

THE

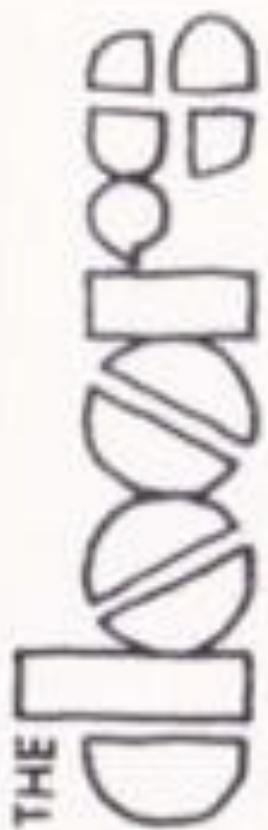
MAGAZINE FOR MEMBERS OF THE DOORS FAN CLUB

THE DOORS FAN CLUB QUARTERLY MAGAZINE NO.30



*break on through to the other side...*





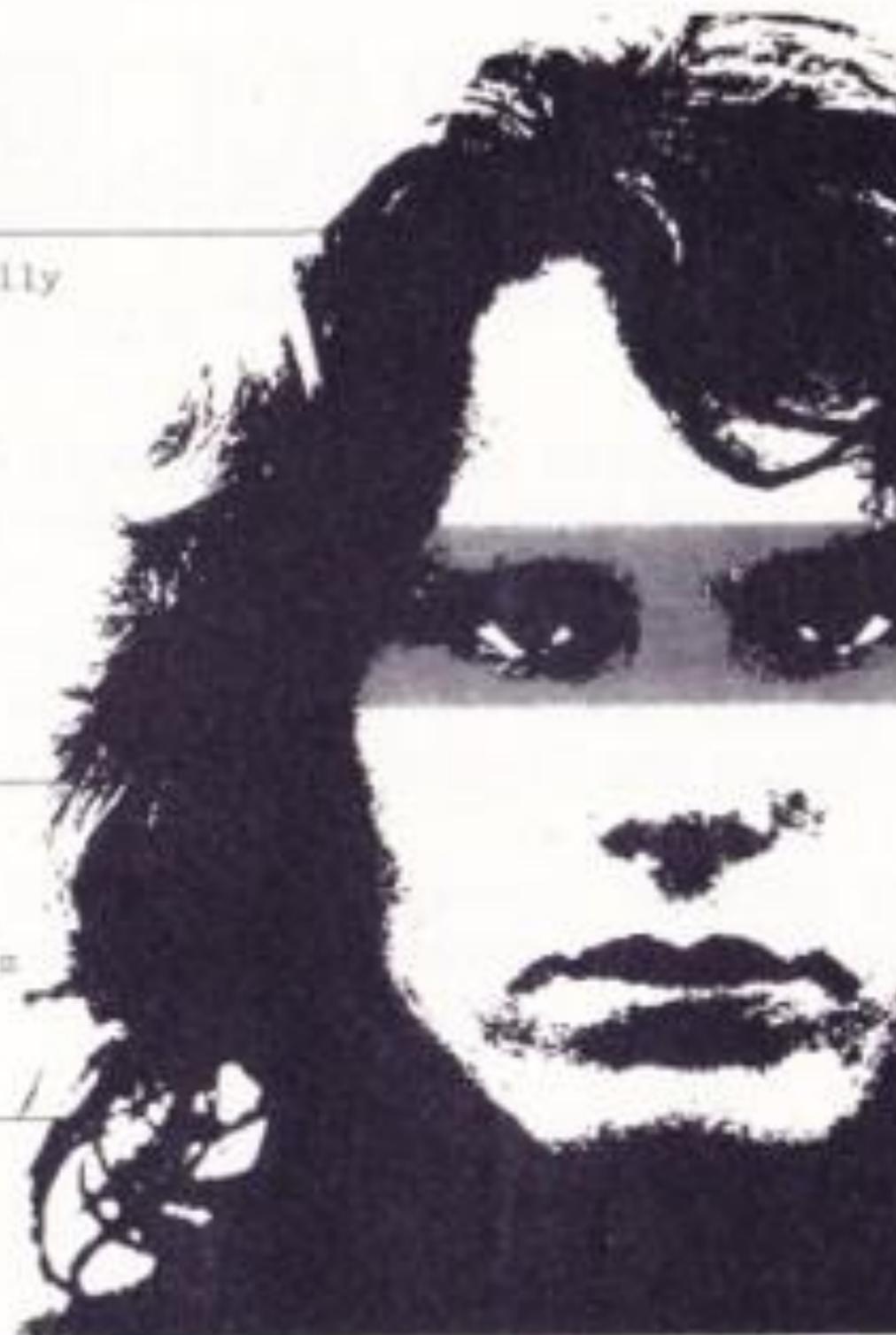
THE DOORS QUARTERLY MAGAZINE is a periodically published magazine for members of

THE DOORS FAN CLUB  
Am Oelvebach 5  
47809 KREFELD  
WEST GERMANY

Phone & Fax: +49 (0)2151-571862  
Account/Konto: 3043 82-433  
Bank: Postgiroamt Emsen  
Banknumber/Bankleitzahl: 360 100 43

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

Subscription/ Abonnement for 4 issues (4 DQs):  
BRD DM 25; Europe: DM 30; Overseas: DM 35  
**IMPORTANT:** Renew your subscription as soon as you notice the current DQ issue number next to your subscription number. Das Abo sollte erneuert werden, sobald die aktuelle DQ Nummer mit der Zahl neben Eurer Mitgliedsnummer übereinstimmt.

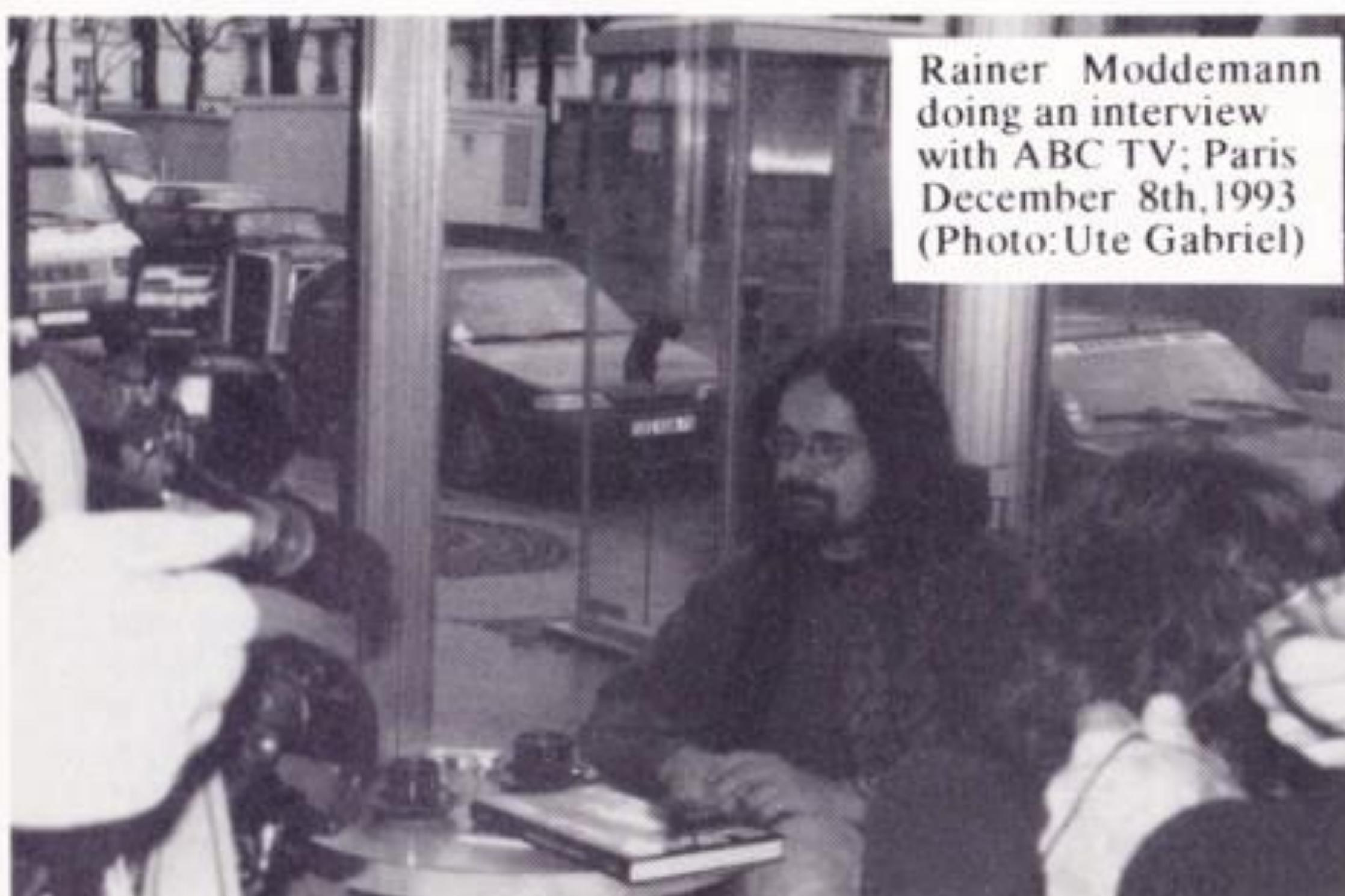


NOTE: What I print/reprint in the DOORS QUARTERLY does not necessarily reflect my own views. RM

ISSUE 30, APRIL  
25th, 1993

Dear fans,  
the big birthday celebrations for Jim are over, and many of you had a great time last December. Jim would have loved to see you all coming from far away to be with him on his 50th birthday. His picture was all over the city, the celebration got a lot of press and almost everyone feels that it all went fine.

I missed *Ray Manzarek* and *John Densmore*, but they were busy doing a radio special in Hollywood sending their greetings to Paris. But Robby was there, and I was happy to see him again, although I had to work hard to get him to appear at *The Soft Parade* concert on December 8th, a lot of phone calls had to be made. Read my "script" in this DQ. Many other people wrote, mostly about their experiences at *The Soft Parade* concerts - well, this is a Doors-magazine, not a Soft Parade fanzine, and I really can't print them all; probably in the next issues. — You might have noticed that all Quarterlys to overseas are mailed from Holland. Although it is still expensive, it is better to pay 4.10 Dutch guilders than 16 German Marks for postage to overseas, right? The German Bundespost was rising the price from 2.10 DM up to 16 DM last year, I wonder how other fanzines deliver their magazines to overseas' customers now. — Last summer I did some TV interviews in the USA with *Patricia Kennealy-Morrison* (who I met in New York) and *Ray Manzarek*, who I interviewed in his garden. Later we took some photos, and see the best one on page 2 of this Quarterly. Many of you recorded the interview clips from TV, and video copies of the broadcasts are swapped among fans now. I'm sorry they didn't show anything from my interview with *Frank Lisciandro*, which I filmed in Santa Barbara, California. The interview with him was very interesting, and a transcript of it will be in DQ 31. — If you didn't watch *Stille Tage In Paris* (*Jim Morrison's Quiet Days In Paris*), well, all 3rd German programs (and we have many) will do reruns, most of them are on Satellite, too (BR, MDR, WEST 3, HR 3, N3 ...). All you in other European countries getting the Astra Satellite will be able to watch the reruns. *Andreas Kanonenberg*, the director of the film and also a big Doors fan, moved to Los Angeles last February, and I heard he already made contact with *Ray Manzarek* (who enjoyed the film). Will both work together on Ray's forthcoming feature film called *L.A. Woman*? — Yes, I know, this Quarterly is late again, but look at the colour pages and the exclusive colour poster - wasn't it worth waiting for this issue?



Rainer Moddemann  
doing an interview  
with ABC TV; Paris  
December 8th, 1993  
(Photo: Ute Gabriel)

Yours Rainer

# TALK TALK TALK about The Doors

... **Albert Goldman**, best-hated man among dead rock stars' relatives, died on March 28th, 1994 at the age of 66. He was still busy interviewing people for his forthcoming book on Jim Morrison (remember Goldman's theory about the young Jim being abused by his own mother?). As far as I heard from a reliable source, Albert's book was half-way finished. The people who've seen The Doors' *Feast Of Friends* movie - it's Albert Goldman sitting next to **Jim Morrison** in a limousine at the beginning of the film ...

... **Robby Krieger** plans another European tour with his own band, *The Robby Krieger Organisation*. He told me he would mostly play jazzfestivals. Be prepared for his return to Germany ...

... when I last spoke to **Ray Manzarek** he told me he was really interested to come to Europe with Michael McClure to do some of their poetry readings in Europe's capitals. But till now it seems that all plans have failed. A manager from France contacted me last year for putting up some German dates, but after starting work on that subject I heard from her that a forthcoming tour was cancelled. Anyway, Ray and Michael are still doing their "Love Lion" tour in the USA, and you shouldn't miss them when they come to your town ...

... another story was the big **Jim Morrison birthday celebration** in Paris. A few dates got cancelled in the very last minute (a second screening of HWY - the owner of the cinema was afraid of riots; an unplugged concert by *The Soft Parade* - somebody was unable to find a piano, but I'm afraid *The Soft Parade* didn't really want to play unplugged, because the news came to them too short before the event: no time to practise); for insiders all celebration events looked really chaotic: behind the scenes there was a lot of confusion. The fans didn't notice that. Everybody was having fun, and everyone from all over the world was travelling all over town to attend various events. Knowing more than I want to tell I'm just sorry that money business still rules the world, it even rules a birthday celebration for Jim Morrison. Pity ...

... **Wallace Fowley**, writer of the very *Arthur Rimbaud* biography **Jim Morrison** read when he was young, is going to publish his new book in May 1994. This monumental (but very special) book will be called **Rimbaud And Jim Morrison: The Rebel As Poet**. Can't wait to read this! You know Jim always considered Rimbaud as one of his heroes, and before you get Fowley's book, you should have read Rimbaud's works (especially *The Drunken Boat*). For German readers, please check the beautiful *Arthur Rimbaud: Das Poetische Werk*, published by Zweitausendeins ...

... a lot of good **bootlegs** will come out in the near future: there'll be a CD release of the (great) *Tangie Town Records* album *First Flash Of Eden* with additional 5 minutes (whatever that means - audience noises?); from Italy there'll be a *Doors Complete Vol 2* box (remember the nice *Vol 1* 4-CD box?) featuring just Doors concerts from 1970; I also got news of a complete *Felt Forum* Box containing all four concerts from January 1970 in New York (hopefully The Doors' version of the great *Jimmy Reed* song *Goin' To New York* will be on there; the band played this song on their fourth Felt Forum concert and it never got published on bootleg); and finally two Doors *Boston concerts* will be published on bootleg, on a double CD featuring their 1968 and their 1970 Boston concert, can't wait to hear both: they were never published on bootleg, too. So much for the hottest news from European CD makers - you know they feed me with preview tapes ...

... my friend Ulrich Michaelis and me are busy preparing a complete Doors collector's book. We hope to finish our work before X-Mas. The book will be called **THE DOORS COMPLETE COLLECTOR'S GUIDE** (publisher: *Strange Daze Productions*) and will be distributed through the fanclub. The book will have a colour cover, and it will contain the following: *Every official album, single and CD ever published by The Doors in all countries; every bootleg album, single and CD ever published of The Doors; who wrote which song and when; every book ever published on or by Jim Morrison and The Doors; every film and video ever published on or by The Doors; a list of major magazines with major Doors articles; a guide through Doors memorabilia; a list of all available cover versions of Doors songs, unpublished recordings, solo activities and radio shows; unique background informations for the collector on all subjects; plus hundreds of colour and b/w illustrations and photos.* The

book will be published in English (!), and I'm sure it will become an indispensable companion for all Doors lovers and collectors from all over the world ...

... also in preparation: **The Best And The Worst Of The Doors Quarterly**, a book containing all articles from *The Doors Quarterly 1-20* (1983-1989), all remastered, blown up to their double size, including additional comments on extra pages; all photos will be professionally screened (remember - the first Quarterlies were xeroxes only); the quality of the reproduction will be very much better than the originals. The book will also have a colour front and backcover. I hope to put the book out before X-mas 1994 ...

... **Robby Krieger** is still keeping the flame alive and tours all over the states from time to time. His gigs are worth the money: He usually plays for more than 2 hours. And he is helping needy people: This April he played on the *Artists for Unicef* benefit in Hollywood and on a benefit in Long Island (New York) for the *Los Angeles Earthquake* ...

... the families of the graves around Jim's have won the **lawsuit** against the Morrisons late November 1993, and, according to a Belgian newspaper clip, Jim Morrisons remains will be taken out of the plot **shortly after July 6th, 2001**, exactly 30 years after Pamela bought the grave. I still doubt these shocking news for gravesite tourists, but everyone in the cemetery offices keeps quiet on this subject. If I hear anything else, I'll let you know ...

... hottest bootleg video around is a professionally filmed concert: **The Soft Parade** featuring **Robby Krieger** at La Cigale, Paris, on December 8th, 1993 ...

... **Vieran**, the owner of the restaurant opposite Jim's apartment in Rue Beautreillis, knows how to sell his place: He now has his own T-Shirts, he's selling Doors books and he's also busy writing a book - not about Jim Morrison, but about the people who come to his restaurant. I wonder what I started when I mentioned his restaurant in my book for the very first time ...

... many **TV specials** on Jim's 50th birthday. In Germany alone there were 4 specials broadcasted around December 8th, including Andreas Kanonenberg's film on *Jim Morrison's Quiet Days In Paris*, which was made after the chapter in my book. ABC news aired a short thing on the celebration, including an interview with *Frank Lisciandro* and a clip of *The Soft Parade* in concert, the latter labelled by the reporter as clones cashing in on The Doors' memory. If you have any TV or radio specials from other countries, please send me a copy. I'll be more than happy to swap it for a copy of the German specials ...

... many people wonder what's going on: during the second week of April 1994 workers cleaned **Jim's grave**, put new soil on it, put new rocks around it, cleaned the surroundings, the other graves and even the way up to the grave. All grafittis are gone. Somebody's coming to see the grave? I'll let you know. Thousands of Italians are coming at this time of the year to the grave: no wonder there's been Italian grafittis all over the place before ...

... new bootleg CDs are out, but came too late for a review in this DQ: **Seance**, another rip-off featuring live stuff everybody already has; a counterfeit of **An American Prayer** (a counterfeit album is an exact copy of an officially released album) - beware of this: it was copied from a vinyl record and has no Elektra label on cover and disc; a re-release of the Go Insane bootleg with a different cover; a bootleg CD called **Apocalypse Now** and -very strange- a Doors CD (from Hungary!) recorded at the **Central Park**, New York, on August 21st, 1972: The first bootleg featuring The Doors as a trio. Fairly enough, the cover doesn't show Jim Morrison, but a Henry Diltz photo with the three other Doors. Just the inside of the booklet has a previously unpublished Morrison photo ...

... there's a rendition of **Light My Fire** on Santana's latest live album **Sacred Fire** during their own song **Soul Sacrifice** ...

... next **Quarterly** out before July! If not, meet me in Paris between July 1st and 5th. Where? Have a guess; just check the Paris guide for Jim Morrison fans in DQ 29 ...

# JIM MORRISON

## PORTFOLIO

12 PHOTOS BY FREDDY TORNBERG  
FROM THE DOORS CONCERT IN COPENHAGEN 1968

12 photos 8x10 / 18x24 cm prints B/W handmade from original  
negatives in an exclusive cover.

The material has never been published before.

DM 300.- \$ 200.- £ 130.- incl. postage and handling.

Cash and cheque payable to

Freddy Tornberg, Skt. Pedersstræde 30 B,  
DK 1453 K Copenhagen, Denmark

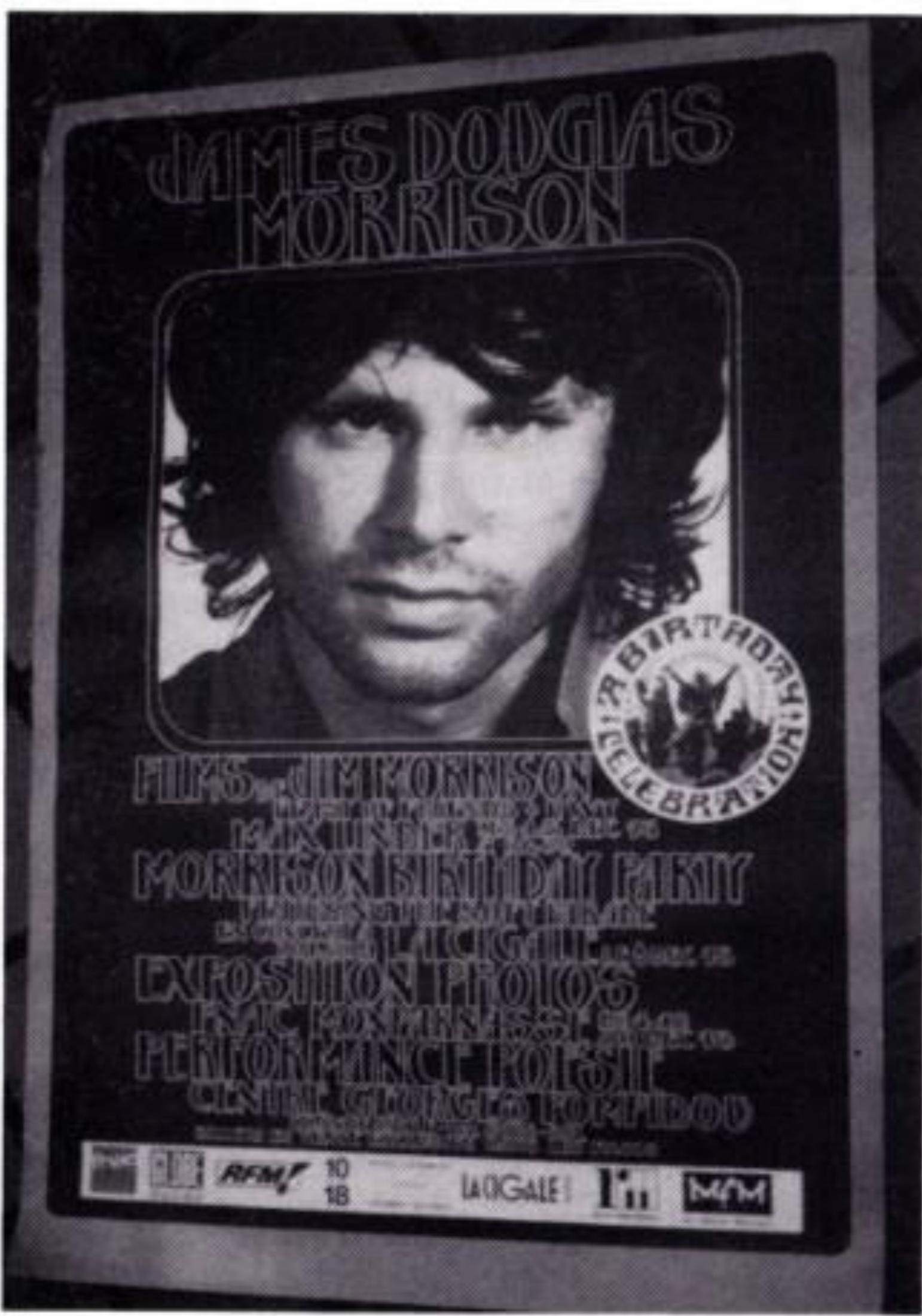


### THE DOORS QUARTERLY SHOP

1. Black T-Shirt with a dark red Morrison photo plus fanclub address at the front. XL size only. Special price for fanclub members DM 15 plus postage.



3. Rare promotional poster for Frank Lisciandro's book AN HOUR FOR MAGIC. Great Jim Morrison colour photo! Only DM 10 plus tube plus postage.



2. Rare large oversized POSTER for Jim Morrison's birthday celebration in Paris. Beautiful psychedelic design with great Jim Morrison photo. Only DM 20 plus tube plus postage.

SEND YOUR  
ORDER  
TO THE  
DOORS  
QUARTERLY.  
hurry: limited  
quantities!

# L.A. TOURS for Doors Fans Part 6

written by Rainer Moddemann

When I was in Los Angeles last summer (1993) to do my Ray Manzarek Interview for German TV, I had some time left to travel around town to look for some more places of interest for Doors fans, mostly venues the Doors played way back in the Sixties. Here's what I found out (in addition to The Doors Quarterly's previous L.A. guides, written by myself - parts one to four, and by Ulrich Michaelis, who wrote part five). A good help for finding locations was Art Fein's book *The L.A. Musical History Tour* (Faber and Faber, Boston and London), which I recommend to everybody who's interested in L.A.'s Rock'n'Roll landmarks.

