this. Five years, ten years from now, when the Jim impersonators have visibly become the pathetic joke they already are -- when hair extensions fall out, when the leather pants fall apart, when cheap pretense and mimicry can no longer cover up their utter lack of talent, courage and soul -- when they are all back driving trucks or working as grocers, doing the honest honorable jobs they seem to think they are too good for (all at Jim's expense), when the hatred and ill-will have destroyed their originators with karmic rebound, when (unlike The Doors Quarterly) the lie-disseminating and parasitical fanzines and the delusional wannabe "biographers" have all vanished away unlamented back into the nonentity they so richly deserve, two things will be true as they are true now: I will still be here, still writing my books, still loving my Jim; and Jim will still be covered with glory. He to whom ego was the last and least consideration in the pursuit of his art, that loving gallant soul who never sold out for one instant, who never compromised his talent, his vision or his inmost spiritual heart, who wrote striving poetry and imperishable music, who proposed to his only wedded mate under a flowering tree in springtime, HE will live forever. That is the best justice and the sweetest revenge of all. And it will be ours. We can wait.

Patricia Kennealy-Morrison, USA

BEYOND ALL BLAME THE SOFT PARADE

by Brent Turner, USA

For acolytes of The Doors:

Most audiences and reviewers of The Soft Parade have implicitly grasped, and enthusiastically endorsed, the purpose of this group, which, as a tribute band, has been to exclusively celebrate the music of The Doors. However, there have been a VERY few persons who have misunderstood the mission and/or the operation of The Soft Parade. These "assailants" have maligned if not condemned tribute bands in general, and The Soft Parade in particular. Their assaults are the result of the failure of such persons either to comprehend the function of tribute bands or to distinguish between the policies of The Soft Parade and those of other Doors' tribute bands (or both).

Unfortunately, the viewpoints of these (I wish to emphasize) FEW critics have frequently received greater esteem than the logical merits of their arguments have warranted. The sum of their calumnies has been that musicians or entertainers with any talent at all should be performing their own work and not that of another artist or group. Because of this misguided (if not vicious) and seemingly "respected" opinion, expressed in recent, strident excoriation, it is now time to demonstrate to these phalluses just with whom they fornicate.

The most astonishing aspect of these indictments has been that such invective has never been directed at either Frank Sinatra or Elvis Presley. Both men have made careers performing other people's work and both, I believe, are highly regarded (or at least not generally reviled). In addition, the modern singer Harry Connick, Jr. is building his career performing the works of Cole Porter, George and Ira Gershwin, AND Frank Sinatra, among others (kind of a cover for the Chairman of the Board's cover).

Further, consider both The Manhattan Transfer and Sha Na Na. The Manhattan Transfer is a quartet of singers, with instrumentalists, whose repertoire includes music from the 1930s to the pre-Beatles 1960s. And Sha Na Na, the archetypal "coverage" band, have NOT ONLY had their own television program, but had ALSO been featured performers at that most legendary convocation of original musicians, Woodstock. Both of these groups have received accolades, not acrimony, for performing the music of many others.

Finally, there is The New York Philharmonic, whose members perform the *magna opera* of artists who are not dead for twenty years but in some instances (Handel, Bach, Mozart, et al.) for centuries. Anyone ever heard of these musicians being called "sleazy ripoffs" for not performing their own work?

One particularly bad rejoinder to these preceding observations has been that, in contrast to The Soft Parade, the performers listed above do not imagine that they are the artists whose work they are performing. The so-called evidence for this attack upon The Soft Parade has been the conscientious efforts by the group members to achieve perceptual similarity to the stage presentation of The Doors. This effect has been accomplished, in part, through the use and arrangement of equipment identical to that employed by The Doors, as well as the wearing of similar stage apparel and hairstyles. The actual reasons for this duplication will be discussed shortly.

However, to infer the psychologies of the members of The Soft Parade from physical appearance alone indicates a fair amount of unsupported speculation (hallucinations?) on the part of would-be character assassins. What makes such an assertion especially stupid is that, for an alleged Morrison poseur, Joe Russo neither abuses alcohol, nor smokes tobacco, nor consumes

any other controlled substance, and, as a consequence, has never missed or "blown" a performance from being "chemically impaired". (For these reasons, J.R. himself would probably thank his self-righteous persecutors who declaim that he is "no Jim Morrison"). In addition, anyone who speaks with Mr. Russo for any length of time will discover, by the ferocity with which he defends himself against ALL alien attributions, that he is a militantly independent individual who has NO confusion whatsoever regarding his identity.

Another dubious rebuttal to my expostulation on "cover artists" has consisted of the following. These musicians perform the work of many other artists, not just one artist or group, so because the performers are diversified, they are not exploiting any one of the original artists. Since when is borrowing from a dozen sources considered to be respectable (and respectful), but choosing to celebrate one fountainhead, revered above all others, regarded as exploitation? (This assumes that the tribute-performers are indeed celebrating the original music and are not merely trying to justify their own worthless lives, as outlined below). If performing the works of one group is allegedly bad, then playing the music of multiple artists ought to be proportionally worse.

The preceding misconceptions are the apparent result of a misunderstanding regarding the construction and execution of music (specifically rock music) precipitated in part by The Beatles. Prior to the Fab Four, it was (and still is, in most other musical vocations) standard practice for the lyricist to write the lyrics, the composer to score the music, and the performer to integrate these two components, perhaps providing some instrumental accompaniment. This is the method used in Broadway musicals and Las Vegas revues, for example.

This process is recognized in other industries as the division of labor, the basis of the market economy and hence, of civilization. The reason for dividing the stages of production is that it enables specialization, and therefore excellence, according to one's optimal abilities. One would neither expect nor demand that a talented film director necessarily be a consummate actor, for example, although there is certainly no logical contradiction in having both skills (Orson Welles?).

Then along came the Lads from Liverpool (who began their careers, informatively, as cover artists), who were not only amazing performers, but discovered themselves to be gifted composers as well. All of sudden, demands on all rock stars escalated, to where they are now expected (required) to compose AND perform their own work. But face it, not every rock musician is (or can be) John, Paul, and George, nor should they be expected to be. Unfortunately, such "expectations" occur all too frequently.

Consequently, those rockers who are "only performers" can at best expect only indignity, if not outrage, for their efforts. (Interestingly, this is NOT the experience of those who are "only songwriters", e.g., Bernie Taupin of Elton John collaboration fame). Witness the hostility encountered by The Monkees when it was "discovered" (although they never tried to hide the fact) that other people wrote the songs that they performed.

Finally and ironically, a reverse situation occasionally happens, where exemplary songwriters erroneously decide that, to get their music heard, it is necessary to perform their own work. Bob Dylan is a tragic example: despite being an outstanding wordsmith, he should have been forcibly restrained if necessary from EVER singing a note of ANY song, whether he wrote it or not.

One pathetic result of this demand that rock'n'roll groups only play their own songs (usually created by only a FEW or ONE of their members) is that a lot of bad songs end up being written by people who have no justification in doing so because they have no talent for doing so. But they rationalize their efforts by telling themselves that at least they are performing their own work, no matter how poorly written it is. Further, their few fans who have the ability to recognize that the songs are actually bad then rationalize to themselves that at least the performers are playing their own group's music. Consequently, rock'n'roll becomes self-nullifying as a musical form.

In the midst of all this are The Doors: their music is extraordinary, and at their zenith, their live performances are reputed to have been both transcendental and exhilarating. But whereas the instrumentalist Doors' members were (from eyewitness reports) consistently great performers, the vocalist, on the contrary, was quite erratic (mercurial would be a diplomatic description). Performance demands a high degree of professionalism and integrity, which were not always manifest in Morrison. Because of this, some of The Doors' performances tended to suffer as a consequence.

It has not, however, been my intent to denigrate or deny the musical genius of The Doors as a group or as individuals (nor do I think that it is even possible to do so). Rather, I have hoped to demonstrate that composition and performance are two distinct activities which not everyone can successfully (and consistently) integrate, although in rock'n'roll they are expected to do so. Further, I wish to emphasize that it is not merely what a performer is doing, but how and why it is being done (the methodology AND motivation) which also merit consideration.

These issues turn the discussion again to the subject of The Soft Parade, who, as a group, are performance artists, not songwriters. In this capacity, they have a much harder task (as performers, not composers) than did The Doors. On stage The Doors could be themselves (indeed, this had been the source of many of their later legal problems).

The Soft Parade, on the other hand, seeking to attain the same Muse, must conduct themselves to emulate (not just simulate) the original voyagers, both in word and in deed. Their pursuit is not just to play the music of The Doors but to also recreate (approximately, of course, but as closely as possible) the sensorial (visual, auditory, tactile) experience, and therefore the euphoria, of witnessing a live performance of The Doors. This is the "how".

It is also the reason for the effort by The Soft Parade to replicate the stage appearance and production of The Doors. Nobody ever has claimed (or will claim) that this task is easy, least of all The Soft Parade themselves. But to maintain that no one should even to pursue this goal when the probability of EXACTLY recreating "The Doors Experience" is small is tantamount to arguing against making love unless the achievement of orgasm is guaranteed.

To the extent, though, that they do accomplish this re-creation, The Soft Parade have achieved their organizational objectives. Among these is demonstrating the majesty of, and their love for, the "passion" of The Doors, essentially through lyrical psychodrama, to a numb generation and culture. This includes music "covered" by The Doors, having been created by such luminaries as Kurt Weill/Bert Brecht, Willie Dixon, Ellis McDaniel a.k.a. Bo Diddley, John Lee Hooker, Van Morrison, and many others.

Further, The Soft Parade strives to contrast this experience with the sterile, mechanical, smugly self-important stage antics and lame songs of modern pop(ulist) musical groups (including other cover bands). This is the "why". Joe Russo, for example, could easily sing other artists' songs and, in fact, has already done so professionally. He simply chooses, at the current time, to present the "magic" of The Doors.

In this effort (from available information), The Soft Parade are without competition: they have only adversaries. Strictly speaking, a competitor is a contender for the same goal as another: both entities are trying to attain the dominant position in the same field of endeavor. Daimler-Benz and Bayerische Motoren Werke are competitors: both want to sell you an automobile, and therefore each labors to produce the superior product.

An adversary, however, is NOT trying to achieve the same objective as another: he/she/it is trying to sabotage and/or destroy what has been created by or is of value to another being. In this respect, Greenpeace are an adversary of industrial society and an enemy of humanity. Eco-terrorists conspire to reduce Western Civilization to feudalism and the Middle Ages, even as the bulk of humanity, casting their "votes" in dollars, Deutsche Marke, and yen, advocate advancing toward the twenty-first century, not retrogressing to the eleventh.

Similarly, a certain Doors cover band from Los Angeles is an adversary not only of The Soft Parade, but also of The Doors. Their implicit purpose (as illustrated by their public actions)

is, despite the warning, instead "to wallow in the mire", that is, to showcase the unfortunately dysfunctional behavior of a brilliant but misunderstood poet. As mentioned previously, they are trying to rationalize the dissipative lives of the principals in the cover band by subverting the vision of The Doors.

They perform a disservice to The Doors and Doors' enthusiasts for at least two reasons. One, through sensationalism they enshrine the psychopathology of Jim Morrison as a behavioral role model, to elevate the more squalid (but individually forgivable) personality characteristics of the man to the level of sacred text. Two, in doing so, this "celebration of decadence" obscures, trivializes, and negates what makes The Doors (and Morrison) aesthetically significant. (A certain Hollywood film director is also to blame for this same abomination).

Ultimately, in the arts, personalities are irrelevant: it is the body of work which remains, and must persist, to be renowned. Nobody who likes the book really gives a damn that Scott Fitzgerald, the author of *The Great Gatsby* (a story about the ultimate outsider), was an alcoholic, NOR SHOULD THEY!! All true artists want to be evaluated (judged) by their work, NOT by their celebrity or their personalities. Morrison himself remarked on this realization when he tried to gain recognition for his poetry on its own merits.

Perhaps when all the players, connivers, and not-so-hidden-agenda self-aggrandizers, who have been (and in many cases, still are) associated with The Doors, are dead or otherwise rendered impotent will the group finally receive long overdue cultural acceptance. Until then, however, it is this lack of sympathy and understanding for them (and Morrison) that The Soft Parade are constantly having to battle.

Despite the widespread support for their work that The Soft Parade enjoys from their audiences, there are millions more people who revel in their own ignorance of The Doors. Quite frankly, I am continually amazed that The Soft Parade do not get disgusted by the stupid and indifferent members of the population and that they do not, as a result, quit trying to educate these slugs about the grandeur of The Doors.

But some so-called "disciples" of The Doors (and *de facto* adversaries of The Soft Parade) are oftentimes worse than the brain-dead mainstream. These "advocates" maintain that The Doors (and Morrison) recommend irresponsible behavior as narcissistic indulgence. Morrison especially often did behave in ways which were detrimental to his explicit values (and long-term interests). Nonetheless, he always accepted his responsibility for doing so, since, by his own admission, every drink he ingested was his choice for "slow capitulation".

Further, J.D.M. may have been sociologically interested in "revolt, disorder, chaos", and meaninglessness, but only an idiot would conclude that he advocated the pursuit of these conditions as goals for a lifestyle. He would have regarded our "victimized" society with contempt, as he did the hippie panhandlers, begging for money "with a flower in (their) hand(s)". James Morrison wanted his work and his ideas to be seriously discussed and appreciated, not have the peccadillos of his life used as excuses for arrested adolescence.

Or the "advocates" would have you believe that Jim Morrison would not want anyone else to sing his (and the other Doors') songs ever again. If this had been true, he would have been the first songwriter in history who did not want others to perform his music. But this assertion blatantly contradicts the report that Morrison himself wanted Sinatra to record the song "You're Lost Little Girl". So there has been one instance, at least, where one of The Doors had been eager for a "cover" artist to perform the group's music. Buick commercials notwithstanding, I hope it is not necessary to raise the spectre of Jose Feliciano, who somehow could win a Grammy award performing as a "cover artist" (and not a particularly good one). (Now who's delusional?)

For those entities who are forsaken to bear a grudge, however, no amount of rational discourse will dissuade them from their obsessions. But for the rest of us: anyone who categorically lumps The Soft Parade and Wild Child together is the type of creature who would confuse Jesus with Judas. The Soft Parade is a travelling, interactive seminar presenting the

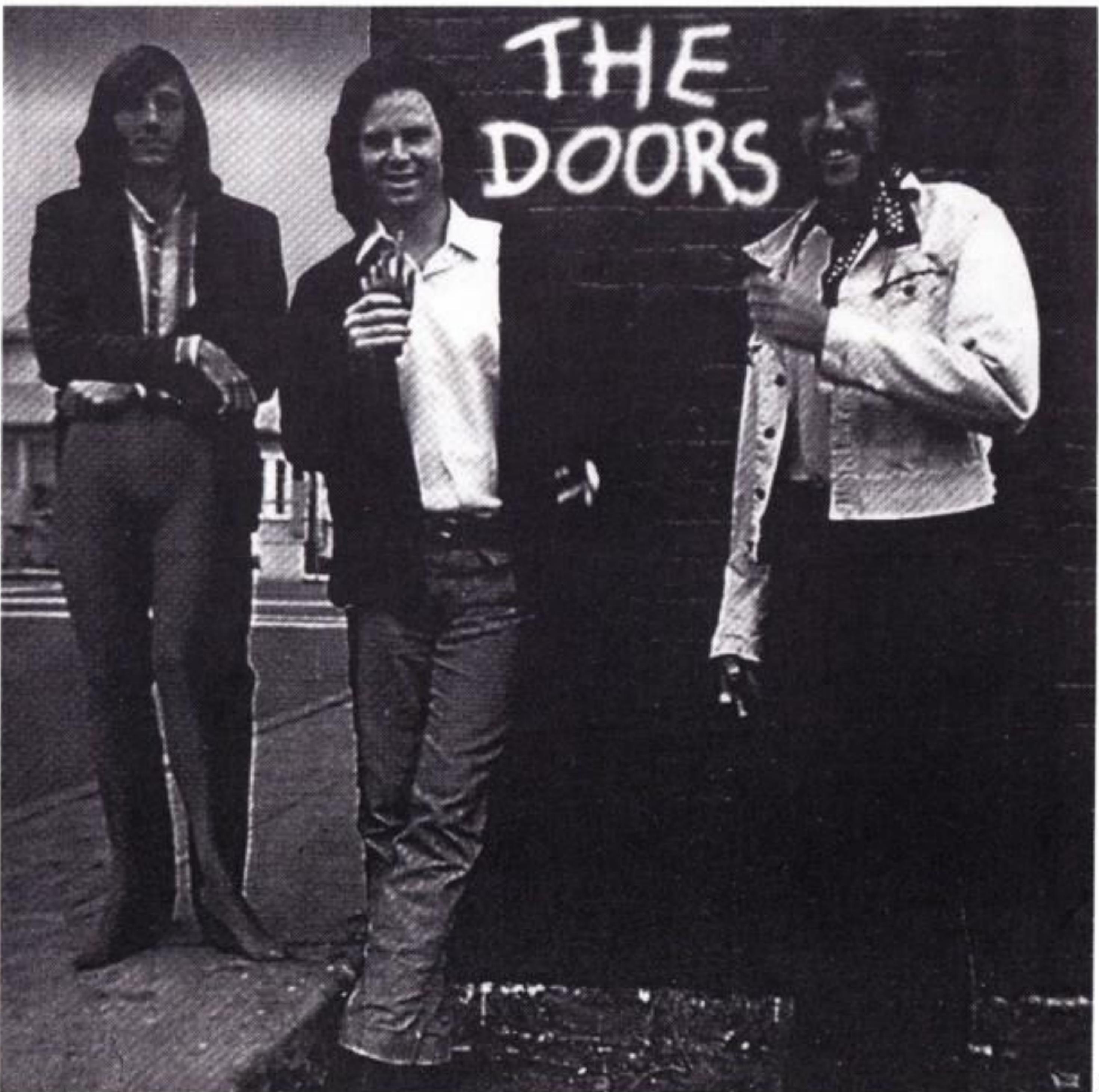
poetic vision of The Doors. Wild Child, by contrast, is an Ego Trip (with no luggage).

I will not on this occasion attack *persona non grata* described above by publicly condemning them in this forum, based on the (I think) very generous assumption that such entities are not inherently vicious, but are merely beset by adversity, a great deal of it being unwarranted. If I discover otherwise, however, this letter will appear positively beatific in comparison to any subsequently necessary retaliation.

To conclude, the following are some STRONGLY RECOMMENDED guidelines to promote future noncombative dialogue. If you choose to criticize The Soft Parade, at least have the courtesy (if not genitalia) to do so only if you believe that they are not achieving their own (NOT someone else's) objectives. If you can think of a method by which they can more effectively present the "artistic vision" of The Doors, describe it to them. (Mr. Russo is particularly receptive to rational, well-considered critique, NOT criticism).

If, however, you disagree with their objectives, then you probably do not esteem The Doors as do they and you would be better served by sponsoring the superficial debauchery of the "other" cover bands. If this latter is true, then, try to have consideration not only for the rest of us, but for yourself also, by not criticizing The Soft Parade for "failure" to achieve some goal which is not their mission, and by not indicting the group for illusory crimes. To paraphrase Mark Twain, try not to make an ass of yourself "by opening your mouth and removing all doubt", for your own sake if not for everyone else.

