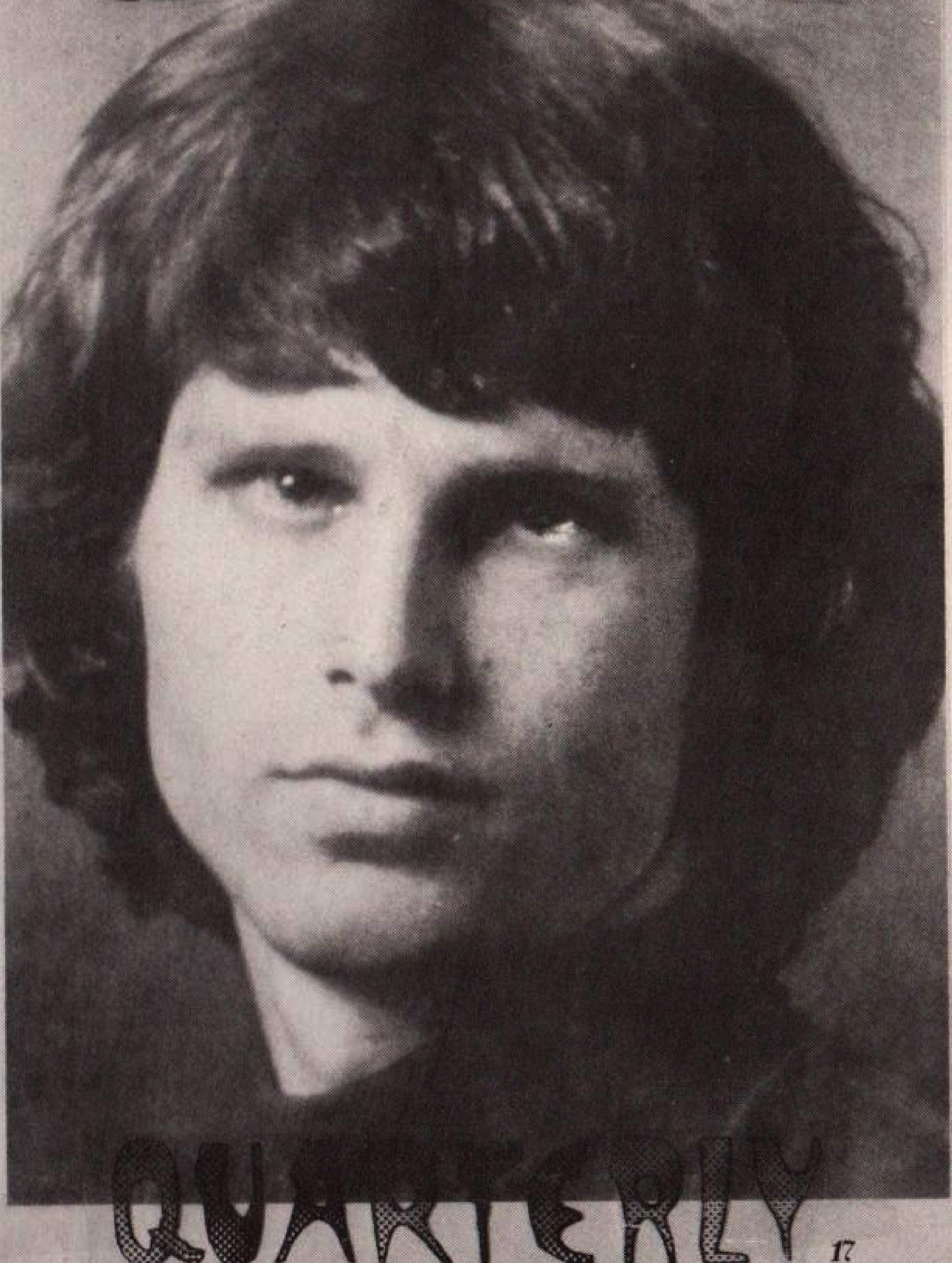
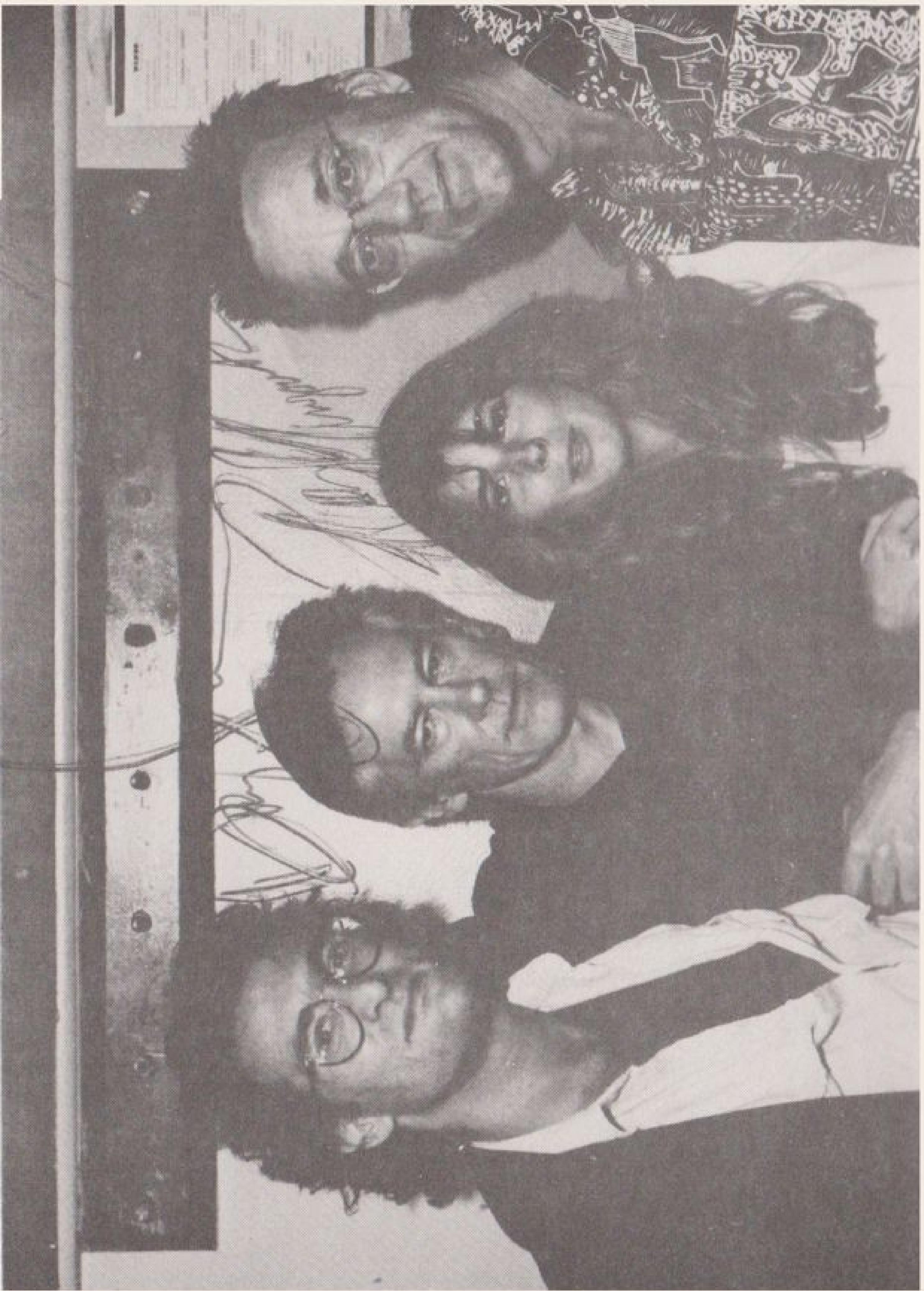


the  
**doors**



THE DOORS



Ti Amo & Amo a Mí

# THE DOORS QUARTERLY<sup>17</sup>

Welcome dear fans,

first of all you might have noticed the stamp on this DQ's envelope ... sure, it's true:

This is Germany's JIM MORRISON

stamp, and it is the only official Jim Morrison - stamp in the world. Release date: Today, April 14th, 1988, along in a series called "For the youth 1988" with 3 other stamps showing the faces of John Lennon, Elvis Presley and Buddy Holly. The stamp was designed by Antonia Graschberger from Munich. Precisely in Germany of all places released by the Deutsche Bundespost, known as being quite conservative! Of course this caused some dirty comments in German music-papers ... forget them. I like the idea of sticking Jim onto my envelopes, although (as a clubmember wrote me) he'll get millions of postmarks being slapped into his face, and he was slapped into his face so many times before ...