**SANTA MONICA CIVIC AUDITORIUM, Pico Boulevard/Main Street:** A big white auditorium in Santa Monica, built in 1958, very close to the ocean. The Doors played here just once, July 3rd, 1967, along with Iron Butterfly and a band called Rubber Maze.

**THE SEAWITCH, 8514 Sunset Boulevard, West Hollywood:** Today there's nothing but a grey concrete office building, but way back in the sixties there used to be a small club like the London Fog. The Doors played here on December 9th and 10th, 1966. Their first album wasn't out yet, but - according to a fan who went to watch the band at *The Seawitch* - the place was packed. The Doors had just returned from New York where they played 29 (!) shows at *Ondine's*.

**THE KALEIDOSCOPE, 8433 Sunset Boulevard, Hollywood:** In the early Sixties this was known as *Ciro's*, and in late 1966 the place changed its name to *It's Boss*. Now it is easy to find because it is black and has got a big sign outside: *The Comedy Store*. Temporarily there was an additional club in there called **The Kaleidoscope**, and that's the club The Doors played on April 21st-23rd, 1967. (Not to be confused with a theater later also named *The Kaleidoscope* located on 6230 Sunset Boulevard, which was to become the famous *Aquarius*. At the time of the original *Kaleidoscope* this theater's name was *Hullabaloo*.)

**BRAVE NEW WORLD, 1644 North Cherokee, Hollywood:** This club is long time gone. It was closed shortly after The Doors performed here as an opener for *Love* on the 12th-14th of May 1966. I wonder how the band and the audience fit in there: the place is very small. Today you'll find *RC Vintage Studio Rentals* in the building.

**BIDO LITO'S, 1608 Cosmo, Hollywood:** Today it's *The Gaslight*, adjoining the *Ivar Theater*, an area I wouldn't go alone at night. Still new bands play in there. On May 19th-21st, 1966 The Doors gave their only performances in the club with *The Seeds*.



Santa Monica Civic Auditorium in 1993 (Photo: Rainer Moddemann)

**WARNER PLAYHOUSE, 755 North LA CIENEGA BOULEVARD:** Today there's a new grey concrete building (*Fennel Bistro Pazzia*) at this address, in 1966 it used to be a nightclub for the after hours scene - The Doors played here on the 6th and the 7th of May 1966, and returned to play there after their earlier *Brave New World* (see above) gigs on May 13th and 14th.

**CINEMATIQUE  
16, 8816 1/2 Sunset Boulevard, West Hollywood:** If you enter the *Book Soup* and walk through the backdoor, you'll notice a long, old and grey building at the back of the bookstore: the former **Cinematique 16**, which used to be a meeting place for avantgarde cineastes. On May 30th and 31st, 1969, Jim Morrison attended a *Norman Mailer benefit* (Mailer wanted to become mayor in New York) and read his poetry (*An American Prayer*). Robby Krieger was also there and accompanied Jim on the guitar, while Jim sang a couple of blues songs. Remember the breathtaking *Far Arden Blues* (I will never treat you mean...) on The Doors' *An American Prayer* album? Well, this was taped here on one of these two nights.



Cinematique 16 (Photo: Rainer Moddemann)



Former location  
of the original  
*Kaleidoscope*  
(Photo:  
Rainer Moddemann)

**THE DOORS BILLBOARD, Sunset Boulevard/Laurel Canyon Boulevard, Hollywood:** Above a gas station, right at the corner of both streets, opposite Goucho Grill and the new Virgin Megastore there's a billboard Elektra Records used for the famous Doors Billboard for their first album (*Break On Through With An Elektrifying Album*). Check your "The Illustrated History", page 26, and the colour pages between 82 and 83. The Doors' billboard was on there for a few weeks in January 1967, and Bobby Klein took lovely photos of the band



Top Left:  
Former location  
of Warner  
Playhouse

Top Right:  
Former location  
of Brave  
New World

Left:  
Pedestrian  
Bridge in  
Venice. Jim  
was sitting  
on the left  
pole.  
(All Photos:  
R. Moddemann)

sitting ontop of the billboard, which was the first billboard announcing a rock album. The telephone pole (also visible on the photos) is still there.

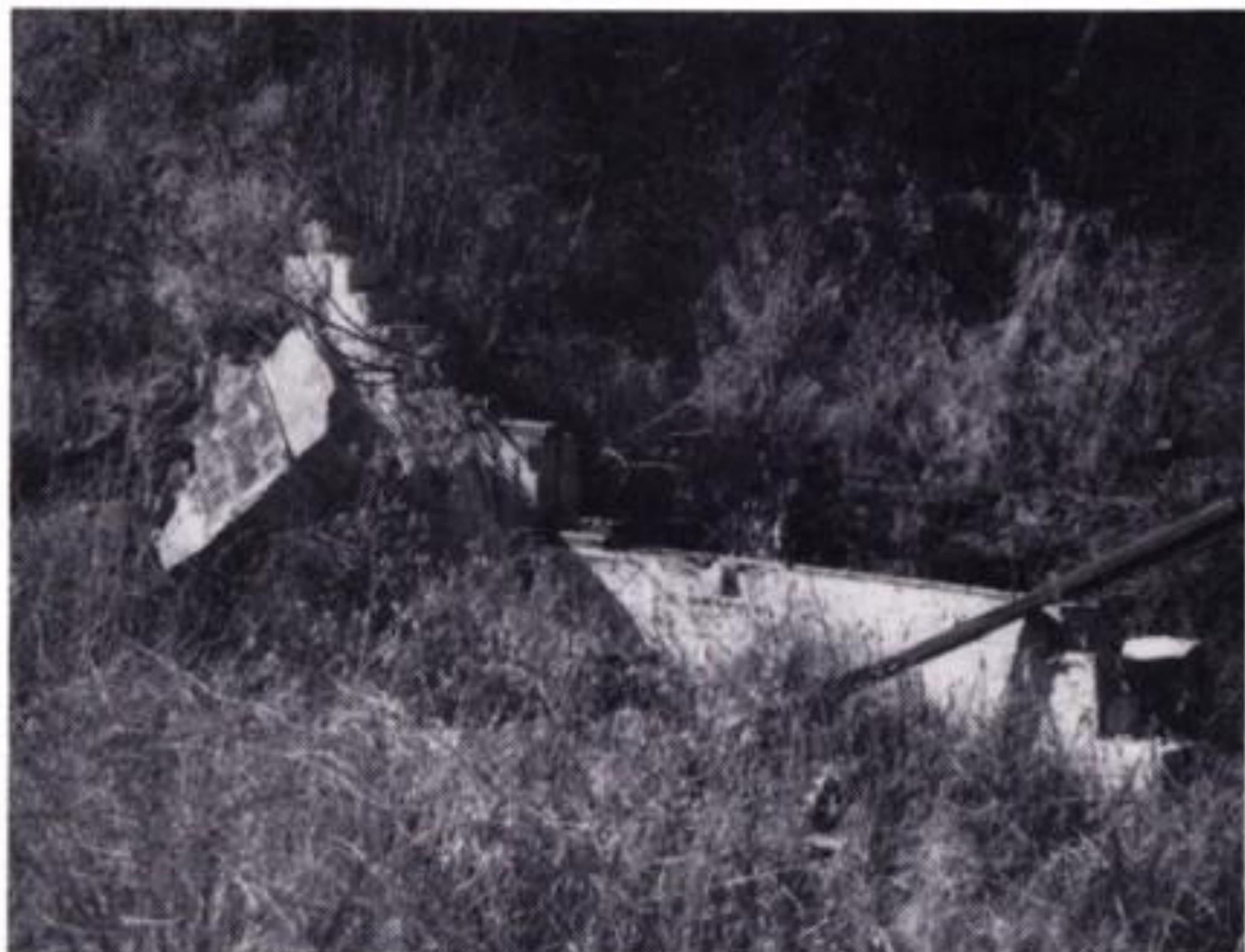
**9000 BUILDING, 9000 Sunset Boulevard, West Hollywood:** Have you seen HWY? Well, in the very last scenes of this mysterious movie you can watch Jim Morrison doing a dangerous dance ontop of the low wall on the roof of this office building, high above the ground. Don't try it, you won't even get up to the roof.

**THE LUCKY "U", Santa Monica Boulevard, right behind San Diego Freeway, Westwood:** This wasn't easy to locate, because the building was torn down. Today there's an Exxon gas station. It was a restaurant Jim used to go to. He also was there with Frank & Kathy Lisciandro and Florentine Pabst on December 8th, 1970, for a break between his poetry session at the *Village Recorders* ("Now let's go and get a taco", he said during the recording session).

**VILLAGE RECORDERS, 1616 Butler Avenue, Westwood:** Very close to the former Lucky "U", right around the corner of Santa Monica Boulevard, there's still the studio Jim Morrison used for recording his poetry on December 8th, 1970, his last birthday. Today no soul in there knows about this, but engineer John Haeny recorded a couple of hours of Jim reading his poetry ("No music, no Doors", some of which got published on the album *An American Prayer*. Frank Lisciandro took some beautiful photos of Jim in there (Oliver Stone used them as an inspiration for some scenes in *The Doors* movie). Today it is still a recording studio.

**SMALL PEDESTRIAN BRIDGE, Carroll Avenue / Alberta, Venice:** There are many of those small bridges around near the Gran Corso canal, but this is the one where Bobby Klein took some photos of The Doors (remember the photo in *The Illustrated History*, page 10. The little pole Jim was sitting on is still sloping.

**TOPANGA CORRAL, 2034 Topanga Canyon Boulevard, Topanga Canyon:** It took me a day to find this place, which The Doors' *Roadhouse Blues* was written about. Jim called this venue *Roadhouse*, but the original name was *Topanga Corral*, a famous local venue in the Sixties where blues people met and lived just round the corner (like the guys from *Canned Heat*, *Neil Young*, *Alice Cooper*, the band *Spirit* and many more. No, The Doors didn't play there but it was "*at the back of the Roadhouse where the people liked to go down slow*": Jim Morrison had bought a small cabin (he called it *bungalow* in the song) for Pamela Courson at the back of the Corral, which seemed to have been a crash pad for many people. When I was there looking for the location I noticed the Corral and everything around was torn down, just a vast field was to be seen, and Colson Construction & Development Inc. was getting ready to build apartment blocks on the site. An old hippie told me the Corral was destroyed by a fire long time ago. But walking around the area I noticed some stairs leading up the hill. Following them up through a narrow canyon I found the remains



The remains of Jim Morrison's "Bungalow" (Photo: R. Moddemann)

of a small house (the only remains around), bricks, broken window glass, dry old pieces of blue paint and broken wooden window frames: Well, there must have been Jim's bungalow. Later I heard that almost the whole *Topanga Canyon* was destroyed during the big fires in August 1993. I was shocked. I guess now there's nothing to see up there anymore ...



Top Left:  
Village Recorders

Top Right:  
9000 Building

Left:  
Former location  
of The Doors'  
Billboard  
(All photos on  
this page:  
Rainer Moddemann)

# JIM MORRISON'S BIRTH CERTIFICATE

Never published before: Jim Morrison's birth certificate. Now we know where exactly he was born (Brevard Hospital, Melbourne, Florida), and what time of day he was born (11.55 a.m.), where the Morrisons lived at the time on Jim's birth (in Gadsden, Alabama), where Jim's parents were born (Rome, Georgia and Chicago, Illinois) and how long Mrs Morrison stayed in hospital before the baby's delivery (12 hours 25 minutes). It seems clear Mrs Morrison stayed at a home at Melbourne's Naval Air Station three months before she went to hospital. This rare document is published in The Doors Quarterly for the very first time - if you copy or reprint it, please mention where you saw it first.

State Board of Health Bureau of Vital Statistics		State File No. <u>5218</u>
CERTIFICATE OF BIRTH FLORIDA		Registrar's No. <u>148</u>
<p>1. PLACE OF BIRTH:          (a) County <u>Brevard</u> District No. <u>604</u>          (b) Precinct _____          (Write name; not number)          (c) City or Town <u>Melbourne</u> City or <u>55743</u> Town No. _____          Name of hospital or institution: <u>Orange Park Hospital</u>  <small>If not in hospital or institution, give street number or location)</small> </p>		
<p>2. USUAL RESIDENCE OF MOTHER:          (a) State <u>Alabama</u>          (b) County <u>Gadsden</u>          (c) City or Town <u>Gadsden</u>  <small>If outside city or town limits, write RURAL</small>          (d) Street No. <u>Clubview Heights</u> <small>(If rural, give location)</small></p>		
<p>Mother's stay before delivery: <u>12 hrs 25 min</u> In this community <u>3 months</u>  <small>(Specify whether years, months or days)</small></p>		
<p>3. FULL NAME OF CHILD <u>James Douglas Morrison</u></p>		
<p>4. Date of birth <u>December 8</u> 19<u>43</u> 6. Sex <u>Male</u>  <small>(month) (day) (year)</small> 7. Number months <u>9</u> 8. Is mother married? <u>Yes</u>          9. Full name <u>George Stephen Morrison</u>          10. Color or race <u>White</u> 11. Age at time of birth <u>24 yrs</u>          12. Birthplace <u>Brown</u> <small>(State or foreign country)</small> 13. Usual occupation <u>Officer</u> <small>(City, town or county)</small>          14. Industry or business <u>United States Navy</u> 15. Full maiden name <u>Virginia Charles</u>          16. Color or race <u>White</u> 17. Age at time of birth <u>24 yrs</u>          18. Birthplace <u>Chicago</u> <small>(City, town or county)</small> 19. Usual occupation <u>Housewife</u>          20. Industry or business <u></u></p>		
<p>21. Children born to this mother:          (a) How many OTHER children of this mother are now living? <u>None</u>          (b) How many OTHER children were born alive but are now dead? <u>None</u>          (c) How many OTHER children were born dead? <u>None</u></p>		
<p>22. Mother's mailing address for registration notice:  <u>Orange Park Station</u> <small>(born alive or stillborn)</small> at <u>11 AM</u> on the <u>55</u></p>		
<p>23. I hereby certify that I attended the birth of this child, who was <u>born alive</u> on <u>11 AM</u> on the date above stated and that the information given was furnished by <u>Mrs. Jim S. Morrison</u> related to this child is <u>Mother</u></p>		
<p>24. (Signed) <u>John McElroy</u> M. D.          25. or (Signed) <u>W. H. Morrison, M.D.</u> Midwife          26. Address <u>Orange Park Station</u>          27. Filed <u>Dec 10 1943</u> Local Registrar</p>		
<p>28. Given name added from a supplemental report  <small>(Date of)</small> <u>By</u></p>		

# happy birthday

*A true imaginary movie script about Robby Krieger's appearance at the Celebration concert for Jim Morrison, Paris, December 8th, 1993*  
by Rainer Moddemann

**SCENE ONE/LA CIGALE, PARIS, DEC.8th, 1993, 8.25pm:** "HAPPY BIRTHDAY JIM MORRISON", I shout into the mike in front of ABC network TV cameras and more than 1.100 Jim Morrison fans, before I announce a cover band from New York called *The Soft Parade*, who are the band chosen to play at Jim's birthday celebration. "*Happy Birthday, Jim, we know you're out there*", and most of the people are having a good time at La Cigale, a Parisian Underground concert ballroom near Pigalle, you know, where the cats eat the mice. Many people came because Robby Krieger was announced to play a few songs with the band during the show.

**SCENE TWO/MY OFFICE, KREFELD, LATE NOVEMBER 1993:** A fax from Robby Krieger comes through my fax-machine, including his dates for some lately set up concerts in England, Holland, Germany and -to my surprise- Paris, France, December 8th.

**SCENE THREE/ROBBY'S HOUSE, LOS ANGELES, JULY 1993:** I'm standing in Robby's kitchen, having the nicest talk with him ever. After some time I mention it would be great to see him joining this New York cover band on stage one day. He offers me a banana, and while I peel it, he says he'll think about it.

**SCENE FOUR/LA CIGALE, BACKSTAGE, PARIS, DEC.8th, 1993, 8.42pm:** My friend Jochen is waiting for Robby backstage. I am waiting for him in front of La Cigale, when I notice a car passing by with a familiar face. I run to the backstage area, where Jochen is already getting Robby's autographs. I smile: "*Hi Robby, how are you? Nice to see you again.*" "*Hi Rainer, good to see you back. How's the mood out there?*" "*Fine, man, they're waiting for you to come out.*" Robby peers through the stage door. "*Wow, they're going like crazy!*" "*They know you'll be on soon, Robby.*" He tunes his guitar and smiles.

**SCENE FIVE/LE BEAUTREILLIS RESTAURANT, PARIS, DEC.7th, 1993, 8.20pm:** I'm standing behind the counter talking to Robby on the phone. "*Don't you think it would be a good idea to join this band for a few songs? You know, it would be a great honour for them if you'd join them on stage? I mean, it's the official concert for the celebration.*" "*Okay, man, I'll come. Phone me tomorrow for the exact time and address,*" he says.

**SCENE SIX/LA CIGALE, PARIS, DEC.8th, 1993, 9.55 pm:** The singer of *The Soft Parade*, Joe Russo, announces their special guest **Robby Krieger**. The audience freaks out. Robby gets his guitar plugged in, says "*Hello*" to the guys in the band, waves his hand to the audience. The keyboard man Ryan Daily plays the first notes of *When The Music's Over*. Girls in the front row start crying with joy.

**SCENE SEVEN/PHONE BOOTH, BOULEVARD DE MENILMONTANT, PARIS, DEC.8th, 1993, 4.10 pm:** "*Hi Robby, it's Rainer. The concert starts at 8.00 pm. You should be at La Cigale by then.*" "*Well, you know I have my own concert at the Arapaho later on, so I think I'll be still busy with my soundcheck at that time ...*" "*Oh, c'mon man, try to be there as soon as possible, they have to finish the concert only 90 minutes later!*" "*OK, I'll try to be there when the concert starts.*" "*What songs do you wanna play with The Soft Parade?*" Without hesitation Robby suggests: "**When The Music's Over** and **Light My Fire!**" "*OK, I'll tell them, Robby.*" I hang up the phone. Delighted. Two LONG songs! "*We'll stretch them out*", the singer of *The Soft Parade* says.

**SCENE EIGHT/PERE LACHAISE GATES, PARIS, DEC.8th, 6.15 pm:** Screams, riots, teargas, police in front of the gates. The fans get thrown out again, although it has been a pretty quiet day. Some drunken Germans cause the riot-police to take action. Jochen, Inga, Ute and me decide to leave the place in a hurry. The taxi driver wonders what is going on. We tell him.

**SCENE NINE/LA CIGALE, BACKSTAGE, PARIS, 7.45 pm:** "*Joe, you should do Spanish Caravan with Robby. This would be great*", I suggest. "*That would be phantastic,*" Joseph Russo answers before he does his hair.

**SCENE TEN/LA CIGALE, BACKSTAGE, PARIS, DEC.8th, 7.17 pm: "I JUST WANNA KNOW WHO ANNOUNCED ROBBY WOULD BE THERE! ROBBY WILL NOT COME IF YOU DON'T PUT UP A SPECIAL ANNOUNCEMENT FOR HIS SHOW AT THE ARAPAHO",** Wild Child's Dutch agent screams on the phone. The singer of *The Soft Parade* carefully writes down on sheet of paper whatever the agent tells him to put on a special poster. This hand-made thing was put up in the window of La Cigale, much to the pleasure of the fans waiting outside. "WOW, Robby is coming!" I notice photographer Michelle Campbell outside and let her in through the side door. They forgot to give her a photopass.

**SCENE ELEVEN/HOTEL CALIFORNIA, PARIS, DEC.7th, 1993, SOME PEOPLE ARE DOING AN INTERVIEW WITH ROBBY KRIEGER:** "And what do you, do you two guys have something to do with the *Doors Quarterly*," Robby asks. "We're doing a video in Paris, with, ah, Rainer together, and eh, Iain said he's doing this interview, and I said, oh yes, perhaps we could," Stefan says. Again people got in contact with Robby using my name without my knowledge. Same rip-off all over again. Sorry Robby, people are using my name and the name of *The Doors Quarterly* to get interviews with you, I'm thinking, after I heard about this incident a day later. I scream at Iain because of this.

**SCENE TWELVE/LA CIGALE, PARIS, DEC.8th, 1993, 10.09pm:** The singer whispers something into Robby's ear. Robby nods his head and starts to play the intro of *Spanish Caravan*. Everybody is stunned to watch his fingers flying over his guitar neck. Chris McNeil, guitarist of *The Soft Parade*, is waiting near the stage door. I tease him. "Chris, you've gotta top that!" "Nobody can top him", he responds. I notice Frank Lisciandro in the back of the audience. When he sees me, he smiles.

**SCENE THIRTEEN/LA CIGALE, BACKSTAGE, PARIS, DEC.8th, 1993, 9.45pm:** Dave Brock of *Wild Child* storms into the backstage area, grinning a "Hello" to where I am standing talking to Robby and disappears through the door to the auditorium.

**SCENE FOURTEEN/PERE LACHAISE GATES, DEC.8th, 1993, 1.00pm:** Three female fans from the USA are distributing flyers for the concert in front of the main gates of the cemetery. "We came here for the celebration, just for the celebration," they say in front of ABC TV cameras. This will be aired in the USA the same night (*Good Morning America* over there). I am busy doing an interview for some German radiostations and some US-TV. "This is going to be a very special day, a day for Jim Morrison. He deserves it. He changed my life like nobody else ever did. And I certainly do hope this will be a peaceful day with no riot at the cemetery." I am wrong, unfortunately. Frank Lisciandro is around, too. "If you notice now there are a lot of lines of poetry on the graves surrounding Jim's," he tells Suzanne Krause, a freelance reporter doing interviews with everybody. "In former days there were just silly grafitties, but now they're quoting Jim's poetry in grafitti in the cemetery", he says.

**SCENE FIFTEEN/LA CIGALE, PARIS, DEC.8th, 10.20pm:** The band on stage does *Light My Fire*, Robby's song. Robby plays some great guitar. I stop taking pictures and just watch him from behind the curtain, stunned. I look at all the people in the audience: they have tears in their eyes. Girls are crying. Screaming. The place is steaming. Robby is on stage. "We're gonna say Happy Birthday to Jim, alright? I'll do it on the guitar, OK?" Robby announces during the instrumental break in *Light My Fire*, and he does - playing a phantastic solo. The audience goes crazy.