A PHOTO FROM THE BOOKLET OF BOOTLEG-CD
CENTRAL PARK NEW YORK



A "sexy" advertisement for The Doors' concert at the Kaleidoscope on April 11th, 1968, published in the *Los Angeles Free Press* on April 5th, 1968.

BENEFIT FOR KPOP STRIKE FUND

FRIDAY
APRIL 11th

7 pm + to
2 am

THE
KALEIDOSCOPE



6236 SUNSET BLVD
FEATURING →
DOORS + TRAFFIC AND
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AND →
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ROUNDELL MODAL AND
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SHAMAN'S BEADS

ICH bin aus der Schweiz und suche Brieffreundschaften über The Soft Parade. F. Roth, Äussere Mattenstr. 37, CH-5036 Oberentfelden, Schweiz

I'M still looking for the following (Italian) Doors bootleg CDs for review in the DQ and for completing my collection: 1. *Live In Los Angeles* (Targa Records); 2. *Live in New York* (Armando Curcio Editore); 3. *Live In Stockholm* (Armando Curcio Editore); 4. *The Doors Live* (DV More Record); 5. *Turds On A Bum Ride* (Hable Label); 6. *The End* (Viva Label); 7. *US Concerts 1968-1993* (P 910092), 8. *Dynamic Live* (DL-19). If you can get a copy of one of these, let me know. R. Moddemann, Am Oelvebach 5, 47809 Krefeld, W/Germany

SHAMAN'S BEADS - Handmade necklace like the one Henry Diltz made for Jim Morrison - same colour, same size. Send \$8 cash to Deborah Jorstad, 12309 23rd St., Santa Fe, TX 77510, USA

BROKEN ARROW - The Neil Young Fanzine. One of the finest fanzines around. After 12 years with Neil's personal support, the magazine now comes with a colour cover. For info send one CRI to Alan Jenkins, 2a Llynfi St., Bridgend, Mid Glamorgan CF31 1SY, Wales, U.K.

HOLDING TOGETHER, fanzine for Jefferson Airplane fans. Features on Tim Buckley, John Densmore, Starship in previous issues, too. For info send one CRI to Bill Parry, 89 Glengariff St., Clubmoor, Liverpool L13 8DW, England

Wanted! Pen pales from Holland. Must be able to write okay English. Alan Pacetta, 104 Belvidere Crescent, Bishopbriggs, Glasgow, Scotland G64 2JG, United Kingdom

Suche Doors Fans für gelegentliche Treffs oder Brieffreundschaften. I'd like to get in contact with Doors fans from all over the world. Christine Oberauer, Ried 2-3, 83684 Tegernsee-Süd, West Germany

Hi, I'm 23 years old and I want to contact Doors fans from all over the world. Please write to Silke Hüfken, Reinhold-Büttner-Str. 16, 47445 Moers, West Germany

Tour book of The Soft Parade 1994 December tour available. 20 pages packed with photos. Send \$ 15 cash in a registered letter to The Soft Parade, 89 5th Avenue, Suite 303, New York, NY 10003, USA

GOOD TIMES - das deutschsprachige Magazin für alle Fans der Sechziger Jahre. Exclusive Interviews, Neuigkeiten, Fotos, Facsimiles, Discographien, Konzerttermine, Rezensionen, alles, was ein Fan dieser good times braucht. Für ein Probeexemplar schickt DM 5,- in Briefmarken an Good Times, Postfach 111321, 64228 Darmstadt.



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Robbie Krieger in Concert

December 1993, Paris, France.

Before entering, we could all feel the excitement which filled the arena in the small hamlet in Paris. Of all ages and of all colors, people gathered outside the auditorium hours before the Robbie Krieger Organization was scheduled to hit the stage. Speaking close to no French, ironically I found it quite easy to communicate with those who, like myself and girlfriend, were there to see a musical master. We found it much more difficult to find a liquor store that was in close proximity than it was to talk about the sound of the band. "He [Robbie] can make that guitar say 'This is American rock and roll'" one Parisian told me as we shared my fourty-ounce bottle of "33". Another added that he wasn't a big fan of Jim Morrison's, but rather a worshiper of Robbie and his guitar methods. "Better than Hendrix" the excited teenager spurted-out in his broken English. Cracking a smile, he then showed me his '68 Gibson electric guitar he had brought with him with aspirations of having Robbie sign it. A guitar player myself, I found us trading licks on many different Doors tunes.

As the crowd was growing anxious and larger, the main doors to the arena were opened. While the crowd of 400+ followed one-another to the ticket booth and through the massive security guards, I still couldn't believe that I was about to see being played what I have been listening to since junior high school. After descending on the stairs to the dimly-lit and overpopulated stage area, we slithered our way to about a meter from the stage proper. With the first glance of Robbie, I could feel myself beginning to slip into that trance once again—the same trance I experience when I listen to and become immersed in the live version of "Run With Me". And to add to the pleasure, every song that the Robbie Krieger Organization belted out contributed to my joyful numbness. In my eyes, the highlight of the concert wasn't when a Jim Morrison impersonator (God help him!) joined the Robbie Krieger Organization to perform "Five To One", but when Robbie told the crowd "this is an old one, but I like it." And with that he was joined with a sound engineer that made his way from the rear of the arena to play the harmonica. Together they executed a perfect rendition of "Little Red Rooster".

Throughout the night, the crowd never let up. It never once came to a rest. Always there was someone shouting out a song they wanted to hear. The classic small -venue with a smokey-haze and wailing guitar that left the crowd wanting more.

Having been called "the least imposing" and "unassuming"—he was anything but. By gathering to witness that one-fourth of the Doors who helped give the band their signature sound, we were taken back. Some revisited, others, like myself, just experienced. The unpretentious attitude of Robbie Krieger and his band only added to the memory.

Bill Kotsatos

Robby Krieger at the La Cigale birthday party for Jim Morrison, December 8th, 1993.
Photo: Jochen Maaßen



NOTES FROM THE UNDERGROUND

Here we are again for another list of record and book reviews. It seems that many bootleggers try to put out as many bootlegs as possible before the law will change (as it happened to bootlegs of European artists, which disappeared from the dealers' tables almost completely). But besides the usual bunch of rip-offs, there are a few Doors bootlegs worth to listen to. Please notice that never before there were so many Doors bootlegs to be reviewed than this time!

THE DOORS: LIVE 1968-1969 (CD)

Ricordi International CDOR 9131, Italy 1991

1. *Light My Fire* / 2. *Little Red Rooster* / 3. *The Unknown Soldier* (cover says *Unknown Soldier*) / 4. *Moonlight Drive-Horse Latitudes* (cover says ... & *Latitudes*) / 5. *Spanish Caravan* / 6. *You Make Me Real* SOURCES: The Doors' official (deleted) CDs *Alive She Cried* (Tracks 2,4 and 6) and *Live At The Hollywood Bowl* (Tracks 1,3 and 5).

A very rare, but just 28 minutes long Italian compilation bootleg from official CDs. If you're a collector, it might take you years to get a copy of this CD. If you have *In Concert* on CD, you certainly do not need to look for this one.

THE DOORS: GO INSANE (Double CD)

AULICA DELUXE 9420.22, Italy 1994

A new edition of Aulica's *Go Insane* double set (originally in a beautiful longbox foldout cover, read DQ 25, page 13+14). This time the two discs come in a silk box, with a specially designed label, and the paper ribbon around the box makes it look very Japanese, but it isn't from Japan at all. It's another Italian attempt to make money (Japanese boots are usually very expensive). That's why they also tell us it was a limited numbered edition for the collector ... aehm - but they didn't bother to correct the names of the songs. So *Do It* is still called *Let It Bleed*, and *Summertime* is still called *No Limits No Laws*. And I still do NOT recommend this double CD Box, even if it has got another packing. By the way, same packing was used for many other Aulica CDs featuring other artists.

THE DOORS: GO INSANE (CD)

Oil Well RSC CD 042, Italy 1994

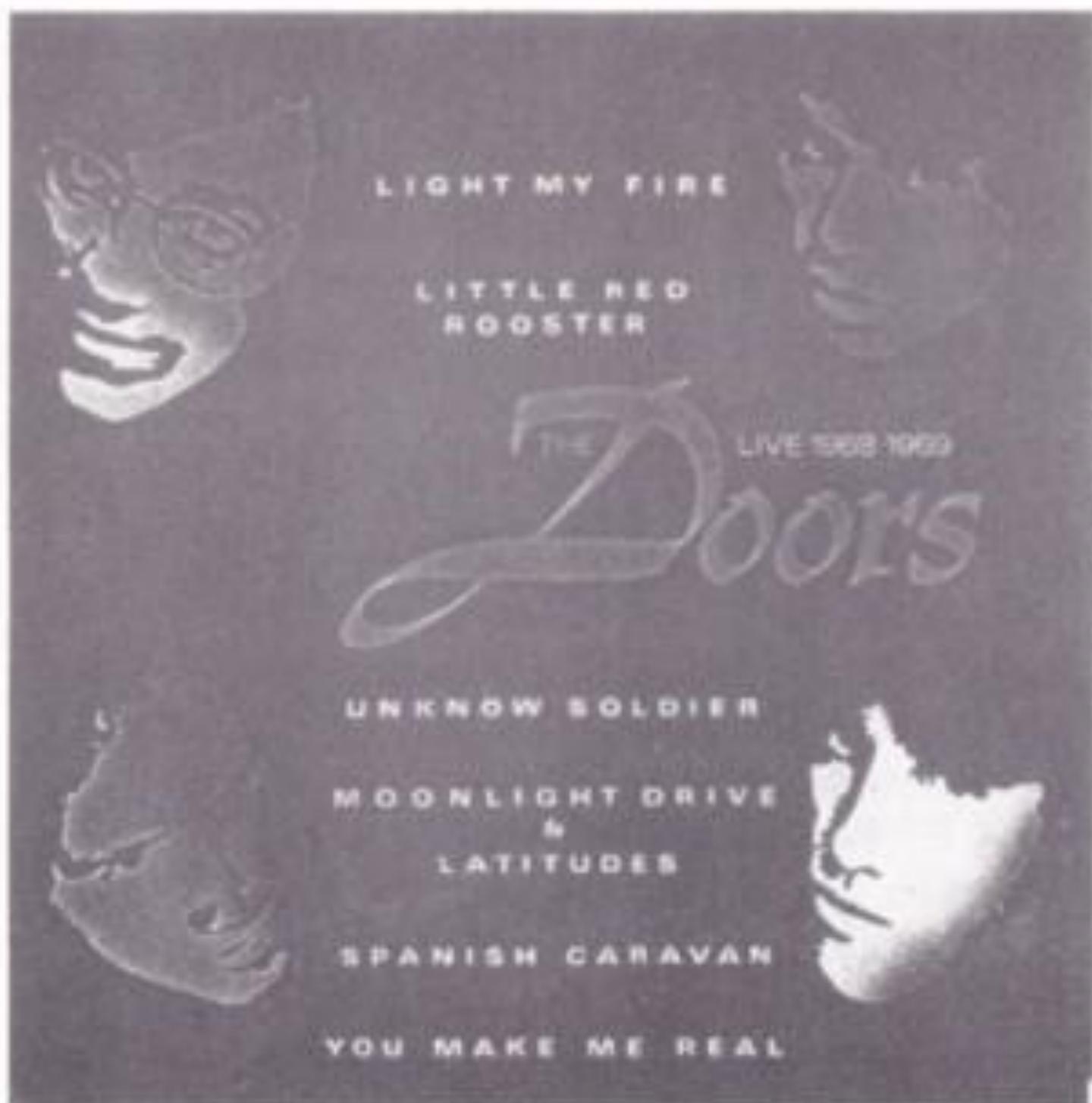
A bootleg of the bootleg *Summer's Almost Gone* (Luna Records) with a different cover. For tracks and review read DQ 28, page 25. Keep your hands off this CD!

THE DOORS: GOLDEN AGE - THE DOORS LIVE (CD)

Fremus S.A.S. CDFR 0479, Italy 1993

1. *Close To You* / 2. *The Celebration Of The Lizard* / 3. *Soul Kitchen* / 4. *Spanish Caravan* / 5. *Little Red Rooster* / 6. *Who Do You Love* / 7. *Universal Mind* / 8. *Break On Through #2* SOURCE: *In Concert* (Elektra 961082-2), official CD.

Needless to say, that this Italian CD is definitely not worth to be collected. You know what? I'm sure they will continue putting out Doors Live bootlegs taken off the *In Concert* album. Just wait.