Again in this Quarterly you will find a poster, one of our old posters, sorry, but you can use it for your local bar or record store, you know, for a little promotion for us. Help us to get new people into the fanclub.

A new system shows you when your subscription expires: Look at your address-sticker on this envelope. Do you notice the circle with a number in it near your address? Well, this number is the LAST Quarterly you will receive IF you don't subscribe again. Now, if you notice a "17" in the circle, please pay your fee to get The Doors Quarterly No 18-21. Okay? And now for all Germans who don't speak English:

Ein neues System macht Euch nun klar, wann Ihr mit Eurem Mitgliedsbeitrag wieder "dran" seid: Schaut auf den Adressaufkleber auf dem Umschlag. Dort seht Ihr einen Kreis mit einer Zahl drin. Diese Zahl ist die Nummer des letzten DQs, das Ihr für Euer laufendes Abonnement erhaltet. Seht Ihr jetzt also eine "17" in dem Kreis, ist es Zeit, das Abo zu erneuern, sonst gibt's keine Nr. 18 zugeschickt ... alles klar? Zur Erinnerung: der Beitrag für 4 Hefte beträgt immer noch für alle in der BRD wohnenden DM 20, für alle anderen Länder DM 25. The subscription for 4 Quarterlys is for all countries DM 25 (except W/Germany because of lower costs for mailing).

An apologize to Nathalie: Your article on Shamanism will be in DQ 18, and I'm sure you will notice why. Just wait for DQ 18, your article will fit much better in the context then.

Now my "Thank you" section to some people: Thanks to Günter Zint, famous German photographer, for using some of his original Doors photos for the next Quarterlys (by the way: the cover shot of DQ 16 was taken by him in Denmark). Thanks to Goeran Nystroem for research in Canada, Ko Lankester for the great No One Here Gets Out Alive - Index and to all people who wrote me about the stamp. Thanks Manfred Nitschmann for the comics (remember our conversation per letter?), and to Sybille Greiling for translating the Shamanism article and for the warm welcome in Munich. Thanks also to Heinz Gerstenmeyer, Arno and a few others for opening my eyes + for typing articles. And - above all - Danny Sugerman and Ray Manzarek for the invitation to stay at your place in LA in June ... see you soon!

Have a good reading with this Quarterly!

... is a magazine for members of

**THE DOORS FAN CLUB**

**DOORS QUARTERLY MAGAZINE**

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... Jim Morrison-stamp out in Germany. Release date is the 14th of April this year. They used a Paul Ferrara photo for the stamp and it will be printed in flourescing coulours; about 20 000 000 copies will be made! You can order a FIRST DAY SHEET at the following address: Postamt 1 ; Versandstelle für Postwertzeichen; Postfach 2000; D-6000 Frankfurt 1. Mention that you want a ERSTTAGSBLATT. This one will be a real collector's item very soon, so hurry. Also on this sheet: John Lennon, Elvis Presley and Buddy Holly ...

... October first will see the release of Danny Sugerman's new book WONDERLAND AVENUE in the USA. No one else but TIMOTHY LEARY quoted the book: "This wonderful book is just like the fast-lane scene it describes -- big, brawling, excessive, scandalous, irreverent, entertaining and scary. It's a veritable manual on how one becomes a drug-abuser. The moral: Nothing recedes like excess. Absolutely fascinating - it's got 'best seller' printed on every single page!" Well, find it out yourself, Doors-fans, and remember: there's a whole chapter in WONDERLAND AVENUE on Jim Morrison ...

... The Doors are putting together a new (and probably the last) DOORS VIDEO! The working title of this one is THE SOFT PARADE - A RETROSPECTIVE, and they are going to use some unpublished live material with it, along with some rare backstage material and outtakes from interview footage. They are still working on the new video, no release date yet, but read The Doors' advertisement in this Quarterly. Danny asked me to help them ...

... a BOX SET of all Doors LPs out at Christmas 1988 ...

... The Doors are DELETING all existing DOORS CDs (except "Alive She Cried" and the double CD "Best Of ...") and rereleasing the six studio LPs on CD this summer's end (including THE SOFT PARADE!), digitally remastered in the same way they did the "Best Of The Doors" CD ...

... Unfortunately "ABSOLUTELY LIVE" and "AN AMERICAN PRAYER" will be released on CD in 1989, pity!!! ...

... there are NO plans to release OTHER VOICES and FULL CIRCLE on CD ...

... the same is true for RAY MANZAREK's solo albums THE GOLDEN SCARAB and THE WHOLE THING STARTED WITH ROCK AND ROLL NOW IT'S OUT OF CONTROL, which is definitely a pity, because such a universe album like THE GOLDEN SCARAB would be great on CD ...

... RAY MANZAREK is still planning an album (an instrumental(!)) with the tentative title BAMBOO JUNGLE ...

... RAY is also planning a feature length MOVIE inspired by and utilizing as its title theme song L.A. WOMAN...

... remember Mr Corky Courson (Jim's father-in-law)? He called Hopkins/Sugerman's book "A GHOULISH, DESPICABLE RIPOFF", but he's suddenly showing a startling degree of interest to dig out some unpublished poetry written by Jim Morrison from his archives, after having studiously avoided any interest in his unpublished work, now smelling money; after knowing about the Fascination Box. You know that Mr Courson administers the personal estate of Jim ...

... JOHN DENSMORE is still working as an actor AND drummer all around L.A. with L.A.'s most accomplished jazz musicians ...

... ROBBY KRIEGER is working on a new solo album ...

... The Doors' MOVIE is in development; no certain news yet ...

... RAY MANZAREK said in an interview that The Doors are not going to be reformed to produce some music for the Fascination Box...

... a Doors compilation album was released in RUSSIA this year (!), thanks to Mr Gorbachow's Glasnost program. The LP is called LIGHT MY FIRE (in Russian letters on the cover) using songs from 3 Doors LPs (The Doors First, Morrison Hotel and L.A.Woman). On the cover there's a Frank Lisciandro photo from CRITIQUE PBS Show ...

... you surely want to know who's on page two of this DOORS QUARTERLY. Well, from left to right: DANNY SUGERMAN

MICHAEL McCLURE

... THREE HOURS  
FOR MAGIC triple  
bootleg box released  
now in Italy. Looks  
exactly like the ori-  
ginal promo box...

FIONA FLANAGAN

RAY MANZAREK

Manzarek/Doors manager

Poet, wrote THE BEARD and the  
afterword for NO ONE HERE,  
old Jim Morrison pal

most talented singer and actress  
at work today. Is in HEARTS OF  
FIRE with BOB DYLAN. Her 3rd  
LP will be out soon

well, must I say something about  
him? He's THE ONE!