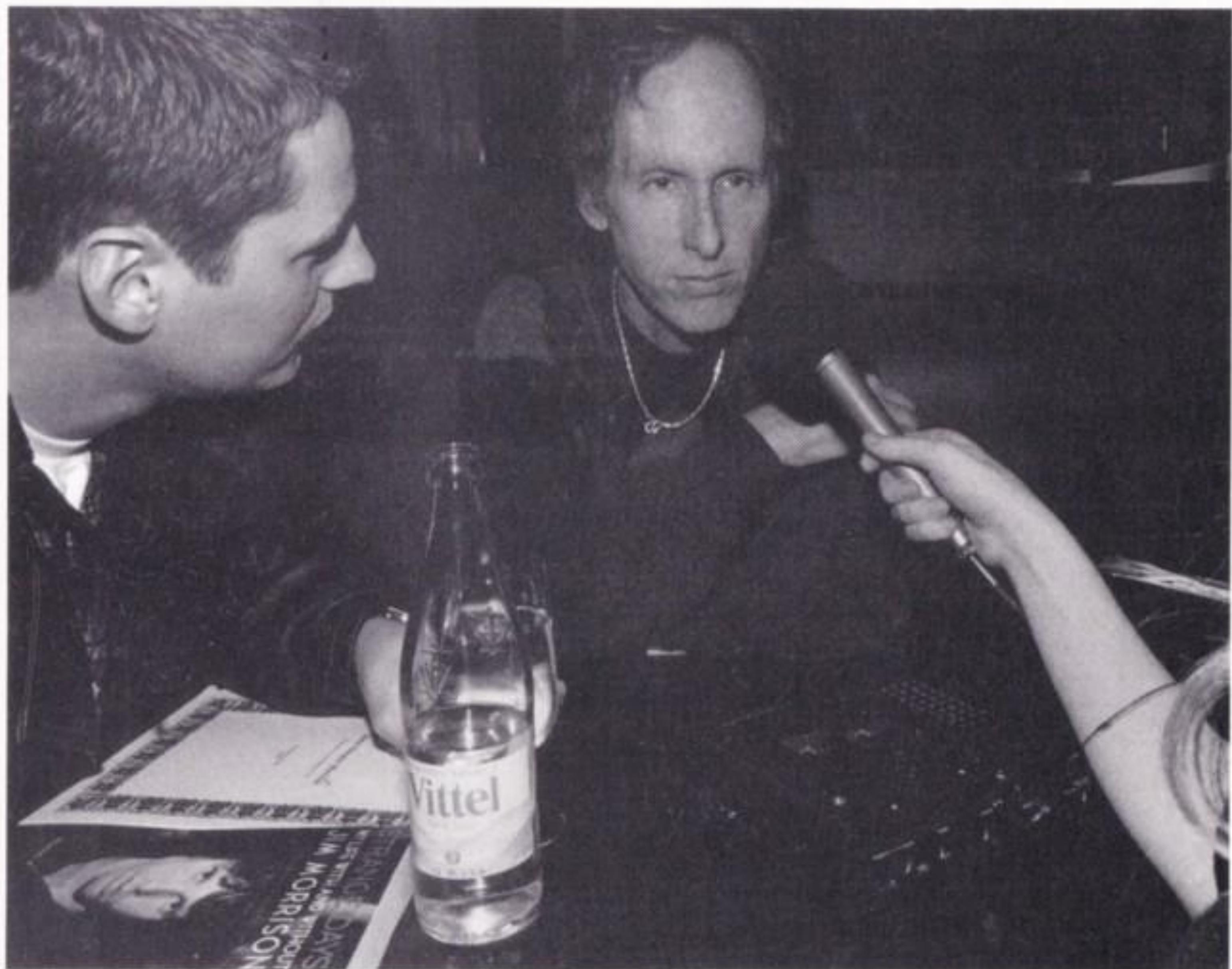
**SCENE SIXTEEN/LA CIGALE, PARIS, RIGHT BEFORE ROBBY GOES ON STAGE: "WHO THE FUCK DID THOSE FLYERS",** the Dutch agent screams at me waving a flyer right underneath my nose. "YOU'VE GOT A FULL HOUSE JUST BECAUSE OF THIS!!!" The flyer announces Robby as special guest for this concert. "WE NOW WANT MONEY FOR ROBBY'S PERFORMANCE BECAUSE YOU'LL GET MORE MONEY JUST BECAUSE HE'S HERE", he barks. I tell him I didn't know anything about this flyer, just having seen one that DOESN'T mention Robby, but the screaming Dutchman doesn't believe me. He goes wild and disappears somewhere in the caves of the backstage area to find the local promotor, still screaming. Robby smiles.

**SCENE SEVENTEEN/MY OFFICE, KREFELD, FEBRUARY 1994:** Robby is on the phone in the middle of the night. "How was that concert with *The Soft Parade*, Robby", I ask him after a couple of minutes of conversation. "I enjoyed it. Why didn't you come to my concert at the Arapaho?" "Oh sorry, I was too busy at La Cigale", I respond. I wish I had gone to Robby's concert instead of hanging around at *The Soft Parade*'s merchandising stand. People tell me it was a very good concert.

**SCENE EIGHTEEN/LA CIGALE, PARIS, RIGHT AFTER LIGHT MY FIRE:** I was just getting ready to tell the audience about Robby's performance at the Arapaho, and that there would be still enough time to get to Robby's concert AFTER the La Cigale Show, when the Dutchman stormes the stage along with a female translator telling people to get ready to see Robby at his concert soon. An unbearably tasteless interruption for a celebration concert, many people think. I feel sorry for the cover band at that time. "But just a few people left the auditorium", says Gilles Yeremian, one of the organizers.

**SCENE NINETEEN/LA CIGALE, BACKSTAGE, PARIS, DEC.8th, 1993, 10.35pm:** Robby Krieger comes backstage after he said his "Thank You" to the audience after *Light My Fire*. The audience screams for more. Robby is in a hurry. "Why don't you come to my concert", he asks me. "Well, I'll try", I respond. "See you soon!" Jochen takes a few pictures (even the singer sneaks backstage to have his picture taken with his arms around Robby), then Robby disappears through the backstage door into the bright Parisian night.

**SCENE TWENTY/MY OFFICE, KREFELD, JANUARY 1994:** I am watching a video of the concert. All my memories are coming back. I decide to write this article.



**ROBBY KRIEGER, Dec.7th, 1993, during an interview at his hotel in Paris.**  
Photo: Michelle Campbell

# December 1993

- A Monthfull of Doors -

Some Images As Seen By A Fan  
by Oliver Wand

December 1st, 1993  
The Soft Parade in Cologne  
(what a start for THIS month !)

Well, for me it was the First time to experience The Soft Parade, and what an experience it was! I was so impressed of the look and - of course - the voice of Joe Russo. I couldn't believe what I've seen. I've never heard songs like "Changeling" and "The Soft Parade" like that before! I only can recommend these guys to everyone who hasn't seen them yet.

After the show I went to the Merchandising (Hi Marianna!) and had a nice little chat with Joe. I must say that he's a really nice guy, who exactly knows what to do on stage for the fans to get an imagination of what the concerts of The Doors were been like.

December 4th, 1993  
Cinema Max Linder, Paris

The first official screening of two mystic topics Jim Morrison's, "Feast Of Friends" and "HWY". I had really high expectations of both films, although someone told me before that "HWY" would disappoint me. The Cinema was absolutely overcrowded, but nevertheless we were able to get very good seats.

It all started with "FEAST OF FRIENDS", which really impressed me. An excellent combination of original scenes and music.

Then "HWY", this legend, this mysterious 'Thing'... I WAS absolutely disappointed. "For that sh" me fool stayed up the whole night, that's what I really thought to myself !!!

December 8th, 1993  
Père Lachaise, Paris

It was a very quiet morning at the Père Lachaise on THAT very day. Me and my friend (Hi Möppie!) arrived at about 10.30 / 11.00 a.m. We expected a crowd of people, but we were very surprised to find a rather 'small' number of people at Jim's grave.

It was really fantastic to feel the atmosphere on that day, for sure I will never ever forget it. It's very hard to describe it for me, and everyone who was there may know what I'm talking about.

December 8th, 1993  
James Douglas Morrison Birthday Celebration  
featuring The Soft Parade with special guest Robby Krieger  
La Cigale, Paris

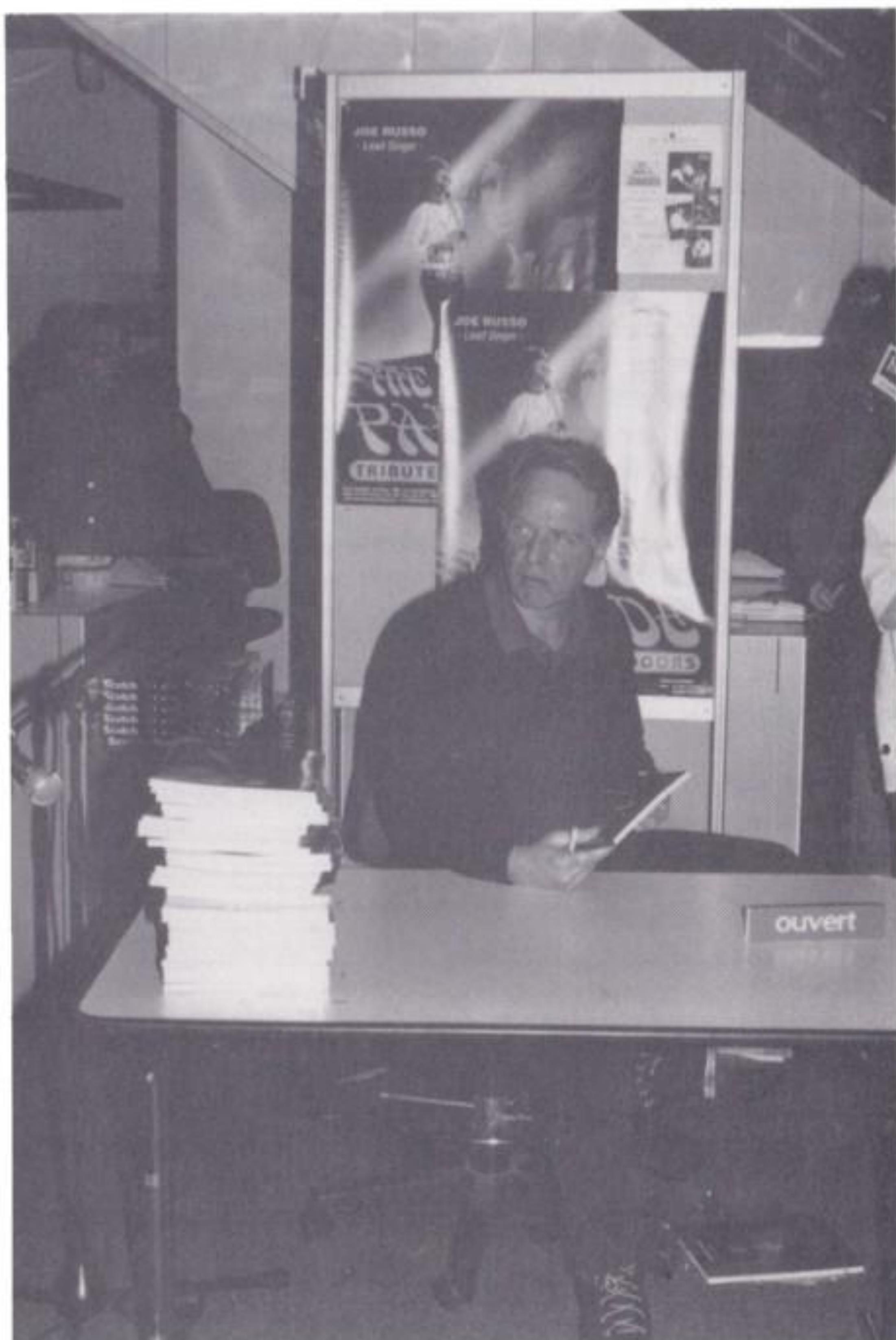
what a night! Opening this brilliant concert with "Do It" was just a perfect decision! Joe was in a brilliant mood, their very own versions of "Back Door Man" and "Changeling" got the audience into the perfect mood for that night... (although I think it wasn't even necessary, the mood was great the whole time!) And then THAT moment everyone had waited for, the appearance of Robby Krieger on stage. For "When the music's over", "Spanish Caravan" and - of course - "Light my fire" he joined The Soft Parade, and I'm sure I'm speaking for everyone who has been there that night, that it was absolutely impressive to see that hell of a guitar player live on stage!!!  
By the way, thanks to Doug Sundling, who gave us a really great time that evening.

December 11th, 1993  
10th Anniversary of The Doors Quarterly  
Voerde, Germany

Back in Germany there was no time to rest, the last big event of that month (except the continuing The Soft Parade-Tour) was just about to happen...

It was really interesting to see all that exhibited stuff and meet all the people (Hi to Freddy Tornberg!). And then the band, 'A Tribute To The Doors'... Well, do I really have to say anything ???... But after them The Soft Parade did a few songs, which were - in my opinion - the main event on that party!

Well, these are only some of my own remembrances, and I take the opportunity to send my regards to Moppie, Rainer Moddeman, Doug Sundling, Maxine, Nathalie Gace and especially Benjamin (Tnx for the wonderful time in Paris).



**ROBBY KRIEGER  
DATES:**

**May 5th: THE COUNTRY CLUB, EUREKA, CA**

**May 6th: JJ's BLUES DOWNTOWN, SAN JOSE, CA**

**July 2nd: IRVING MEADOWS, CA; with THE BAND and STARSHIP**

FRANK LISCIANDRO  
signing his book  
AN HOUR FOR MAGIC  
at the FNAC, Paris  
Dec. 7th, 1993  
(Photo: Eva Hellwig)

## „The Night on Fire“ DOORS-Fanclub-Treffen am 11. 12. 1993 in Voerde

Martin Debbrecht/Falko Remer

Am 11. 12. 93 machten wir uns auf den weiten Weg von Leer (Ostfriesland) nach Voerde, um zum Fanclub-Treffen zu gelangen, von dem wir uns schon von vornherein viel versprochen. Nachdem wir einige Zeit in der Kälte bzw. in einigen Bars (darunter auch das weniger empfehlenswerte „Bronx“, wo man sich anscheinend an langen Haaren stört) verbracht hatten, fing die Veranstaltung endlich um ca. 21.20 Uhr an. Sofort stürzten wir uns ins Innere des „Rolling Stone“, um am Platten- und Bücherstand Raritäten und Neuheiten zu ergattern, während bereits im Hintergrund das Video „The Soft Parade“ lief.

Währenddessen füllte sich das „Rolling Stone“ mit immer mehr DOORS-Anhängern, und das erste Highlight des Abends kam dann in Person von Joe Russo auf uns zugeschlendert, der auch gleich bereitwillig Poster, Quarterlies etc. signierte und sowieso unheimlich sympathisch wirkte. Als schließlich auch der Film „Stille Tage in Paris“ gezeigt worden war, kündigte Rainer die Coverband „Tribute to the Doors“ an und bemerkte gleichzeitig vor dem staunend-erwartungsvollen Publikum, daß als spontane Überraschung noch eine zweite Coverband spielen würde: „THE SOFT PARADE“!!

„Tribute to the Doors“ gaben ihr Bestes, wobei zu bemerken ist, daß der Sänger seine „Morrison-Mimik“ zum Teil weit übertrieb, ansonsten aber eine gute Show ab lieferte. (Wobei die Band jedoch nicht an das Niveau von „The Soft Parade“ herankam.)

Nachdem die Band ca. eine Stunde gespielt hatte, wurde endlich der heißersehnte Auftritt von „The Soft Parade“ angekündigt. Leider spielten sie nicht so lang wie „Tribute to the Doors“, aber alleine Joe Russos Ähnlichkeit mit Jim Morrison ist verblüffend gewesen. Leider endete bald auch der Auftritt von „The Soft Parade“, nachdem sie als Zugabe „Someday Soon“ gespielt hatten, da am nächsten Tag ein Auftritt bevorstand und man früh abreisen mußte.

Doch die nächste Überraschung ließ nicht lange auf sich warten... Rainer kündigte die Filme „HWY“ (!!!) und „Feast of Friends“ an.

Leider gab es auf den von Jim Morrison konzipierten, sehr lyrischen Film keine große Resonanz. Bereits nach 20 Minuten war der größte Teil der anfänglichen Zuschauer verschwunden, und nur ein harter Kern von einigen Interessenten wußte die Aufführung des ultraseltenen Films (erst die zweite Aufführung in Europa!!!) zu würdigen.

Als der Film gegen ca. 2 Uhr zu Ende war, verließen zwei von uns das Rolling Stone beglückt und bepackt (mit Platten, Postern und Büchern!!!), während der letzte bis zum bitteren Ende blieb.

Als wir am nächsten Morgen die Heimreise antraten, wußten wir, ohne etwas zu sagen, daß wir auch beim nächsten Treffen wieder dabei sein würden – egal wie weit!!!

Kompliment an die Organisation und alle Beteiligten!

Endlich lieferbar!

### **Adreßbuch für Fans und Plattensammler 1994**

256 Seiten (DIN A5) prall gefüllt mit aktuellen Adressen von Fans, Sammlern und Fanclubs

Die Adressen sind Sammelgebieten wie z.B. Abba-Zappa, Videos und Musikrichtungen (Blues, Rock & Roll usw.) zugeordnet.

Auch Sammler mit außergewöhnlichen Sammelgebieten sind dabei!

*Hauptsächlich deutschsprachige Sammler.*

*Der Info-Brocken in lexikalischer Fülle - ein Muß für jeden, der neue Kontakte zu anderen Sammlern knüpfen möchte.*

*Nur DM 32,80 zzgl. DM 5,- Versandkostenpauschale. Zahlung mit V-Scheck oder per Nachnahme.*

**Steffen Grellmann, Hellmundstr. 16  
65183 Wiesbaden/Germany  
Fax: 0611/372613 (abends auch Telefon)**

# A QUICK SHOT

by Stefan Lingenhöfer

Tuesday, December 7th, 1993. Oliver and me were sitting, like every evening during our stay in Paris, in the restaurant Rue Beaufreillis 18. I was pretty excited, can't describe it: tomorrow would be the day - **James Douglas Morrison** was to become 50 years old; his legend would become half a century.

Although the restaurant was empty, we were pretty frolicsome. Vjieran, the owner, had just served us a nice meal and we were drinking cheap French beer. I must admit his Slavic beer is usually much better. But he serves this French beer, because he owns a photo of Jim drinking this muck.

So we were sitting there and talking, when it got a bit noisy outside in the street. We couldn't see anything through the window, but when some people entered the restaurant we noticed it was a TV team. Soon we recognized them as a German team from the ZDF, who were busy producing an outro for their daily *Heute Journal*, which was going to be on the air the same night.

They wanted to interview us, the only people in the restaurant, but it took a while until they were ready, so we talked to their nice assistant, who seemed to be pretty interested in The Doors. Then, all of the sudden, their boss walked in, Mr Hirsch. He professionally told us what was gonna happen next and I got very nervous, after all it was my debut on German Television.

The camera started running, and Mr Hirsch asked us a lot of questions about our opinions on Jim Morrison and The Doors. The questions were rather usual ones, not of any deeper meanings. What do you expect from a news broadcast, which has to reach a millions of viewers at nine p.m.? So - I was nervous, was unnecessarily rolling my eyes and gesticulating too much, when he interviewed me. If you've watched it on TV, you'll know what I mean.

After the interview Mr Hirsch asked us if we had to say anything else, and I mentioned that everybody who visits the grave should behave properly, not write grafitti or trash the place, you know the things Rainer mentions in almost each Quarterly. I was disappointed when I saw the thing on video at home: they did not broadcast my demand, which I thought (and mentioned) that it would be very important.

Then they did a few shots of the room we were sitting in while we were making jokes, after that Mr Hirsch and his team said their good-byes. We couldn't let them go this way: we were demanding our fee - one beer per person, which we -of course- got then.

See how it works?



Among hundreds of flowers there was a birthday card from Patricia Kennealy-Morrison on Jim's grave.  
(Photo: Eva Hellwig)

# JIMI HENDRIX & JIM MORRISON in Steve Paul's THE SCENE NEW YORK CITY, 13.3.1968

**von Theophil Schaeicher**

Spätestens seit der ersten Veröffentlichung von **Ausschnitten** aus dieser berühmten Hendrix-Morrison-Winter-Session vom 13.03.68 auf der Raub-LP "Sky High" (Sky Dog Records, 1970; nach anderer Quelle: 1972), auf der Jim Morrison übrigens nicht nur als Sänger, sondern **auch als Drummer ("Jim Morrison, drums")** angegeben wird, ist umstritten, **wer denn nun wirklich an welchen Instrumenten** an dieser late-night-Session teilgenommen hat. Nach der Besetzungsliste der LP "Jimi Hendrix. Jam Session" (ebenfalls Sky Dog Records, 1970; inhaltlich identisch mit der LP "Sky High") soll Jim Morrison offenbar auch noch das Tambourine geschwungen haben ("**Jim Morrison: v,tam,d**"). Fälschlicherweise sind auf diesen LP's auch noch Mitch Mitchell (und Noel Redding (von der Jimi Hendrix-Experience) als Mitwirkende angegeben!

Laut Covertext von "Woke up this morning" von Red Lightnin' Records, dem angeblichen Allein-Inhaber der Rechte (s.u.), soll die Session mit folgender Besetzung stattgefunden haben:

Jimi Hendrix: recording, vocals, guitar  
Johnny Winter: rhythm guitar  
Randy Hobbs: bass  
Randy Z.: drums  
**Jim Morrison: harmonica, vocals, abuse, obscenities, mumbling**  
Buddy Miles: drums on second half  
Magic Cutting: Big M.

Wer sich hinter dem "Big M." verbirgt, ist bis heute unbekannt (hat wohl auch noch niemanden interessiert!). Sollte vielleicht der Meister selber (Jimi alias James Marshall) am Mischpult gesessen haben? Ist das "Big M." gar eine Anspielung auf Jim Morrison? Hat Michael ("Mick") Cox (s.u.) diese Bänder aufgemischt? Wir wissen es (immer noch) nicht.

Wir wissen aber inzwischen, daß sich hinter "Randy Z." der Schlagzeuger Randy Zherringer verbirgt, wie der Bassist Randy Hobbs, Mitglied der Gruppe "The McCoys" (Toptitel 1965: "Hang on Sloopy"). Nachdem immer wieder über die angebliche Mitwirkung von Johnny Winter an dieser Session spekuliert wurde, brachte ein Interview mit Johnny Winter in der Zeitschrift "Guitar World" (March 1989, S. 122) endlich Klarheit.

Auf das Hendrix-Winter-Bootleg hin angesprochen, konnte der sich noch gut an jene Zeit im "The Scene" erinnern, an den zwar kleinen, aber tollen Nachtclub seines damaligen Managers Steve Paul. Im Scene-Club, der nur etwa 200 Leute fassen konnte und in einem Keller im schlimmsten Viertel von New York untergebracht war, verkehrten damals u.a. Hendrix, Janis

Joplin und die Rolling Stones (so Johnny Winter). In diesem Club, in dem er "die besten, aber auch die miesesten Jams" erlebt hatte, spielte er tatsächlich auch öfter mit Jimi Hendrix zusammen. An jener Bootleg-Session mit Jim Morrison **habe er aber nicht teilgenommen**, soweit er sich erinnere. Als er die Platte (den Hendrix-Winter-Bootleg) hörte, wußte er, daß er da nicht drauf war. "Da waren einige seltsame Titel drauf - Jimi Hendrix und Jim Morrison Mitschnitte. Ich bin Jim Morrison nie begegnet. Also weiß ich, daß ich es nicht war, der da mitspielte.", so Johnny Winter im dem Interview.

Den einzigen Titel, den er mit Jimi Hendrix zusammen gemacht hat, "und den er irgendwann einmal wieder hörte", ist "The Things That I used To Do", ein Song von Jimmy Reed, den Hendrix und Winter wohl im November 1968 einspielten.

Da Johnny Winter also nach eigenen Aussagen an der "Hendrix-Winter-Morrison"-Session nicht teilgenommen hat, ist es naheliegend zu vermuten, daß Randy Z.'s Bruder Rick Zherringer (ebenfalls bei den McCoys unter dem Künstlernamen: Rick Derringer!) der mysteriöse Rhythmusgitarrist an jenem Mittwoch abend war (... oder aber vielleicht auch nicht). Die Band "The McCoys" war damals jedenfalls die Hausband von Steve Paul's Scene-Club.

Die Scene-Club-Session wird immer unter dem Etikett "Jimi Hendrix" verkauft, obwohl es sich hierbei nicht um ein klassisches "Hendrix Konzert" handelt. Lediglich die Blues-Titel "Red House" und "Bleeding Heart" (= People, Peoples..) gehörten damals zum Standardrepertoire von Jimi Hendrix und können vom Sound her als Hendrix-typisch bezeichnet werden. Bei den übrigen Titeln handelt es sich wohl ursprünglich um eine einzige längere Improvisation, in der verschiedene bekannte Themen (u.a. das "Sunshine of your love"-Motiv von den "Cream") anklingen und variiert werden. Der geniale "Big. M.", der seinen Namen wohl lieber nicht auf der Plattenhülle wiedersehen wollte, hat diesen Take "zauberhaft" mehr oder weniger dilletantisch zerstückelt (frei nach dem Motto: Viele Titel verkaufen sich wohl besser als wenige!). Da, wo "Big M." bei den einzelnen Auskoppelungen die Themen nicht erkannte oder nicht zuordnen konnte, wurden einfach mehr oder weniger originelle Titel frei erfunden ("Uranus Rock").

Zur Geschichte der Scene-Club-Tapes ist (nach Covertexten von Red Lighnin' Records) noch folgendes bekannt: Die Magnetbänder dieser Session sind in den Besitz von Michael Cox gelangt (wie, das wird wohl immer sein Geheimnis bleiben!), dem Gründer der irischen Pop-Gruppe "Eire Apparent", die von Hendrix produziert und gemanagt wurde. Nach dem Tode von Jimi Hendrix (!) hat Michael ("Mick") Cox (nicht zu verwechseln mit dem späteren Hendrix-Bassisten Billy Cox!) diese Bänder verschiedenen Firmen angeboten, u.a. auch der Firma Sky-Dog-Records (eine Plattenfirma die ursprünglich auf Country & Western-Musik spezialisiert war), wobei diese

heimlich unerlaubte Raubkopien hergestellt haben soll. Peter Shertser von Red Lightnin' Records soll schließlich im Dezember 1970 von Michael Cox die Rechte an den Scene-Club-Bändern erworben haben. Nach dem Erscheinen von "Sky High" hat Red Lightnin Records offenbar mit Erfolg einen Prozeß gegen "Sky Dog Records" angestrengt, woraufhin dieses Album vom Markt verschwand.