LIGHT MY FIRE

LITTLE RED ROOSTER

THE
DOORS

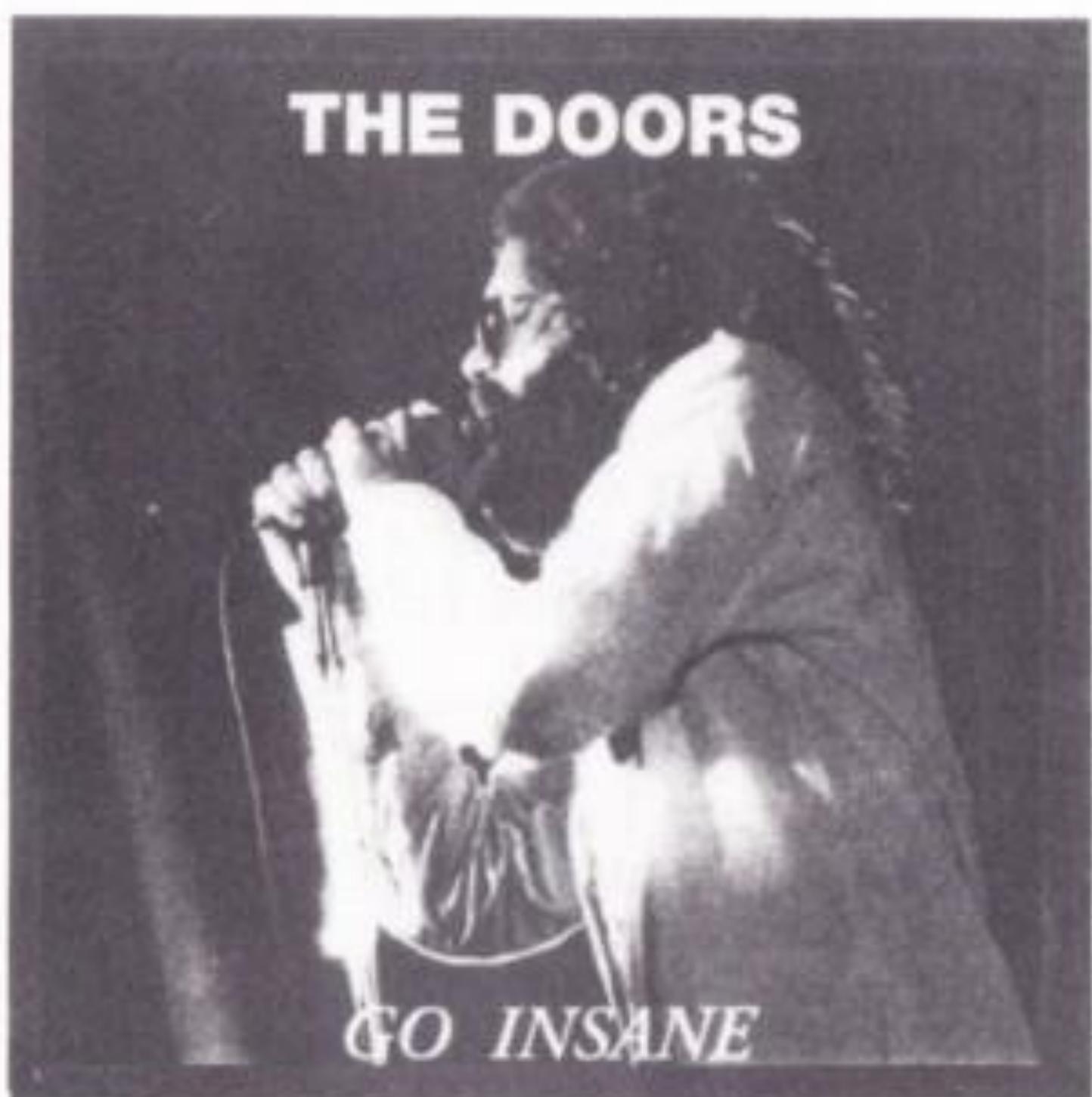
LIVE 1968-1969

UNKNOWN SOLDIER

MOONLIGHT DRIVE
&
LATITUDES

SPANISH CARAVAN

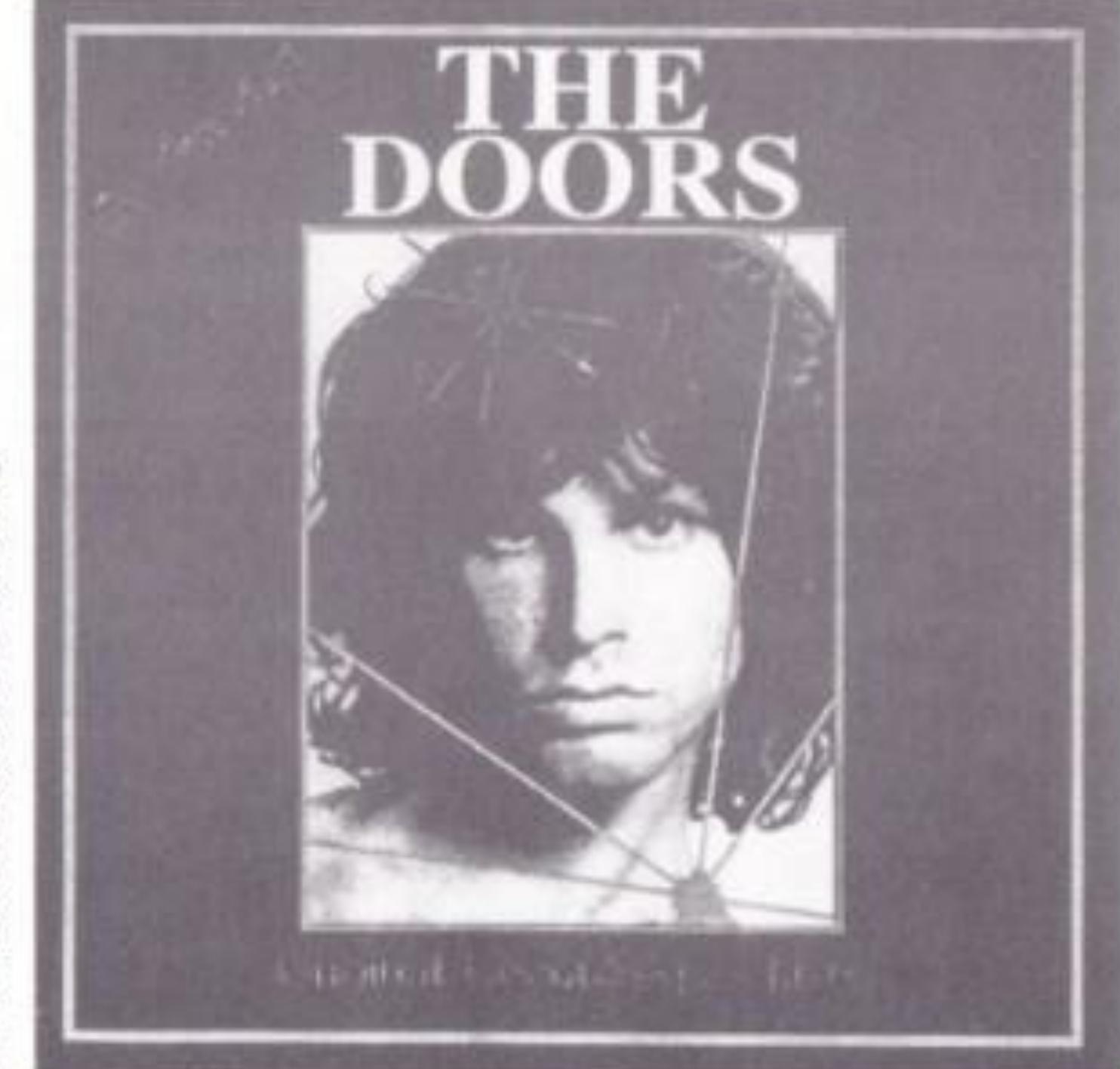
YOU MAKE ME REAL



THE DOORS

GO INSANE

Ricordi International CDOR 9131



THE
DOORS

Fremus S.A.S. CDFR 0479



the doors

american psycho alive

Lunatic LU 2004



INCLUDES TWO
COMPACT DISCS

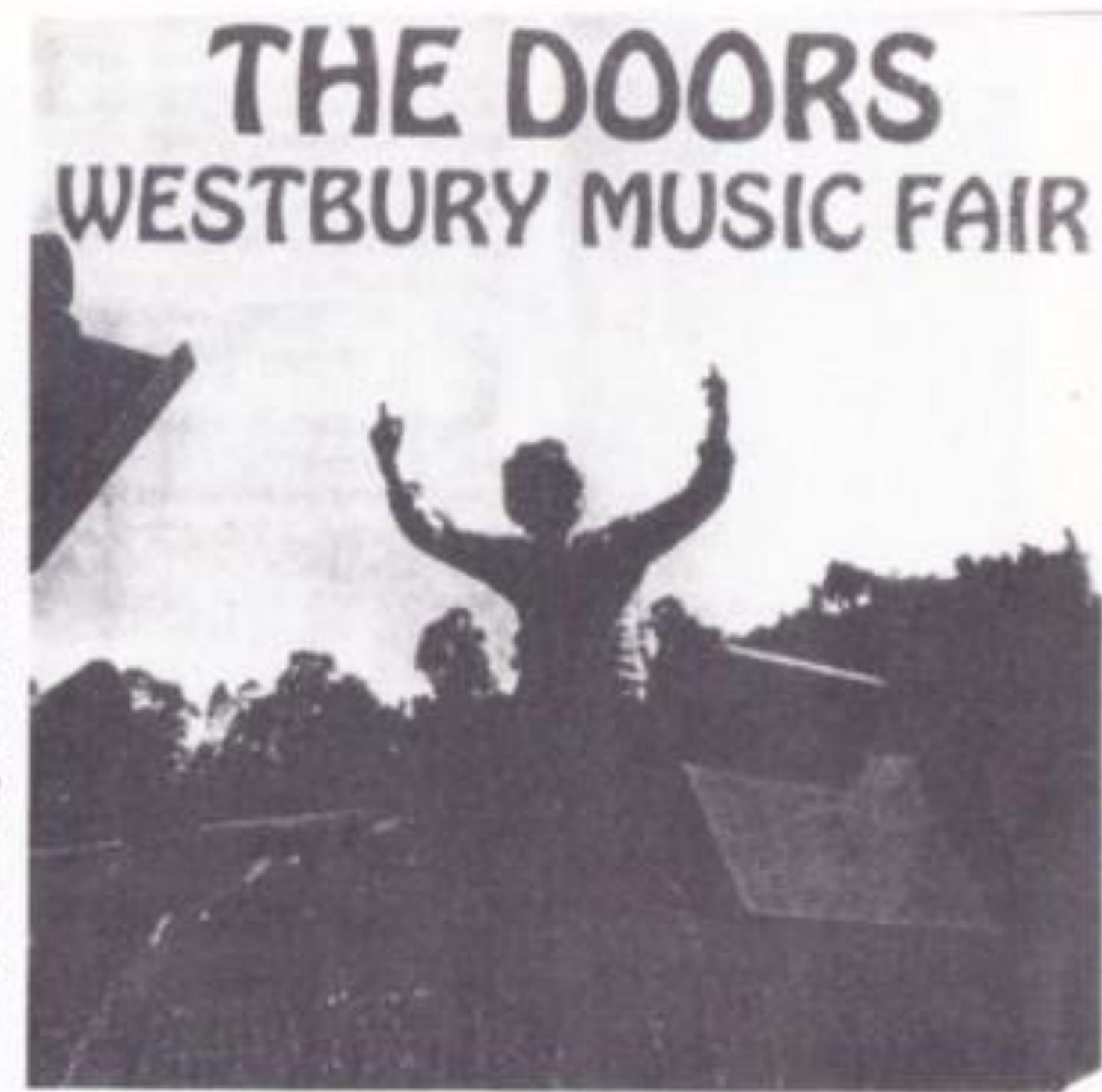
LIMITED NUMBERED EDITION - CHINESE FINEST HARDBOARD MADE

The
Doors

Go insane



18 ORIGINAL TRACKS



THE DOORS

WESTBURY MUSIC FAIR

Odeopus/Why Not? Ocio 003

THE DOORS: AMERICAN PRAYER ALIVE (CD)
Lunatic LU 2004, Germany 1994

1.Roadhouse Blues/ 2.Break On Through/ 3.Light My Fire/ 4.Five To One/ 5.Little Red Rooster/ 6.Who Do You Love/ 7.A Little Game (cover says Go Insane)/ 8.The Hill Dwellers/ 9.People Are Strange/ 10.Love Street/ 11.Love Me Two Times/ 12.The Soft Parade/ 13.Summer's Almost Gone/ 14.Manish Boy **SOURCES:** Track 1-3= Rock'n'Roll Halle Of Fame Induction performance with Eddie Vedder on vocals, Jan.12th,1993; 4= Seattle Center Coliseum, June 5th, 1970; 5+6= Pacific National Exhibition Coliseum, Vancouver, June 6th, 1970; 7,8,10,11= Konserthuset, Stockholm, Sept.20th, 1968, first show; 9 and 13= Matrix, San Francisco, March 7th, 1967; 12= Critique, PBS TV, WNET, New York, May 13th, 1969; 14= Winterland, San Francisco, Dec.26th, 1967.

Everybody seems to have these tracks already on numerous other different CDs. The cover is very unusual, the tray is of clear plastic ... but of course the title of the CD is VERY misleading. Eddie's tracks with The Doors are in excellent quality, by the way. This disc is for the hard core collector only who needs to have everything, worthless for anybody else. I only like the nice CD label itself: It looks like a small VINYL disc (but they use the same design on other artists' CDs, too).

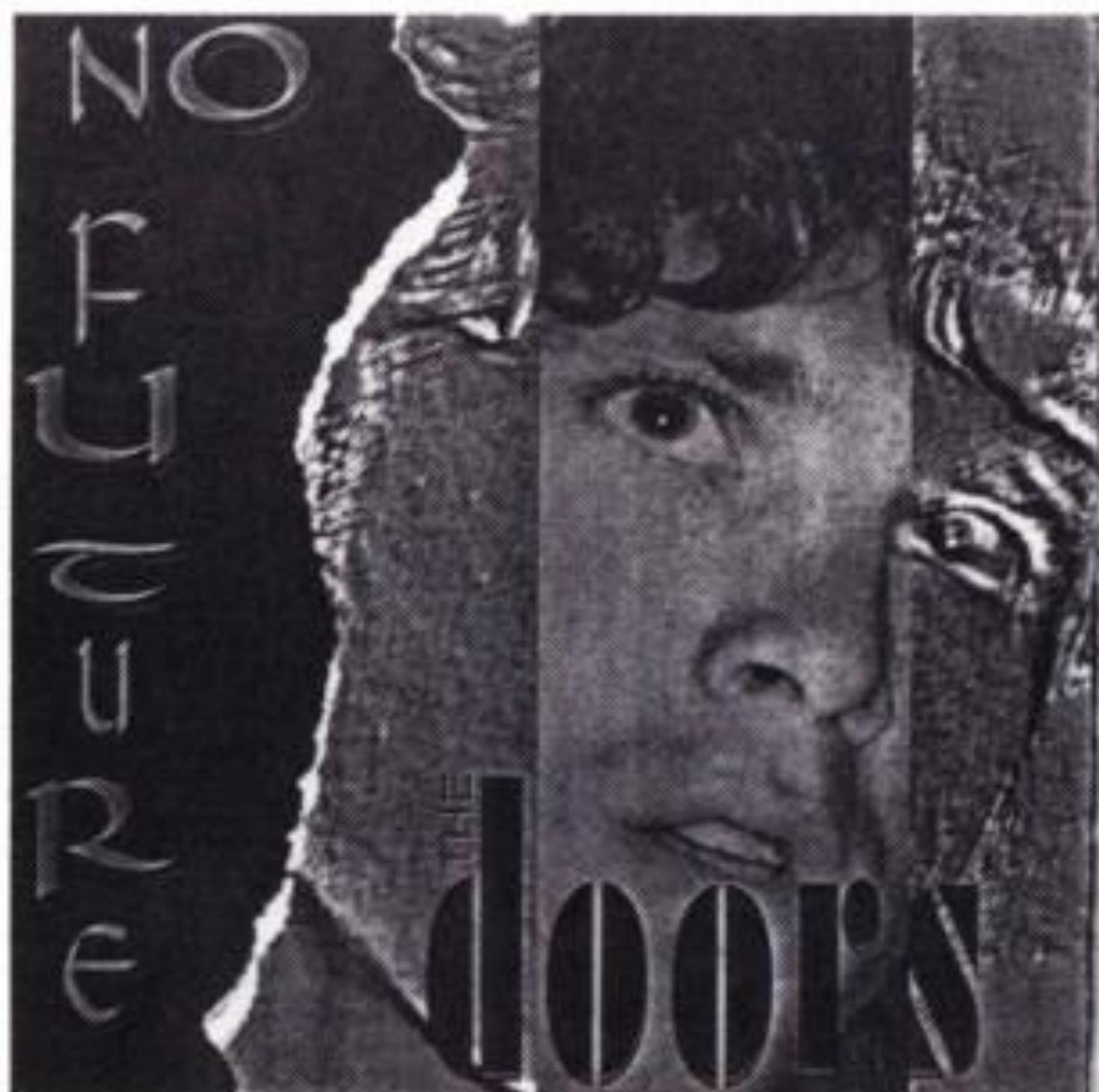
THE DOORS: WESTBURY MUSIC FAIR (CD)
Octopus/Why Not? Octo 003, Italy 1994

1.Roadhouse Blues/ 2.Peace Frog/ 3.Alabama Song/Back Door Man/Five To One/ 4.The Celebration Of The Lizard/ 5.Soul Kitchen/ 6.Light My Fire/ 7.Build Me A Woman/ 8.When The Music's Over **SOURCE:** Entire late show at the Felt Forum, Jan.18th, 1970. Track 7 from Jan.17th, 1970 at the Felt Forum, late show.

Of course this is NOT their performance at *Westbury Music Fair* in early 1968, as the people *Octopus/Why Not* want to tell you. Simply have a look at the track list: *Roadhouse Blues* and *Peace Frog* performed in 1968??? I simply hate mislabelled CDs. So - if you have the glorious *New York Blues* CD and *Orange County Suite* CD, you've got the tracks already - in even better soundquality. Don't let the bootleggers fool you and simply ignore this rip off!

Teddy Bear/ Dies Irae Records TB 24

Black Dog Records BD 004



THE DOORS: NO FUTURE (CD)
Teddy Bear Records/Dies Irae Records TB 24, Italy 1994

Same tracks as *Westbury Music Fair* CD. At least they put the date and the place of performance right -**January 18th, 1970 at the Felt Forum** (except *Build Me A Woman* which was recorded a day earlier). Out goes the message: if you DON'T own *New York Blues* and *Orange County Suite* and if you want to listen to this concert, *No Future* would be the right choice.

THE DOORS: CENTRAL PARK NEW YORK - AUG.21 1972 (CD)
Black Dog Records BD 004, Luxembourg 1993

1. *Tightrope Ride* / 2. *In The Eye Of The Sun* / 3. *The Mosquito* / 4. *Love Me Two Times* / 5. *Verdillac* (cover says *Jam*) / 6. *I'm Horny I'm Stoned* / 7. *Ships With Sails* (cover adds another *Jam* - extended *Ships*, but of course this is nothing else but the second part of track 7) / 8. *Good Rockin' Tonight* / 9. *Light My Fire* / 10. *Close To You*
SOURCE: Central Park New York, July 17th, 1972 (cover says *August.21st*, which is not true).

This CD features the entire show The Doors did as an open air concert in New York's Central Park in 1972. It seems that nobody is missing Jim - the band and the audience are in a very good mood, everybody is singing and clapping. Nowhere else they did a drum solo as an introduction for *The Mosquito*. Although the quality is pretty bad and the index is not correct, this CD (made from an audience recording) is enjoyable – very different to what a Doors performance was all about before Jim died. The cover features some Henry Diltz photos taken in Venice in 1969 which were never seen before. Fairly enough, the bootlegger put one picture without Jim on the cover (Robby is behind the green female dummy), but inside the booklet there is the same picture with Jim taking Robby's place, holding the dummy's hand in his hand. I have no idea which photo is a montage and which isn't. Anyway, I think it is a big financial risk (for a bootlegger) to put out a Doors CD without Morrison on vocals. If you like the Doors **without Jim**, this is your chance to hear how they sounded like in concert. I only wish the soundquality wouldn't be that bad!

THE DOORS: KEEP THE FIRE ALIVE (CD)
HAWK HAWK 042, Italy 1994

1. *Light My Fire* / 2. *Light My Fire* / 3. *Roadhouse Blues* / 4. *Roadhouse Blues* / 5. *Roadhouse Blues* / 6. *Light My Fire* / 7. *Light My Fire* / 8. *Roadhouse Blues* / 9. *Break On Through* / 10. *Light My Fire* / 11. *Roadhouse Blues* / 12. *Break On Through* (including *Dead Cats Dead Rats*) / 13. *Light My Fire* **SOURCES:** Tracks 1-10= Rehearsal session for their Rock'n'Roll Hall Of Fame concert, Power Plant Studios, Los Angeles, January 11th, 1993; Tracks 11-13= Rock'n'Roll Hall Of Fame Induction Performance, Century Plaza Hotel, Los Angeles, January 12th, 1993.

What a surprise for Doors- and Eddie Vedder- fans! Their rehearsal session plus the concert for their Rock'n'Roll Hall Of Fame Induction on one (Italian) CD. Good stereo quality, guys, although both are audience recordings (Seems there was a small audience at the rehearsal, you can hear somebody touching the mike, also clapping and cheers). The perfect CD for people who want to know how a band works with a new singer for the first (and only) time. False starts and ends here and there, and Robby and Ray are doing vocals on track 1-4. Robby still is a fascinating guitar player (just listen to his solos in *Roadhouse Blues*), and thanks to this unknown guy who taped the session some great Krieger-solos survived. Ray's keyboard actually sounds very much better than later at the concert! The concert

itself is presented in very good quality, too, although the three songs were better performed during the rehearsal. Recommended, although Eddie should have learned the lyrics more precisely. I still can't believe that there are people out there who want Vedder to join in at a Doors reunion!

THE DOORS: WITH EDDIE VEDDER (CD)
The Swingin' Pig TSP-CDS-005, Luxembourg 1994

Roadhouse Blues/ Break On Through/ Light My Fire SOURCE: Rock'n'Roll Hall Of Fame Induction performance, Century Plaza Hotel, Los Angeles, Jan. 12th, 1993.

If you're into Maxi-CDs with just three tracks, and if you are unable to get a copy of *Keep The Fire Alive* (HAWK 042), this low-price CD is the right choice for you. The concert's soundquality is slightly better than on the HAWK-CD, and the CD is out for low-price.