... the DOORS QUARTERLY No 18 will be out in August 1988 (no chance for me to put it out earlier, I'll be going to Los Angeles in June and to Formentera (a beautiful mystic island belonging to Spain) in July), but if you want to meet me, I can tell you that I will be at Jim's grave this July 3rd, just ask for me, but PLEASE BEHAVE YOURSELF on JULY 3rd --- this is a cemetery, not a amusement park, or a place to leave garbage like smashed bottles, and to all you drunken Krauts: NO NOISE and KEEP CALM to avoid the coming of French cops, as happened the past years. TELL ALL THE PEOPLE!

News compiled by Rainer Moddemann

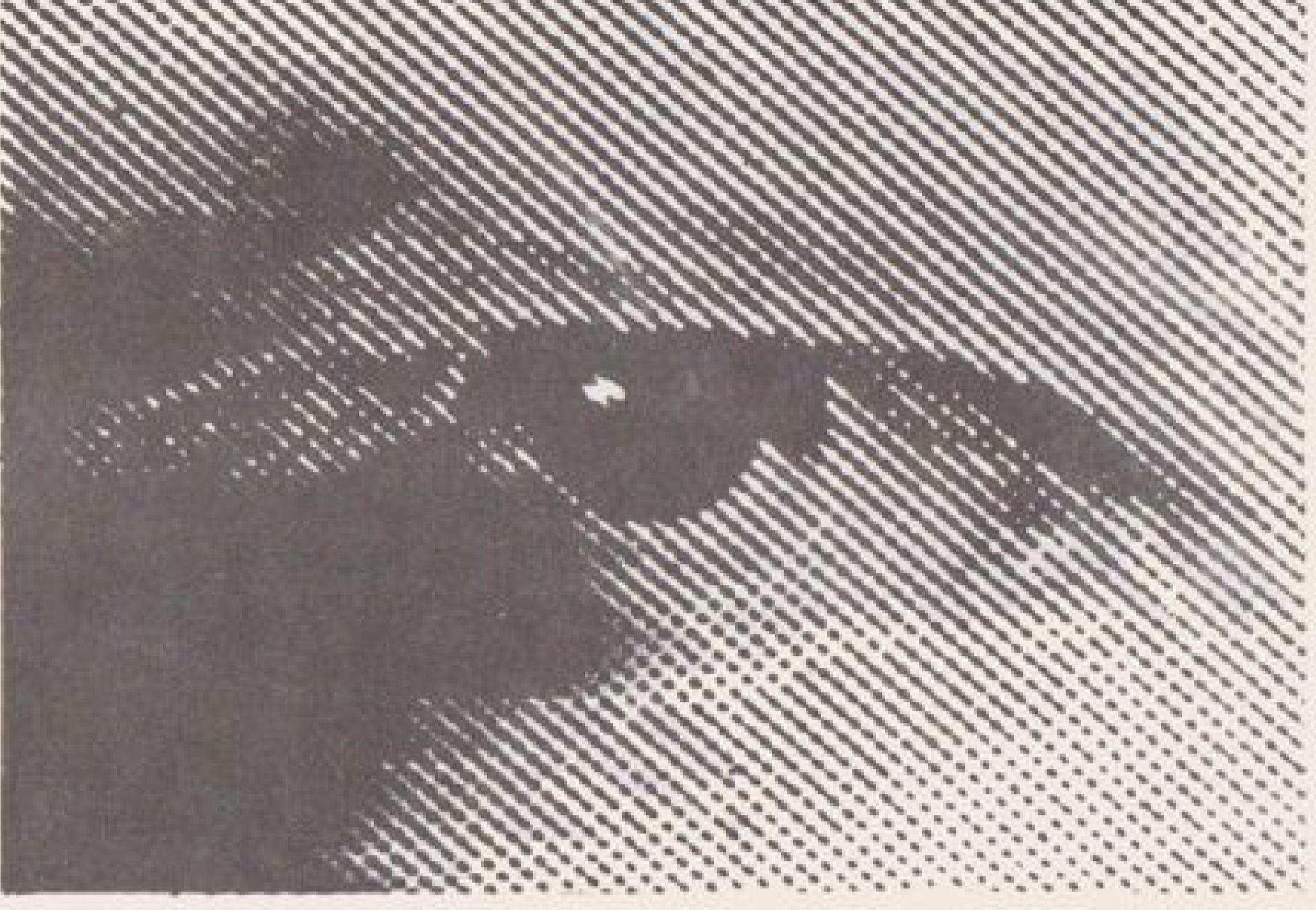
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REMEMBER? I wrote some lines about the Hollywood Bowl EP in the Quarterly, and Danny Sugerman was so kind to send me some informations about my complaints:

"Why didn't we use HELLO I LOVE YOU"? Because we simply couldn't repair the vocal there and Jim wasn't around for any overdubs.  
The reason we didn't do a live LP? Because for a six LP catalog we figured two live titles, three LP's was enough. For two, we would have had to repeat song titles already on ABSOLUTELY LIVE and ALIVE SHE CRIED, and since we avoided repeating on those, we didn't wan't to start. If we do repeat we tend to get jammed, critizised and hung out to dry anyway. We try not to repeat song titles wherever possible. Also - we've never done an EP. We didn't want to do another Live LP but an EP seemed like a reasonable compromise. Initially we were only going to make it available to radio, for promotional use only as they say. But it sounded so good that we wanted to release it at least in a limited edition, and then we figured ... let's let everyone hear it. So we culled the highlights and released it as an EP. We ... forced Elektra to make it a specially priced CD in the process reducing on profit share by the way ...no one has to buy it ..."

Danny Sugerman, Feb. 17th, 1988

Thanks, Danny, this answers some of my questions. RM



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written for  
C. G. Jung  
Institute

dedicated to  
Jim Morrison  
and his  
Feast of  
Friends



## A SYMBOLIC STUDY BY SCOTT HYDER

## PART 2

Recalling Morrison's personal statement in the publicity biography regarding his work and his feeling of being an arrow in flight after twenty-two years, in addition to the imagery of night, evil and sensuality, revolt and freedom, it seems clear that Morrison demonstrates some tendencies of the puer as described above (see DQ 16). In his song 'Not to touch the earth' we can observe further evidence of his identification with the puer archetype. Significant, also, is the source of the title and first two lines; Morrison jotted down the first two chapter headings in Frazer's Golden Bough. The volume itself was on Baldur, another puer figure, par excellence.

Morrison's song was excerpted from a long poem entitled 'The Celebration of the Lizard'. In the song, the first lines: 'Not to touch the earth, not to see the sun, nothing left to do, but run run run, Let's run' reflect the unconnectedness with the ground of being as well as the lack of religious vision, and the panic and escapism which ensue. Concisely, then, we see the attempt to avoid attachment with the mother, as well as the failure to perceive the "heroic and courageous force, creative and guiding ... (which) is the core of solar symbolism", according to Cirlot. (J. E. Cirlot, A Dictionary of Symbols, p. 317).