Beim Verkauf **seiner eigenen** Musik war Mick übrigens nicht so erfolgreich: Die Debüt-LP ("Sunrise") seiner Eire Apparent verstaubt in den Regalen der Schallplattenläden, **obwohl** Jimi Hendrix bei fast allen Titeln mitgewirkt hat.

Wer auch immer diese Tapes an die Plattenindustrie verkauft, kannte offenbar nicht die genaue Entstehungs geschichte dieser Session. Nur so lassen sich die (immer wieder variierenden, wohl eher spekulativen) Besetzungslisten dieser Session auf den Plattenhüllen erklären.

Da unbestritten ist, daß dieser (musikalisch überwiegend eher mittelmäßige) Scene-Club-Mitschnitt nicht für den kommerziellen Gebrauch, also keinesfalls für eine Veröffentlichung bestimmt war (sonst hätte man den betrunkenen Jim Morrison wohl kaum auf die Bühne gelassen!), erhebt sich hier (ungeachtet der urheberrechtlichen Problematik) grundsätzlich die Frage nach der Legitimität einer solchen unautorisierten Veröffentlichung. Wenn derartige Aufnahmen (sorgfältig kommentiert) publiziert werden, um quasi bei der Dokumentation des gesamtmusikalischen Schaffens eines Musikers historische Lücken zu füllen, so kann dies sicherlich legitim sein. Derartige experimentelle Improvisationen, die die Urheber längst verworfen oder aber musikalisch bereits weiterentwickelt und vervollkommen haben, quasi als musikalisches Testament eines Künstlers zu vermarkten ("The Best & The Rest"), scheint doch sehr fragwürdig. Auch die reißerische Herausstellung der "Mitwirkung" von Jim Morrison an diesen Takes ist wohl eher ein Angriff auf das Portemonnaie der Doors-Fans als ein Appel an deren musikhistorisches Interesse.

**Ob Jim Morrison einer Veröffentlichung wohl jemals zugestimmt hätte (so man ihn denn überhaupt gefragt hätte) ?!??!**

Ausschnitte aus den Scene-Club-Tapes befinden sich auch auf anderen Hendrix-Bootlegs italienischer und auch englischer Provenienz (die in folgenden Auflistung nicht enthalten sind), wobei die einzelnen Auskoppelungen nochmals gekürzt und mit Titeln und Urhebervermerken versehen werden, die ebenfalls dem Reich der Phantasie entsprungen sind - z.B.: WhoaEeh (= Tomorrow never knows) (sehr geistreich!), Lime Lime (= Uranus Rock), Blues Blues (= Wake up) usw. Als Urheber werden jeweils "Hendrix" oder "Hitson/Hendrix" genannt (Herman Hitson war Gitarrist bei Lonny Youngblood, der Ende 1963 mit Jimi Hendrix kurze Zeit zusammengearbeitet hat.).

Von der obenerwähnten Scene-Club-Session, von der Jimi Hendrix wohl selbst (Covertext: "He always had a tape machine on hand") die Aufzeichnungen mitgeschnitten hat, gibt es zahlreiche Veröffentlichungen mit unterschiedlichen, teils verwirrenden Titeln. Von den Tonbandaufzeichnungen sind nach dem Tod von Jimi Hendrix bisher ca. 55 Minuten auf diversen Tonträgern veröffentlicht worden:

Neben der in Moddemann (The Doors, 1991, S.255) abgebildeten LP/CD (Boot LP/CD 51): "**Woke up this morning and find myself dead**" (Red Lightnin' Records, rel. Okt. 1980), sind noch weitere Versionen bekannt:

LP: "**Sky High**" (Sky Dog Records, New York, 1970; nach anderer Quelle: 1972); Enthält die Titel Peoples, People, Peoples (=Bleeding Heart), Sunshine Of Your Love, Red House, I'm Gonna Leave This Town (= Woke up..);

LP: "**Jimi Hendrix. Jam Session**" (ebenfalls Sky Dog Records, 1970; inhaltlich identisch mit der LP "Sky High");

CD: "**The Best of and the Rest of Jimi Hendrix**". Etikettschwindel: diese Aufnahmen sind weder "the best" noch "the rest" von Jimi Hendrix!

LP: "**Jimi Hendrix. Tomorrow never kmows**" (Hamburg, 1980); inhaltlich identisch mit der "Woke up.." von Lightnin' Records.

LP/CD: "**Jimi Hendrix. New York Session**" (nur ca. 50 Min.! Traditional Line/ITM-Records; der Titel "Morrison's Lament" fehlt allerdings!); ("Jim Morrison, hca, voc"); siehe Foto;

LP: "**High, Liv'n Dirty**" (1978, Nutmeg, LP aus rotem Vinyl);

CD: "**Jimi Hendrix in Concert, 3-CD-Set** (3 CD-Bundle von Starlife: die Scene-Club-Session ist auf CD Nr. 3, die mit "Red House" betitelt ist; siehe Foto);

CD: "**Jimi Hendrix, 2 Compact Disc**" (schwarz/goldene CD-Doppelbox ohne Titel, Wisepack Ltd, 1992; die Scene-Club-Aufnahmen sind auf CD Nr. 2, siehe Foto). Beim Titel "Morrison's Lament" wird als Urheber gar "Morrison" angegeben, die Rechte für diesen Titel liegen bei Rondor Music, Ltd, London.

Außerdem existiert von der og. "Woke Up" eine Neuauflage:

CD: "**Jimi Hendrix. Woke up this morning and find myself dead**" (Cover-Titel) (Point Productions, 1991; CD-Aufdruck: "Jimi Hendrix. Live in New York");

Auf all diesen CD's (bzw. LP's) kann man den völlig betrunkenen, mal eher lallenden, mal gröhrenden, mal singenden Jim Morrison hören!

Wer allerdings auf die in Moddemann (The Doors, 1991, S.46) zitierten obszönen "Fuck her .." - Passagen von Jim Morrison nicht verzichten will, darf allerdings nicht zur "Jimi Hendrix. New York Session" greifen, da hier der betreffende Titel ("Morrison's Lament") fehlt! Dieser Titel war den Herausgebern von ITM-Records/Germany in Wuppertal wohl zu obszön für den deutschen Markt, sodaß er der Selbstzensur zum Opfer fiel.

Ist die Scene-Club-Session musikalisch und aufnahmetechnisch eher von minderer Qualität, so ist sie aus anderen Aspekten dennoch hochinteressant: ein historisches Zeitdokument, das die Atmosphäre eines typischen New Yorker Night-Clubs der späten sechsziger Jahre wiederauferstehen lässt, wo anwesende Musiker (denen es in den Fingerspitzen kitzelte) noch gelegentlich mit der Hausband zusammen jammen konnten und durften. Zum anderen aber zeigt die posthume Vermarktung dieser Jam-Session aber auch die Mechanismen der Musikindustrie, die bekanntlich primär nicht an der künstlerischen Entwicklung ihrer Musiker, sondern lediglich an gewinnträchtigen Produktionen interessiert ist.

Die Tatsache, daß Johnny Winter an dieser Session nie teilgenommen hat, wird von der Plattenindustrie offenbar immer noch nicht zur Kenntnis genommen (oder aber bewußt ignoriert?!): Auf der für Doors-Fans besonders interessanten "Woke up"-Neuaufgabe von 1991 (Point Productions), auf dessen Titelbild neben Jimi Hendrix auch (picture-in-picture) Jim Morrison (wohl stocknüchtern, in typischer, theatralischer Pose mit geschlossenen Augen ins Mikro hauchend) abgebildet ist, wird immer noch Johnny Winter als Mitwirkender angepriesen!



# THE FAN PAGE

## *People are Strange* written by Susanne Freiknecht, Germany

I'm 23 years old and I have been a Doors-fan for 2 1/2 years now. To be a Doors-fan is quite o. k. for me but for most of my mates and a certain "friend" it is a problem. Let me tell you how it all began...

It was in May 1991 and I had been an a-ha-fan for whom Morten Harket (their singer) was the biggest hero. He sang his songs on stage, played the sunnyboy, felt irresistible and said on TV (!) that he doesn't like his fans. And I was so stupid and continued buying their records and visiting their concerts where a-ha played the lovely sunnyboys, singing their love-songs like "Take on me", etc. As I always collected EVERYTHING by them I found out that they like THE DOORS and I became very curious about this rock-group. It was also the period when the Doors celebrated their "revival" through the movie by Oliver Stone. But I didn't become a Doors-fan because of this movie but because of a rockumentary which was shown on MTV. From that moment on THE DOORS didn't get out of my mind. I got terribly fascinated by Jim Morrison: They way he acted and his songs. The songs I heard were reaching my inner soul. This was something different than a-ha.

The more I became a Doors-fan the more problems with a certain "friend" increased. Thanks to Jim Morrison's lyrics and poems I changed my attitude towards life. I admired that attitude "Do whatever you want - be free, but don't hurt anybody - never do things you don't want to do - never let a person tell you what you have to do. This friend didn't understand it. She herself admits that she sees her friends like she wants to see them and if they are not like this she wants to change them. She was still an a-ha-fan and up to now she can't work with the fact that I'm a Doors-fan now and that a-ha don't interest me anylonger. In my opinion she is only waiting for me to say something nasty about The Doors. She constantly compares Jim Morrison with Morten Harket (!)... "Morten Harket looks so cute, I understand that he was your idol, but Jim Morrison? How can you listen to somebody who sings - MOTHER, I WANT TO FUCK YOU. And on this picture he looks quite nice (Joel Brodsky), a bit like Mick Jagger and on this picture, help Susanne, do you really like him on this picture - with a beard?" Some weeks ago the situation arised again: "Lately I saw the grammy-award and a-ha were there. I didn't like their new song very much, but Susanne you must admit that, Morten Harket is really a cute and nice guy!" I (meanwhile a full-blooded DOORS-fan) told her that this guy is meanwhile too slimy for me and that I don't like the way he sings and acts on stage (for me Morten is a quite lying popstar). And she answered: "Someday you WILL say such things about THE DOORS." After this sentence I was finally on the edge and told her that she's only waiting for it. These words I have been writing now sound a bit childish but I have to tell you that THE DOORS mean a lot for me - their music and their message. I find myself in it. It just wasn't the case with a-ha. I didn't listen to a-ha when I was frustated and if I did it didn't help me. I didn't identify myself with their music, either.



Because of this "friend" my self-confidence decreased and I didn't have the courage to tell people that I'm into THE DOORS. I had the feeling that collecting everything and being interested in everthing about them is childish and adolescent for other people. I hardly knew people who like them or have even heard about THE DOORS. I don't expect from my friends that they have to be a DOORS-fan, oh no, but the mistake I made was that I always accepted their hobbies and my interests are not "normal".

But I also have two friends who fully accept my passion for THE DOORS and I really shouldn't forget them here in my lines. Especially Tanja, my best friend, who always encouraged me with saying "As long as you feel good as a Doors-fan you should remain it. Don't let other people destroy your passion." The other friend always encouraged me to write to the DOORS QUATERLY and said to me: "If you're such a big fan of THE DOORS it is an obligation to collect everything." Now I think I can do without such a "friend" who tells me to which music I have to listen to and which rock-group is my passion. So lately I really became a member of the QUATERLY and also visited the party in Voerde and the concert of the SOFT PARADE in Kamp-Lintfort. Talking to other DOORS-fans increased my self-confidence and I no longer felt "alone" and "strange". By the way this very friend I've been talking of always turned me down with telling me (as if it's funny) that I will never see THE DOORS in concert in my life (because the singer is dead, which is a funny fact for her). After Krefeld in summer 92, Voerde and Kamp-Lintfort I can only say:

A BIG HUG TO JOE RUSSO AND THE SOFT PARADE  
AND THANK YOU VERY MUCH FOR THESE GREAT CONCERTS.  
I WILL NEVER FORGET THEM.

I'm writing this on 20th December 1993, only 3 days after the concert of the SOFT PARADE in Kamp-Lintfort. Today was my first working day after listening to THE DOORS the whole weekend. And today I was upset about my class-mates and their problems: diets and "oh God, I gained some pounds", the latest in fashion, "oh Cindy Crawford has such a 'good figure...'". I must admit: I felt "strange" again but aren't there certain things in life which are more important? Perhaps I'm Doors-fanatic or too crazy but I want to cry and shout when I listen to those conversations. I had no chance after this day: I put my headphones on, close my eyes and listen to THE DOORS again. And I can tell you - it feels good. It feels like someone taking me into his arms. I also listen to other musicians but it is not the same feeling when I'm listening to THE DOORS. So I also decided to write these lines today and it was like writing something from my soul.

Tonight I was also listening to RIDERS ON THE STORM and it speaks from my soul:

RIDERS ON THE STORM  
RIDERS ON THE STORM  
  
INTO THIS HOUSE WE'RE BORN  
INTO THIS WORLD WE'RE THROWN  
  
LIKE A DOG WITHOUT A BONE  
AN ACTOR OUT ON LOAN

For me, the lyrics are a kind of life-help. It often helps me to face the daily grind. I don't get depressed from it, no, it is rather the opposite. I wouldn't listen to THE DOORS if they depressed me. For example, when I can't face the daily grind I often read this poem by Jim:

YOU MUST CONFRONT YOUR LIFE  
WHICH IS SNEAKING UP ON YOU  
LIKE A RAPT COILED SERPENT

SNAIL SLIME

YOU MUST CONFRONT THE INEVITABLE  
BLOODY BONES HAS GOT YOU !!!

Another device of me is that music is really my SPECIAL FRIEND. When I'm listening to THE DOORS and other stuff like SOUL ASYLUM or AEROSMITH I have this intense feeling to DANCE ON FIRE. And I enjoy it ...

## **RHONNA's REVIEWS**

### **"A LEGION OF GHOSTS" BY AL GRAHAM**

Basically Mr. Graham seems intent upon clearing up some of the misconceptions evolving around the Jim Morrison legend. Whether or not he succeeds, I'll let the viewers decide. My primary complaints about the video are, get to the point, less rambling and more information please, Mr. Graham! It's very amateurish. But if you can tolerate the boring segments, you will hear some interesting Morrison stories. In addition, you will get see several places Jim used to frequent in LA.

According to Mr. Graham, Jim was raised in a dysfunctional family. His alcohol abuse started at an early age, beginning with raids on his parents' liquor cabinet. Coincidentally, Ann and Andy Morrison (Jim's siblings) have had bouts with alcoholism also.

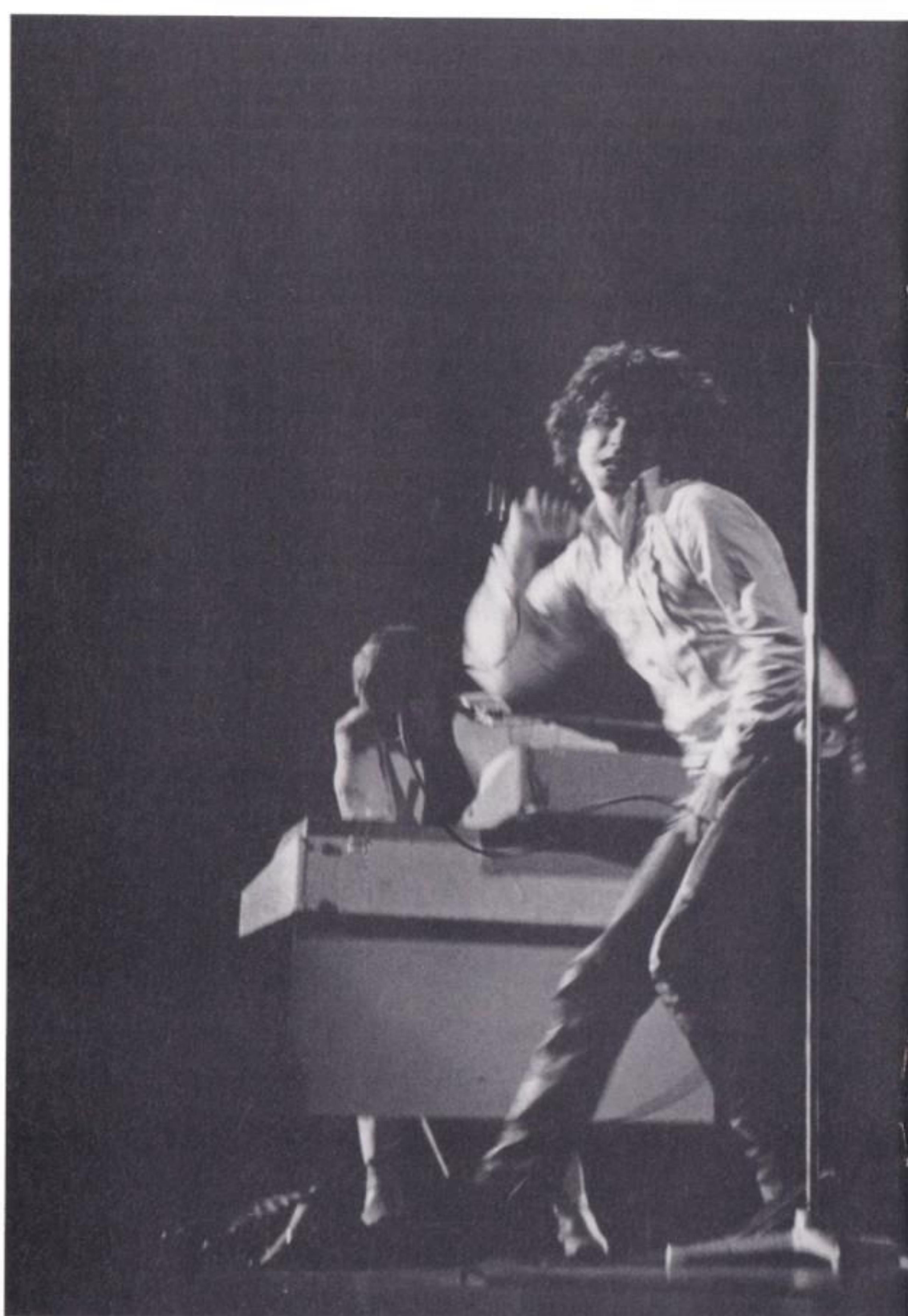
Contrary to popular belief, Jim did spend time with his family. He did not see his parents for many years but he was spending time with his brother, sister, brother-in-law and nephew during this time. Anna Morrison is married to Al Graham, they reside in San Diego.

Highlights of these family visits were showing his family around LA in his navy blue mustang. (Shown in the video: Griffith Observatory, Hollywood Cemetery, The Whiskey , the Doors offices, a home Jim & Pam rented) They went on most of their outings without Pam. She was very jealous of the time Jim spent with his family and friends.

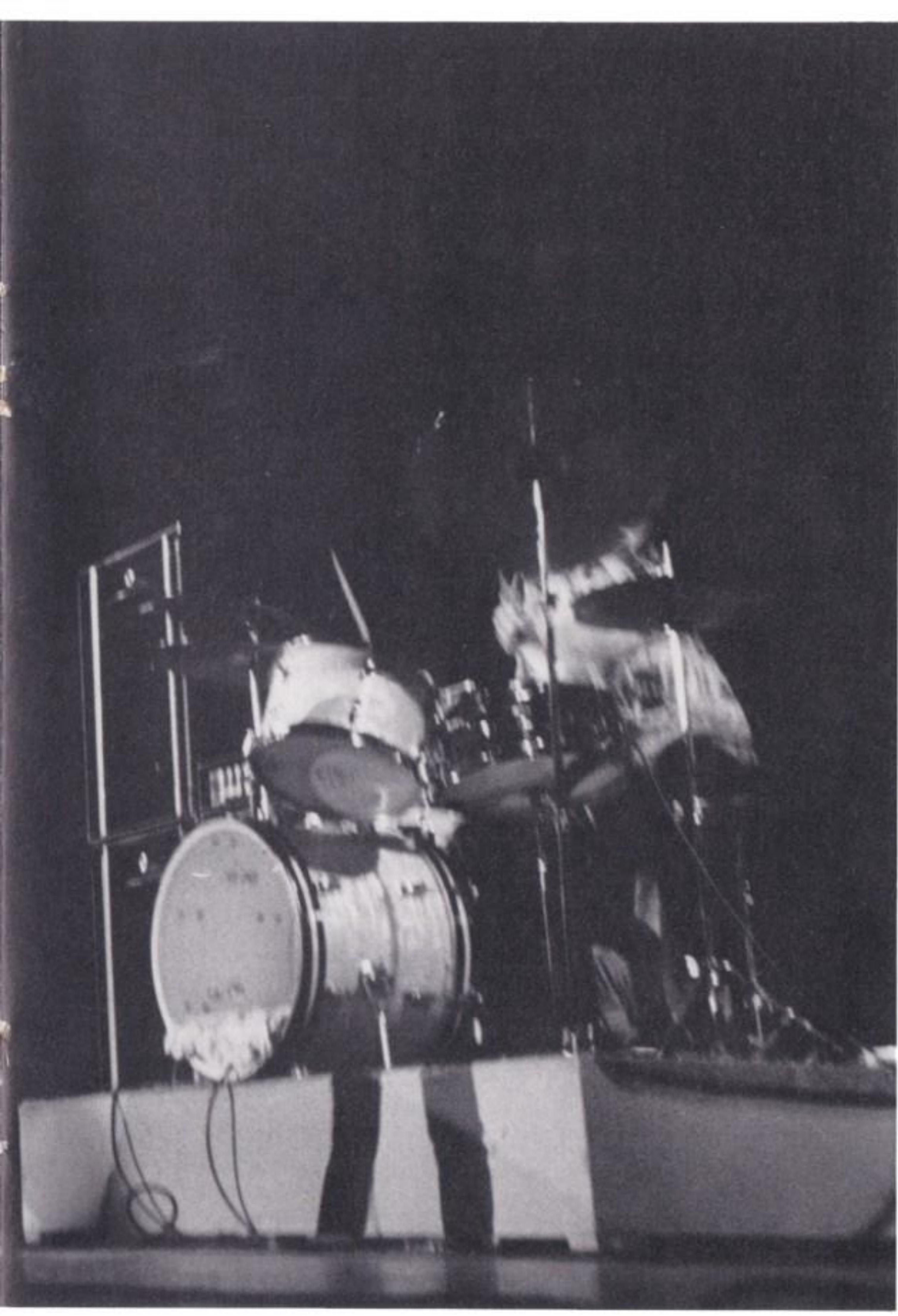
Some private photos, and interesting Doors mementos are shown also.

Mr. Graham remembers Jim as a person very much in pain, which is at the root of Jim's alcohol problem. Jim could be both ends of the spectrum. Loud, obnoxious, drunk, self-centered. Or sweet, charming, quiet, insecure, shy. Also Jim's love of books is reinforced here, apparently he had an entire room filled with books when he was a teenager.

If you don't mind a "home movie" type format and quality, then you'll enjoy this video. Anyway, it couldn't be any worse than watching Oliver Stone's movie!



The Doors in Copenhagen. Photo by Freddy To



rnberg. See Freddy's ad.

16. September 1993,  
Tatort LIVE STATION, das ehemalige Pornokino im Dortmunder Hauptbahnhof. Seit Jahren ist dieser Ort bekannt als eine der besten Szenediscos des Reviers, 1988 und 1990 fanden hier auch zwei legendäre Treffen des Fanclubs statt.

Am heutigen Abend veranstaltet das LIVE STATION mal wieder ein "Doors Special". Der Laden ist gut gefüllt, denn es gibt auch Livemusic: BACK DOORS MAN aus dem Ruhrgebiet, früher bekannt als DIDI & THE HOTDOGS.

Um 21 Uhr dann der eindrucksvolle Auftakt. Die Musik vom Band stoppt, das Licht geht aus. Dramatische Klänge aus Orffs Carmina Burana lassen das Publikum verstummen, Rauchschwaden verhüllen die Bühne, auf der die Band mit Not To Touch The Earth ihr Konzert beginnt.

Im Laufe der folgenden 100 Minuten bekommt das begeistert mitgehende Publikum 18 Songs geboten, BACK DOORS MAN wagen sich im Laufe des Konzerts auch an I Looked At You und Riders On The Storm heran. Als erste stürmisch geforderte Zugabe ertönt The End, gefolgt von Gloria, die zweite Zugabe ist (zum zweiten Mal an diesem Abend) die lange Version von Light My Fire. Nach mehr als 2 Stunden und über 20 Songs erlöschen die Lichter endgültig.

Fazit: natürlich liegt es nahe, jede DOORS-Coverband mit THE-SOFT PARADE aus New York zu vergleichen. Ein solches Vorgehen wird den BACK DOORS MAN jedoch eigentlich nicht gerecht, da sie musikalisch und optisch ein völlig anderes Konzept verfolgen.