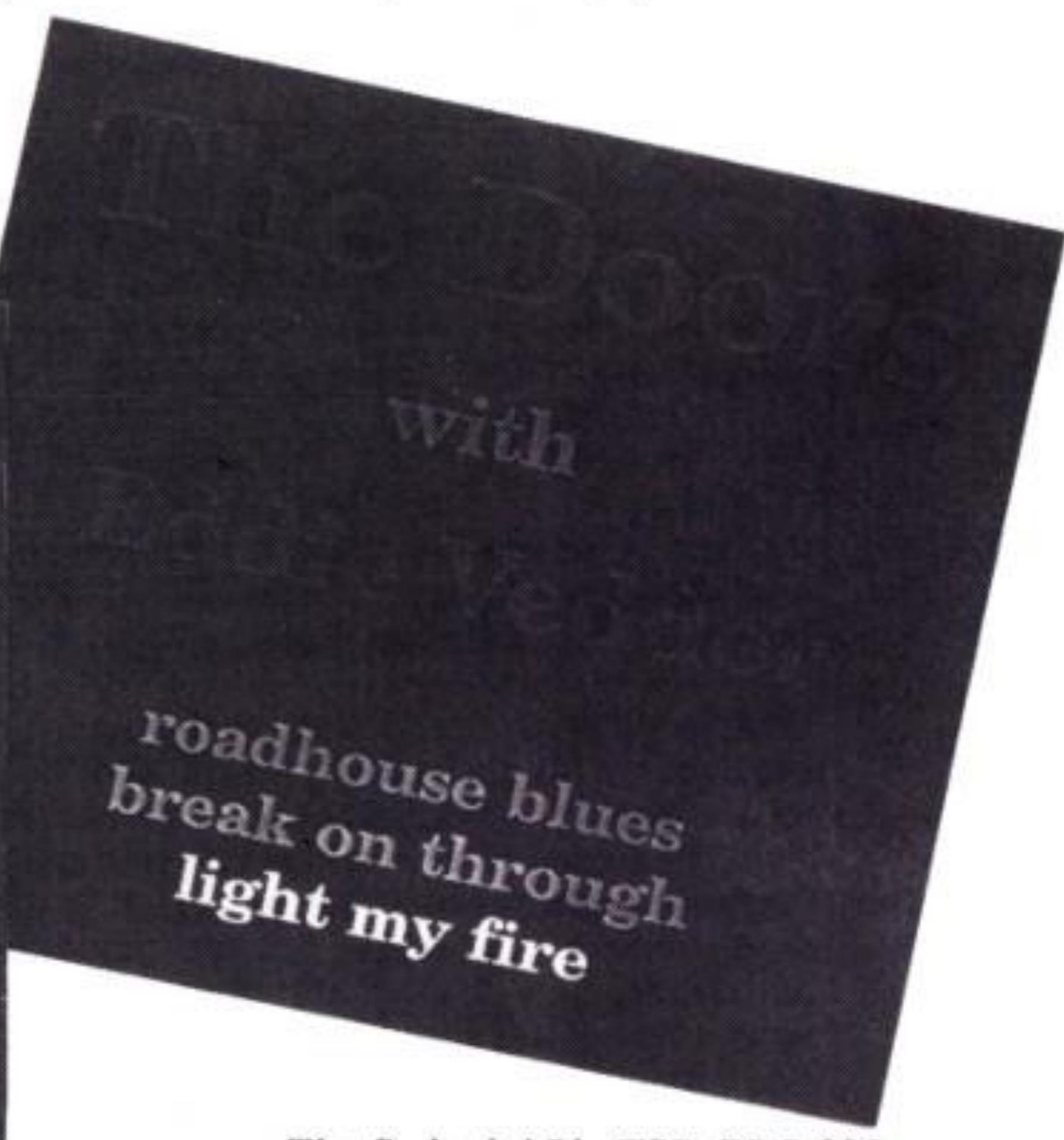
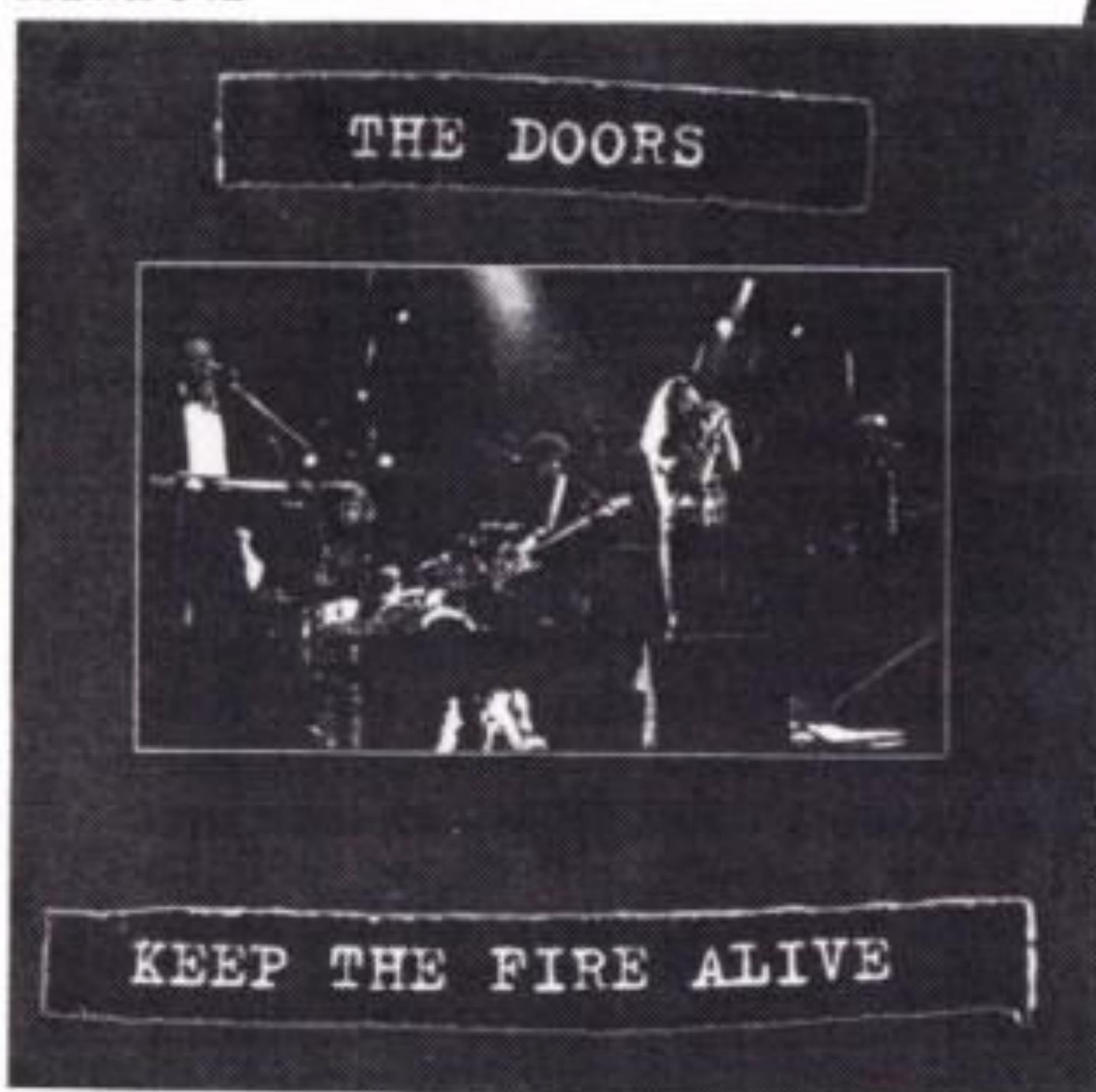
THE DOORS: THE CEREMONY CONTINUES (Double CD Set)
Baktabak Records CBAK 24052/2, England 1993

A reissue of a British CD with the same name and the same cover containing Howard Smith's **Jim Morrison Interview** (see DQ 26, page 10). This time they added the official *Light My Fire/Love Me Two Times* CD single (see review in DQ 29, page 17) in a double CD box.

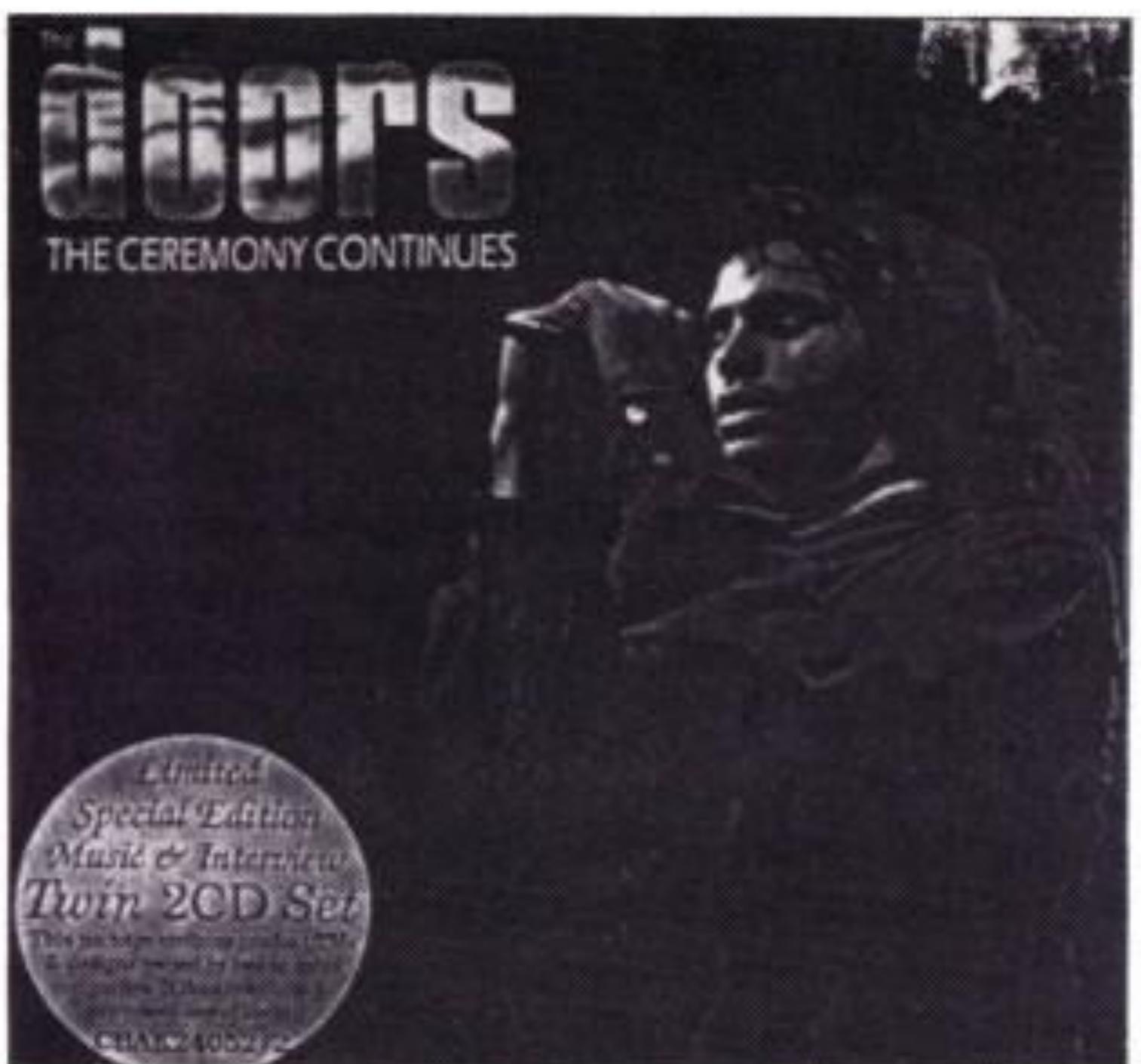
AN INTERVIEW WITH JIM MORRISON (CD)
MCE Records CD Doors 1, England 1991

A British reissue of *The Ceremony Continues* (see DQ 26, page 10) with a different cover and a booklet containing an article on The Doors' history (many factual mistakes, by the way). This is sold as a mid-price CD in the UK, so don't pay that much for it in other countries.

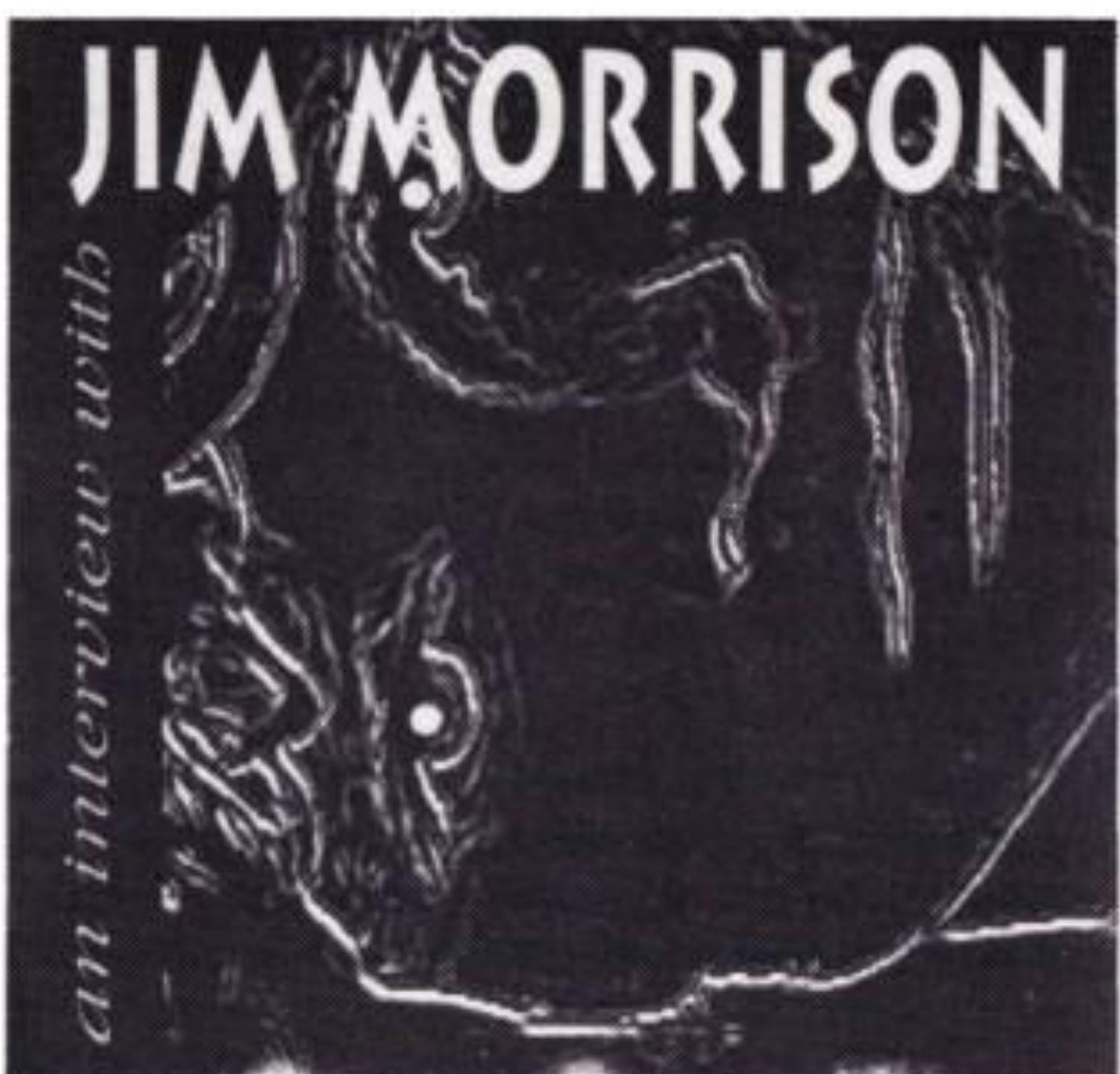
Hawk 042



The Swingin' Pig TSP-CDS-005



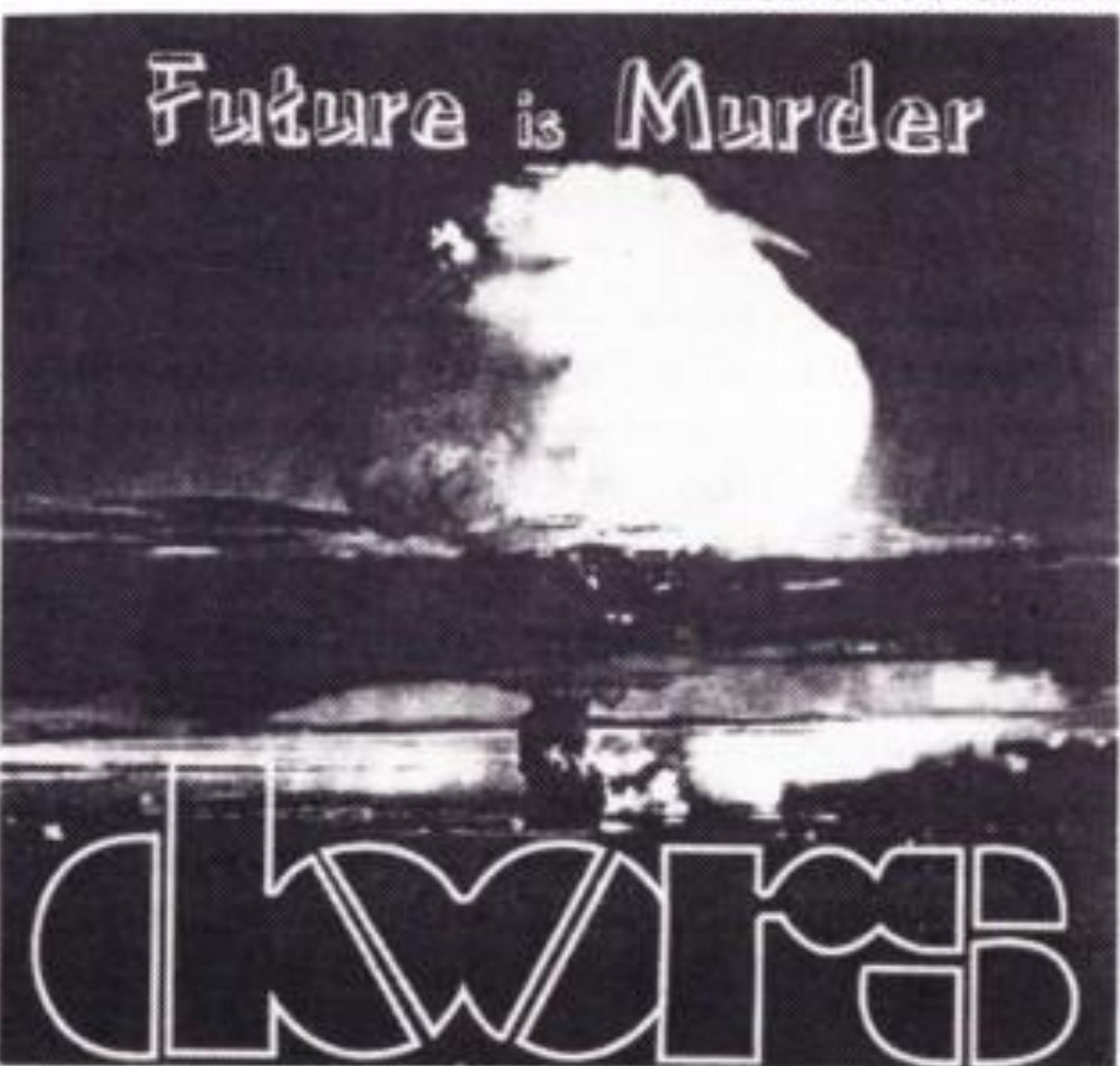
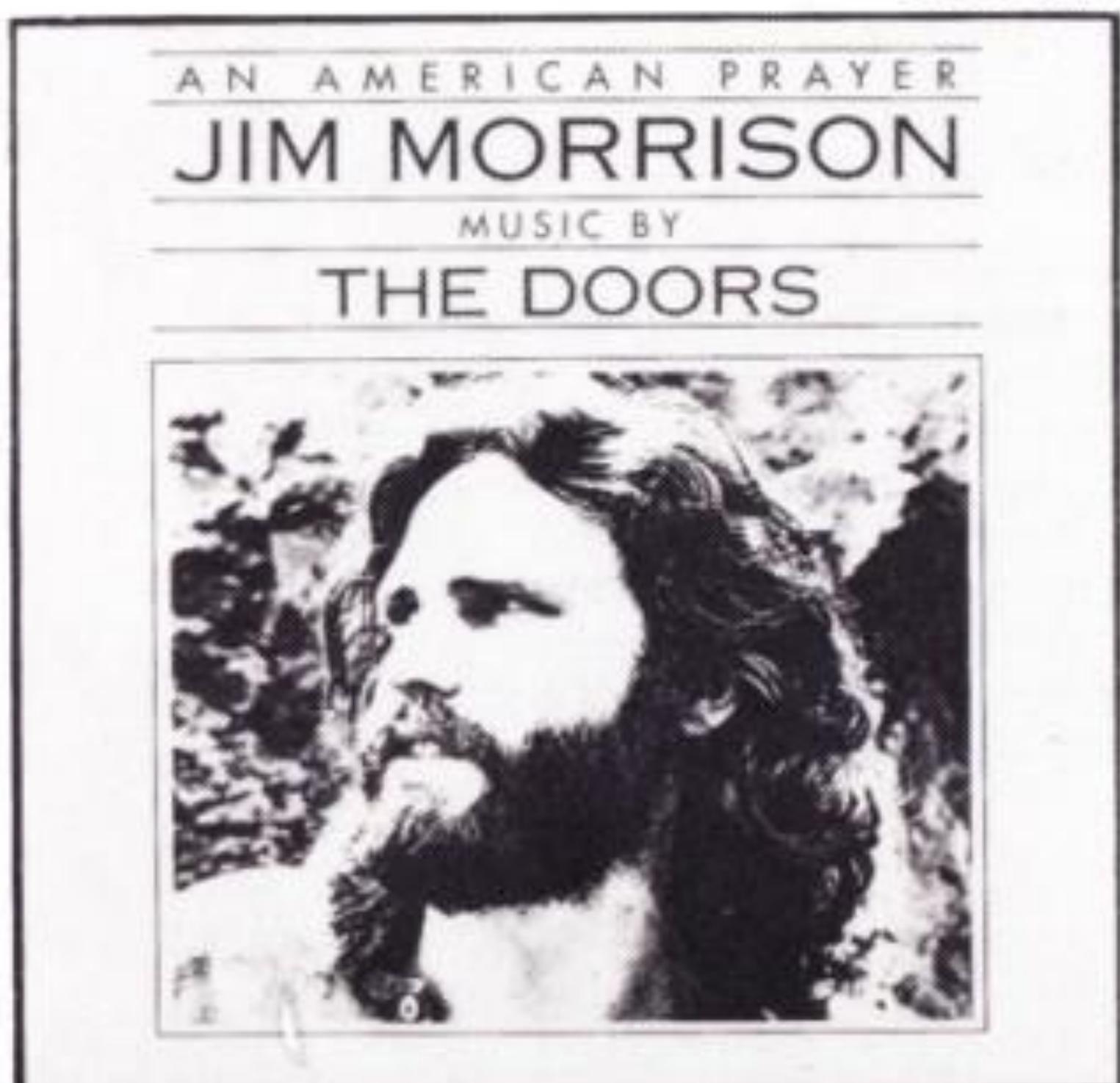
Baktabak Records CBAK 24052/2
Black Angel Records BA 597604