This is clear enough, as far as it goes, and Morrison's flights, albeit with LSD and alcohol, were notorious, to hearken back to the notion von Franz made of the puer trying to get as high and far away from the mother, or earth, as possible (see DQ 16). There is another meaning, however, concerning Morrison and this verse. The sun has its solar -heroes, and fertility-heroes, associated with the sun's Night-crossing. Frazer's chapters, moreover described the objects and persons held sacred which could not touch the earth, or be exposed to the sun's light. This last image, of the Sacred King, is one I will explore later. The aspect of not seeing the sun, in this verse, strikes me as much more associated with the Sol niger of alchemy, a symbol of prime matter which, because "black or invisible,... is associated with chthonian and funeral animals such as the horse and the serpent." (Cirlot, p. 320). These latter images or libidinal symbols will emerge in Morrison's writing repeatedly, as I will note. To point out one further reference to the sun in this song, I will excerpt the last verse of 'Not to touch the earth': 'Sun, sun, sun/burn, burn, burn/soon, soon, soon/moon, moon, moon/I will get you/soon, soon, soon'. In this context, one can observe the sun's negative characteristic of too much heat and fire. Juxtaposed with the moon, it suggests a struggle between the masculine and feminine elements, a war even, in which the moon, as the symbol of the Great Mother, will emerge victorious.

In another verse of the same song, Morrison couples outlaws living by the side of a lake and a 'minister's daughter in love with a snake'. The implication, for me at any rate, is firstly that the outlaws, or rebels, of which Morrison was one, live next to that body of prime matter associated with the land of the dead, through which the sun must pass, as well as the occult and magical domain of the mother. Outlaws are outside the law or masculine order, and thus much closer to the unconscious. That the minister's daughter's in love with a snake seems appropriate enough; given the shoddy state of religion, and the failure of the Church to sustain the spirit in the world, the feminine is lured into a relationship with the chthonic, repressed and evil forces.

Morrison wished to rush the gates of heaven, and his impatience is evident in the following lines: 'We should see the gates by morning/We should be inside by evening'. That the chthonic elements have significance, given the lack of a spiritual bond of light, that is of a masculine quality, is further supported in the last lines of the song, spoken lines of the longer poem from which the whole was taken: 'I am the Lizard King/I can do anything'. According to Cooper (J.C. Cooper, An Illustrated Encyclopaedia of Traditional Symbols, p.100) the lizard is a lunar creature. As such, it is of course within the domain of the Great Mother. In Greek and Egyptian symbolism it represented divine wisdom and good fortune, but both Zoroastrian and Christian faiths consider it a symbol of evil. In Roman mythology the lizard symbolized death and resurrection, because it was thought to sleep through winter. Morrison himself spoke of the poem as "an invitation to dark forces" (quoted in Hopkins/Sugerman: No one here gets out alive, p.191), and he stressed that the snake and lizard were symbols of the unconscious and evil. The omnipotent fantasy inflation with the chthonic lizard, reinforced by the image of the snake living in a well (the womb of the Great Mother or the psyche, according to Cooper), lend considerable strength to the notion that Morrison's song is fairly possessed by the power of the dark feminine. The impatience associated with the puer and apparent in the idea of rushing into paradise -- an idea Morrison acquired from the theatrical group urging Paradise Now -- also indicate an allegiance to instinctuality and the drivenness of the Great Mother influence.

This song alone introduces many of the most important symbolism to be examined in Morrison's work, and I would like to explore some of the images in greater depth before moving on to other symbols or examples of Morrison's psyche in struggle. First, let's look at the symbolism of the sun and moon a bit more closely. As Cooper notes, when combined, that is "depicted together (they) represent the hieros gamos, the sacred marriage of heaven and earth, king and queen, gold and silver, etc." (Cooper, p.107). Cirlot states that "the broadest and most authentic interpretation sees the sun as the cosmic reductio of the masculine force, and the moon of the feminine. This implies that the active faculties (of reflexion, good judgement or will power) are solar, while the passive qualities (imagination, sentiment and perception) are feminine, with intuition possibly androgynous." (Cirlot, p. 319) De Vries describes the moon as the Tri-form Goddess. The moon as virgin is Artemis, the fatal huntress. In its maternal aspect, the moon connotes fecundity and matter -- the prime matter of alchemy -- to which the sun gives form. It is also a symbol of the soul and psyche, the unconscious, the occult side of nature, in contrast to the fiery, active side of the sun. She distributes rain, fertility, etc., as mediatrix, so the moon is connected with water, another symbol of prima materia. The less pleasant side of the moon's symbolism is its association with lunacy and dismemberment myths, generally performed by women in a bacchantic frenzy. De Vries cites Osiris, Zagreus, Pentheus, Orpheus and Actaeon as some of the better known victims. Thus, the moon is also a symbol of death (De Vries, pp. 326-327). Jung elaborates this latter aspect, saying "The moon and death significantly reveal their affinity. Death came into the world

through original sin and the seductiveness of woman (= moon), and mutability led to corruptibility." (*Col. Works*, Vol 14, par 20). He notes, further, that "Sol corresponds to the conscious man, Luna to the unconscious one, i.e. to his anima." (*CW* 14, par 20, ft.). Lastly, of course, and most basically, "The psychic life-force, the libido, symbolizes itself in the sun or personifies itself in figures of heroes with solar attributes." (*CW*, Jung, Vol 5, par. 297).

In Morrison's songs, the sun is most notable for its absence, a feature which I have already addressed briefly earlier, in describing the negative father complex or the negative senex connection evident in Morrison's work. To bring this out a little more clearly with other examples, I would refer the reader to the introduction of '*The Soft Parade*', where Morrison's rage at the absent or unresponsive father, or Father, and his contempt at the institution representing him are obvious, as is the pathos of the plea seeking asylum, sanctuary, or escape from the harshness of a godless, meaningless world. Sought in the arms of a woman, it is no doubt a temporary refuge, en attendant the final embrace of the Great Mother herself. In '*The WASP*' he wants to tell about 'heartache and loss of God', and even while boasting that he loves the friends he has gathered together on this day of wrath, having constructed pyramids in honour of their escaping, again evidence of the indulgence of desire and passion associated with unconscious, mother-influenced instinctuality, he is sober and reflective enough yet to warn that "No eternal reward will forgive us now for wasting the dawn." ('*The WASP*'). Cooper notes that the symbol of dawn in Christianity is the resurrection and advent of Christ bringing light into the world. (Cooper, p. 50) . Morrison's lament and warning strike me as expressive of a collective problem as much as a personal one: the whole Christian culture has wasted the dawn, and expectations of eternal rewards are as asinine in today's world as they are ill-deserved. This attitude is echoed in '*When the music's over*', where again Morrison addresses a theme entailing but transcending the personal complex, becoming a lament for the collective. His description of the rape of the earth is compelling, even if it clearly shows his alliance with the material. Reflecting the unrelatedness of the masculine, Sun-oriented, qualities of reason, rationality, industry and exploitation for the acquisition of the Ego, the dominant mentality has forced a polar reaction. Thus his rejection of the bankrupt spirituality of the ruling senex *Zeitgeist*: 'Cancel my subscription to the resurrection/Send my credentials to the house of detention/I've got some friends inside'. Morrison was at least somewhat conscious of the domain of his allegiance, and he appeared to welcome an afterlife of limbo, as opposed to buying into the hypocrisy of an empty faith. Philosophically allied with Nietzsche's concept of eternal return, Morrison expected to be reborn, in keeping with the Dionysian tradition of death and rebirth. Nonetheless, his cultural heritage is still called upon when he addresses Jesus personally to intercede on behalf of a lost, irreligious people and time.



De Vries notes that for Jung dawn was a symbol of the unconscious broadening into consciousness (De Vries, p. 130). Whether on a personal or collective level, Morrison's symbolism implies rather a problematic relation between consciousness and unconsciousness. In '*When the music's over*', Morrison again uses the image of dawn, this time in his description of the rape of the earth. The symbolism of the earth having been stuck with knives in the side of the dawn also evokes the Christian motif; Morrison's description of the desecration of the earth is at the same time

a metaphor of the desecration of Christ and his teaching. Although the words read 'stuck her with knives in the side of the dawn' and not 'him', it serves as an appropriate image when one considers the relation of Christ to the Great Mother in his having been crucified and pierced with a spear in the side.