Das fängt mit dem Umstand an, daß sie aus 5 Musikern bestehen. Zum bekannten Line-up der Doors kommt für einen besseren Livesound ein Bassist hinzu, der den gelegentlich etwas überfordert wirkenden Keyborder entlastet. Kein Bandmitglied will

in Hinblick auf die äußere Erscheinung einem der Original-DOORS ähneln, bis auf den Sänger, der (natürlich) im weißen Hemd und mit Lederhose auftritt. Seine

Haare sind jedoch blond und für einen "echten" Jim zu lang. Auch bewegt er sich auf der Bühne schneller als Jim, das laszive Element fehlt fast völlig. All diese scheinbaren optischen Nachteile machen die BACK DOORS MAN während des Konzerts durch eine beeindruckende Musikalität und Spielfreude mehr als wett. Der Funke springt schnell ins Publikum über und auch der kritische Zuhörer ertappt sich dabei, wie er mit dem Fuß im Rhythmus der Musik mitwippt. (Ganz im Gegenteil zum Auftritt von RIDERS ON THE STORM aus den U.S.A. am 28.5.93 in der LIVE MUSIC HALL in Köln, als ein blasierter Eamon Cronin und seine musikalisch inkompetenten Musiker es schafften, daß es mir zum ersten Mal in meinem Leben keinen Spaß mehr machte, DOORS-Songs zu hören !)

BACK DOORS MAN sind eine Rockband, die es offensichtliches Vergnügen bereitet, DOORS-Songs live auf der Bühne zu spielen, wobei sie sich meist an den Liveversionen des IN CONCERT-Albums orientieren. Optische und filigrane akustische Feinheiten treten dabei in den Hintergrund. Wer als Zuhörer denselben Anspruch an eine Coverband hat, wird von den BACK DOORS MAN mit Sicherheit gut bedient. Wer jedoch gesteigerten Wert auf musikalische und optische Detailtreue legt und die (fast) perfekte Illusion erleben will, wird wohl oder übel auf THE SOFT PARADE warten müssen ...



# LETTERS TO THE EDITOR

*Dear Rainer,* I can't believe that Patricia Kennealy-Morrison is being attacked for writing her book *Strange Days*, she has done nothing to deserve such attacks, which come from people who are jealous and envious of Patricia because Jim Morrison loved her. He married her. He was with Pam all that time, on and off, but he never married Pam, only Patricia. So these people just have to put Patricia down, they're scared because she is really telling the truth and they just can't take it. Please tell Patricia, the real Mrs Morrison, that we love her and believe her, and thank her for what she did for Jim. She is the one woman who really loved him for himself. I'm not a subscriber to your Quarterly, but I soon will be.

*Theresa Sherwy, USA*

*Dear Rainer,* at first I must say that the Quarterly is very very good! I've only got two magazines yet, but I've no regrets that I've become a member. I'm very glad and I love it. Thank you and all the others who help you to make such a beautiful magazine.

*Martine Ploegmakers, Holland*

*Hello Rainer,* I very much enjoyed my Paris trip and meeting everyone. Such a wonderful collage of people. All the different accents. It was good to see and meet, finally, people I have been corresponding with for a while now. Such wonderful friends. I do owe these and many more treasured friends to Jim. Without him, I would not have my wonderful Feast Of Friends. It was also very good to be able to finally pay my respects to the Man. I have waited for this for a very long time. It seems like such a small tribute to a Man who touched so many.

*Deborah Jorstad, USA*

*Dear Rainer,* I hope the Morrison estate will do everything to keep Jim in Paris. After all they make a lot of money on Jim's heritage. His parents couldn't do him a favour while he was alive, let's hope they can do it now. The estate should remember Jim is at home between his buried idols in Paris. To the families Morrison and Courson: take care of Jim and let him rest in Paris! R.I.P.: Rest In Paris.

*J.Wouters, Belgium*

*Dear Rainer,* in DQ 27 there was an "interview" with Jim done through a spiritualistic ceremony. I think it's all made up, because the answers don't sound like Jim. For example: "I've never possessed anybody in that way and I'll have my lawyers get on that." (Heavenly lawyers or something like that?) "I wanted to be with Pamela, but we couldn't live together." (As far as I know, they did live together right from the start.) "It wasn't exactly suicide ..." (So - what else? Wouldn't the real Jim be more precise, knowing that's the question everybody wants to have an answer to?) Although I don't believe this "interview" is authentic, I'm not sure that there aren't such spiritualistic contacts to dead people. As I've heard from a lot of reliable people those things are possible. In fact a very close friend of mine told me she did talk to her deceased grandmother through such a ceremony and I believe her. We had another try together, but that time unfortunately there was no answer at all. Possible or not - people should leave Jim alone, otherwise good old Jimbo would be very busy answering thousands of ceremonies each day.

*Susanne Bogner, Germany*

*Lieber Rainer,* vielen Dank für Deinen "definite Paris guide" für Jim Morrison Fans, den meine Schwester und ich gut gebrauchen konnten, als wir letzte Woche für 4 Tage in Paris weilten. Wir wollten unbedingt zu Jims Grab, bevor er vielleicht an einen anderen Ort verlegt werden soll. Nach Deinem Reiseführer fanden wir das Grab auf Anhieb und verweilten dann dort einige Zeit. Danach sind wir dann mit der Metro zurück in die Rue Beauréillis, haben dort auch ein paar Fotos gemacht, als uns der Besitzer des Restaurants zu sich winkte. "I have something for you". Er führte uns dann in den kleinen Nebenraum seines Restaurants: Eine Gedenkstätte für Jim Morrison Fans. Wir tranken eine Cola, und er zeigte uns Videos, Fotoalben, diverse Bücher über die Doors (darunter auch Deins), und dann verewigten wir uns noch in seinem Fan-Gästebuch. Paris ist eine wundervolle Stadt. Es war einfach toll. Ich kann mir vorstellen, daß Jim sich hier wohlgefühlt hat, die Atmosphäre, die Bauten, die Stimmungen. Vielen Dank nochmal.

*Petra Germund, Germany*

*Dear Rainer,* I have just purchased Ross Clarke's book *Dance On Fire* and read your epilogue with great interest. I too am a fanatical follower of The Doors, being a fan like yourself from the 1960's and a collector of Doors memorabilia, records, videos and books etc. My collection although

substantial is obviously humble compared to the likes of you and some other fans. The Doors (and needless to say Jim) have a large following in New Zealand, original fans like ourselves through to newer, younger generations. This testifies to the strength and timeless quality of the music, and obviously the continuing appeal of Jim Morrison and The Doors. We both are only too aware of this of course. I get as much sensation when I listen to The Doors now as I did 20 or so years ago. They are special, unique and awesome. I, like you, experienced great emotion when I visited Pére Lachaise in 1980. Paris is a long way from New Zealand but it was worth it! I was interested to read your desire of an official record company release of material that has previously only been available on bootleg, instead of another compilation album. This has been a thought of mine for years. I also agree totally with comments about the awful Oliver Stone movie, well put, Ray!

*Robert Thomson, New Zealand*

*Dear Rainer,* I was wondering if you might be able to light The Doors' fire about a Doors reunion? Or are they dead set against one? I wrote John Densmore recently, a very friendly letter suggesting such a reunion tour, and he wrote back a brief and disparaging reply, saying he was into his writing, and not interested in a reunion. Hopefully, Ray & Robby are more upbeat! I can certainly understand their reluctance, since the obvious problem is "**Who's gonna replace Jim?**" Well, with people like Joe Russo, Jim Hakim, and to be perfectly modest, Jim Bogan around, the auditions would be very interesting, to say the least. That's what I suggested to John, but he was cool to the idea. Just like Jim sang in *Shaman's Blues*, "There will never be another one like you", **NO ONE could ever replace him**, but there's a lot of us very good Doors vocalists out there, and one of them knows a lot of Jim's poetry ... guess who? (It ain't Eddie Vedder!)

*Jim Bogan, USA*

*Hallo Rainer,* Kompliment: Auch das DQ 29 zeigt, daß Ihr nichts von Eurer Informativität verloren habt. Besonders das Interview mit Gilles Yéprémian hat mir gut gefallen. Weiter so.

*Andreas Lemke, Germany*

*Lieber Rainer,* kritisieren müssen wir die Berichterstattung zu Jim's fünfzigstem Geburtstag. Besonders der Kurzbeitrag in ZAK war unerträglich. Dagegen, daß Patricia Kennealy ihre Meinung über Jim und die Doors verbreitet, ist nichts einzuwenden (obwohl der Mordvorwurf im DQ 28 an Pamela aus ihrem Mund doch etwas geschmacklos ist und nach Eifersucht klingt). Doch wer in aller Welt sorgte dafür, daß ein 90-Sekunden-Beitrag über Morrison und die Doors zur Hälfte von Patricia Kennealy eingenommen wurde, die dann auch noch über Ereignisse erzählte, an denen sie nicht beteiligt war? Und wer hat den Untertitel "Witwe von Jim Morrison" entworfen (als habe sie und nicht Pam bis zum Schluß zu ihm gestanden), der ihre Rolle in Jim's Leben maßlos übertreibt? Ehrlich, wir haben Dich, lieber Rainer, in Verdacht! Als Doors-Autorität solltest Du versuchen, die verschiedenen Quellen etwas unvoreingenommener zu gewichten. Andernfalls wäre eine Umbenennung des DQ in Kennealy-Quarterly fällig! Falls Du überhaupt Kennealy-kritische Briefe veröffentlicht - jetzt ist die Gelegenheit!

*Cornelia und Friedrich Biegler-König, West Germany*

*Hallo,* ich habe zufällig ein Exemplar von Eurer Vereinszeitung in die Finger bekommen und kann folgenden Kommentar nicht unterdrücken: Wenn irgendwo in Frankfurt ein abbruchreifes Toilettenshäuschen steht, das Jim & Co. bei ihrer Tour benutzt haben sollten, solltet ihr Euren Fotografen lieber mal zurückhalten - es sei denn, er muß wirklich!

*Rüdiger Böttcher, Germany*

*Dear Rainer,* I was lucky my girlfriend gave me the 24 carat gold disc of *L.A. Woman* for my birthday, and a few days later I bought another incredible CD, the 24 carat gold disc of *Strange Days*. Both discs are the cream of the crop. But the same day I made a big mistake and bought the *Lizard King: Tribute To Jim Morrison* CD which is full of wave and electro cover versions. I don't know what other fans think about this disc but I prefer to let that lousy stuff get dusty in my rack. It is not possible to transform the spirit of The Doors into the 90ies or into another kind of music. It certainly is the melodies and the words of The Doors, but I miss that great feeling which blows you away when listening to a Doors song. The voices on this CD are worse than the one of Les, the singer of *The Australian Doors*. The only spark of hope are *Intro* and *Outro*, which remind you of *The Beatles' Revolution 9*. Keep your money for better purposes, fans!

*Eric Moerschel, West Germany*

# SMALL AD'S

**SUCHE** Doors-Fans im Raum NRW für gelegentliche Treffs und Briefkontakte. *M. May, Köbenerstr. 20, 40721 Hilden*

**WELCHER** Doors-Fan in Krefeld und Umgebung hat Lust,sich gelegentlich mit mir zu treffen ? Schreibt an S. Freiknecht, Bückerfeldstr. 28, 47803 Krefeld

**WÜRDE** gerne Post von gleichgesinnten Doors-Fans aus meiner Nähe bekommen. *C. Sauter, Adolf-Hötzl Weg 11, 72793 Pfullingen*

**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* (Ricordi International); 5. *The Doors Live* (DV More Record); 6. *Turds On A Bum Ride* (Hable Label). 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 the address below. Halsketten, handgefertigt, wie diejenigen, die Henry Diltz für Jim Morrison gefertigt hat - dieselbe Farbe, dieselbe Form. Schickt 8 Dollar in bar an folgende Adresse: *Deborah Jorstad, 12309 23rd St., Santa Fe, TX 77510, USA*  
(I wear Deborah's bead all the time - ich trage dieses Bead ununterbrochen! *Rainer M.*)

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

**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*

**Der** größte Joe Russo Fan im Lande sucht Kontakte zu anderen Joe Russo Fans. Suche alle Fotos, Cassetten von Konzerten und Privatvideos von ihm. Besonders Sylvia aus Aachen soll sich bitte mal bei mir melden. *W. Hagemann, Comeniusstr. 47, 38102 Braunschweig*

**I'M** 18 and I want to contact Doors fans from all over the world. If you're interested, please write to *A. Wachenfeld, Siedlung 23c, 38228 Salzgitter, West Germany*

**LIMITED** museum quality lithographs of eighteen of the greatest album covers in contemporary music. Included in our **RECORD ALBUM ART COLLECTION: THE DOORS-FULL CIRCLE** with its striking cover design by Joe Garnett. It has a print image size of 16 3/4" X 16 3/4". The image is framed, plate signed by the visual artist and comes with a numbered certificate of authenticity. Only 9800 prints of each image are available worldwide. Once the final prints are sold, the original plates will be destroyed. We would like to offer this limited edition lithographic print to the readers of The Doors Quarterly for \$195 only. If you write us, mention The Doors Quarterly. **MUSICOM International Inc., 812 West Darby Road, Haverton, PA 19083, USA; Phone: (215)446-0620; Fax (215)446-0771**



THE DOORS  
Full Circle  
Joe Garnett  
Framed Size: 25" x 37"

## TWO CONTRARY OPINIONS ON DOORS COVERBANDS

Considering the growing number of coverbands being around (The Doors are covered by bands like *Wild Child*, *The Australian Doors*, *The Soft Parade*, *Strange Daze*, *Mr Mojo Risin*, *Carnival Dogs*, *Riders On The Storm*, *The Back Doors*, *The Back Doors Men*, *A Tribute To The Doors*, just to name a few), I think it is time to let people speak out about them. *The Doors Quarterly* is a forum for everyone to express their opinions. Either you like Doors coverbands, or at least one of them, or you hate them. I know other people wouldn't dare to publish articles and contrary stuff like this, just to keep their peace in the valley, but I take the chance to print these two articles on coverbands. The first, written by **Patricia Kennealy-Morrison**, is undoubtedly the most extreme article the *Quarterly* has ever featured, and I know it will cause heavy discussions. **Ulrich Michaelis'** analysis will please *The Soft Parade*'s fans and the people who think a live recreation of music, outfit and show was the best way for nowadays' fans to experience the spirit of The Doors. For me it's hard to be there right in the middle (as usual), but I think I'll manage it, as I've done in the past. And, dear fans, I certainly do hope these two articles will cause a discussion on coverbands, as I know so many of you out there like these kind of bands -- and so many of you don't. You're welcome (and expected) to send in your own opinions and experiences on coverbands for *The Doors Quarterly* #31, and I'll be happy to print them.

*Rainer Moddemann*

### YOU, SIRS, ARE NO JIM MORRISON

*written by Patricia Kennealy-Morrison*

The matter of rip-off bands (pretenders like *The Soft Parade* or *Wild Child*) makes me absolutely homicidal, and Jim himself would be pissed off about it (in fact, he is; believe me, I know). And why the surviving Doors, as artists, haven't taken a stance of outrage against it is something I truly do not understand.

Because vermin like these guys are paying Jim and the other Doors (or Led Zeppelin, or Elvis, or The Beatles, or whoever; my loathing for the phenomenon is not limited to Doors rip-offs, though of course it is they who enrage me most) no "tribute" whatsoever by their posturing and assholic attitudes. And why people who call themselves Doors fans would pay good money (not to mention spending time and attention) to see some bogus aper, some meretricious caricaturing whore, some maggot who hasn't got in his whole body one ten-millionth part of the talent Jim Morrison had in one fingernail is beyond comprehension.

It's really pathetic; evil, too.

The thing is, if these "*bands*" (I use the word loosely) had any scrap of talent of their own, they would be out there doing their **own** thing, not Jim's or Ray's or Robby's or John's, trying desperately to copy a brilliance they (and their audiences) know damn well they don't have a PRAYER of coming within a million miles of. And, having no talent of their own, or, if they do, being too cowardly to try to succeed on their **own** merits, they feed like vultures, like jackals, off that of their betters, cheapening and bastardizing and trivializing those betters in the process.

Well, I have a newsflash for you fawning "fans" of these dementoid parasites: **JIM IS DEAD. THE DOORS ARE NO MORE. YOU CAN'T SEE THEM. SO FOR GOD'S SAKE (AND JIM'S), STOP PRETENDING YOU CAN AND GET A LIFE!!!**

Jim would be the first person to tell these ghouls to cut it out; and oh, why is it that these trolls who pretend to be Jim Morrison always pretend to be the drunken, loutish, boorish, obnoxious Jim Morrison, never the brilliant, blazing, creative, powerful, courteous, charming, compelling Jim Morrison???

Well, because they can't be that man, of course; they never could be, not in their wettest dreams. (Oh yeah, it's partly about that too, of course: these guys, on some level, ALL want to go to bed with Jim - as do most of the wannabe "biographers" who never even met him - and pretending they ARE Jim is as close as they're ever going to get - or ever would have gotten.)

They can't measure up (in ANY way) to Jim, so they try to cut him down to their own weenie little dimensions. I hear some of these sickies have succumbed utterly to their delusional little scam, actually thinking they're "*Jim*" offstage as well as on, with predictable disastrous and foolish consequences ... and they say I'm delusional???

**Hey, guys. I knew Jim Morrison. And you, sirs, are NO Jim Morrison!**

So I challenge you all out there, all you who claim to be Doors loyalists: What do you think would please Jim best? That you support cheesy little rip-off acts like these, or that you go out and listen to the real, the incomparable, the forever brilliant and veridical thing - the true historical Doors, the records and the videos and the CDs? Which do you think Jim would rather have you do?

I challenge you to put it on the line for The Doors you claim to love and admire: And if you are not the gullible idiots these acts all hope and pray and think you are (oh yes, they're insulting you too, you know, not just Jim and the other Doors, by such mockery; it's NOT tribute, not for a minute, and don't you ever let me catch you thinking it is!), I don't think you will have any trouble at all answering that one.

And if you do, you don't deserve Jim in the first place.

## Anrufer geben eine Entführung vor Ausreißerinnen wollen zu Jim Morrisons Grab

Donnerstag, 10. September 1992

Warburg. (A. H.) Zwei blutjunge Ausreißerinnen beschäftigen seit Montag die Polizei. Die beiden 15 Jahre alten Freundinnen Alexandra Wiemers und Antonia-Maria Baereuther aus Warburg waren Jim Morrison



am Montag morgen zur Schule gegangen, jedoch dort nicht angekommen. In ihren Zimmern fanden die Eltern Abschiedsbriefe vor. Daraus ging hervor, daß die beiden Tee-nies unterwegs nach Frankreich seien, um auf dem Pariser Prominentenfriedhof das Grab des „Doors“-Sängers Jim Morrison aufzusuchen.

Nach Angaben der Polizei von gestern zog der Fall inzwischen

größere Kreise. In der Nacht zum Dienstag erhielt eine Tante von Alexandra einen Anruf, dem zufolge die Mädchen entführt worden seien. 150 000 Mark Lösegeld wurden gefordert. Doch der Erpresser entpuppte sich als Trittbrettfahrer, der offenbar die Pläne der beiden kannte.

# HOW DO THEY SET THE NIGHTS ON FIRE ?

An attempt to analyze the phenomenon

of a band named



(written by Ulrich Michaelis)

"What was it like seeing Jim Morrison & The Doors live ? Find out !" Before I ever heard a single note of THE SOFT PARADE I read these words on their concert posters. What a high claim, I said to myself. These guys will have to prove that, and it will be a hard job to impress a longtime fan like me !

I always felt sorry about the fact that I had never had the chance to see THE DOORS live on stage (I was only 13 years old when they played Frankfurt in 1968). When I saw a show of THE SOFT PARADE for the very first time it really blew my mind. I felt like flying in a time machine back to the days of old when Jim was still alive. Oh no, they had not promised too much. They were so close to the real DOORS that it gave me goose bumps and I thought I could not trust my eyes and ears.

That happened almost two years ago and over the past 22 months I have attended more than 15 concerts of THE SOFT PARADE on both sides of the Atlantic. I have seen them in small clubs and in front of more than 1000 people. Having seen such a great number of concerts I can now also look at the things that happen in the audiences: some people dance, some sing along, some just stand there staring at something they cannot believe. There is no doubt: THE SOFT PARADE do not only entertain, they mesmerize their audiences, they give them satisfaction, they really set the night on fire.

But how do they do that ?

What are the reasons for their extraordinary position among the existing DOORS - cover bands ?

Let's see ... !

## REASON # 1 : The band's sophisticated concept of performance

Many coverbands just want to reproduce music for an audience that recognizes the songs and has a good time. THE SOFT PARADE goes one step further. Their intention is to recreate the mood and the spirit of a real DOORS concert. Sometimes I wonder if a performance of THE SOFT PARADE is a concert or a play in a theater. Joe Russo, singer, leading actor and director of the show is probably the greatest perfectionist I have ever met. A couple of times during soundchecks or right before a show I saw him dissatisfied with apparently unimportant little things, like a wrongly adjusted spot of the lightning system on stage, the sound of the drums or his own outfit. Joe is absolutely hard to please because his aim is not just to do a show but a perfect one with a perfect atmosphere and a perfect sound.

#### **REASON # 2 : The frontman**

One thing is for sure: there can't be a DOORS-cover band without a suitable frontman that does not look at least a little like Jim. Joe Russo does not only look a lot like Jim, he also sings and moves like him. Basically he is an singing actor who knows his role inside out, he convinces musically, mimically & choreographically. Sorry, Val Kilmer, he is better than you !

#### **REASON # 3 : Visual precision down to the last detail**

Joe Russo looks like Jim Morrison did in 1968. That's not unusual, I think every frontman of a DOORS-tribute band models himself on that period ( although I would personally love to see a cover band with a singer that Jim at the Isle Of Wight festival in 1970, but I guess that is not the kind of Morrison the young people of today have in mind).

Guitar player Chris McNeil really bears a resemblance to Robbie Krieger: he has the same beard and the same curly hair Robbie used to have in the 60s and early 70s. What I like about Chris is that he does not move much on stage. He just stands there, plays his guitar and looks unconcerned and almost bored, as Robbie always did. Compared to the ridiculous heavy metal behaviour of the guitar player of another cover band from L.A., Chris acts much more in the spirit of the real DOORS.

Blonde and long-haired keyborder Ryan Daily wears a suit and white congress boots on stage. Sitting bent over his organ he always looks very concentrated on the music. I never watched him go off into a trance or headbanging like Ray Manzarek did so many times. But this seems to be the only small visual difference between Ryan and the person he impersonates on stage.

Last but not least there is drummer Roy Weinberg: he dresses in hippie clothing as John Densmore did so many times and he wears a mustache and the typical Densmore sideburns. During the show Roy wears a ponytail to make his long hair look shorter than it really is.

No other cover band puts such a high value on their outfit. If you watch the show from a little distance the effect of this detailed visual precision is absolutely stunning. It is a part of the perfect illusion the band manages to create.

#### **REASON # 4 : Acoustic perfection and musical competence**

The SOFT PARADE use the same kind of instruments as THE DOORS did and it shows in their concerts. Ryan Daily does not need any computer of sampling to sound like Ray Manzarek. He simply uses a vintage GIBSON organ and the famous FENDER RHODES piano bass that made the sound of THE DOORS so unique. Chris McNeil plays a GIBSON SG and everyone knows the sound of this guitar. Do I have to mention that Roy Weinberg sits behind LUDWIG drums ?

But something else is possibly even more important than the equipment: all three are brilliant musicians who are able to reproduce every song as you know it from the official ELEKTRA recordings. But more than this they often vary their instrumental parts in a creative way: Ryan sometimes starts Unhappy Girl with a long intro similar to the version from the Matrix Tapes or stretches out his solos as Ray liked to do on stage. Chris uses his scope to play his Light My Fire - solo with or without Eleanor Rigby, he starts The End with a short or a long hypnotising intro and so on ... !

Something is common to all four band members: you can easily feel their joy of playing. They do not only perform DOORS songs, they celebrate them. Before a concert starts, the band agrees upon the first three or four songs and then they let it roll. Today their

repertoire contains more than 50 DOORS-songs (by the way, I never heard them play My Wild Love !) and they combine them according to the changing audiences. During their three European tours I witnessed a couple of times how the band heated up an initially passive audience, how they made them scream and shout, just through a clever sequencing of songs.

There is no doubt: THE SOFT PARADE have a great musical competence, and I am not surprised that tapes of their shows circulate on the black market mislabeled as genuine DOORS concerts.