MCE Records CD Doors 1
Alien Records 006



ODY 004



Trade Mark Of Quality TMOQ 01



**THE DOORS: BLUES BEFORE SUNRISE /
THE BLACK ANGEL'S DEATH SONG (CD)**
Black Angel Records BA 597604, Germany 1994

1. Get Off My Life / 2. Rock Me Baby / 3. Crawling King Snake / 4. I'm a King Bee /
5. Hitler / The Journey / Holy Sha Poem / 6. You Need Meat / 7. Who Scared You /
8. Back Door Man / 9. Five To One / 10. Little Red Rooster / 11. Who Do You Love /
12. Whiskey, Mystics An Men / 13. Roadhouse Blues / 14. Love Me Two Times /
15. Rock Is Dead (excerpt) / 16. Love Me Tender **SOURCES:** The most awful
bootleg CDs **The Future Is Murder**, **Archangel** and **Replica Blues** (which were all
produced by one German bootlegger who started to put misleading titles and
sources on his CDs just to sell his rubbish), except track 12 (from **Missing Links**
CD) and track 14 (from **Live In Miami 1969** CD).

A CD not worth your money, because this is an attempt to rip off Doors fans again.
Remember: AVOID ALL CDs ON WHICH "LIVE IN NEW ORLEANS" IS WRITTEN.
IT IS THE SAME SHIT ALL OVER AGAIN. Nice colour cover, though. The track list
on the backcover (next to a photo taken by Frank Lisciandro) is (of course) not
correct.

THE DOORS: FUTURE IS MURDER (CD)
Alien Records 006, Germany 1994

Same CD as *The Future Is Murder*, see DQ 29, page 14.

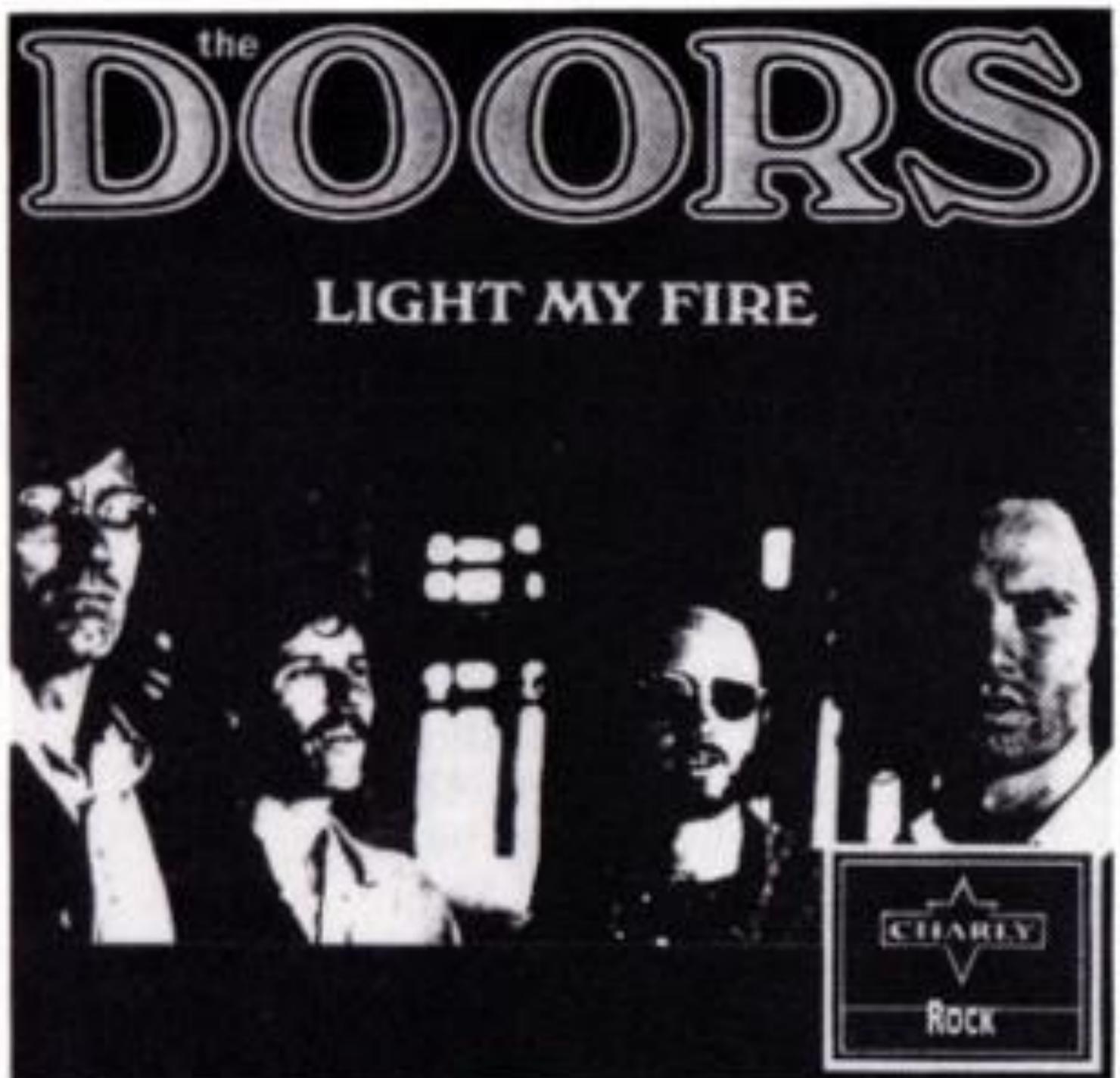
After everybody read in DQ 29 (page 14) this CD from 1993 was pure shit, the news
got around and nobody bought it anymore. So the bootlegger used another of his
dirty trick: He threw away the old digi-packs, bought new black jewel boxes, had
three colourful sticker printed and stuck them onto the box. He left out the "The"
from the previous title (*The Future Is Murder*) and is now hoping that the fans will
buy his shabby CD another time. No, we won't, Mr. Lubek, and we won't even buy
another repackage of your awful *Replica Blues* -shit and your fucking *Archangel*-
rubbish. I don't need to mention that this CD also features songs labelled *Live In*
New Orleans. Hahaha! How many synonyms do you know for excrements (thanks
to *Why A Pig* magazine for this quote!)? Well, use them all for *Future Is Murder*!

**JIM MORRISON - MUSIC BY THE DOORS:
AN AMERICAN PRAYER (CD)**
ODY 004, (country unknown) 1994

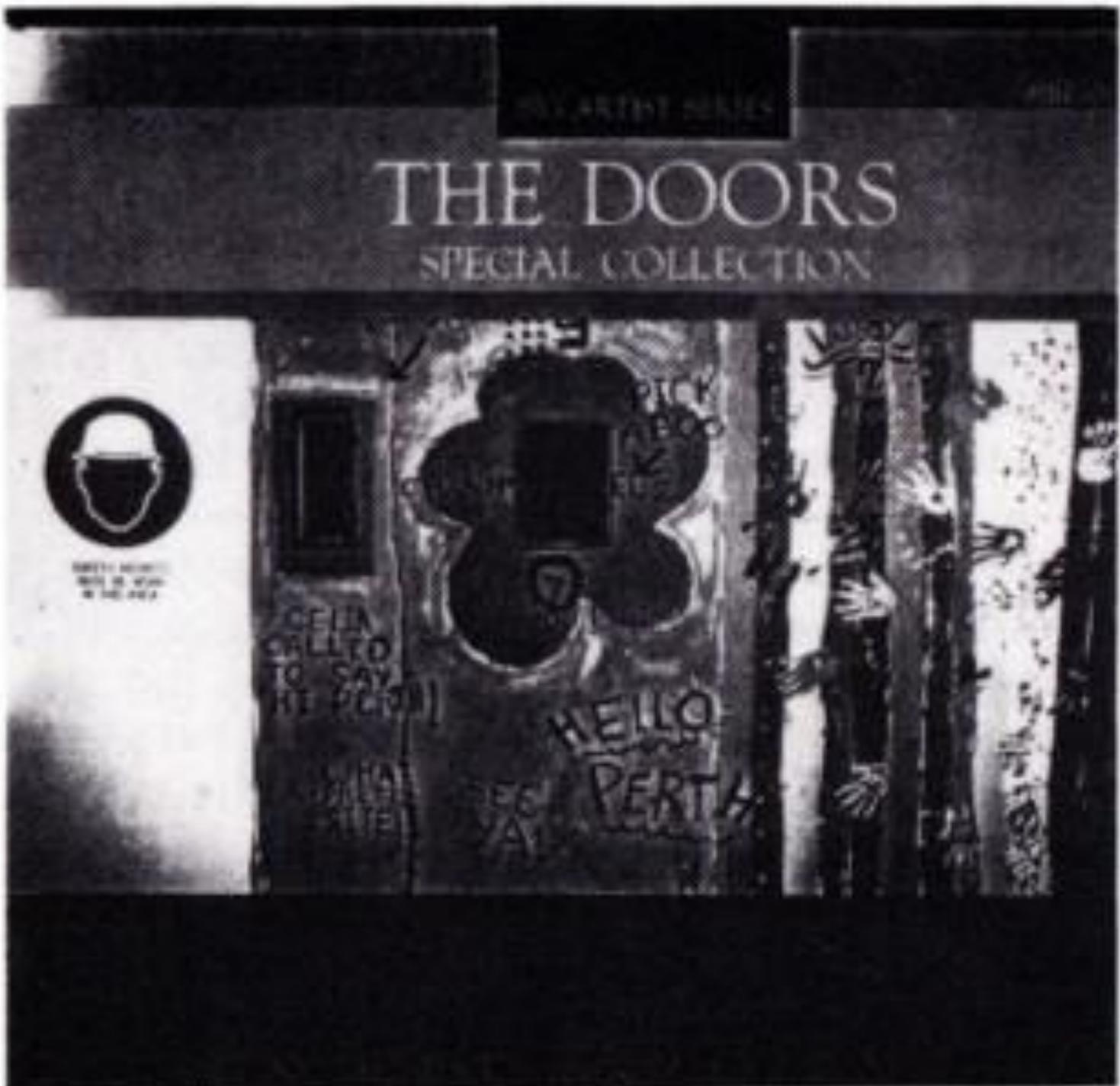
Tracklist like the original vinyl album. **SOURCE:** A vinyl copy of the original album
An American Prayer (Elektra ELK 52111).

The CD looks **VERY** official, along with the booklet and the cover, but the cover
does **NOT** show the Elektra logo on the back as the original vinyl copy does.

Gee, this looks like an official release! And - many many people have already
bought it thinking it was an official release. But it isn't, Doors people, and
everybody who buys this counterfeit CD taken from an original (crackling) vinyl
copy, should be aware that the royalties do not go to the people who deserve it.
**Dear Doors, dear Elektra Records - please hurry to put out *AN AMERICAN*
PRAYER on CD. It is time now. Dear fans, don't buy this counterfeit!**



Charly Schallplatten CD CRM 1012



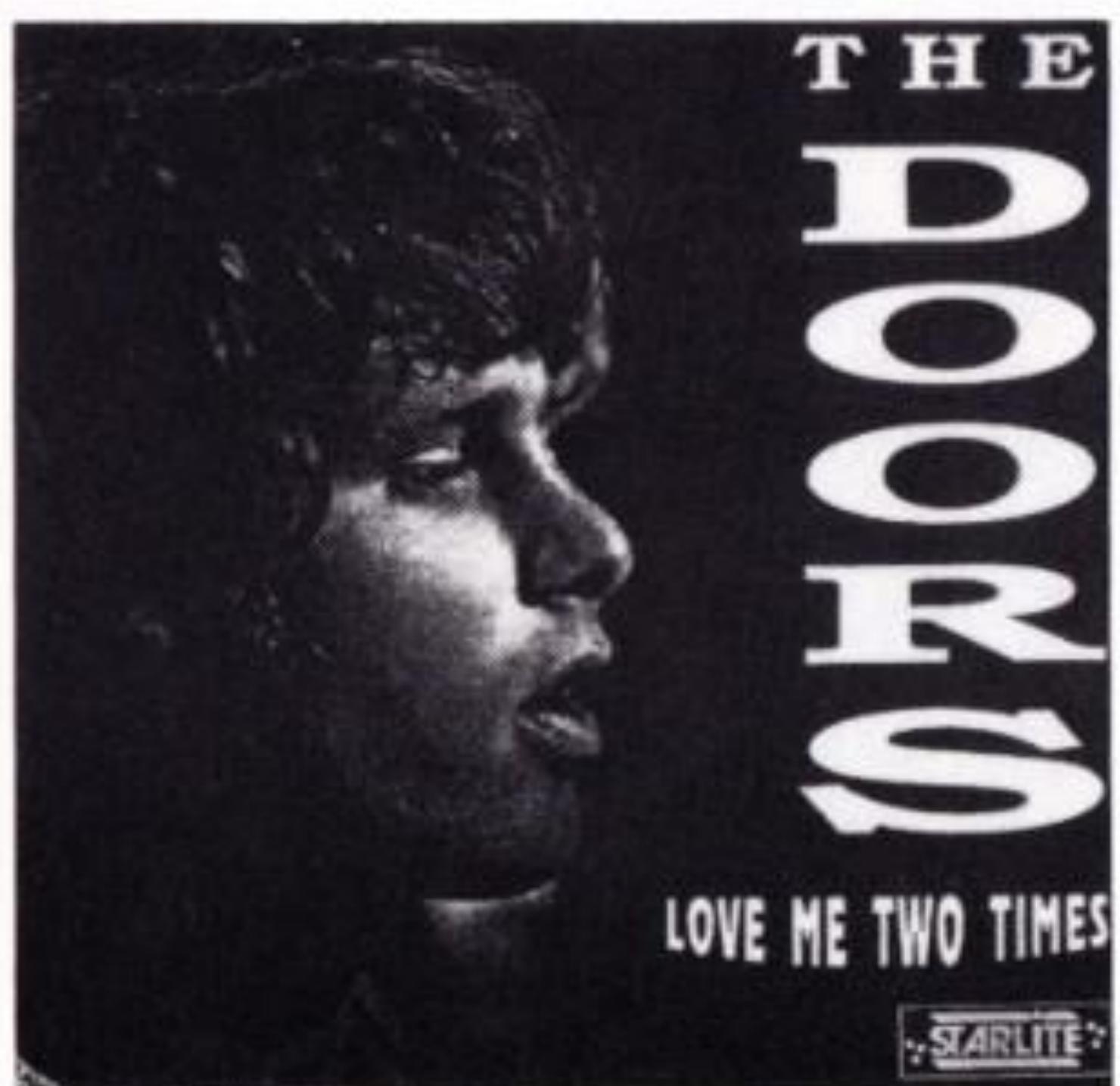
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Music Collection 73004



CDM Digital Production G 53207



Starlite CDS 51149

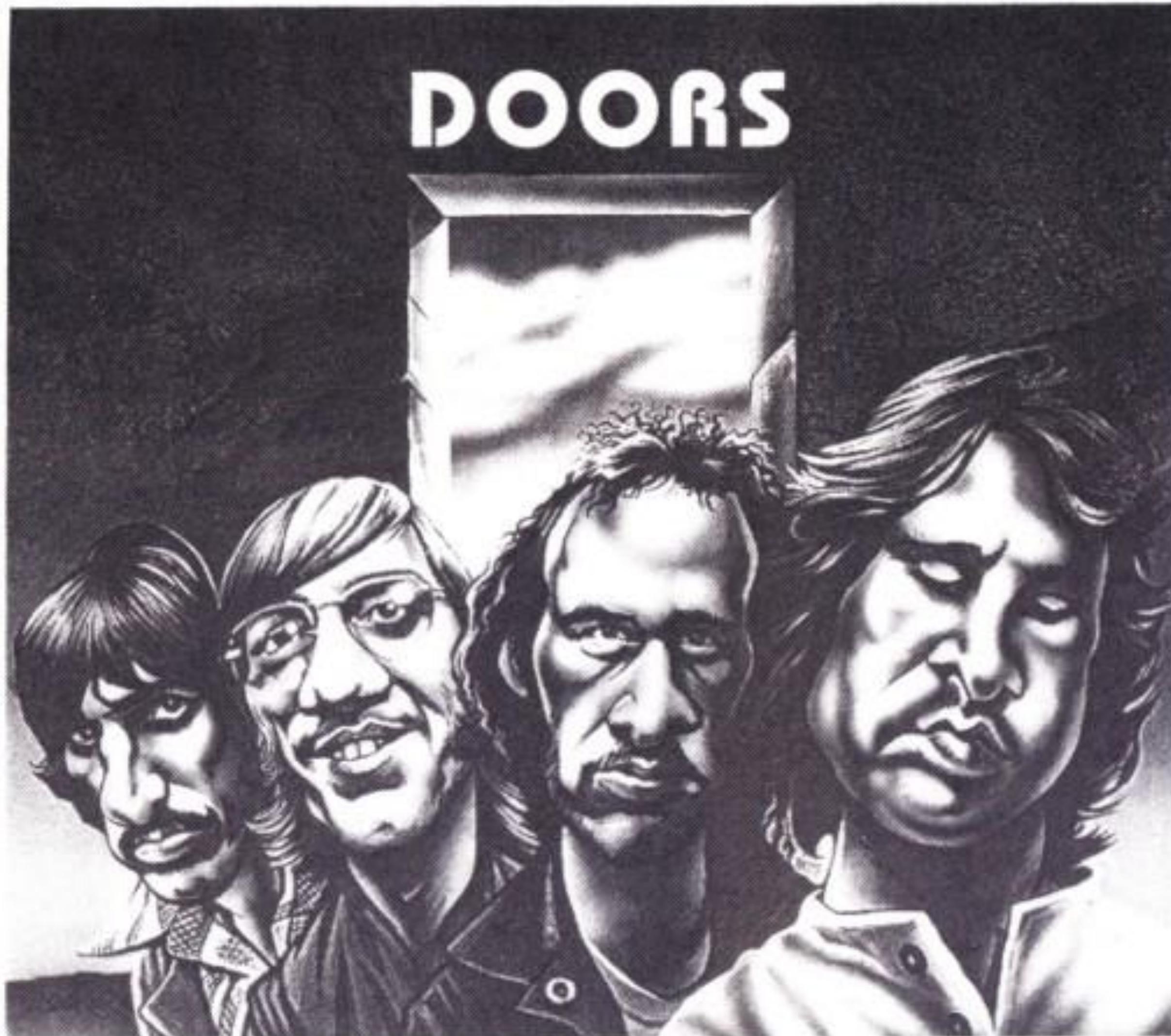


Live Storm LSCD 51594 35

THE DOORS: LIVE AT THE SEATTLE POPFESTIVAL 06-07-70 (CD)
Trade Mark Of Quality TMOQ 01, USA 1993

1. *Back Door Man/Love Hides/Back Door Man/ 2.Roadhouse Blues/ 3.When The Music's Over/ 4.Mystery Train-Jam: People Get Ready/Baby Please Don't Go/Mystery Train/ Crossroads/ 5.Break On Through/ 6.Someday Soon* SOURCE:
Center Coliseum, Seattle, June 5th, 1970.