The urge to death conveyed by the beckoning gentle sound, very near and very far, very soft and very clear, followed by the strength of outrage at the ravaging of the earth and the demand for control of the earth seem in a curious juxtaposition, but one must remember the seduction of the Great Mother both to death and to power. Also of importance is the fact that, for a hero or savior -- or for one under the influence of the complex, also associated with the Goddess -- it is often through his sacrifice or self-sacrifice that the heroic deed or saving is done. The image of death and rebirth is hinted at above this passage pretty clearly when Morrison asks to hear the scream of the butterfly before dying -- or sinking into the 'Big Sleep' from which one might infer that he intends to re-awaken, which would be natural enough for a god of the cyclic sort. The symbol of the screaming butterfly is interesting in that the butterfly signifies the soul; death as represented by the Greek youth, Thanatos, because of the stages from egg to chrysalis to butterfly; resurrection and rebirth; immortality, in the sense of purification of the soul through fire, but related to life, rather than death; and, love. Cupid is seen as tearing a butterfly to pieces on ancient monuments, signifying soul dominated by love, elsewhere he is burning the wings with a torch, and even with butterfly wings himself. Although the symbol is rich and varied in attributes, I feel it safe to assume Morrison wished to suggest his determination to experience the full torture of his soul before succumbing to death. Certainly the woding and the image itself indicate a good deal of willfulness and some adolescent perversity in the provocation. But perhaps that is only the external view of a sacred involution and self-sacrifice, whose full implications for the collective escape attention analytically.

In any case, we can hear the same themes reverberating within 'Waiting for the Sun' (the song), where since Eden man has been free (or beside the freedom of the prime matter of unconscious Mother -- the sea), but is still waiting for the sun. Later it is seen as 'time ti live in the scattered sun', an image suggestive of weak, dispersed and fragmentive libido and a lack of clarity. The image of waiting is insistent and seems to indicate weakness, confusion, indirection and a passive, labile approach towards life. When we finally discover what we're waiting for, it's to come along, hear his song and to tell him what went wrong, apparently with his life, as it's the strangest one he's ever known. It's unfortunate that the music itself, accompanying and sustaining the lyrics in all songs but especially so in this one, cannot be conveyed. Without the background power and energy, the tremendous libido of the song cannot be experienced as a whole, with the full impact of its desperation and eerie edginess. Perhaps this indicates in itself the magic quality with which the words are invested when loaded with the libidinal energy that is not to be found in the sun. In other words, perhaps here we can observe the diversion of the puer's energy into the domain of the Great Mother, which Hillman has already noted as an attempted 'escape from fate in magical ecstatic flight' where 'his being is a magic phallus, glowing and strong, every act inspired, every word pregnant with deep natural wisdom.' Hillman goes on then to describe the puer's lability: 'Owing to the emotionality of the great mother, the dynamus of the son... is unusually labile, unusually dependent upon emotion. Inspiration can no longer be differentiated from enthusiasm, the correct and necessary ascension from ecstasy. The fire flares up and then all but goes out, damp and smoky, clouding vision and afflicting others with the noxious air of bad moods. The dependence of spirit upon mood described in vertical language (heights and depths, glory and despair) has its archetypal counterpart in the festivals for Attis, Cybele's son, which were called hilaria and tristia (Hillman, p. 86, 87).

Since the energy seems to have gone to the mother, we'll follow Morrison there into the night, a symbol which is notable for its presence as the sun was in its absence. In Egypt, the dead pass through the night to resurrection, and there the night is the mother of all things, even the gods. It is a symbol of darkness, death and winter, evil, passivity and involution, the primeval darkness preceding the creation of all things, the feminine and fertility, the unconscious, and, for the Hebrew, the night is a symbol of adversity, tumult and uncertainty. For Mallarme, 'pure night' was the protective cover of the Absolute, which surrounds the dead poet in glory. (all De Vries, pp 340-341). For Cooper, night, like darkness precedes rebirth or initiation and illumination, but it is also chaos, death and madness, disintegration and involution. (Cooper, p. 112).

Morrison urges the listener on to the 'End of the Night' in a seductive, crooning voice. The journey is to midnight, which is the witches' hour, and also the time to gather magic dew, according to de Vries (p. 320). For Morrison, midnight was bright not gloomy, but perhaps that is because he partook of the magic dew of the Goddess, before journeying on down the night. He describes beauty, happiness and then seems to contrast those born to delight with those born to the endless night. The repetition of the end of the night seems to leave little room for doubt in which realm he feels most at home. Nevertheless, it must be said that his identification with the Symbolist poets and the image of the dark romantic would lend strength to the supposition that he actually preferred the night to the day, a contention born out in a poem which ends: "Cemetery/cool and quiet/hate to leave your sacred lay/dread the milky coming of the day/I'd love to stay/I'd love to stay/I'd love to stay" (from Far Arden, p. 83). The latter indicates the association of night with death and comfort, day with dreading and unwelcome consciousness.

In 'Break on through', Morrison again contrasts night with day. Day is said to 'destroy' the night, whereas night merely 'divides' the day, which certainly seems the lesser of two evils, if one must actually emerge dominant. The tension of consciousness vs. unconsciousness, masculine vs. feminine, proves too much to maintain, and subsequent to a brief attempt to escape the tension by running and hiding, themes seen previously in 'Not to touch the earth' and 'Soft Parade', Morrison seems to advocate an ecstatic release from the unbearable tension: 'Break on through to the other side'. While running and hiding are escapist, they are ineffectual; so long as one is in the world, within space and time, one will feel the tensions of psychic polarities. In breaking through to the other side, a side apparently free of the tensions described, one must have somehow escaped space and time. The implication is obviously that this is achieved through death, not only an escape, but apparently effectual, as well. Or at least such is the hope and assumption, the seductive promise of the negative goddess as Terrible Mother.

The symbol of treasure is rich and important psychologically as the Mystic Centre or Life to be discovered in the cave, the mother-imago. In alchemy, the quest for the hidden treasure is the equivalent of the Work, the opus. Again psychologically, it is the symbol of the self emerging, as opposed to the mere Ego, being reborn after having conquered the dragon of introversion, repression, regression, etc. of the stranded libido. (all de Vries, p. 473). In stark contrast to the richness of the symbol itself, we see how casually the image is employed in the second verse, where pleasures were chased here, treasures dug there. There is an aimlessness and randomness implicit which recalls the image of the stranded libido. Recalling the puer aversion to commitment, it is small wonder that the treasure of the 'Work' of alchemy would not be engaged in here.

The problem of opposites can only be resolved through relatedness, but that is the very thing the puer does not accomplish, partly for fear of commitment and being tied to space-time reality, partly because the very act limits his flights and

threatens his ecstasy of escape. The crux of the issue is explored in the third verse, where the unrelatedness with the feminine, the distrust of relationship becomes evident. The arms which provided an island, a symbol of the refuge from surrounding mediocrity, or from the sea of passions, are perceived as chains. As possible bondage, they must be denied, even if they provide the very 'soft asylum' so desired and so necessary for the psychic development of the puer personality. The eyes, undoubtedly promising a country or some other form of stability and grounding, must likewise be rejected, mistrusted and fled -- to the other side, naturally. The Great Embrace is waiting. As time is counted off, becoming more and more a spiral of mounting tension and immanent crisis, the broad, easy, unconscious way out is provided. In contrast to Jesus' way, this way is 'straight, deep and wide', and one must simply have the nerve to finally 'break on through to the other side ... yeah!'.