**REASON # 5 : A very personal point: Joe Russo is a fan !**

Unlike many other singers of DOORS cover bands Joe Russo is a true fan of THE DOORS and their music. If you show him a photo of Jim and/or the band he will immediately tell you where, when and by whom it was taken. Being a fan and collector he naturally knows every poem, bootleg and officially unreleased concert tape. This knowledge helps him on stage where he fits poems into the songs and combines segments from bootleg tapes with the studio versions in his improvisations. At a SOFT PARADE concert you may hear parts of the uncut Rock Is Dead-tape ("...naked woman out of doors, I don't care how loud you snore ..."), Someday Soon from the Seattle concert or a thrilling Vancouver version of Light My Fire including Fever, Summertime and St.James Infirmary. Every serious fan of THE DOORS will appreciate that and I am sure that Jim would like it, too !

All this reasons make THE SOFT PARADE unique among the existing DOORS cover bands from all over the world. The music of THE DOORS is still alive, not only in our heads but also on stage during a SOFT PARADE concert where every fan can experience the perfect illusion of being part of a real DOORS-show. These four guys keep the flame burning. If you have not seen them yet ... wait for their fourth European tour or see them in New York City at the Rock'n'Roll Cafe. You'll not regret it.

One last word: I know that there are people who criticize that cover bands are only in it for the money and that they exploit the magic and creativity of Jim Morrison and THE DOORS.

This may be true in some cases, but as far as THE SOFT PARADE is concerned this objection is definitely wrong. A band that only intends to make a fast buck would certainly not perform up to three hours and more. And that is what THE SOFT PARADE did many times when they were playing to an enthusiastic audience. It seems that there must be something more than greed for money. Could it be love for the subject matter ....?

# THE DOORS QUARTERLY PHONE & FAX NUMBER

+ 49-2151-571862

(inside Germany: 02151-571862)

(fax anytime; phone after 10 pm preferred)

# NOTES FROM THE UNDERGROUND

**THE DOORS: LIGHT MY FIRE (Double CD)**  
**THE EASY RIDER GENERATION IN CONCERT**  
Nota Blu musica, prod.& distr.S.r.l. 930165, Italy 1993

**Disc One:** 1. *Light My Fire* / 2. *Break On Through #2* / 3. *Build Me A Woman* / 4. *Roadhouse Blues* / 5. *When The Music's Over* / 6. *Love Me Two Times* / 7. *The End*.

**Disc Two:** 1. *Who Do You Love* / 2. *Soul Kitchen* / 3. *Alabama Song/Backdoor Man* / 4. *Five To One* / 5. *Unknown Soldier* / 6. *Moonlight Drive* / 7. *Wild Child* / 8. *Love Street* / 8. *The Celebration Of The Lizard*

**SOURCES:** Disc One - 1= first published on the official album **Alive She Cried**, later on **In Concert**; 2-3= first published on the official album **Absolutely Live**, later on **In Concert**; 4= from a bad tape copy of The Doors' *Felt Forum* concert, January 17th, 1970; 5= from the official album **Live At The Hollywood Bowl**; 6= from bootleg CD **The Stockholm Tapes**, live in Stockholm Sept.20th 1968; 7= from the official video **Live At The Hollywood Bowl**, later on **In Concert**.

Disc Two - 1-2= first published on the official album **Absolutely Live**, later on **In Concert**; 3= Medley from the video **Live At The Hollywood Bowl**, on jacket labelled as 3 individual songs; 4= same as 3; 5= from official album **Alive She Cried**, later on **In Concert**; 6-7= from bootleg CD **The Stockholm Tapes**, live in Stockholm Sept.20th, 1968; 8= from a bad tape copy of The Doors' *Felt Forum* concert, New York, Jan. 17th, 1970.

Welcome back to the selection of rip-offs. A serious fan already has the official live albums and videos, and, if you own the *New York Blues* bootleg CD, you already have the *Felt Forum*-tracks in better quality. Above all, ALL songs on this double CD-set are in **MONO** (label says stereo!), although perfect stereo sources are available, even for silly Italian bootleggers. So what? The cover looks interesting and professional, and the set is sold in big supermarkets over here for just a mere 14 DM. If it's not for your own collection, have the thing recycled for some better results.

**THE DOORS: LION TAVERN (CD)**  
Transatlantic Records IBR 2245, Italy 1993

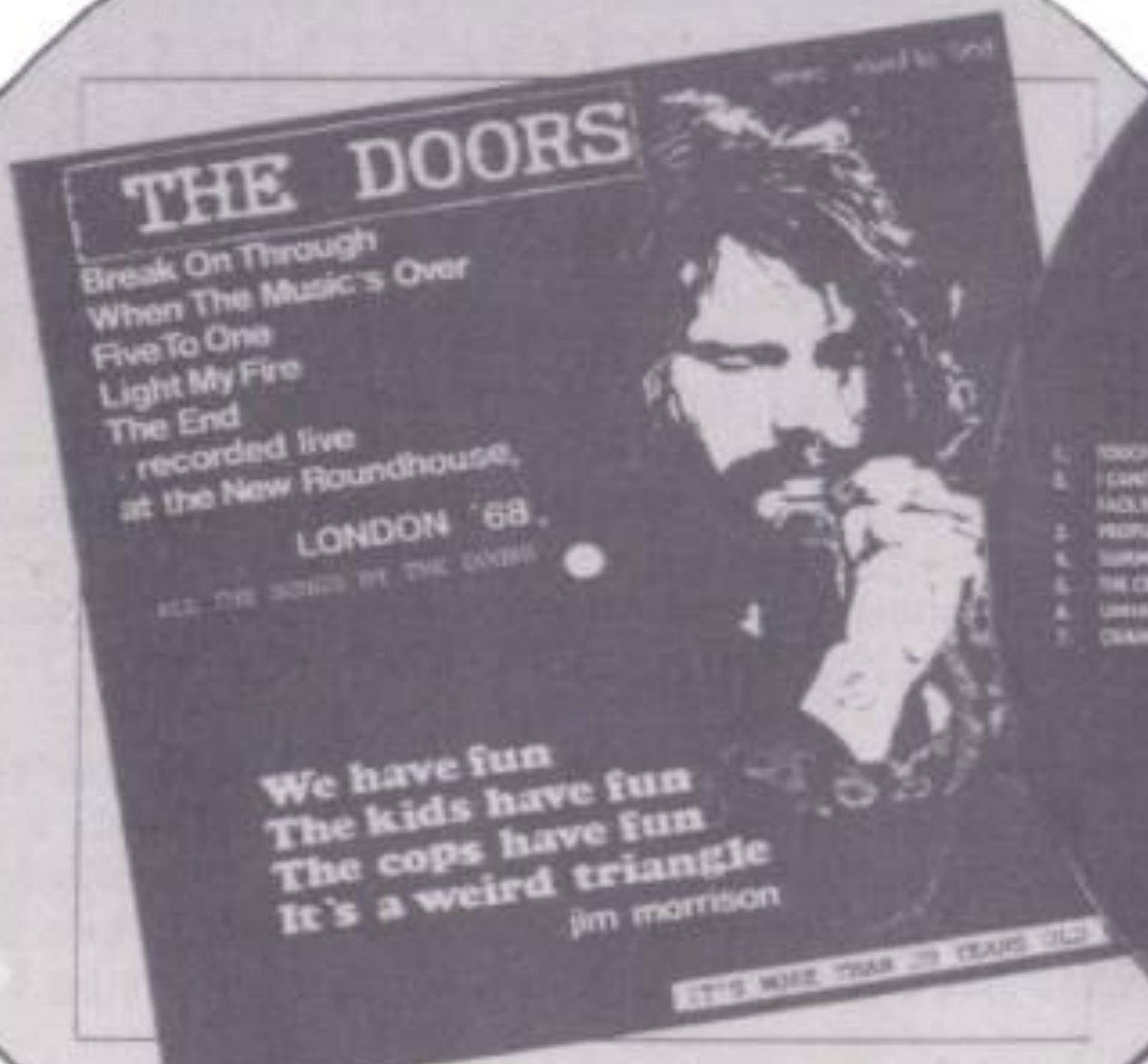
1. *Roadhouse Blues* / 2. *Backdoor Man* / 3. *Five To One* / 4. *When The Music's Over* / 5. *Who Do You Love* / 5. *Light My Fire/Fever/Summertime/St.James Infirmary* / 6. *The End*    **SOURCE:** Recorded at the Coliseum in Vancouver, Canada, June 6th, 1970; original source is a *Westwood One* radio show.

Fade in, fade out. Thanks, bootleggers, for this bootleg copy of the horrible bootleg CD *Feel The Blues* (see DQ 26, page 12). If you want to have a good quality of the same material, get *Vancouver 70* and *Canadian Night* (as reviewed in DQ 26). Avoid *Lion Tavern* and you'll be happy to miss its ugly cover. A rip-off. Fade out.

**THE DOORS: WANTED (CD)**  
Sugarcane Records SC 52016, Italy 1993

*Tracks and source same as Lion Tavern.*

Same shit as *Lion Tavern*. Same fade ins, same fade outs. A copy of a copy of a copy. Urgh! The cover is even worse. Don't mix this CD up with the Seattle bootleg CD bearing the same title (review in DQ 27, page 19). But anyway, it seems all boots called *Wanted* should be avoided.



THE EASY RIDER GENERATION IN CONCERT  
**THE DOORS**  
*Light My Fire*

THE EASY RIDER YEARS

LIVE

- |        |                 |
|--------|-----------------|
| 1:LP   | London '68      |
| 2+3:LP | The Lizard King |
| 4:LP   | Vancouver 70    |
| 5:CD   | Light My Fire   |
| 6:CD   | Lion Tavern     |



### THE DOORS: GHOST SONGS ON DAWNS HIGHWAY (CD)

plus SCOTT WALKER and HAROLD BUDD (bonus tracks)

Immaculate Records, Germany (?) 1993

**THE DOORS:** 1. Awake/Ghost Song / 2. Dawn's Highway / 3. Newborn Awakening / 4. To Come Of Age/Black Polished Chrome / 5. Latino Chrome / 6. Angels And Sailors / 7. Stoned Immaculate / 8. The Movie / 9. Curses, Invocations 10. The American Night / 11. Roadhouse Blues / 12. The World On Fire/Lament / 13. The Hitchhiker / 14. An American Prayer   **SCOTT WALKER:** 1. Shutout / 2. Fat Mama Kick / 3. Nite Flights / 4. The Electrician   **HAROLD BUDD:** Dark Star   **JIM MORRISON:** Orange County Suite   **SOURCES:** Original AN AMERICAN PRAYER (JIM MORRISON - MUSIC BY THE DOORS) album from 1978 (Elektra ELK 52111) for track 1-14. Source for Scott Walker and Harold Budd tracks unknown. Jim Morrison track recorded March 1969 in Los Angeles, Sunset Sound Studios (cover says it was a Doors-track).

This very strange CD puts together artists who have got nothing to do with each other. Sure we know *Scott Walker*, the ex-singer of *The Walker Brothers* (wasn't his real name Scott Engel?), and some of you might know *Harold Budd*, who worked a lot with *Brian Eno*. But why the hell are those guys featured with some bonus tracks on a **Doors** CD? Of course this CD is a bootleg, and somebody took a **SCRATCHED** copy of his *Prayer-vinyl* album and put this on CD with two other artists as guest stars. Yes, listen to all those nice crackles which make a vinyl album worth to listen to - but this time they're on CD! If you like to listen to *Prayer* in front of your fireplace, you don't need the fireplace anymore: it's already featured on your copy of *Ghosts Songs On Dawn's Highway*. The *Walker/Budd* tracks are interesting, though, and without crackles. I really don't want to comment the AN AMERICAN PRAYER album now, it's very very good, as we all know, it is a perfect poetry album, probably the album Jim really had in mind when he went to record his poetry (but probably without The Doors) ... BUT it's worth waiting for an official release of AN AMERICAN PRAYER on CD, although it might take some more time and most of you guys can't wait for it ... If you buy this bootleg, The Doors won't get the royalties they deserve for making AN AMERICAN PRAYER, so -honestly- out goes the message: **DON'T BUY THIS RIP-OFF CALLED GHOST SONGS ON DAWN'S HIGHWAY. IT'S SHIT!**

### ERIC BURDON, ROBBY KRIEGER & FRIENDS: 1990 DETROIT TAPES (CD)

Prime Cuts PC 010, Germany 1993

Roadhouse Blues / See See Rider / Don't Bring Me Down / Backdoor Man / We Gotta Get Out Of This Place / Bring It On Home To Me / Tobacco Road / Nomore Elmore / Spill The Wine / Boom Boom / Shake Rattle And Roll / The House Of The Rising Sun   **Source:** Probably a soundboard master tape copy of a 1990 Eric Burdon show in Detroit (exact date unknown).

Eric's pretty drunk or on a trip to somewhere, and he's hoarse, too. And he's slamming most of the songs down to earth, ripping his own greatest hits into pieces: "*I hate this fucking tune, you know that! ... I hate it! ... When they put me down in my grave, I'm gonna yell this fucking tune when I go down underneath the earth ...*". What follows is the ugliest version of *The House Of The Rising Sun* I've ever heard. So, unbelievable Eric, I'm terribly sorry, but the best on this bootleg CD are the musicians, not the voice. Krieger's guitar solos are as good as ever, and the rest of the band really tries to get it on. It seems this was recorded right after filming Oliver Stone's *Doors* movie: "*We've been out in Los Angeles making the Doors movie...*", Eric Burdon barks right before Robby starts *Backdoor Man*. Powerful good sound, but for Krieger-fans only.

### THE DOORS: TOUCH ME (CD)

Oil Well Records, RSC 002 CD, Italy, 1993

A different cover, a different label: A remake of **Celebration** (*The Swingin' Pig Records* TSP-CD-022 from 1989), as reviewed in *The Doors Quarterly* 21. So: nothing new. Colour photo of Jim's face on the cover, but too bright. **Celebration** had a picture of Jim's grave, if you remember.



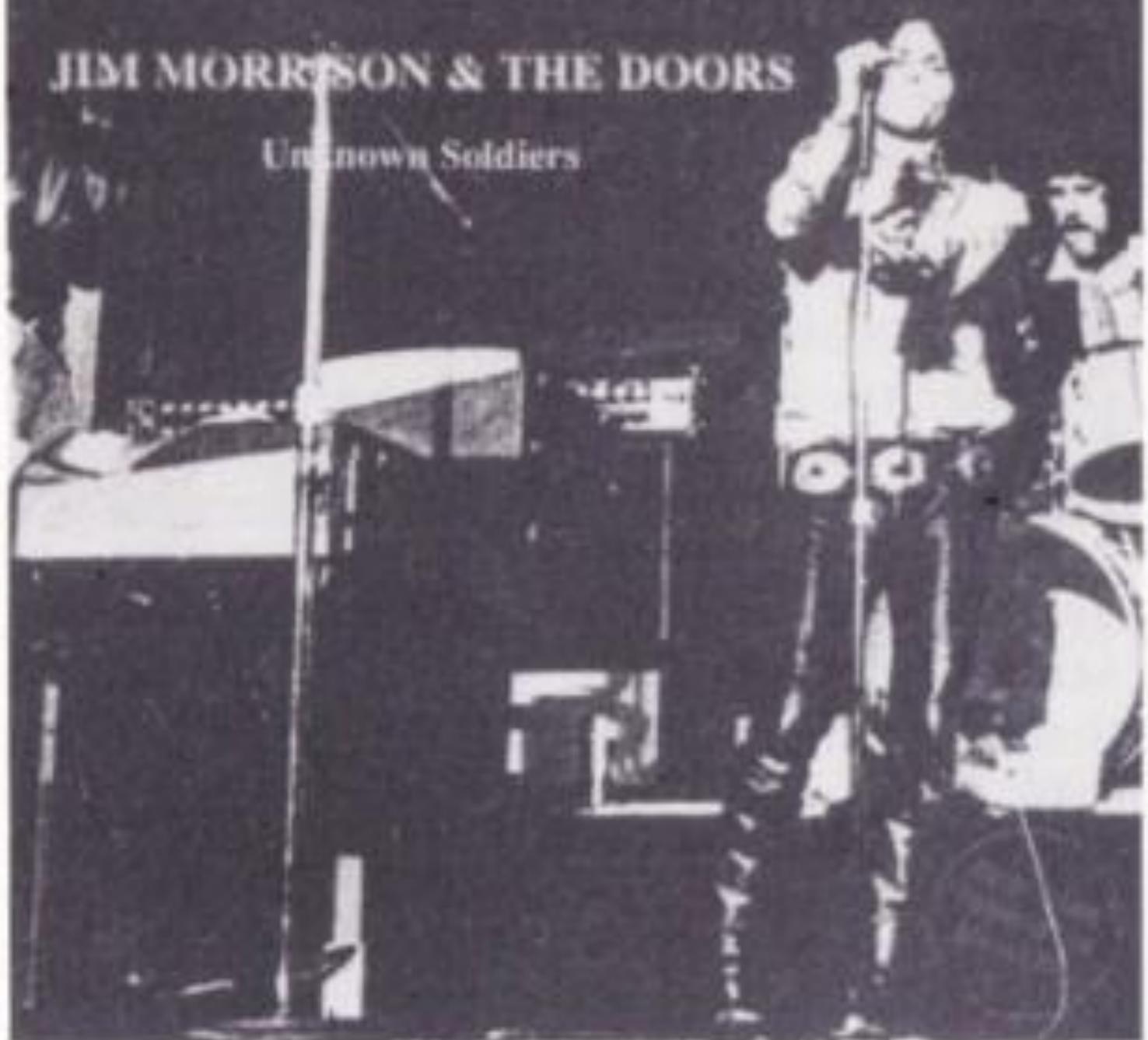
scott walker



Nite Flights Ghost Songs On Dawn's Highway

JIM MORRISON & THE DOORS

Unknown Soldiers



CD: Ghost Songs On Dawn's Highway

CD: Unknown Soldiers



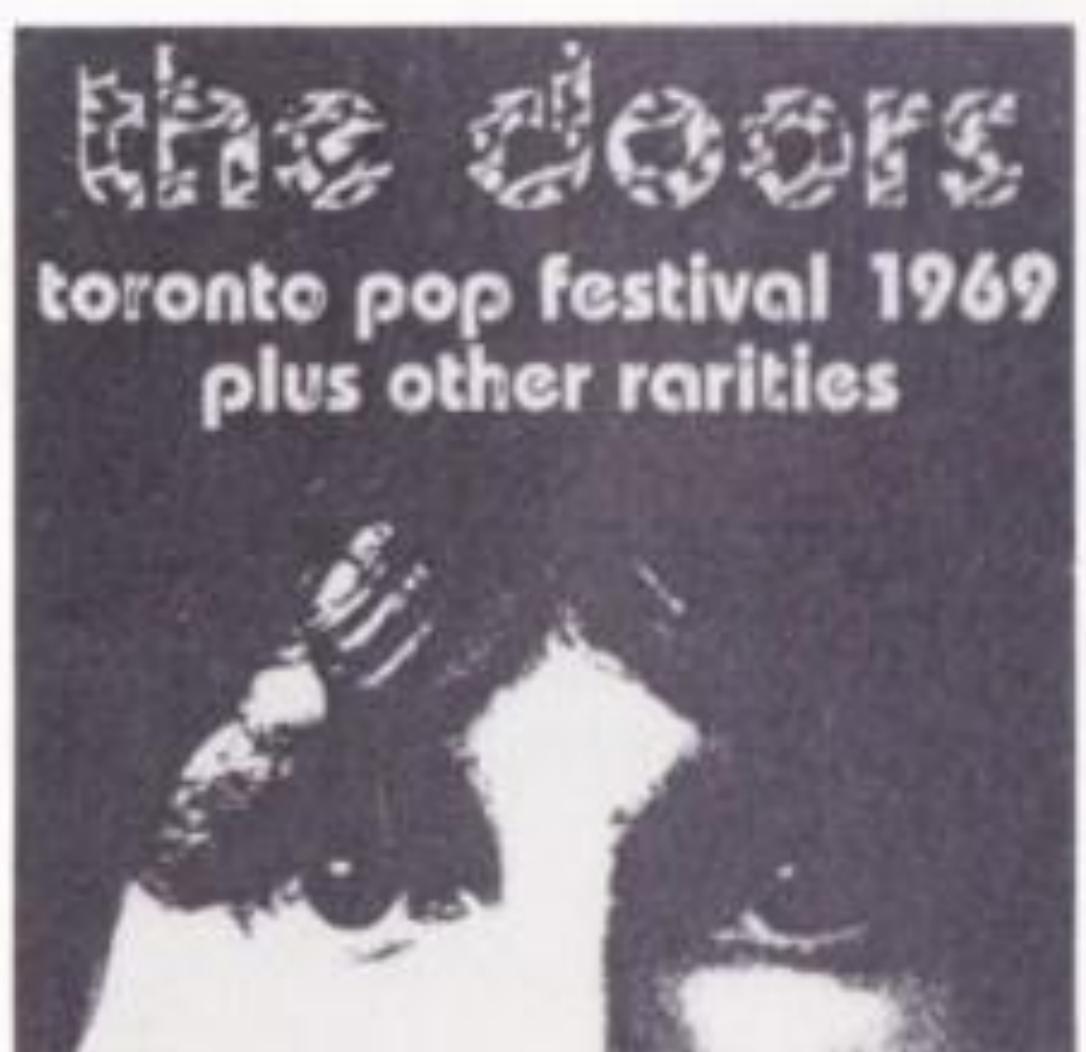
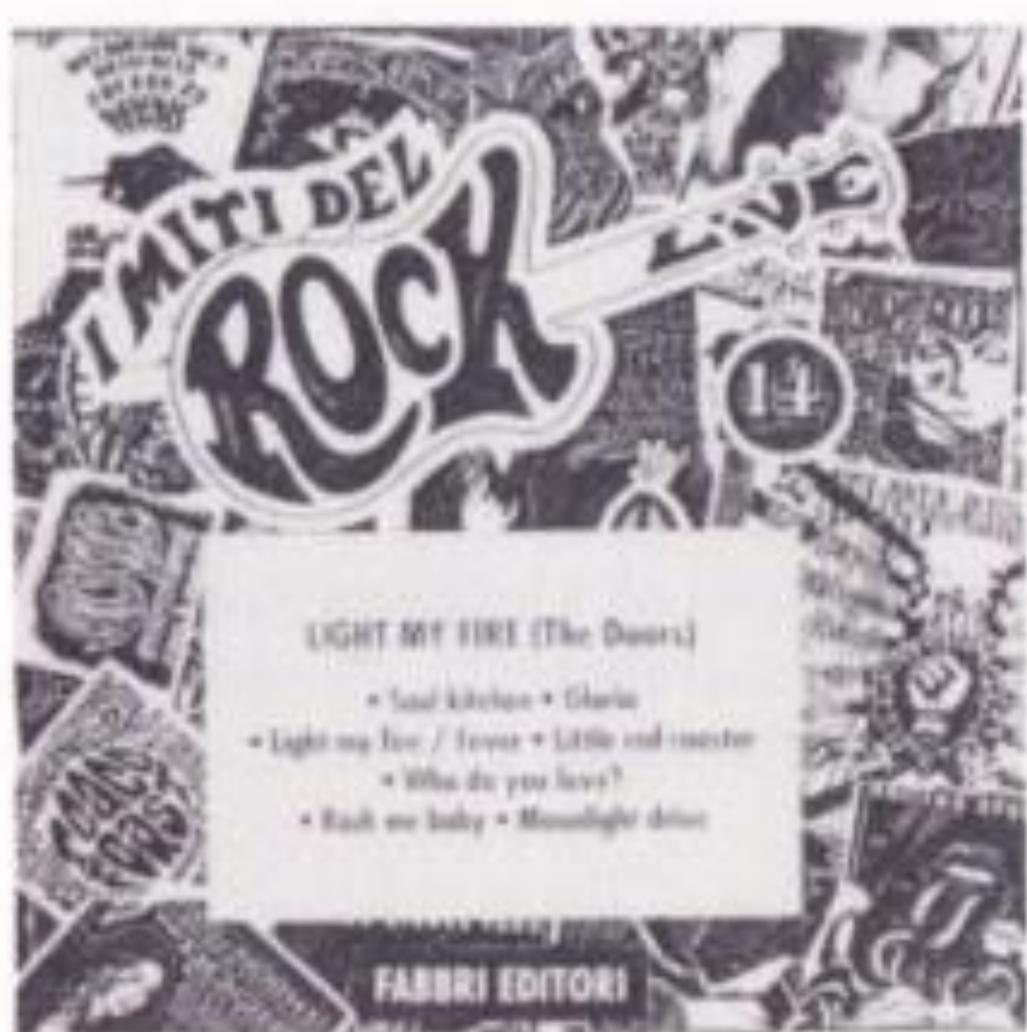
Up- CD Eric Burdon, Robby Krieger and Friends



The Last Farewell

CD: The Last Farewell

Below- CD No Limits No Laws; CD Light My Fire; CD: Toronto Popfestival



**THE DOORS: ARCHANGEL (CD)**  
Fun Factory Fun 005, Germany 1993

1. Pipeline / 2. Queen Of The Magazines / 3. Mystery Train / 4. Soft Parade Intro / Whiskey, Mystics And Men / 5. Love Me Tender / 6. Someday Soon / 7. Summertime / 8. Who Scared You / 9. Me And The Devil Blues (cover says Woman Is A Devil) / 10. Rock Is Dead (cover adds Rock Me Baby, but this is not on this CD; also: Rock Is Dead is not complete).