A jewel box, 2 simple yellow paper sheets (xeroxed) and a simple photo from The Doors' Aquarius concert is not a nice outfit for a good CD like this one (the first version was even more simple: they just put the CD into a little white paper jacket and glued a yellow paper on it), but it's one of the very few and rare US bootlegs. And a good one! No, folks, **not** the complete concert, but even if you have the Flashback CD *June 5th 1970 - Live In Seattle* (see DQ 27, page 18), this one is very interesting! Why? Just check the **28 minute(!!)** version of *Mystery Train*. The longest live song ever released by The Doors, officially and unofficially! Check *When The Music's Over* (about 21 minutes long!), which was not on the Flashback version (they had *When The Music's Over* and *The End* from **Vancouver** on their CD, remember?). Unfortunately this CD misses *Five To One* and the *Hitler*-Intro. And - they put a wrong date on the cover sheet. But don't worry if you are unable to find this CD on European record fairs, because there's a new alternative European version of the Seattle concert called *Jim's Alive - The Ultimate Seattle Tapes*, which is even better than this American CD. Just read on.



Tuff Bites T.B. 94.1009

THE DOORS: JIM'S ALIVE - THE ULTIMATE SEATTLE TAPES (CD)
Tuff Bites T.B.94.1009, Luxembourg 1994

1. Hitler (Poem) / 2. Roadhouse Blues / 3. Backdoor Man / 4. When The Music's Over /
5. Someday Soon / 6. People Get Ready / Baby Please Don't Go / Mystery Train /
Crossroads (Cover says Train Jam I and II as tracks 6 and 7) / 7. Five To One /
8. Break On Through SOURCE: Center Coliseum, Seattle, June 5th, 1970.

"Remember Miami", somebody shouts from the audience. "What was that?" Jim asks, because he didn't get what the girl shouted. But nobody responds. Instead of that, squeaking noises from Ray's keyboard bother Jim. "That's a terrible sound", he says. What a horrible start for one of the worst Doors concerts ever taped. Now on this European bootleg you can hear the entire show in excellent stereo quality, just *Light My Fire* is missed, they say this song wasn't taped by Vince Treanor, former Doors roadmanager, who recorded the show. Jim sounds tired, not to say bored, his singing is sloppy. "Get the singer some", he says after *Back Door Man* as an excuse, and also: "Thank you for your patience, you know, it takes a ... - it takes a few songs to get warmed up, you know what I'm talking about? Alright!" Jim was aware of the fact this would be a concert people could have easily missed. Talking about bad versions: *When The Music's Over* from Seattle is probably the worst version of the song that ever came out on bootleg. I do not mean all the feedback coming through the speakers, but Jim Morrison himself, who seems to be at his worst during that particular song. His imitating of guitar- and mike-feedback with his voice, which (for the audience) is more or less just boring, is painfully ridiculous. But Jim gets some applause for all those funny noises. What an audience! And the other three Doors should have hidden Jim's maracas, if you know what I mean: just listen to his rhythm. Twenty minutes of nothing but embarrassment. But on this CD you'll find the complete version of *Someday Soon*, with all the guitar chords at the beginning plus the long ending. The 28-minute-version (!) of *Mystery Train* will blow your mind away. This jam definitely is absolutely worth buying this CD and features nice covers of Curtis Mayfield's *People Get Ready* (have you heard Rod Stewart's soap version?), *Baby Please Don't Go* (an Animals classic) and also Robert Johnson's *Crossroads*. *Five To One* is somewhat uninspired, and if there wasn't Ray's organ, *Break On Through* would be a very boring song. The liner notes talk about previous versions of the Seattle concert having two songs from The Doors' *Toronto Show* on, and it was the complete show minus *Light My Fire*. The bootlegger is right, except the fact that those two songs on the other boots were from *Vancouver*. On *Jim's Alive - The Ultimative Seattle Tapes* you have the right tracks (read my reviews on the other Seattle-CDs in DQ 27, pages 18 and 19).

Okay, people, here's a Doors concert with some highlights, but also bad versions. The soundquality is perfect stereo, and the CD is 78 minutes(!!!) long. Recommended and a definitive must for each collection!

Kiss The Stone KTS 267



APOCALYPSE NOW



SUPER
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On Stage Records CD/ON 2299

THE DOORS: SEANCE (CD)
CDM Digital Production G 53207, Germany 1993

1. Light My Fire / 2. Back Door Man 3. Break On Through / 4. When The Music's Over / 5. Alabama Song / 6. People Are Strange / 7. Fever / Summertime / St. James Infirmary / Light My Fire (Cover says Fever) / 8. The End
SOURCES: Tracks 1,3,5 and 6= Matrix Club, San Francisco, March 3rd, 1967; Tracks 4 and 8= Hollywood Bowl, July 5th, 1968 (from the official video *Live At The Hollywood Bowl*); Track 2 and 7= Vancouver, Pacific National Exhibition Coliseum, June 6th, 1970.

I like the combination of the songs, and this CD sounds pretty powerful because it seems the bootleggers have added some reverb to a few songs (especially to *Back Door Man*). The disc comes with an nice unusual cover and my copy was only DM 15 at a normal record store. It lacks to mention the sources of the recordings on the cover. But if you read the information above, you'll surely notice: Nothing new!

THE DOORS: MISSING TAPES (CD)
Live Storm LSCD 51594, Italy 1994

SOURCE: A copy of *Missing Links*, Memorial Records (Memorec 403)

Needless to say, that everybody who owns a copy of *Missing Links* doesn't need this Italian disc. The sound is worse, and the Italians even copied the liner notes from *Missing Links* (they just erased the words *Missing Links* and also the name of the guy who wrote the notes, some *Philippe Auguste*). So this is a copy of a bootleg. Nice New York '68 photo of Jim on the cover, though.

VARIOUS ARTISTS: A SLICE OF SWINGIN' PIG VOL. 3 (CD)
The Swingin' Pig Records TSP-CD-PRO 1, Germany 1990

Light My Fire (Ed Sullivan TV Show, Sept. 17th, 1968) among songs of many other artists.

Sorry, I'm pretty late reviewing this very collectable promotional bootleg CD which comes in a nice fold-out cover. So here's the review: Like volume one of *Slice*, this is another promotional CD featuring various artists. Among them are **The Doors** with a well-known track copied from the *Dance On Fire* video. Good, exciting version, but I doubt there's anyone who doesn't have this version on one or the other tape, video, CD or vinyl record. Needless to say that this is just for the die-hard Doors collectors.



The Swingin' Pig Records TSP-CD-PRO 1

THE DOORS: LOVE ME TWO TIMES (CD)
Starlite CDS 51149, Italy 1993

1. *Roadhouse Blues* / 2. *Love Me Two Times* / 3. *Light My Fire* (including *Graveyard Poem*) / 4. *Gloria* / 5. *Little Red Rooster* / 6. *Moonlight Drive* (including *Horse Latitudes*) / 7. *You Make Me Real* / 8. *The Unknown Soldier*

SOURCE: Official Elektra CD In Concert.

Well, to tell you the truth - I bought this CD just for the cover, which shows a beautiful 1968 photo of Jim taken in London. We all know the tracks well. Starlite, by the way, is a low-price label from Italy, and many supermarkets offer CDs made by this bootlegger. I found my copy in France, in a shop at the freeway for a mere 40 Francs, less than \$10.

THE DOORS: HELLO I LOVE YOU - GOLDEN POP HISTORY (CD)
Music Collection 73004, Germany 1994

1. *Moonlight Drive* / 2. *My Wild Love* / 3. *Horse Latitudes* / 4. *The Unknown Soldier* / 5. *Wintertime Love* / 6. *Light My Fire* / 7. *People Are Strange* / 8. *Yes, The River Knows* / 9. *Not To Touch The Earth* / 10. *The End* / 11. *Summer's Almost Gone* (cover says *Sommer's Almost Gone*) / 12. *My Eyes Have Seen You* / 13. *Hello I Love You* / 14. *We Could Be So Good Together* / 15. *You're Lost Little Girl* / 16. *Love Street* / 17. *Five To One* / 18. *Spanish Caravan* / 19. *Strange Days* / 20. *When The Music's Over*

SOURCES: *The Doors*, *Strange Days* and *Waiting For The Sun*, all official remastered Elektra CDs.

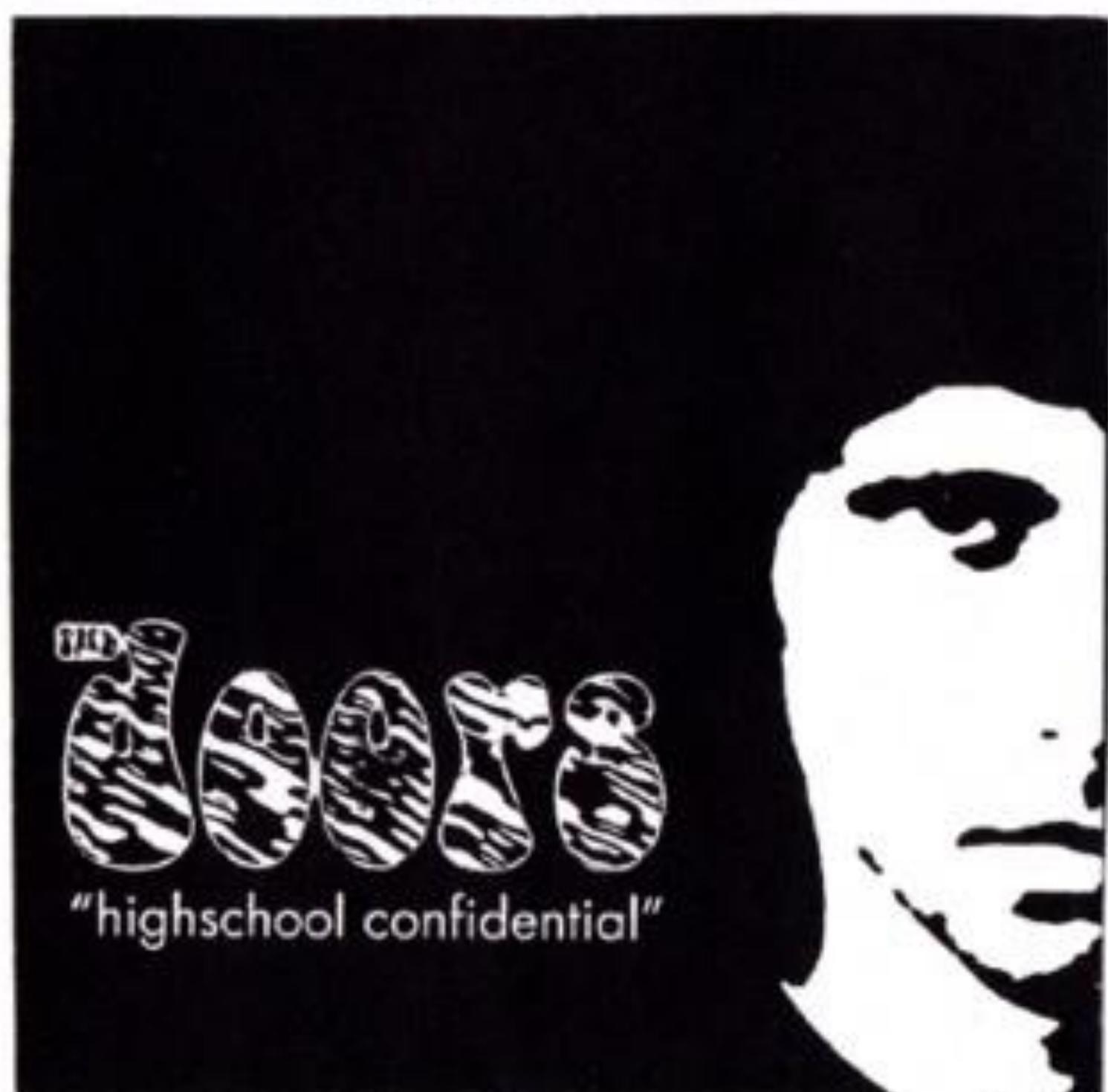
Another unauthorized compilation CD. The nice photo on the cover, the golden printing, the reasonable low price and the wrong titles on the label make this worth collecting. Oh yeah, the label on the CD itself tells us we're going to listen to *The Soft Parade*, a song called *Shamn' Blues* and -surprise- *Easy Rider*. Instead of that the disc plays what the cover says (see above) ... 10 DM are worth the fun. And -- the royalties go (another surprise!) to The Doors, although they might not want to get them really ...

Kiderian Rekords TDCCD 4862



THE KILLER AWOKE...

Busy Bastards Music BBM 08-15



"highschool confidential"

THE DOORS: APOCALYPSE NOW (CD)
Kiss The Stone KTS 267, Italy 1994

1. Five To One / 2. Mack The Knife / Alabama Song / 3. Back Door Man / 4. You're Lost Little Girl / 5. Love Me Two Times / 6. When The Music's Over / 7. Wild Child / 8. Money / 9. Wake Up / 10. Light My Fire / 11. The End / 12. The Unknown Soldier

SOURCES: Tracks 1-11 = Konserthuset, Stockholm, Sept. 20th, 1968, entire second show; track 12 = same as 1-11, but taken from the first show.

Oh no, not another Stockholm CD I thought when I got this one. But listening to it I changed my mind: This is the definitive stereo version of the second Stockholm show. The quality is very much better than on all other releases, and if you think *The Stockholm Tapes* (Document Records DR 010) was good, well, try this one. Perfect! (I still can't get over that very patient Stockholm audience!) **Recommended!**

THE DOORS: LIGHT MY FIRE/LIVE 1968 (CD)
On Stage Records CD/ON 2299, Italy 1994

A copy of *Apocalypse Now* (Kiss The Stone KTS 267) with a different cover using two of Frank Lisciandro's photos. The soundquality is absolutely the same. So get either this or that one.

THE DOORS: LIGHT MY FIRE (CD)
Charly Schallplatten CD CRM 1012, Germany 1994

1. Light My Fire / 2. People Are Strange / 3. Love Me Two Times / 4. Break On Through / 5. Soul Kitchen / 6. The Crystal Ship / 7. Twentieth Century Fox / 8. I Looked At You / 9. End Of The Night / 10. Take It As It Comes / 11. Back Door Man / 12. Alabama Song / 13. Horse Latitudes / 14. You're Lost Little Girl / 15. Moonlight Drive / 16. Unhappy Girl / 17. Strange Days / 18. My Eyes Have Seen You / 19. I Can't See Your Face In My Mind / 20. When The Music's Over / 21. The End
SOURCES: The Doors and Strange Days, official Elektra CDs, remastered versions.

I wonder how they get along with this. Two official Doors CDs on one CD, not published by Elektra Records but Charly Schallplatten GmbH from Frankfurt ... they're not even hiding their identity! However - the CD sounds great, the cover is nice, and instead of two CDs you have just one to carry around with your Discman. The order of the songs is strange, though, and they should have chosen another name for their CD: this seems to be CD # 184 under the title *Light My Fire*!

THE DOORS: SPECIAL COLLECTION/LIGHT MY FIRE (CD)
Aile Disque Co GRN 51, Japan 1991

Light My Fire / People Are Strange / My Eyes Have Seen You / You're Lost Little Girl / Horse Latitudes / Moonlight Drive / Love Me Two Times / Break On Through / I Looked At You / Back Door Man / The End

Sources: The Doors and Strange Days, both original Elektra albums.

I just got this nice looking illegal Japanese product. The quality is perfect, the cover is interesting. Be sure it is from the same people who made the *Golden Best* CD (see DQ 28, page 25). Not a must, because everybody has already got all tracks on the original albums, but Japanese CDs seem to be worth collecting - for European and American collectors.

THE DOORS: THE KILLER AWOKE (CD)
Kiderian Rekords TDCCD 4862, Germany 1994

1.Excerpt from *Five To One* plus rap (cover says *Intro*) / 2.*Moonlight Drive* / 3.*Hello I Love You* / 4.*Summer's Almost Gone* / 5.*My Eyes Have Seen You* / 6.*End Of The Night* / 7.*Insane* (cover says *Go Insane*) / 8.*Roadhouse Blues* / 9.*Rap/Back Door Man* / 10.*Five To One* / 10.*Do It* (cover says *Let It Bleed*) / 11.*Peace Frog* / 12.*The Chant Movement* / 13.*Who Scared You* / 14.*The Soft Parade* **SOURCES:** Tracks 1 and 9= Dinner Key Auditorium, Miami, March 1st, 1969; Tracks 2-7= Demo Acetate, World Pacific Studios, L.A., Sept.2nd,1965 (copied from a VERY scratched copy of the vinyl bootleg **Resurrection**); Track 8= Pacific National Exhibition Coliseum, Vancouver, June 6th, 1970 (copied from a VERY bad tape copy of a *Westwood One Radio Show*); Tracks 10 and 13= original *Elektra* LP versions; Track 11=Felt Forum, New York, Jan.17th,1970; Track 12= from the album *Requiem For The Americas* (cover says **New Orleans, 12/12/1970!**); Track 14= from official video *The Soft Parade*, recorded at the Critique Show; May 13th, 1969.