PART 3 OF THIS ARTICLE IN THE DOORS QUARTERLY No 18

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## NOTES FROM THE UNDERGROUND

A few bootleg albums came out during the past months, but according to a few busts , especially in Holland where the police confiscated more than 125000 bootlegs and counterfeit records, these Doors discs are pretty rare and very hard to get. It seems that Italy is becoming the most attractive country for bootleggers, for certain reasons. It therefore is no wonder that 4 of 6 new releases are from Bella Italia.

The nicest one of all is a 4 picture disc set called ANNIVERSARY ISSUE. A box for the real collector, quite expensive, but of the finest visual quality a picture disc could possibly be made of. The box contains THE INNER VIEW, the complete 4-hours show produced in 1976 by the company of the same name for American radio stations. First distributed on a promotion 4-record set in a limited edition of 250 copies, it was soon bootlegged by 2 different bootleggers under the title NO ONE HERE GETS OUT ALIVE - THE DOORS' STORY.

Finally in December 1987 the set came out as a picture disc set from Italy. Side A of each disc has got a colour picture, Side B of each disc a black&white picture. The discs are packed in a black box and come along with a booklet of 28 pages, which contains the famous Jim Morrison-Interview by Jerry Hopkins, Danny Sugerman's article "A Shaman's Sojourn Through The Doors" and Digby Diehl's "Jim Morrison - Love & The Demonic Psyche" article along with a short and incomplete discography. The soundquality is pretty good, although the original promo box and the 2 first bootleg versions have got a much better soundquality. The bootlegger used a tape-copy of the show, not the original promo-box, but the cover-sheet of the box looks pretty much like the sheet on the original.

Pressed in Italy in a limited edition of 500 copies only. Hard to find, and prices vary between 150 DM - 200 DM per box.

Another Italian album (although dealers might tell you that it's from the USA) is called NO LIMITS NO LAWS. Remember that there was a German bootleg with the same title containing material from "Rock is Dead", Jim's poetry reading and Miami. But this Italian bootleg NO LIMITS NO LAWS has not only got a different cover but also different material on it. So please don't mix the 2 records up.

The Italian copy has got Jim's head on the cover, in pink on a yellow ground. The same photo was used for the original AN AMERICAN PRAYER album. On the right at the top you can read the title of the album. Turning the cover you'll notice a famous Miami shot showing Jim with a lamb, below the b/w pic read the tracks

of the album. On the yellow label see a Herve' Muller photo of Jim in Paris holding his hand up. The writing on the label just says ONE and TWO.

Here are the facts:

#### NO LIMITS NO LAWS

Cover: 3 colour cover, mainly pink, 2 photos

Label: yellow & black with photo, saying ONE and TWO

Matrix: MJB-31067-A or B, scratched in by hand

Country: Italy

R-date: Fall 1987

Edit: not known, probably 1000 copies

Source: Matrix Club, March 10, 1967

Songs: Side one -I'm a king bee, Summertime (cover says:Instrumental), Summer's almost gone

Side two -Money, Who do you love, Moonlight Drive, Gloria

The soundquality could be called very good stereo, price about 35 DM.

The third new release is also an Italian one and has got the silly title IN THE BEGINNING YOU TRY A LOT OF DOORS (notice one missing "N" in the third word, which shows us that it can't be an American bootleg). The laminated cover has got a blue ground with two Doors photos on the front (one is a wellknown promotion picture, the other a live photo from their Frankfourt performance on the Roemer-square). The backcover shows two more photos, one is another promophoto, the other a David Sygall photo from 1968. Along with the songtitles the photos are printed in brown colour. The grey/brown label has got some nonsense writings on it. The record was copied from the rare Italian boot named RUN FREE, the quality is worse than on the original. One RUN FREE -track is missed: Go insane (on RUN FREE called "Not to touch the earth") is not on IN THE BEGINNING...

Here are the facts:

#### IN THE BEGINNING YOU TRY A LOT OF DOORS

Cover: 2 colour cover, blue and brown, 4 photos

Label: grey/brown with writing AMERICAN PRIDE RECORDS, 33<sup>1/3</sup> RPM,  
SIDE 1 (or 2), TOMORROW'S STARS TODAY, SEE COVER FOR  
SELECTIONS c1987

Matrix: BBR- O II - A (or B) L-28451 (with an additional "-X" on Side B)  
scratched in by hand

Country: Italy

R.date: Fall 1987

Edit: not known, about 1000 copies

Source: Aura Studios, Los Angeles 1965 (X), Murray The K Show 9/67 (Y),  
Toronto Peace Festival, Canada, 13.9.69 (Z)

Songs: Side One - Moonlight Drive (X), Hello I love you (X), Summer's  
almost gone (X), My eyes have seen you (X), End of the  
night (X), People are strange (Y), Break on through (Z).

Side Two - Medley: Backdoor man/Maggie McGill/Roadhouse Blues (Z),  
Crystal Ship (Z), Light my fire (Z).

The soundquality in general is satisfactory mono, except (Y) which is in very good mono. The price of the album is about 35-40 DM.

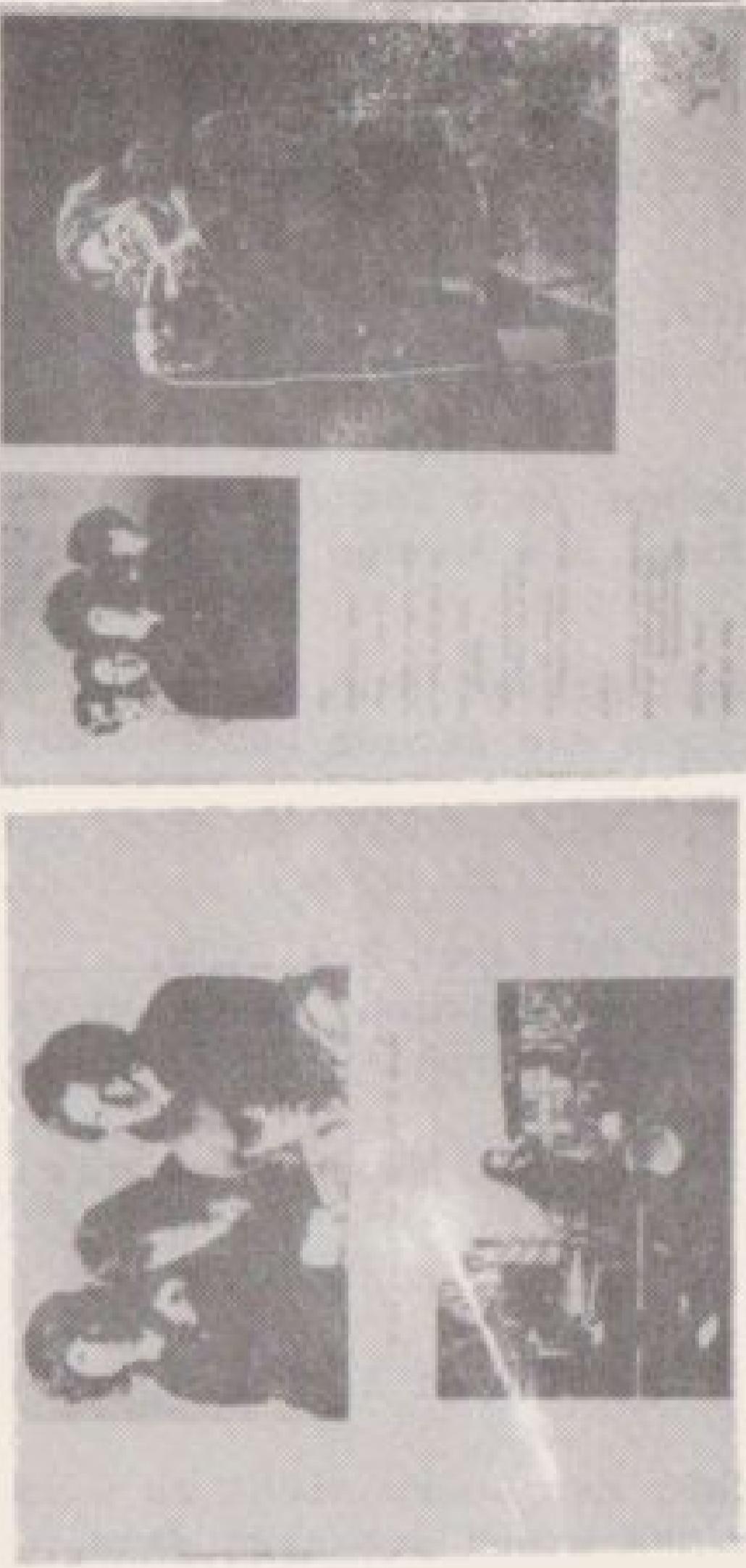
The other two albums which came out by the end of 1987 are from the USA, and from the outfit they look perfect, like official albums. Both are double albums; LITTLE GAMES and ROADHOUSE BLUES, and we'll talk about these two in DOORS QUARTERLY No 18.