**Sources:** 1,2,4,5,9 and 10= Studio session for the album *The Soft Parade*, February 25th, 1969; 3+6= Seattle, Center Coliseum, June 6th, 1970; 7= Matrix, San Francisco, March 10th, 1967; 8=Original version from LP *Weird Scenes Inside The Goldmine*. Additional overdubbed spoken poetry from Jim Morrison's poetry recording in March 1969, Sunset Sounds Studios, Los Angeles.

Made by the same guy (who also produced the bootleg CDs *The Future Is Murder* and *Replica Blues*, as reviewed in DQ 29, page 14/15), it's the same shit again (didn't I fear it??): Another CD. Another *Live In New Orleans*. Another compilation of what has been published before. Another compilation of what has been mislabelled before. This time it is called *Archangel*. DON'T BUY THIS RIP-OFF. This CD was not recorded in New Orleans on the very last Doors concert with Jim Morrison, as the cover says. This CD was made of a tape distributed by some American Fan, overdubbed with some poetry from the bootleg CD *Orange County Suite*, and it is horrible. **The soundquality is bad, the intention to rip-off the fans is bad, the cover and the title are bad**, and I must say that each CD made by this bootlegger should be avoided by every fan. Each copy you'll buy will give him money to produce another one made of the same material (ehm: *Live in New Orleans!*). Dear people: THERE IS NO TAPE RECORDED LIVE IN NEW ORLEANS. Don't buy rip-offs. This is not the real thing. I'm really getting mad at bootleggers (no matter what country they're from, and this is a **German** who produces shit like this: If he dares to put out another **Doors** CD I'll give The Doors' lawyers his name and address - out goes the warning!) who put out CDs (or vinyl LPs) just to make money. And this *Archangel* CD is there to make money. Your money. Keep your money. Again: Like *The Future Is Murder* and *Replica Blues*, avoid *Archangel* like dog's shit. Get *Missing Links*, it's not just better, it's the real thing with no overdubs and no fake dates.

**JIM MORRISON & THE DOORS: UNKNOWN SOLDIERS (CD)**  
Sugercane Records SC 52007, Italy 1993

1. Backdoor Man / 2. Break On Through / 3. When The Music's Over / 4. Close To You (the band stops half way through the song) / 5. Manish Boy / 6. Light My Fire / 7. The Soft Parade  
**Sources:** 1-6= Live at the Winterland, San Francisco, December 26th, 1967 (cover says Live at Monterey, December 12th, 1967, which is not true); 7= CRITIQUE, PBS TV, WNET, New York, May 13th, 1969 (cover says May 23re, 1969, which was the date of the broadcast, not the recording), taken from the unofficial video *Critique*.

Finally a good bootleg CD. This tape hasn't been published before (except some excerpts on the rare vinyl LP *Singing The Blues Vol.II*, and of course *The Soft Parade* on some bad *Critique* LPs and CDs), and I really like it. Well, the quality isn't that good, but it doesn't matter that much. After all those rip-offs, there's a CD with (for collectors) new material on, and although this Winterland concert (the cover says it was taped in Monterey, which is not true) wasn't one of The Doors' best concerts, it is a perfect example how the band sounded on a pretty normal night. I like how Ray interrupted the ill-fated *Close To You* (dead from the beginning) "We lost it, we lost it...", and how he started the next song, a mindblowing version of *Manish Boy*. Yes, guys, it's Jim in the background, but it's Ray's song, his old Screaming Ray Daniels' song, the one he did many times with Rick And The Ravens at the Turkey Joint West in Santa Monica. A great and powerful version. The addition of the song *The Soft Parade* wasn't necessary at all, and its quality is better on the official video. Summary: A nice CD (if you don't expect the best sound), nice cover, and - a never before published (bootlegged) Doors concert.

**THE DOORS: STONED IMMACULATE (LP)**  
Black Adder Records BA2, Great Britain 1993

**Side One:** An American Poet / Orange County Suite; **Side Two:** 1. Bird Of Prey / 2. Rock Is Dead  
**Sources**= Side One: Jim Morrison's poetry reading March 1969, Sunset Sound Studios, Los Angeles; Side Two: 1= same source as Side One; 2= Studio Session for The Soft Parade, February 25th, 1969, short version. All material on this LP taken from CD *Orange County Suite* (Document Records DR019).

If the bootleggers would have copied the Document Records CD properly, the quality would have been a lot better. As bad as the soundquality is, this LP is a pure waste of vinyl and money.

**THE DOORS: AFTER ALL ALONE (LP)**  
JOJO-1, Great Britain 1993

**Side One:** 1. Get Off My Life / 2. Rock Me Baby / 3. Crawling King Snake / 4. I'm A King Bee  
**Side Two:** 1. Hitler / 2. The Journey / 3. You Need Meat (Don't Go No Further) / 4. Who Scared You

**Sources**= **Side One:** 1-3= Matrix, San Francisco, March 7th, 1967; 4= Matrix, San Francisco, March 10th, 1967; **Side Two:** 1= Seattle, Center Coliseum, June 5th, 1970; 2= from the official album *Requiem For The Americas* (cover says *You Need Meat...*, New Orleans 12/12/1970); 3= from the official album *Weird Scenes Inside The Goldmine* (cover says *The Journey*, New Orleans 12/12/1970); 4= same as 3.

This **horrible** LP was entirely taken from the **horrible** CD *Replica Blues* (German Records 026), see DQ 29, page 14/15 for review. Easy to recognize: the three mislabelled tracks on Side Two. For *Replica Blues* this was done on purpose to fool the fans and have people buy the shabby CD, but the silly bootleggers who did *After All Alone* just copied the material from the CD without checking. Let this LP rot in the dealer's shelf, like *Replica Blues*.

**THE DOORS: VANCOUVER 70 (Picture Disc LP)**  
Strings Records, Italy, 1991(?)

**Side One:** Roadhouse Blues / Backdoor Man-Five To One / When The Music's Over **Side Two:** Who Do You Love / Light My Fire **Source**= NE Coliseum, Vancouver, Canada, June 6th, 1970.

Beautiful psychedelic colour picture disc, an excellent work, I must admit. Even the sound quality is fine. Recommended for people who want to have something nice for their wall. I doubt it was a 1991 pressing, but it really seems to be a limited edition of 1000 copies made in Italy - I never was offered another copy. It was very expensive, by the way. Of course this picture disc doesn't feature the complete concert. The rest of the concert is announced as another album called *A New Critique*, but I never got a copy of this one. Has anybody got it?



Left-	CD
Archangel	
Right-	CD
After	All
Alone	



**THE DOORS: THE DOORS LONDON '68 (Picture Disc LP)**  
Sky Records, Italy, year unknown

**Side One:** 1. *Break On Through* / 2. *When The Music's Over* / 3. *Five To One* / **Side Two:** 1. *Wake Up / Light My Fire* / 2. *The End*

**Sources** = Side One: 1=Toronto Popfestival, Toronto, Canada, September 13th, 1969; 2-3= Roundhouse, London, September 7th, 1968. Side Two: 1.Roundhouse, London, September 7th, 1968; 2. Hollywood Bowl, Los Angeles, July 5th, 1968.

This isn't all London, guys! Don't fool the fans! *Break On Through* is from the Popfestival in Toronto, and *The End* is, unmistakably, from The Doors' Hollywood Bowl concert. The rest is some horrible London quality. So what? This disc isn't even nice, although probably made by the makers of the picture disc Vancouver 70 (just have a look at Side Two of this album and compare it to the other picture disc). Oh yes, it's rare. Another limited edition of 1000 copies only.

**THE DOORS: THE LIZARD KING (Picture Disc LP)**  
No record company mentioned. Italy (?)

**Side One:** 1. *Touch Me* / 2. *I Can't See Your Face In My Mind* / 3. *People Are Strange* / 4. *Summer's Almost Gone* / 5. *The Crystal Ship* / 6. *Unhappy Girl* / 7. *Orange County Suite*    **Side Two:** Four songs performed by Jimi Hendrix: *Let The Good Times Roll* / Instrumental / ? / *Stole My Heart Away* (?)

**Sources** = Side One: 1= Smothers Brothers Comedy Hour, Dec.4th, 1968; 2-6= Matrix, San Francisco, March 7th, 1967 (record face also gives March 10th as a recording date which is not true); 7= from Jim Morrison's poetry session Dec.8th, 1970, Village Recorders, Los Angeles (record face tells us this track was recorded at the Matrix, March 7th, 1967, which is not true). Side Two: Jimi Hendrix Studio Outtakes, probably BBC material. Ask a Hendrix fan.

This picture disc, featuring one colour Jim Morrison photo on Side One, a black & white one on Side Two. The soundquality of all Doors tracks is bad, a lot of crackles, according to the clear vinyl which got laid on the photo. The Hendrix-tracks are in very good quality — wait a minute: HENDRIX? Yes, fans, here we've got one of the rare mispressings, featuring a different artist on the other side of the album (remember the AC/DC bootleg featuring The Doors on the other side? Or was it a Doors bootleg with AC/DC on the other side? Anyway, it's called *The Battle*, and the cover features Angus Young and Jim Morrison on ONE cover, very funny). Just for curiosity - not worth your money, just for the hard-core collector.

**THE DOORS: MR. MOJO RISIN' AGAIN (CD)**  
**THE LIVE PERFORMANCE '93 AND MORE**  
Montana MO 10015, Germany, 1993

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. *Go Insane* / 8. *The Hill Dwellers* / 9. *People Are Strange* / 10. *Love Street* / 11. *Love Me Two Times* / 12. *The Soft Parade* / 13. *Summer's Almost Gone* / 14. *Manish Boy*

**Sources**: 1-3= Rock'n'Roll Hall Of Fame Awards, Los Angeles, January 12th, 1993 (with Eddie Vedder on vocals); 4= Seattle, Center Coliseum, June 5th, 1970; 5-6= Vancouver, NE Coliseum; June 6th, 1970; 7-8= Stockholm, September 20th, 1968, second show; 9= Matrix, San Francisco, March 7th, 1967; 10-11= same as 7+8; 12= CRITIQUE, PBS TV, WNET, New York, May 13th, 1969; 13= same as 9; 14= Winterland, San Francisco, December 26th, 1967.

The cover of this CD doesn't give you any dates or venues, so this list is pretty useful. It doesn't even mention Eddie Vedder's name as the singer for the Doors at their Hall Of Fame concert. The quality is OK, the '93 stuff even is in stereo, and forget the rest of it, which has been published many times before. Until now this is the only **Doors** bootleg featuring this special performance, but I'd prefer one of the countless **Pearl Jam** boots like *Eddie Sings The Doors* and all this crap. This CD is presented in a clear box (the tray was made of clear plastic), really fashionable. At least something new, although the band sounds like a second-hand tribute band.

## JIM MORRISON AND THE DOORS: RARITIES AND FEW (CD)

International Broadcast Recordings, IBR 2325, Italy, 1994

1. Roadhouse Blues / 2. Little Red Rooster / 3. Soul Kitchen / 4. Break On Through / 5. Mystery Train / 6. Money / 7. Rock Me Baby / 8. Ship Of Fools / 9. Crawling King Snake / 10. The End  
**Sources** = 1: Vancouver, NE Coliseum, June 6th, 1970; 2= Seattle, Center Coliseum, June 5th, 1970; 3-4= New York, Felt Forum, January 17th, 1970; 5= same as #2; 6-7= same as #1; 8-9= same as 3&4; 10= same as 1.

Although everybody should have heard the stuff before, this collection of songs is pretty well selected. I enjoy the quality of the different tapes the bootleggers used and I simply love the cover. Good exciting songs on this CD, not interesting for insiders who've already got *Live In Seattle*, *Vancouver 70*, *Canadian Nights* and *New York 70*, but the perfect addition to the official *In Concert* double CD. It took some time finding out the sources: they're not mentioned on the cover, but as I've said - nothing new for the hard-core fan.

## JIM MORRISON AND THE DOORS: COLLECTORS ITEMS (CD)

International Broadcast Recordings, IBR 2395, Italy 1994

1. Who do you love / 2. Someday Soon / 3. Peace Frog / 4. Alabama Song / Back Door Man / Five To One / 5. Light My Fire / Fever / Summertime / St. James Infirmary / Light My Fire / 6. Build Me A Woman / 7. When The Music's Over  
**Sources**: 1= Vancouver, NE Coliseum, June 6th, 1970; 2= Seattle, Center Coliseum, June 5th, 1970; 3-4= New York, Felt Forum, January 17th, 1970; 5=same as 1; 6=same as 3-4; 7=same as 1.

Volume 2 of *Rarities And Few*. Same comments. Good to hear just 1970's concerts on both CDs. The covers would look like magic for a vinyl edition.

## JIM MORRISON & THE DOORS: THE LAST FAREWELL (Double CD)

Vivid Sound Productions VSP 51001/2, Italy 1994

CD 1: same as *Rarities And Few* (IBR 2325); CD 2: same as *Collectors Items* (IBR 2395).

Great Jim Morrison photo on the cover. As I've said, it's good to hear just 1970's concerts on it. Although the labels are different, the double set was probably made by the same bootlegger. Congratulations: this is the double live set I will have with me on holidays, along with the official *In Concert*. Recommended.

## THE DOORS: NO LIMITS, NO LAWS (CD)

Aulica A141, Italy 1993

A repackage of the 36 minute long Aulica CD, as reviewed in DQ 29, page 15. How could anybody buy this CD which was copied from a scratched vinyl LP and is absolutely too short for a CD? Well, I did, and I regret it. So please: Keep your hands off this one.



Left: CD Rarities And Few

Right: CD Collector's Items



**THE DOORS: LIZARD KING (CD)**  
Crocodile Beat CB 53009, Germany 1993

1.Roadhouse Blues / 2.Someday Soon (Cover says *Someday Soon / Harvest Moon*) / 3.Mystery Train (Cover says *Train Coming Round The Bend*) / 4.Break On Through / 5.Five To One / 6.Back Door Man / 7.The End / 8.When The Music's Over      Source: Seattle, Center Coliseum, June 5th, 1970.

The only good thing about this CD is the nice graphic cover. You certainly do not need the songs without the beginnings: *Someday Soon* starts after 8 seconds of the song are already over! Somebody forgot to press the start button of his cassette recorder on most of the songs. So - although the CD was made from the original radio show, the Flashback CD (Flash 02.92.0170) **June 5th 1970 Live In Seattle** (see DQ 27, page 18) is MUCH MUCH better. Avoid *Lizard King*, it stinks.

**THE DOORS: THE DOORS TAPES (paper box with 2 7" records)**  
Final Vinyl FV 1A and 2A, Great Britain 1994

Interviews with the three surviving Doors by Roy Deane, November 1983, during their promotion tour for *Alive She Cried*. The very interesting interviews are in fine quality, over 40 minutes on two 7" discs. The makers of this box added a few press clippings (including a reprint of an ad for The Doors' Roundhouse gig) and put a real photo of Jim's grave on the box. Although the discs play too slow (correct the speed with your pitch button), this box is a nice collector's item, just 500 were made, each box is numbered individually.

**THE DOORS: WHEN THE MUSIC'S OVER (LP)**  
Hee Jee Records & Trading CO. Ltd., HJLR P 0026, Korea 1992

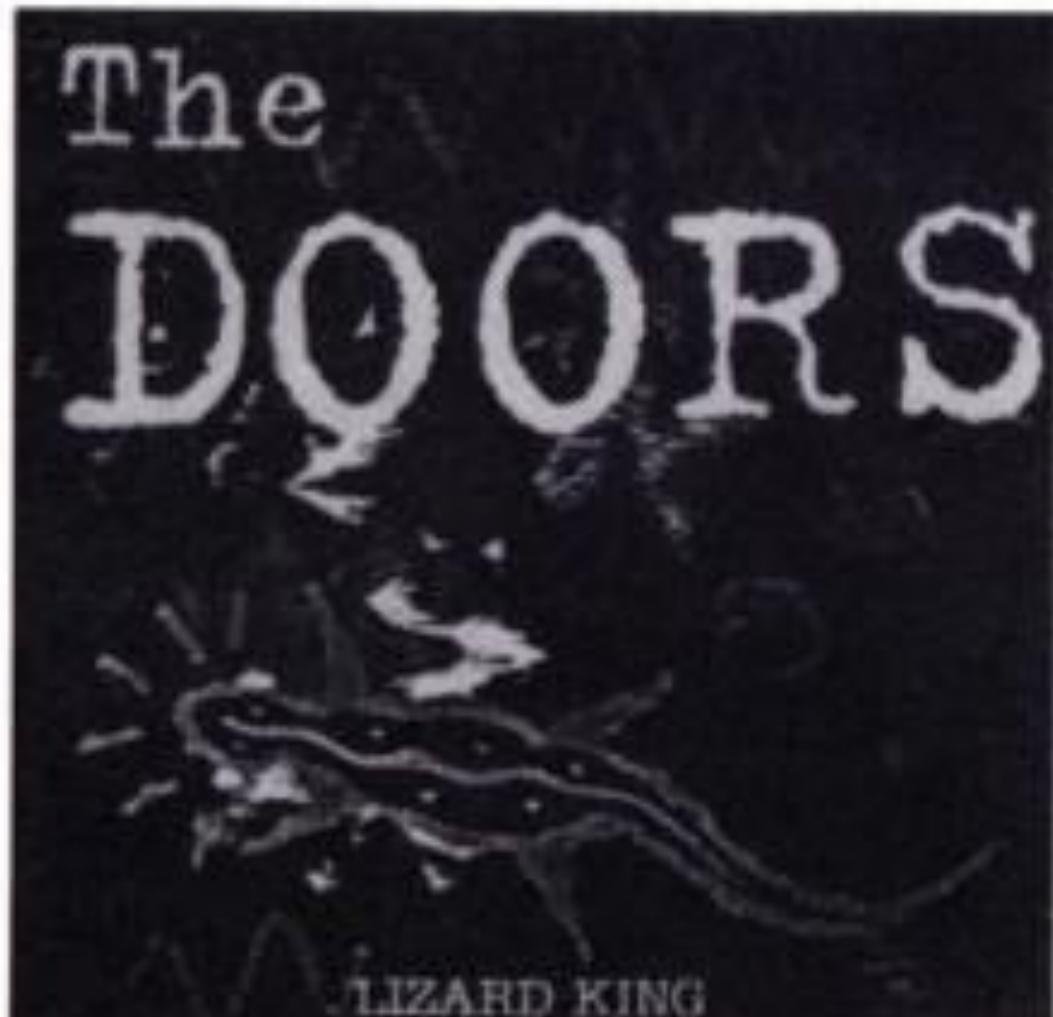
*Side One:* 1.Touch Me / 2.Light My Fire / 3.When The Music's Over

*Side Two:* 1.Break On Through / 2.People Are Strange / 3.Hello I Love You / 4.The End      Sources:  
*Side One:* 1= Smothers Brothers Comedy Hour, Dec.4th, 1968; 2=Matrix, San Francisco, March 7th, 1967; 3=Hollywood Bowl, July 5th, 1968 (from the official video *Live At The Hollywood Bowl*)/ *Side Two:* 1= Matrix, San Francisco, March 7th, 1967; 2+3= original LP versions; 4=Hollywood Bowl, July 5th, 1968 (from the official video *Live At The Hollywood Bowl*).

How strange: a bootleg LP from **Korea** (!), with all those crazy letters on, including a special sheet which just people from Korea can read. A friend sent me this copy, I've never seen any on record fairs or on dealer's list. The quality is as fine as the colour cover. Seems to be a real collector's item for vinyl freaks like me.