As I've told you guys before - keep your hands off a CD featuring tracks labelled as **New Orleans 1970** or entitled **Let It Bleed** or any of the other rubbish. And the sound of this CD is horribly bad! We all know where the bootlegger copied the songs from, and we know it is our **damn** duty to ignore those kinds of CDs. The cover booklet has 4 photos of Morrison taken by Hervé Muller, the back shows a Morrison portrait taken by Frank Lisciandro. I guess these photographers wouldn't mind their precious photos on a record cover, but on such a bad bootleg CD like this???? *The Killer Awoke* is nothing else but a waste of plastic!

THE DOORS: HIGH SCHOOL CONFIDENTIAL (CD)
Busy Bastards Music BBM 08-15, Luxembourg/Canada 1994

1.*Moonlight Drive* / 2.*Money* / 3.*Break On Through* / 4.*Back Door Man* / 5.*People Are Strange* / 6.*The Crystal Ship* / 7.*Wake Up* / 8.*Light My Fire* / 9.*The End* **SOURCE:** Danbury Highschool, Danbury, Oct.17th, 1967

A fine document of a golden Doors period: Jim is in a very good mood, and the other three Doors are doing great jobs at their instruments. I love the long organ intro and the additional verses from *The Celebration Of The Lizard* plus an excerpt from *Who Scared You* in *The End*; a **very special** 17-minute version. Although the sound is distorted and pretty bad, and although there are a few cuts (especially in *Moonlight Drive*), this CD is something you should try to get. Hifi-freaks shouldn't buy it, and for the beginner of collecting illegal Doors CDs this is a bad intro to the world of bootlegs. I guess this disc was made for the advanced collector, who is happy to add another complete concert to his collection. My audio tape of this show is worse than this release, I guess the bootlegger had a low generation for his CD. So - an exciting document in (probably) the best available quality. **Recommended!**

THE DOORS: SHATTERED (CD)
Kiss The Stone KTS 350, Italy 1994

1.*Roadhouse Blues* / 2.*When The Music's Over* / 3.*Mystery Train* / 4.*Break On Through* / 5.*Someday Soon* / 6.*Back Door Man* (cover says *Blackdoor Man*) / 7.*Little Red Rooster* **SOURCES:** Tracks 1-6= Center Coliseum, Seattle, June 5th, 1970; Track 7=Pacific National Exhibition Coliseum, Vancouver, June 6th, 1970.

This CD has got a brilliant sound, I must admit. But if you have *Vancouver 70* and the new *Jim's Alive - The Ultimate Seattle Tapes* you don't really need this Italian

CD, although the sound is better on this one. Also - it is not the complete concert, and the Italians changed the original order of the songs. Needless to say they also cut off some of Jim's annotations between the songs.

THE DOORS: PRELUDE TO DARKNESS (Picture Disc LP)
Unicorn Records Uni 94060100-2, Germany 1994

SIDE ONE: 1. Get Off My Life / 2. Me And The Devil Blues / Rock Me Baby (disc just says Rock Me Baby) / 3. Crawling King Snake / 4. I'm A King Bee SIDE TWO:
1. Hitler / The Journey / Holy Sha Poem (disc says Hitler) / 2. You Need Meat / 3. Who
Scared You / 4. Back Door Man / Five To One / 5. Little Red Rooster SOURCES: The
most awful Bootleg CDs *The Future Is Murder*, *Archangel* and *Replica Blues*, also
called *Dog's Shit Vol.1-3!*

Looking at the tracks of Side B, we know where this rubbish comes from (**The Future Is Murder**, **Archangel** and **Replica Blues**), and if you look at the CD *Blues Before Sunrise*, you'll easily notice that this disc is just a short version of the CD named above, made by the same bootlegger. On the other hand - the disc looks very nice, and could be a perfect addition to the collection of picture disc collectors. Everybody else should avoid this one, because it mentions *Live in New Orleans* with some tracks.

Side B

Side A

Side A:
1. Get Off My Life (Duration 2:16) 2. Rock Me Baby (Duration 3:07)
3. Crawling King Snake (Duration 2:36) 4. I'm A King Bee (Duration 3:07)
Side B:
1. Hitler (Duration 1:30) 2. You Need Meat (Don't Go No Further) (Duration 3:22) 3. The Journey (Duration 3:22) 4. Who Scared You (Duration 3:17)
5. Back Door Man (Duration 3:17) 6. Five To One (Duration 3:17) 7. Little Red Rooster (Duration 3:06)

Produced by David Meltzer
for U.S. & U.K. Distribution, © 1994 UNI RECORDS GMBH, Berlin, Germany
Manufactured in Hong Kong



Unicorn Records
Uni 94060100-2
Picture Disc LP

THE DOORS: DO YOU HAVE FUN TONIGHT?

VOL 1 (Picture Disc LP)

Oh Boy Records PD 005, Luxembourg 1994

SIDE ONE: 1.Roadhouse Blues/ 2.Peace Frog/ 3.Alabama Song/Back Door Man/Five To One/ 4.Build Me A Woman SIDE TWO: 1.The Celebration Of The Lizard/ 2.Soul Kitchen SOURCE:Felt Forum, New York, Jan.17th, 1970. Taken from the CD *New York Blues* (Document Records DR 033 CD).

Oh Boy Records once stole the original glass masters from *Document Records* and re-released their CDs *Orange County Suite* and *New York Blues* as a double CD named *Do You Wanna Have Fun Tonight?* Now there's this picture disc, and they left off the "wanna". For collectors of Doors' picture discs only.

THE DOORS: THE DOORS (Picture Disc LP)

On Stage Records ON PD 2282, Italy 1994

SIDE ONE: 1.People Are Strange/ 2.Alabama Song/ 3.The Crystal Ship/ 4.Unhappy Girl/ 5.Moonlight Drive SIDE TWO: 1.Summer's Almost Gone/ 2.Twentieth Century Fox/ 3.Back Door Man/ 4.My Eyes Have Seen You/ 5.Soul Kitchen/ 6.Get Off My Life, Woman SOURCE: Matrix Club, San Francisco, March 7th, 1967

A nice Italian picture disc with common Matrix stuff on it. It shows three photos taken by Frank Lisciandro, one of them in colour. For the picture disc-collector only.



Oh Boy Records
PD 005
Picture Disc LP

Side B

On Stage Records
ON PD 2282
Side A

THE DOORS

OH BOY

DO
YOU
HAVE
FUN
TONIGHT?

Oh Boy Records
PD 005
Picture Disc LP

Side A

On Stage Records
ON PD 2282
Side B

THE
DOORS

OFFICIAL RELEASES

**THE DOORS: RIDERS ON THE STORM
THE MOSQUITO/WAITING FOR THE SUN (CD)**
Elektra 7559-66644-2, Germany 1990

A nice 3-track maxi CD with a beautiful cover. I got this rare CD just recently - never seen it before. I guess it was made for export only. Very collectible!

THE DOORS: RIDERS ON THE STORM/THE MOSQUITO (7" single)
Elektra 7559-64980-7, Germany 1990

Same cover as the CD above, but published as a vinyl 7"-single including short versions (*Riders On The Storm* is just 4'35 long, and *The Mosquito* only 2'47). Never seen this one around, a friend from the fanclub owns it.

PHANTOM: PHANTOM'S DIVINE COMEDY PART 1 (CD)
One Way Records S21 56842, USA 1994

Tales From A Wizard/ Devil's Child/ Calm Before The Storm/ Half A Life/ Spiders Will Dance (on your face while you sleep)/ Black Magic-White Magic/ Merlin/ Stand Beside My Fire/ Welcome To Hell

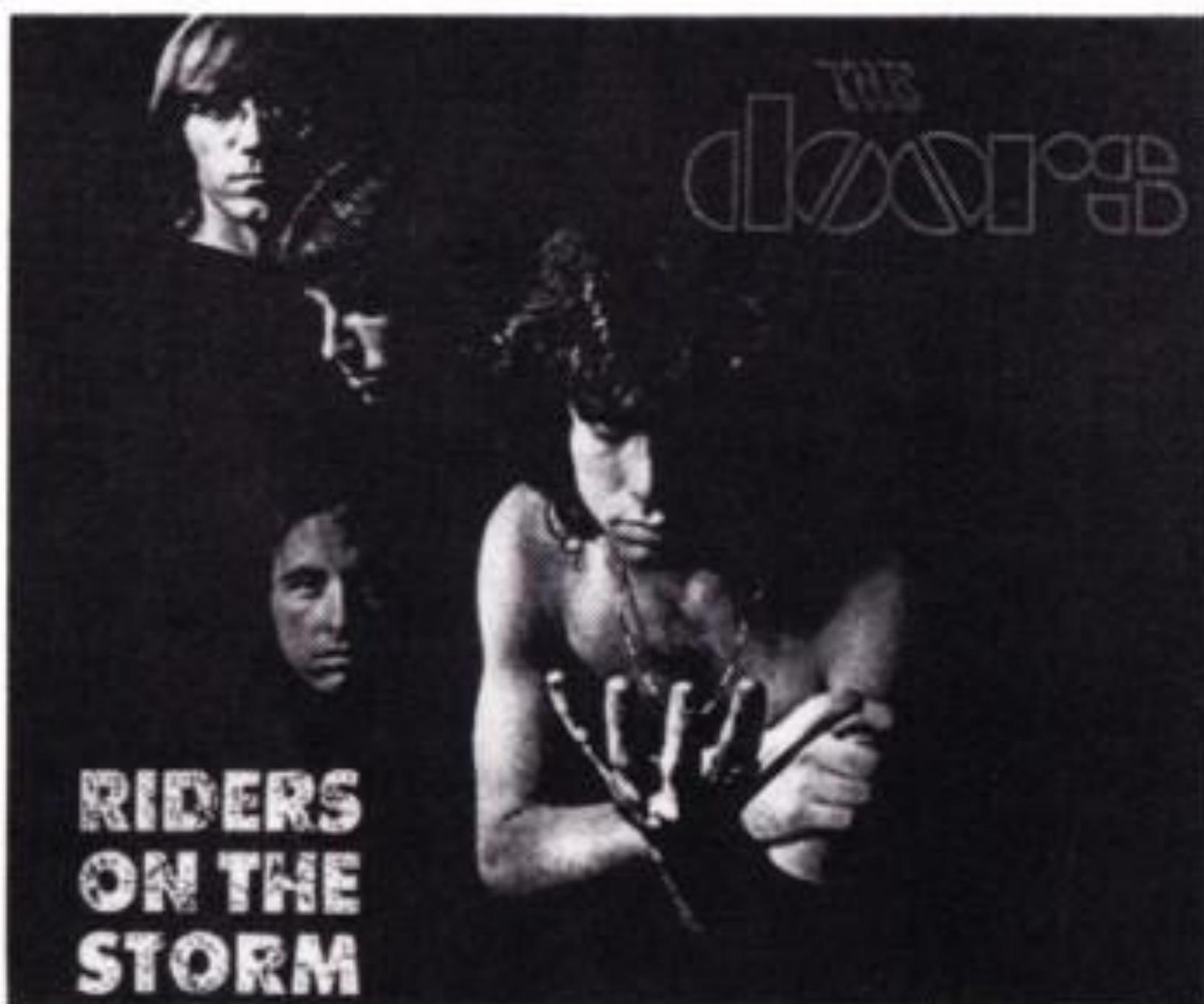
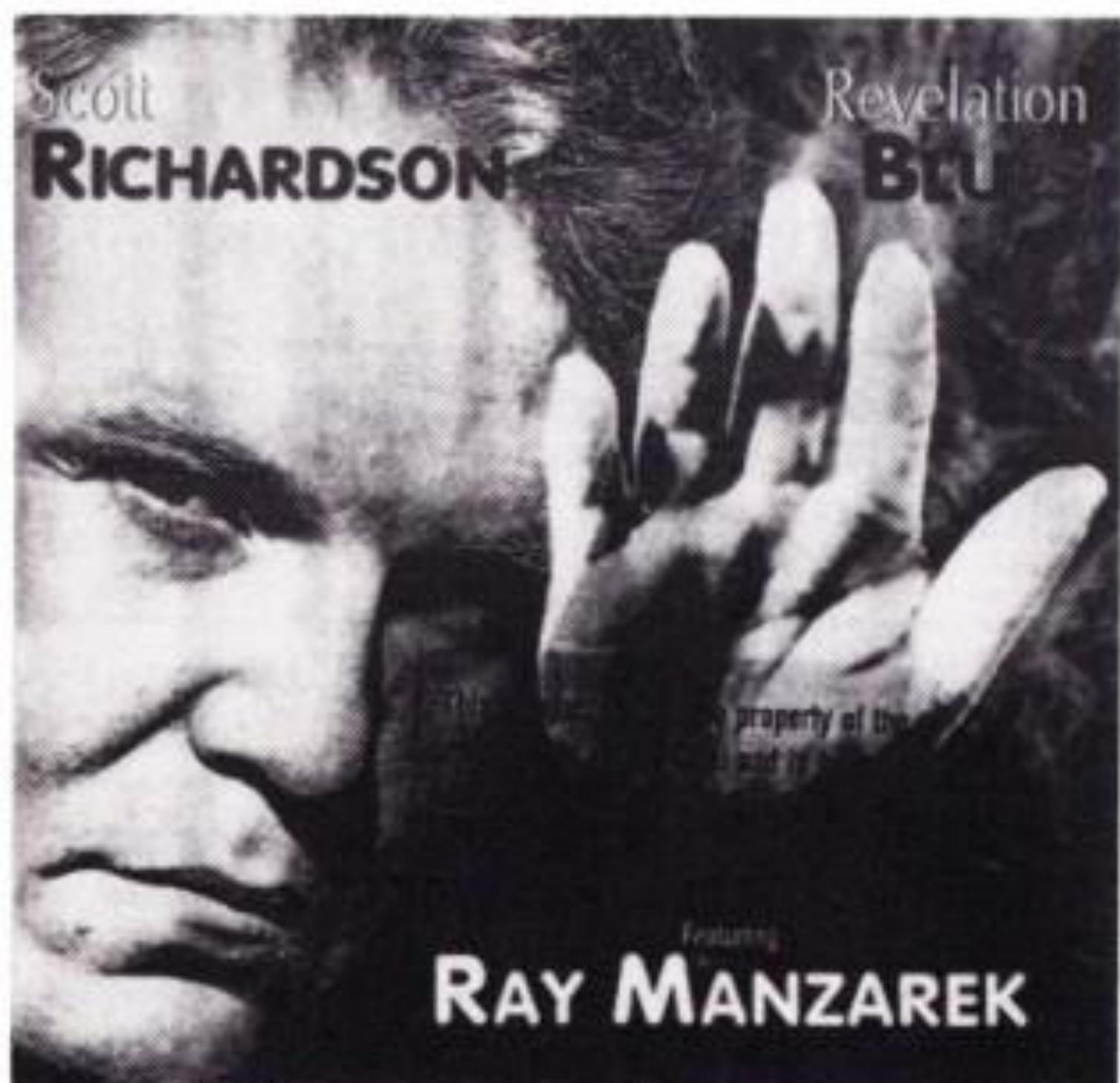
A CD release of the sought-after original Capitol album from 1974. Phantom (this goes for all the younger fans) was the guy who caused some confusion among Doors fans, because his voice sounded a lot like Jim Morrison, and the pseudonyms on the album cover plus the blurred unsharp photo made people think this was a new Doors (or Jim Morrison) album and Jim was alive. Of course all of this was not true, but *Phantom's Divine Comedy* still is a great album to listen to, especially the song *Calm Before The Storm*, which even was a minor hitsingle in the States. This song really could have been performed by Jim, just listen to Phantom's voice. Here we have his one and only album (there never was a *Part 2* of this album, except a collection of some previously released singles and demos, which came out on a bootleg LP a couple of years ago) with all its great songs: the magnificent *Tales From A Wizard*, the rocking *Spiders Will Dance*, the mysterious *Welcome To Hell* and my favourite track *Half A Life*. **This CD in perfect soundquality definitely is the re-release of the year!**

SCOTT RICHARDSON featuring RAY MANZAREK (CD)
REVELATION BLUES
Wild Cat WLD-9209, USA 1994

1.Revelation Blues/ 2.Mystery Doll/ 3.My Temptation/ 4.Royal Blue Vibe/ 5.Rockin' To My End/ 6.Womanizer/ 7.Don't Torture Me/ 8.Soul Mine/ 9.Burning Women/ 10.New Dodge City Blues

Our favourite keyboard player, **Ray Manzarek**, co-wrote 5 of the songs on this CD (Tracks 1,2,7,9 and 10), helped with the production and played his unmistakable keyboards on tracks 1,2,5,6,8 and 9. If you wonder what Ray did in 1988/1989, well - he worked (among other projects) with **Scott Richardson** - nine of the ten tracks were recorded that long ago. But a blues always sounds fresh, and Ray's whirling keyboard-notes along with Scott Richardson's powerful voice are a perfect combination. The title track, *Revelation Blues*, reminds me of The Doors *In The Eye Of The Sun*. The tamed rhythm of *Burning Woman* perfectly fits to the lyrics, Ray's

keyboards and the sound of Hurricane Jake's harp (phantastic harmonica player, by the way!). If you buy this album you will be able to listen to some great pub rock. **Recommended!** (Interesting enough, Richardson also performs a couple of songs for the soundtrack of Ray's forthcoming film, *L.A. Woman*. Unfortunately, no song from this film is on *Revelation Blues* - this means: There'll be another Scott Richardson/Ray Manzarek album in the near future!)



Top: Scott Richardson's great CD featuring Ray Manzarek

Below: Elektra's CD 7559-66644-2 and the 7" single 7559-64980-7 both have the same photo and design on their covers. The photo is, of course, in colour. Both are very collectible items.

Top: The mysterious cover of *Phantom's Devine Comedy*. The photo is really vague except the star and the quarter moon on the ring.

Below: The CD design for the bootleg *American Prayer Alive* (Lunatic LU 2004) makes it look like a small vinyl record.

BOOK REVIEWS

JERRY HOPKINS: JIM MORRISON, LE ROI LÉZARD
Éditions 10/18 #2528, Paris 1994

The French version of Jerry's book *The Lizard King* comes in a different cover, without photos, unfortunately. For review see DQ 28, page 42/43.