written by Rainer Moddemann

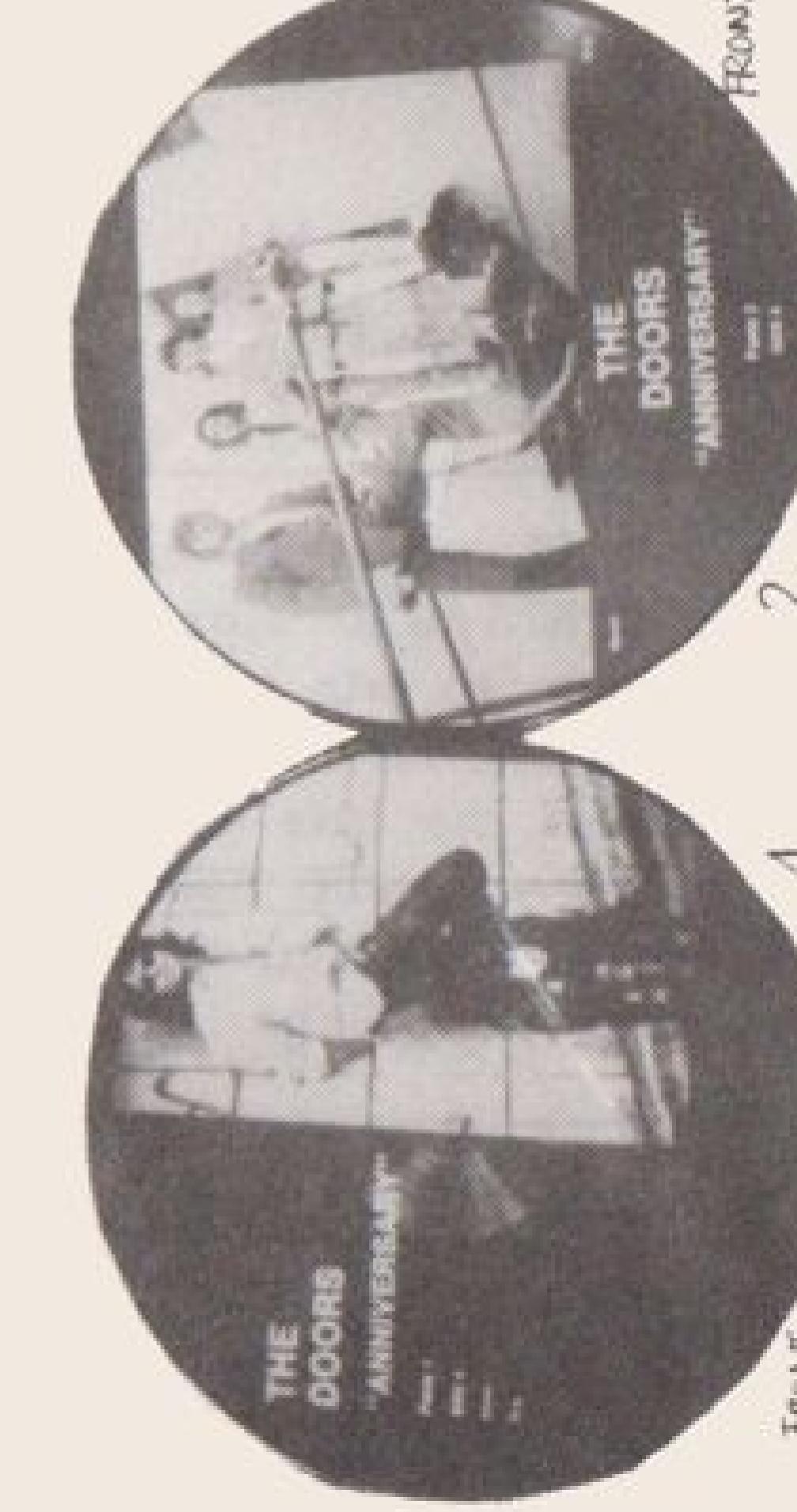
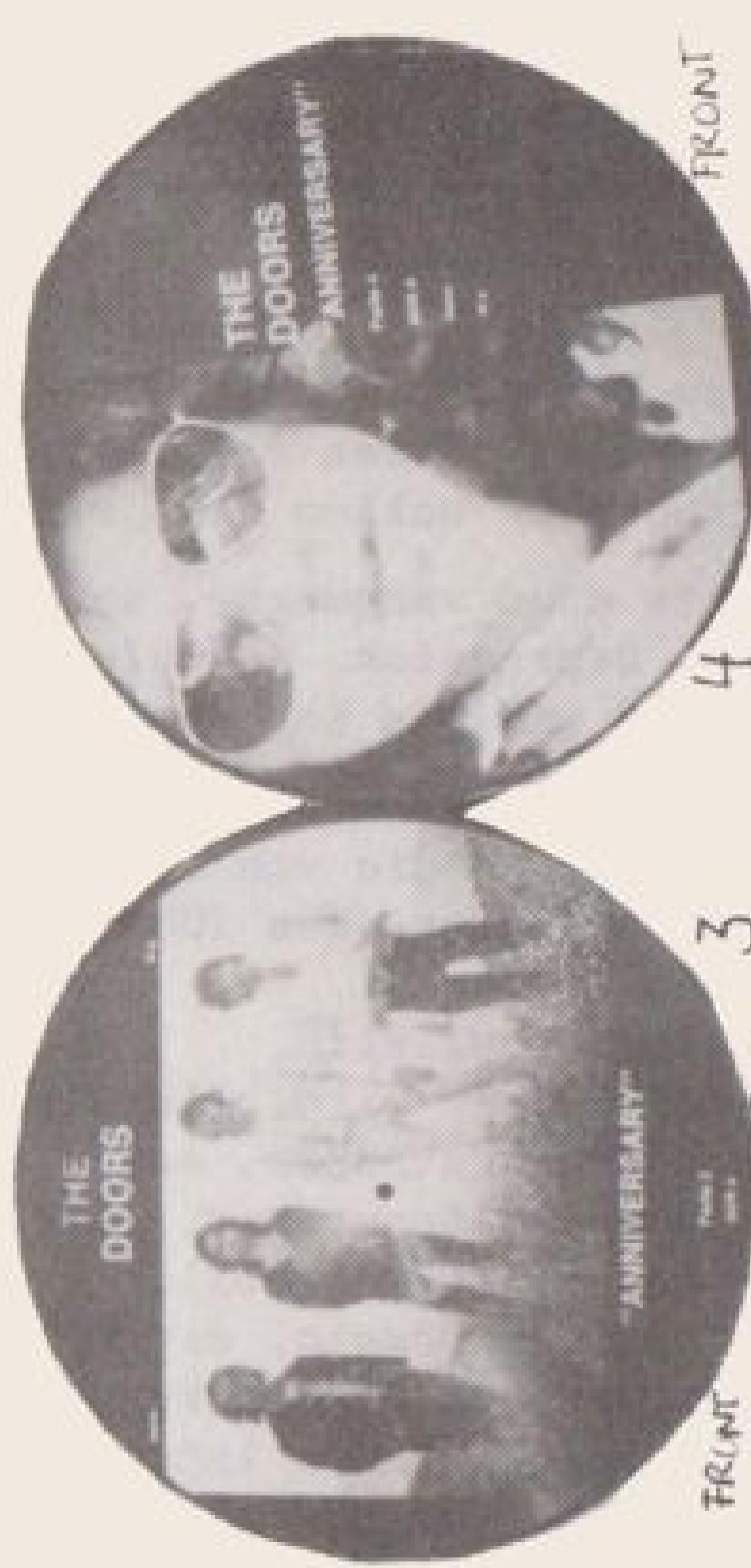
( see photos of the albums on page 13!)