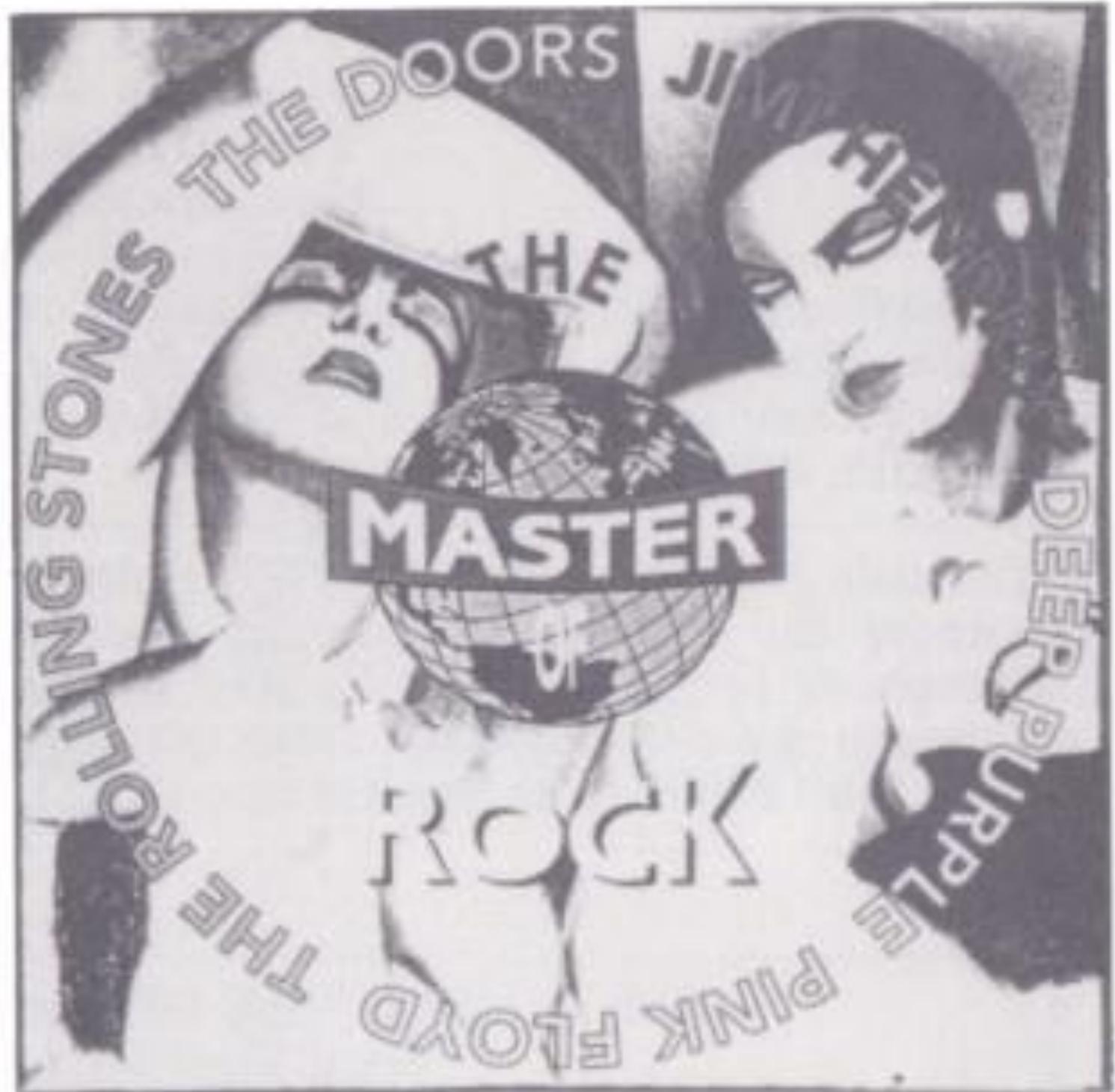
Right: LP When The Music's Over

Below: CD Lizard King





**THE DOORS**  
STONED IMMACULATE



Up: LP Stoned Immaculate

Up right: CD The Master Of Rock

Right: CD Touch Me



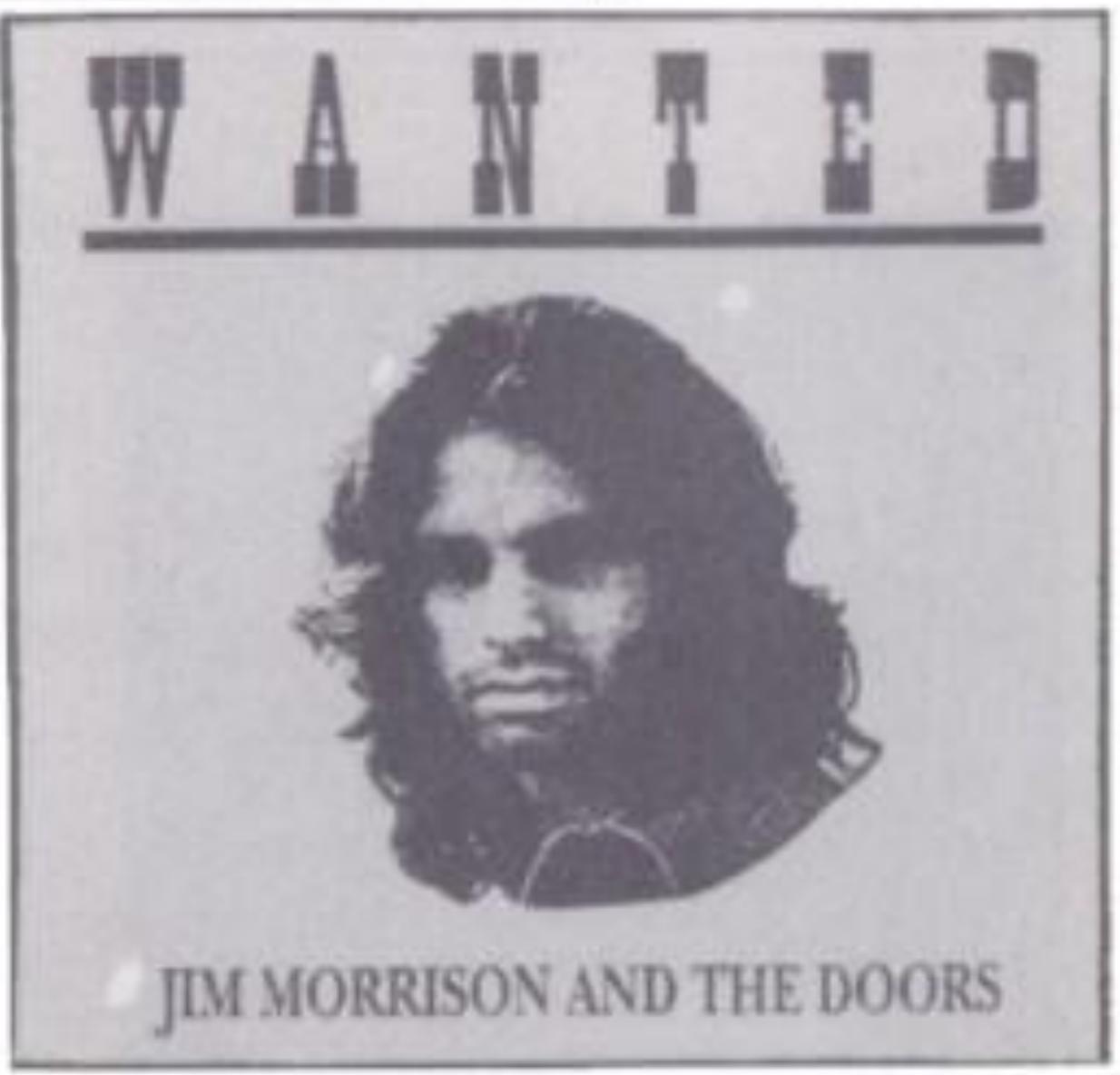
Left: 7" Box The Doors Tapes

Below left: CD Mr Mojo Risin' Again

Below right: CD Wanted



MR. MOJO RISIN' AGAIN -  
THE LIVE PERFORMANCE '71 AND MORE



JIM MORRISON AND THE DOORS

## THE DOORS: TORONTO POP FESTIVAL 1969 PLUS OTHER RARITIES (CD)

Too Drunk To Fuck TDTF 002, Luxembourg, 1994

1. When The Music's Over / 2. Break On Through / 3. Medley: Back Door Man / Maggie M'Gill / Roadhouse Blues / Back Door Man / 4. The Crystal Ship / 5. Wake Up / 6. Light My Fire / 7. Moonlight Drive / 8. Back Door Man / 9. Rock Me, Baby / 10. Carol / 11. Soul Kitchen / 12. Break On Through

Sources: 1-6 = Toronto, Popfestival, Varsity Stadium, September 13th, 1969; 7+8 = Avalon Ballroom, San Francisco, April 14th, 1967; 9+10 = Winterland, San Francisco, February 6th, 1970; 11+12 = Family Dog, Denver, September 29th, 1967.

Another **essential** CD for your Live-collection. Although the **Toronto** concert has been published before (on CD & LP *The Beautiful Die Young*; also on the rare bootleg album *Copulations*) this one here is in much better soundquality, and the *Somberness Of The Doors* (title of the accompanying booklet written by some Paolo Ramos) comes through your speakers more clearly than ever. An exciting Doors performance. One song is missed (*The End*), but the booklet tells us about a forthcoming release featuring the rest of the concert. What follows is purely fascinating: The Doors at the **Avalon**, the **Winterland** and the **Family Dog** (if the sources are correct). 2 tracks from each concert, rather good soundquality and -best of all- all of them have never been on CD before. The Avalon and Family Dog tracks have never been published on vinyl or CD before. This *Moonlight Drive* Avalon version is bloody interesting, Ray and Jim singing a duet; my favourite version of all time. And the Avalon's *Back Door Man* really shows what this song is all about: The way Jim performs the song is hot, very hot. Interesting enough, this track again proves that Jim was the worst harp player of all time (I remember talking to Robby about Jim's horrible harp, when Robby looked up smiling and whispered, "Don't say this when Jim is around!") Anyway, this CD has got a nice colourful fold-out cover, fine artwork, an interesting article written by a guy who saw the band in Toronto, and, even more interesting, some really rare stuff on it.

**Recommended!**

## THE DOORS: LIGHT MY FIRE (CD or CASSETTE)

I Miti Del Rock Live, MRL 014, Italy 1993

1. Soul Kitchen / 2. Gloria / 3. Light My Fire / Fever / Summertime / St. James Infirmary / Light My Fire / 4. Little Red Rooster / 5. Who Do You Love / 6. Rock Me Baby / 7. Moonlight Drive

Sources: 1,2+7 = Matrix, San Francisco, March 10th, 1967; 3-6 = Vancouver, NE Coliseum, June 6th, 1970.

This **free** CD (or cassette) gets into the collector's hands if you buy the Italian magazine **I Miti Del Rock**, which is a kind of encyclopaedia in God-Knows-How-Many parts. Well, issue #14 comes in a clear plastic bag, looks very psychedelic, contains this CD and a 4-page Jim Morrison special called *Il Re Lucertola* (The Lizard King). Check your Italian connections: for just 10.900 Lira for the CD version (about 11 DM or \$7) or 6.900 Lira for the cassette version it is worth to get, although the tracks on this bootleg CD are nothing special at all. It just looks nice, and it's cheap.

## VARIOUS ARTISTS: THE MASTER OF ROCK LIVE (CD)

ADV More Records, Italy 1991

Among dubious live recordings from Led Zeppelin, Jimi Hendrix, Free, Pink Floyd and others (mostly taken from official live albums, additional vinyl crackers here and there) on this compilation CD there is *Light My Fire* by **The Doors**, taken from the official album *Alive She Cried* and/or *In Concert*. Everybody has this version already, right?

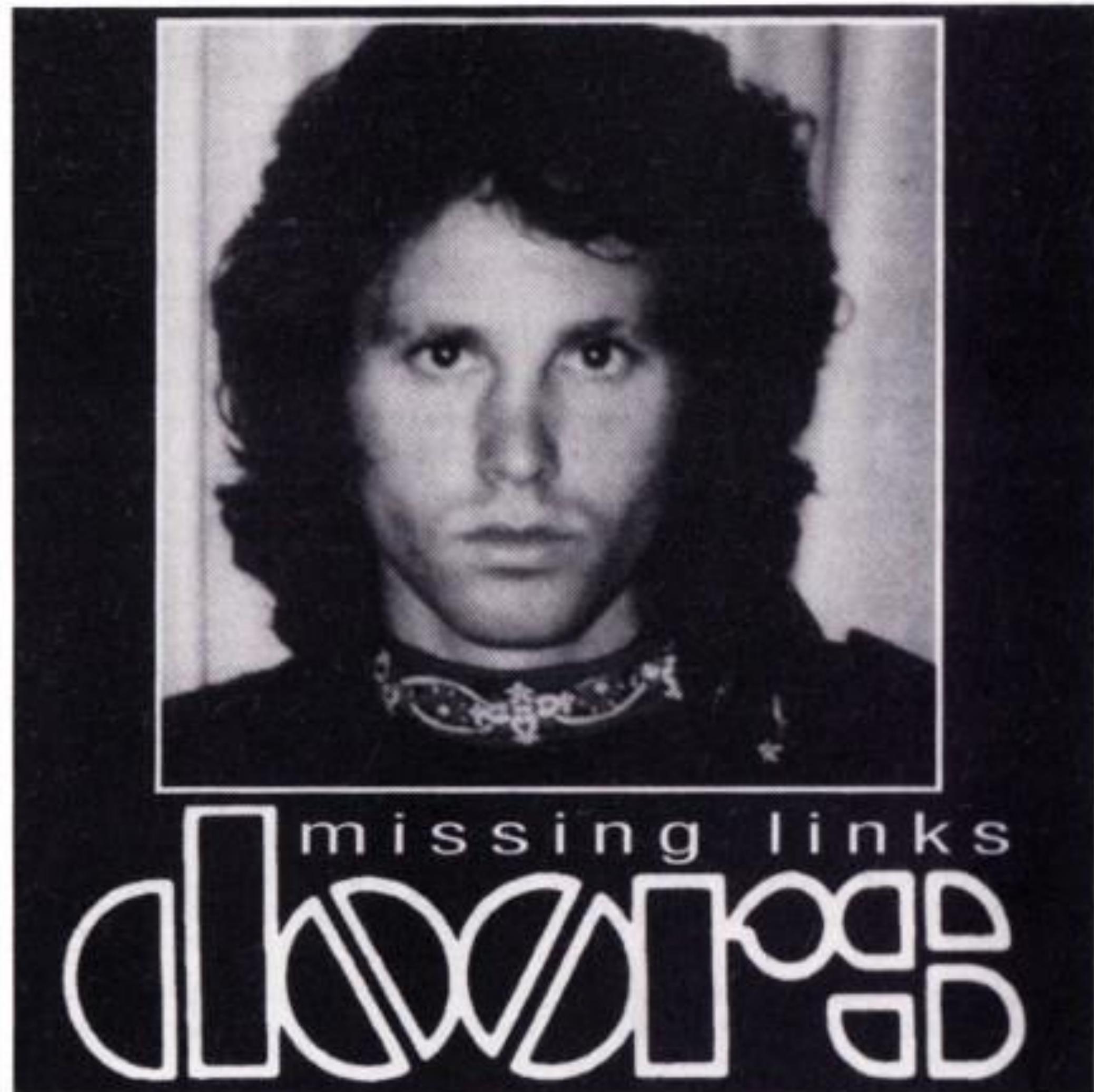
**COLOUR PAGES PHOTO CREDITS:** Page 1 - Promotional photo for the first Doors LP, late 1966, (Elektra Records); Page 2 - Ray Manzarek and Rainer Moddemann in the garden of Ray's house, (R.M.); Page 55 - a new bust designed for Jim's grave by a guy from France, (R.M.); Page 56 - Jim Morrison at the Isle Of Wight concert; (Jean-Pierre Leloir). **Additional colour poster** - The Doors in Frankfurt 1968; (Kinney Music, R.M.).

**THE DOORS: MISSING LINKS**  
Memorial Records, Memorec 403, Europe (Germany?) 1994

1. Whiskey, Mystics And Men #1 / 2. The Soft Parade Intro #1 / 3. The Soft Parade Intro #2 / 4. Whiskey, Mystics And Men #2 / 5. Love Me Tender / 6. Rock Is Dead #1 / 7. Me And The Devil Blues / 8. Rock Is Dead #2 / 9. Queen Of The Magazines / 10. Pipeline (instrumental) / 11. Rock Is Dead #3 / 12. Rock Me Baby / 13. Mystery Train / 14. Rock Is Dead #4  
Sources: 1 = Unpublished final studio version, which never got on the album *The Soft Parade*, date unknown, probably early 1969; 2-3 = Studio Session for the album *The Soft Parade*, date unknown, probably early 1969; 4-14 = Studio Session for *The Soft Parade*, February 25th, 1969.

This CD is a **MUST** for everyone who is interested in The Doors. I really don't know how I could live without a recording of this session, which I consider as the very *missing link* between *Waiting For The Sun*, *The Soft Parade* and *Morrison Hotel*. You know there was the bootleg *Rock Is Dead*, and there was the bootleg *Orange County Suite*, which were absolutely phantastic at the time of their release, but now there's *Missing Links*. Unfortunately the soundquality is not as good as the latter ones, but *Missing Links* contains the COMPLETE *Rock Is Dead* session, and one will be wondering how perfectly Paul Rothchild cut the session down to what became the well-known *Rock Is Dead* bootleg, and how all the cut-outs sound like. He even put parts of the session together, which were not intended being put together (but they fit!). If you own one of the previous bootlegs, it's like a puzzle finding out what was cut out. A very new experience, even for me. Finally released after about two years of waiting for it I still get a thrill listening to *Queen Of The Magazines* (I still don't know who wrote the song; sounds like a traditional, to which Jim Morrison improvises some of his own lyrics; to tell you the truth: I got tears in my eyes when I first heard it a couple of years ago and it is still very very touching me); and Robert Johnson's *Me And The Devil Blues* (with some spontaneous Morrison improvisations) still is a perfect moody blues song. Jim's rap about his parents at the beginning of the session gets a totally new meaning compared to what was published on previous bootlegs. I wonder why the bootlegger didn't cut out the short break in (what he called) *Rock Is Dead* #2 (if you put this disc on tape for your car stereo try to cut the break off, it's easy!). There's another break in *Rock Me Baby*, which would have been easy to cut off the disc, but -unfortunately- it's on your CD as well. On the *Missing Links* version I have the disc index stop after track 10, so my CD player

doesn't count track 11-14, but you shouldn't worry: It seems the bootlegger just forgot to put a disc memory on the following tracks, so track 10 really is track 10-14. On the first preview tape I got of this session (which never came out on bootleg) there were no breaks at all, and there was some addidtional poetry, but no *Whiskey, Mystics And Men* #1. I enjoy the liner notes for this CD, they even mention what Jim told Jerry Hopkins about this session: "We needed another song for *The Soft Parade*. We were racking our brains trying to think what song. We were in the studio and so we started throwing out all those old songs. Blues trips. Rock Classics. Finally we just started playing and we played for about an hour, and we went through the whole



history of rock music - starting with blues, going through rock and roll, surf music, latin, the whole thing. I call it '**Rock Is Dead**'. I doubt if anybody'll ever hear it." Jim was wrong. *Rock Is Dead* was one of the hottest bootlegs in town (once a US-discjockey told his audience), but now there's *Missing Links*, even hotter. **Recommended**. Well written linernotes, by the way. The hottest bootleg in town ever!

## OFFICIAL RELEASES

### OPENING THE DOORS OF PERCEPTION (CD)

Raven Records, RVCD-33, Australia, 1993

1. **Jim Morrison Interview**, Isle Of Wight, August 30th, 1970 (The Doors played their gig the night before) / 2. **Ray Manzarek Interview** 1979 / 3. **Robby Krieger Interview** 1979 / 4. **John Densmore Interview** 1979 / 5. **1968 Press Conference Extracts** (from the video *The Doors Are Open*) / 6. **Random Utterances** (from the video *The Doors Are Open* and other sources). Interviews 1-4 done by journalist & writer **John Tobler**.

A very interesting **interview CD**, officially released in Australia. This is no bootleg! It contains Tobler's own interview with Jim Morrison, taped a day after The Doors' **Isle Of Wight** concert. This tape was given to me by John Tobler a couple of years ago, and I still enjoy how Jim interrupted John's questions to hurry to the side of the stage in order to watch Jimi Hendrix perform (unfortunately this part of the tape is not on this CD). When Hendrix passed by, Morrison said, "*Look, an actual movie! Looks like a priest!*" (Jimi was filmed while walking to the stage). The other interviews cover the story of the group and they are mostly -surprise,surprise- about Jim Morrison. This is an **essential CD** for each serious fan; it is great to hear Jim TALK. We didn't get much of that in the past ...

### THE DOORS: RIDERS ON THE STORM / ROADHOUSE BLUES / LOVE ME TWO TIMES

Elektra 7559-66509-2, Australia, Asia, 1994

A reissue of the 1991 release for Down Under and Asian countries. The only difference is an additional **Celebrating 25 Years** on the cover.

### MICHAEL McCLURE & RAY MANZAREK: LOVE LION (CD)

Shanachie 5006, USA 1993

*Action Philosophy/ Love Lion Blues/ In Memoriam: For Jim Morrison/ Maybe Mama Lion/ Indian/ Antechamber Of The Night/ Czechoslovakia/ High Heelz/ Paragon Of Danger/ Spanish Roses/ A Breath/ Rose Rain/ Stanzas In Turmoil* Source: Live At The Bottom Line, New York City, 1992; also available on homevideo cassette.

A tremendous CD, live as it happened in New York. Pick out poem after poem, listen to one or two tracks a day, and it will happen to you as well: Like being at a seance, Michael's pleasant voice streams into your brain with uneven poetry, accompanied by Ray Manzarek's incredible spontaneous compositions. What a piano player he is! Just listen how sensitively he creates his own musical poetry on the spot while Michael is reading from his scripts. Most interesting for Doors fans: McClure's *In Memoriam: For Jim Morrison*. Ray does an amazing improvisation on *Riders On The Storm*. If you are not able to watch their live performances, this CD is the best substitute. **Recommended** (available through import services from good CD shops).

### THE DOORS: WAITING FOR THE SUN

DCC COMPACT CLASSICS GZS 1045, Japan/USA 1993

Another highly recommended **24-carat-gold Compact Disc** (read reviews of the first three gold discs in DQ 28 and 29). This CD features the original version of *Wintertime Love*, not the

mysterious one from the digitally remastered CD. It also has a nice booklet with all lyrics including *The Celebration Of The Lizard* with the few extra verses which were not on the live album. Reprints of the original album labels make a nice addition to this beautiful edition.

## MISCELLANEOUS

### PREVIEW TAPE

**Marlainé Druhan: New Wine - The Other Jim Morrison** = Could become *An American Prayer* Vol.2. The preview cassette I got from Marlaine herself is really excellent. Narrated by Scott Pensack, Jim Morrison's carefully selected poetry from *Wilderness*, *The American Night* and *The Lords & The New Creatures* got married to Marlaine's mystical compositions. This perfect recording for an evening under candlelight still needs to get on CD although I would prefer the poems being read by master Jim himself.

### OTHER CDs

#### VARIOUS ARTISTS: LIZARD KING - A TRIBUTE TO JIM MORRISON (CD) Sub Terranean SPV 084-38872, Germany 1993

Various musicians from various German Wave- and Electrobands play Doors cover versions: *Take it as it comes* / *Light My Fire* / *Break On Through* / *20th Century Fox* / *L.A. Woman* / *End Of The Night* / *You're Lost Little Girl* (cover says *You're A Lost Little Girl*) / *Strange Days* / *The Crystal Ship* / *Waiting For The Sun* / *Blue Sunday* / *Riders On The Storm* / *Spanish Caravan* / *The End*.

A strange collection of modern cover versions a serious fan of original Doors versions should avoid. I simply hate Germans singing Doors songs with their German accent: Just listen to the dreadful *Light My Fire*, get goose pimples while hearing another burping voice singing *20th Century Fox*, get mad at *L.A. Woman* ("I wass gonn tuh town about 'n auh agouuw..."), and die listening to a cover version of Nico's cover version of *The End*, the worst track on this compilation CD. I tend to like just a few songs: *Take It As It Comes* because of the speed, *End Of The Night* because of the mood and *Spanish Caravan* because of the very unusual and interesting interpretation (the latter gets quite a lot of airplay in Germany). Fans should complain about the misleading title - this is not a tribute to Jim Morrison, but a dreadful soundtrack accompanying those who love to write graffiti at his tombstone. Not my cup of tea. Yours?

**Autumn Stone: Frog Talk (Big Noise BN 461)** = The perfect link between *The Doors* and *Pearl Jam*. Contains their hit *Flower* (gorgeous song!), and their singer Michael Bergmeister is a member of the fan club. So why not recommend this? Great CD, available in most shops, or order it via phone: (Germany) 0221-542830.

Down: CD Opening  
The Doors Of  
Perception

Up: CD A Tribute To  
Jim Morrison

Up: CD Waiting For  
The Sun (24 Carat)

FROM THE ORIGINAL  
MASTER TAPES

OPENING  
THE DOORS  
OF PERCEPTION

RARE INTERVIEWS WITH  
JIM MORRISON, RAY MANZAREK,  
ROBBY KRIEGER & JOHN DENSMORE

24 CARAT GOLD DISC

BOOKLET INCLUDES  
COMPLETE ORIGINAL  
ARTWORK

# BOOK REVIEWS

## JIM MORRISON: WILDERNESS

Christian Bourgois Éditeur, collection 10/18,2273, Paris 1994

A French paperback of Jim's poems in French and English. It has the perfect cover: Jim sitting at a table outside the Alexandre writing something on a piece of paper.

## BOB SEYMORE: THE END - DER TOD VON JIM MORRISON

Palmyra Verlag, Heidelberg 1993

The new German version of Seymore's research on the death of Jim Morrison. It is still pretty exciting to read how Bob follows each existing source, tracks down documents and eye-witnesses. The German version has been revised by the author, has got additional photos and some more interesting documents. A tasteful edition and a must on each fan's bookshelf (see review of the English version in DQ 24, page 21).

## JIM MORRISON: BLACK BOOK

A cura di William Mandel, Edizioni Blues Brothers, Milano 1993

A collection of Morrison quotes from his songs, his poetry and his interviews in Italian language. Most probably an illegal book. A two-language edition would have been fine.

## JIM MORRISON: ÉCRITS

Christian Bourgois Éditeur, Paris 1993

The thickest book I've ever seen on Jim Morrison, 1.184 pages(!) containing everything that's ever been published: Jim's *The Lords & The New Creatures*, *An American Prayer*, *Far Arden* (including *The Anatomy Of Rock*, The Doors' *Rock Is Dead* session, *Dry Water*, the poetry recorded in March 1969), *Wilderness*, *The American Night* and all lyrics written for The Doors - magnificent. If you wanna have 'em all in one - this is the perfect paperback for you, just see what you get for a mere 120 French Francs!

## FRANK LISCIANDRO: JIM MORRISON - AN HOUR FOR MAGIC

Plexus, London 1993 (reissue)

Finally back in the shops: the rare first Frank Lisciandro photojournal. *An Hour For Magic* is the perfect title for this book, which contains about a hundred Jim Morrison photos taken by Frank Lisciandro, additional rare poetry (Jim's *Ode To L.A.*) and interesting stories written by Frank and Roger Glover. The photos are in much better quality than the ones in the original edition from 1982. Even if you own a copy of the original: there are three new photos in the 1993 edition (on page 28, 49 and 52) and I prefer the new cover to the previous one. This book is a **MUST**, get it before it is sold out again.

Many thanks to the people who helped making this Quarterly: Ulrich Michaelis for his friendship and research, Jochen Maaßen for his great work on the colour pages and the poster, Gilles Yeremian for all contacts. For permission to reprint their photos I'd like to thank Freddy Tornberg, Michelle Campbell, Ute Gabriel, Eva Hellwig. For Jim's birth certificate I'd like to thank the fan in the US, who wishes not to be named. And thanks to Marianna Kris and The Soft Parade for playing for free at The Doors Quarterly's 10th birthday party. All my best to all fanclubmembers for loving the Quarterly.  
Rainer Moddemann, editor

BOB SEYMORE

# THE END



DER TOD VON  
JIM MORRISON

P A L M Y R A

# Jim Morrison

AN HOUR FOR MAGIC



a photojournal by  
**Frank Lisciandro**

Up left- German version of Bob Seymour's The End Right: Frank Lisciandro: An Hour For Magic (cover also available as Promotional Poster)

Down- Jim Morrison: ÉCRITS; Jim Morrison: Black Book CD: Michael McClure & Ray Manzarek- Love Lion



**morrison**  
écris



**BLACK BOOK**