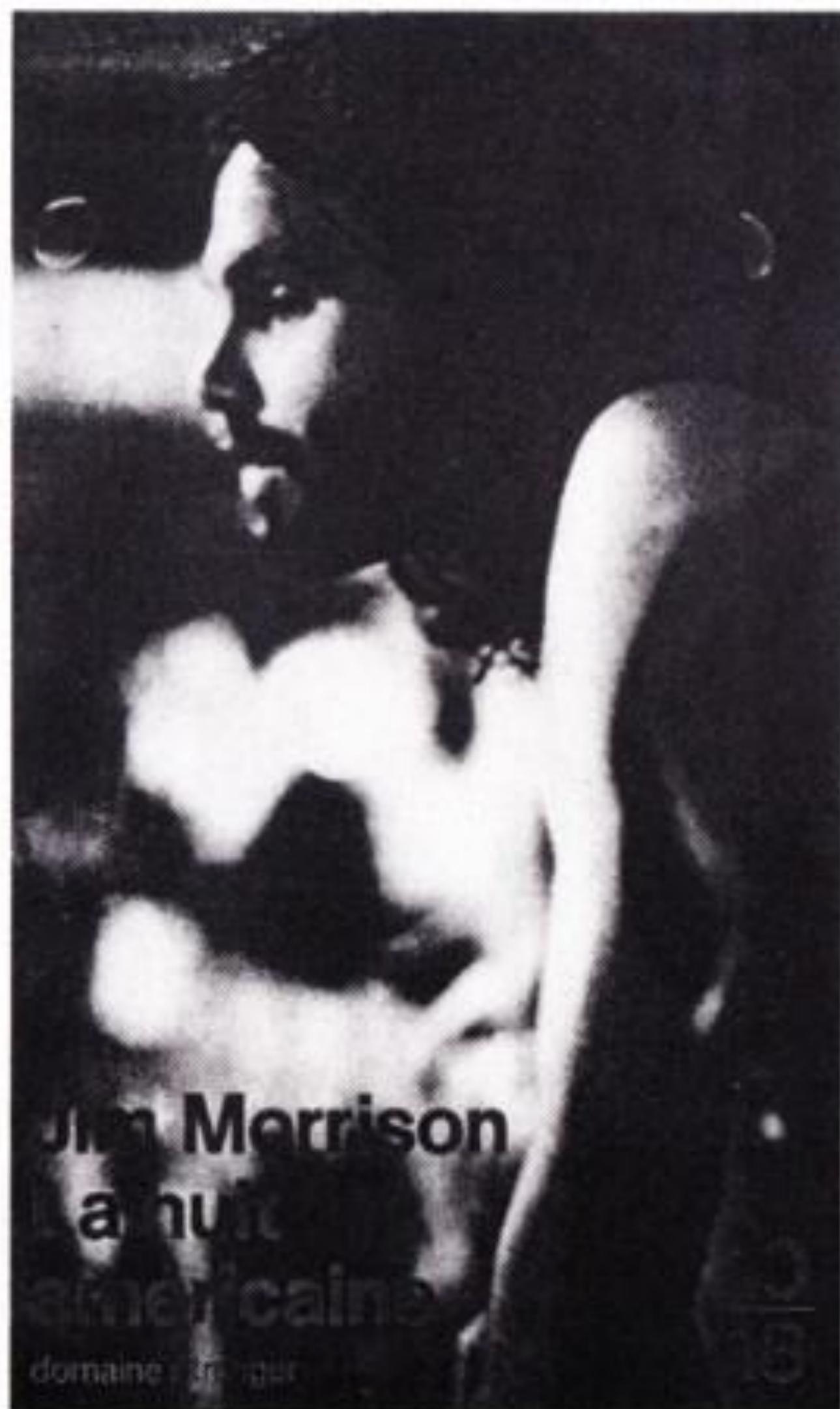
JIM MORRISON: LA NUIT AMÉRICAINE
ÉDITIONS 10/18 #2526, Paris 1994

A French re-release of the original Christian Bourgois edition in French and English. The cover shows a photo of Jim Morrison taken right after the Miami concert. He's watching the audience from a balcony. This book was translated by clubmember Patricia Devaux.

JERRY HOPKINS/DANIEL SUGERMAN: JIM MORRISON—DE BIOGRAFIE
Toren Pockets, Baarn 1993

The Dutch version of *No One Here Gets Out Alive* has a new colour cover and an updated, but still incomplete discography, including bootleg records.

"La Nuit Américaine"



"Le Roi Lézard"



CLEMENS FACHINGER: JIM MORRISON
CD Books, Verlagsunion Pabel-Moewig, Rastatt 1994

A useless, incomplete Jim Morrison biography. We've read it all before in countless other books and articles. A slapdashed work including a horribly incomplete discography. There are four unpublished photos in it (one showing The Doors performing with Ray Manzarek on drums!), and just these photos made me buy this tiny book, which is in the format of a CD. It's cheap, each bookstore has it for less than 10 DM.



PETER K. HOGAN: THE COMPLETE GUIDE TO THE MUSIC OF THE DOORS
Omnibus Press, London 1994

Another Doors biography, album by album. If you think there's some analysis of Doors songs in there, you're wrong. It's just the simple story of the band, mostly reporting events which everybody already knows from *No One Here Gets Out Alive* and many other books. A book with this title should have a complete discography, but it misses Doors 7"-singles after Morrison, their original compilations "13" and "Weird Scenes Inside The Goldmine", and radio shows, bootlegs and cassette releases simply don't exist for Mr Hogan. Even 5 British pounds are far too much for this useless release having the format of a CD. It could have been done much much better!



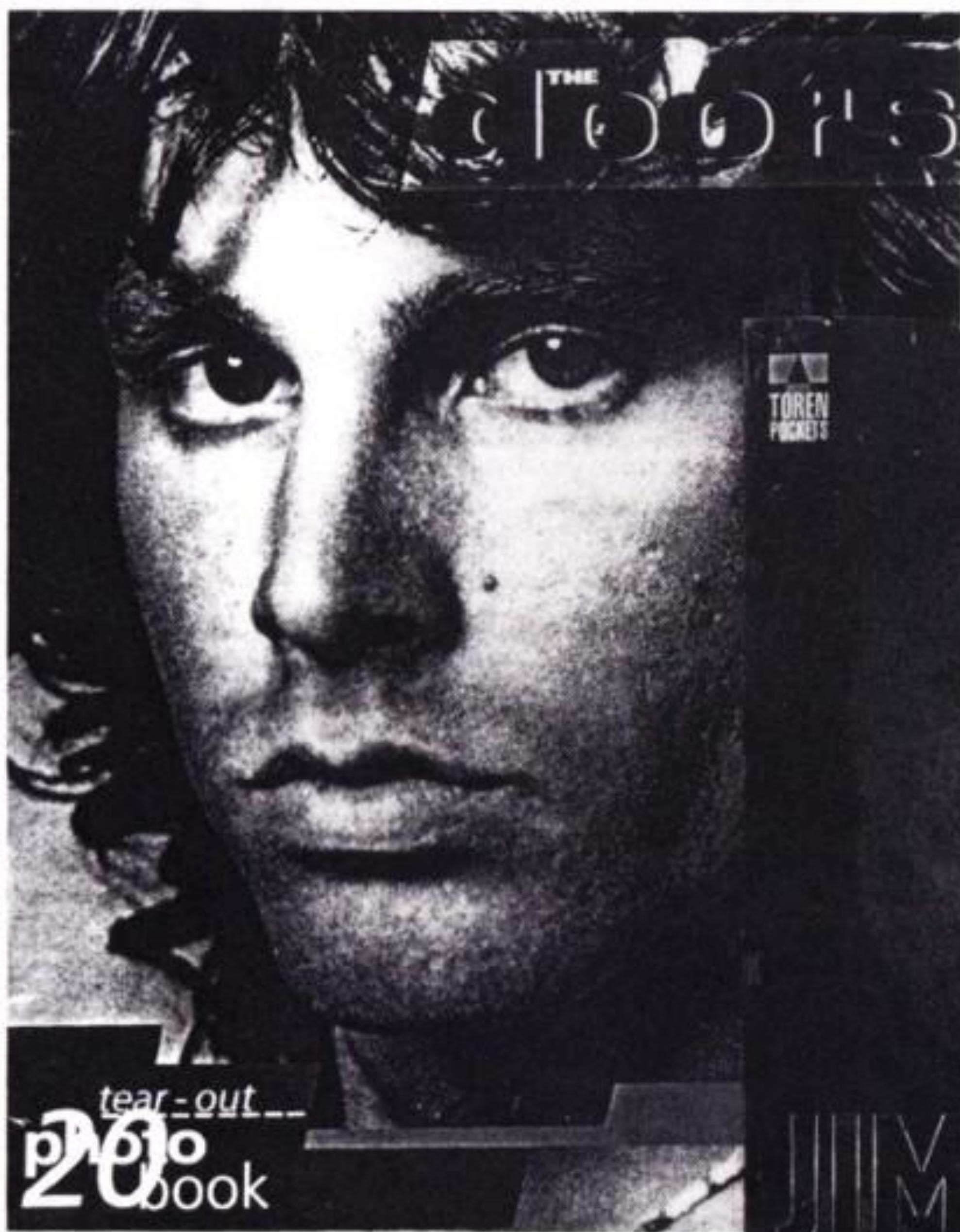
I'm a fan of The Soft Parade and I'm looking for pen friends from New York and New Jersey. Please write to W.Hagemann, Comeniusstr.47, 38102 Braunschweig, West Germany

THE DOORS: CALENDAR NINETEEN95
Oliver Books, London 1994

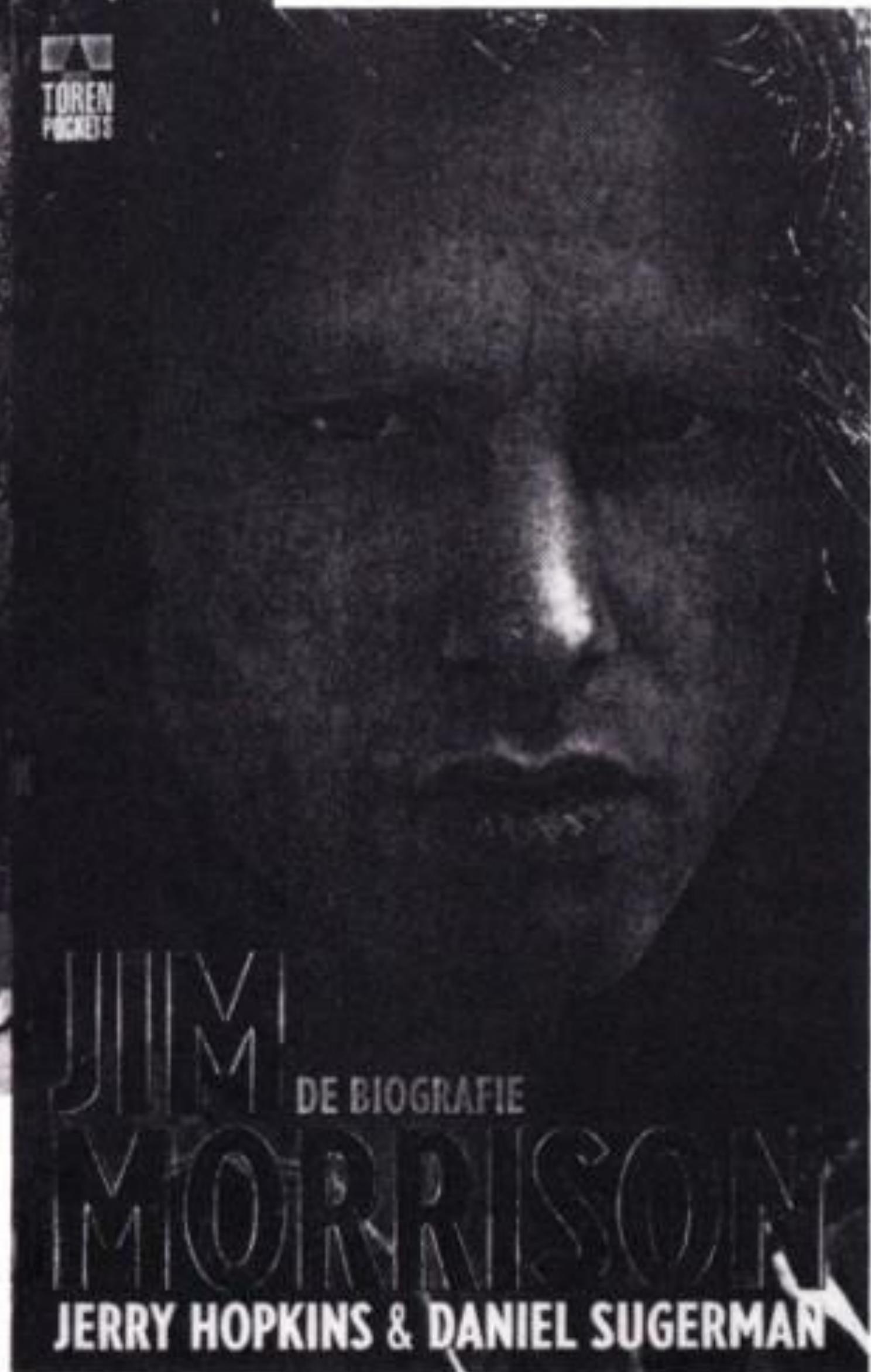
A beautiful calendar with at least 5 unpublished photos. My favourite one is the picture for December. The large format makes the calendar worth your money. Suitable for framing.

THE DOORS: TEAR-OUT PHOTO BOOK
Oliver Books, London 1993

They don't give any credit to the one who wrote the sophisticated text on the back of each photo, pity. The tear-out photos are interesting, but not all of them are in good quality. But there's one (blue) photo from the Aquarius concert which makes this book worth to obtain. Mail order companies offer it on the continent.



Left: "Tear-Out Photo Book"



Right: "Jim Morrison
De Biografie"

**WELCOME TO THE DOORS PARTY!
DANCE, FILMS AND CONCERT IN
DORTMUND at the SOUNDGARDEN
Ostbahnhof-Gelsenkirchener Strasse**

LIVE FROM NEW YORK CITY

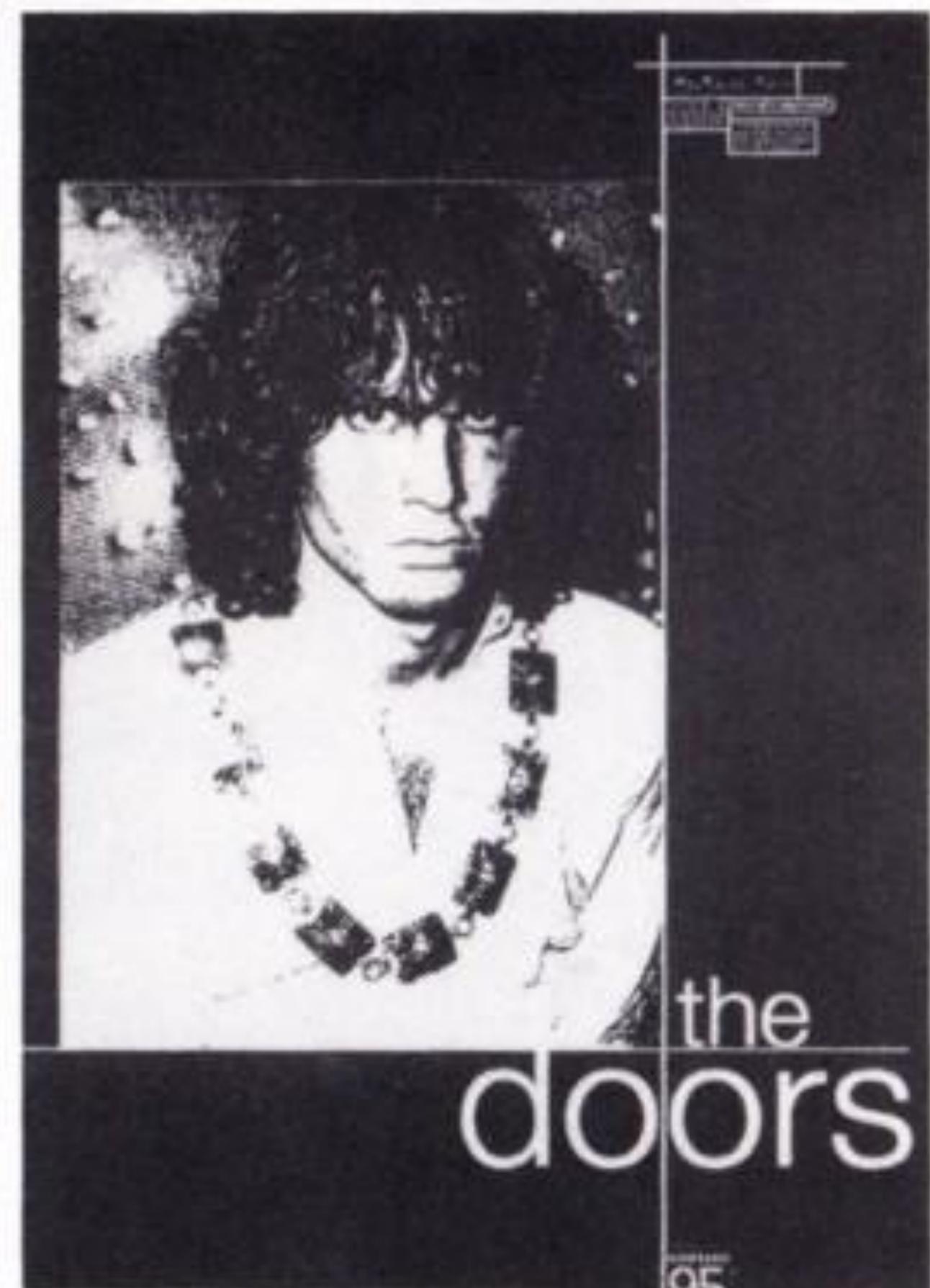
**THE SOFT PARADE
DECEMBER 8th, 1994**

Eintrittsermässigung für Clubmitglieder !!!

Jim Morrison Sightings

There was another confirmed Jim Morrison sighting on September 29 when Laurel Lighthead saw Jim on Boulevard St. Germain near Place Maubert. Laurel is a 28-year-old former model and actress from Modesto, California. Currently working as an au pair in Paris, she intends to make her fortune as a fashion designer for a haute couture house. Laurel recalls:

"I had just changed a traveler's check at the America Change office at rue Maitre Albert and wandered onto Place Maubert. My mother had sent me the check for my birthday. I'm a Libra. I was thinking about what to buy and I heard these guys singing. They were like street musicians, you know, sort of dirty with torn dungarees. I mean like not fashionably torn, but really dirty and torn, you know? There was this one guy with a red bandanna on his head and these twisted sunglasses and he had a guitar and started singing "Light My Fire," which is like my favorite Doors song, you know. I mean, "Light My Fire" is like part of my name so it really has sort of special meaning to me, you know? So, he was singing, but I think he was German 'cause he had a really weird accent. There were four or five guys all standing there singing and drinking beer, but then I heard this one guy off to one side and leaning against a tree. He was a lot older and it looked like he hadn't shaved in a week. He had an empty wine bottle in one hand and with the other he was keeping time with the music by sort of slapping his thigh. His singing got louder and I looked at him more closely, you know? His voice, I sort of, well, sort of had heard it before. I went closer to him and then I recognized that it was Jim! I mean the eyes, the nose, the hair. Everything! It was Jim Morrison. He just started the chorus of "Light my fire, light my fire, light my fire, yeah..." when I said, "You're Jim Morrison, aren't you?" He stopped singing, and looked at me. I could see in his eyes that it was Jim, but he just belched and went "Huh?" and then fell over. I tried to help him up but he smelled so bad I couldn't, well, you know, stay there very long. So, I asked him again, "Aren't you Jim Morrison?" He sort of looked at me and smiled and said "Frank". I looked right at him 'cause I knew he couldn't really be Sinatra and said "You're Jim, right?" He gave me this silly sort of grin, held out his hand like he wanted me to read his palm or something and said "Frank". Then he belched again and passed out. But I'm positive it was Jim."



Above: the fine new calendar from Oliver Books
Left: These kind of articles appear from time to time. People still do not accept the fact that Jim is dead.