NO LIMITS NO LAWS (ITALIAN COPY)

IN THE BEGINNING YOU TRY A LOT OF DOORS



ANNIVERSARY ISSUE



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von Ulrich Heumann

1968 : die DOORS stürmen ihrem Höhepunkt entgegen. Revolution, Auflehung, Aufbruch, die Hoffnung auf eine bessere Welt - all dieses manifestiert sich in ihrer Musik und in ihren Texten - "Wir wollen die Welt und wir wollen sie jetzt!"

1988 : zwei schnelle Jahrzehnte sind vergangen, schon vor langer Zeit ist Jim Morrison verstorben, Hoffnungslosigkeit, Depression, soziale Vereinigung, die Absage an das Individuum - "Die Zukunft ist ungewiß und das Ende immer nah."

Trotzdem, der mystisch verklärte Stern des Jim Morrison strahlt heller denn je, seine Fans sind zahllos und - jung, jung wie die von 1968, damals, als sie gerade geboren wurden oder noch im frühen Kindesalter steckten. Was führt ausgerechnet sie zu diesen DOORS, die schon längst nicht mehr bestehen.

Es sind die Hoffnung und die Flucht zugleich.

Hoffend, daß es doch noch einmal besser wird, flüchtend vor der düsteren Realität.

Speziell Jim Morrison ist ein Hoffnungsträger, seine Gedanken sind zeitlos, heroisch verklärt, als sie zu ihm fanden, war er längst tot, gilt er ihnen als strahlender Übermensch, der sie aus einem depressiven Dasein retten soll.

Flüchtend eben vor diesem depressiven Dasein, mit Kristallschiffen zum Mond, eben in eine viel bessere Welt, einen paradiesischen wilden Westen.

Morrison nimmt es kommentarlos, seine Stimme ist ja verstummt, hat nur ein deutliches Signal hinterlassen - suche dir eine Tür und gehe hindurch.

Wie mag er nur gelebt haben, seine Biografie verdunkelt sich, vielleicht ist er auch nur vom Himmel gefallen.

Es war ihm nicht vergönnt, zuende zu denken, Verlängerungen läßt das Leben nicht zu - läßt ihn also weiterleben - hoffnungsfroh und flüchtend - und der "Meister" schweigt dazu.

Wohklingend seine drei Kollegen von der Band, früher war er ihnen ziemlich fremd, doch die Zeit glättet die Konturen, gleichend einem ehemals kantigen Stein im fließenden Wasser.

Jim Morrison war jung, er war schön, er war ein gleißendes Phänomän, er war intelligent, hatte Gewichtiges zu sagen - man stelle ihn in eine ausdruckslose zukunftslose Zeit - sie werden ihn suchen, ihn finden, ihn (ge)brauchen, mit ihm leben, ihn nehmen, nicht wie er war, sondern wie sie ihn haben wollen ....

Es war einmal eine ungewöhnliche Zeit mit ungewöhnlichen Figuren - es ist sicherlich gut, sie zu übernehmen:

Weiße Du, was morgen kommt,

Weiße Du, wie es weitergeht,

Weiße Du, glücklich zu sein,

Weiße Du, Hoffnung zu haben ??

N e i n !!!

Weiße Du, was Dir helfen kann?? J A !!!

Jim Lives !!!!!!!!!!!!!!!

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## LOOTIERY! (Yes, a new one!)

WIN a copy of RAY MANZAREK'S Solo album CARMINA BURANA, signed by himself. What do you have to do to win it?

Look at the cover of Ray's CARMINA BURANA. You will notice parts of old paintings. Find out: Who painted the bits and what are the titles of the original (complete)paintings! The one of you who names the most (but correct) artists and the most (correct) titles of the original paintings, will get the autographed album. Mail your answers to us till July 5th, 1988. GOOD LUCK & RESEARCH!

HINT: There are 5 different artists !

## An adult's education by the kings of acid rock

# Wicked Go The Doors

by FRED POWLEDGE

I suppose it was a combination of White Power, being 33 years old, *Sergeant Pepper* and my 9-year-old daughter Polly that made me want so urgently to understand rock music.

White Power helped because the field of race relations, about which I usually write, is at its most depressing point since the Civil War. I wanted a vacation. Being 33 because that is almost the earliest age at which you can be jealous of people younger than yourself, and they have a music that is a million times better than the music of the '50s. *Sergeant Pepper* because the Beatles' album of that name was the first truly clear indication that the new music was significant—the *We Shall Overcome* of a musical movement. And Polly because at the

age of 9 she is learning to communicate in fantastic ways. The television set has enabled her to become sophisticated about dissent, demonstrations, death and a camera landing on the moon. The transistor radio and the record player, and the new music that she hears from them, are communicating in important ways with her too.

We bought *Sergeant Pepper's Lonely Hearts Club Band* and considered it good entertainment, suitable for the whole family. We realized as we played *Sergeant Pepper* more and more that the album was not just a collection of 13 songs, but a successful attempt at presenting a *whole* of something, the way a symphony is a totality made up of several movements. But we didn't exactly know what the totality of *Sergeant Pepper* was.

Some of its movements were

easy to understand. *She's Leaving Home*, which is about a couple's discovery that their daughter has flown the coop, is pure journalism; but other songs in the album, such as *Lucy in the Sky with Diamonds*, were less like photographs and more like abstract

paintings. Why was she "a girl with kaleidoscope eyes"? Why were there "plasticine porters with looking-glass ties"?

Before long we were holding family discussions on, say, how much of the record had been perfected in studio echo chambers;

therefore, how much of it was impossible to reproduce at live concerts unless it was "lip-synched" and whether "lip-synching" was morally right; and on how much of what the Beatles were saying we just couldn't understand. Gradually my wife and I found that we were no longer moved by what had been our regular music. We were spending more and more time humming *Lucy in the Sky with Diamonds* to ourselves.

The new music I most wanted to understand was that of a group called The Doors, who took their name from a line by Poet William Blake about "the doors of perception." My wife and I heard the first Doors album at a party a year ago, bought it for ourselves and played it a few times.

The sound of the album slowly got inside my head. There was something about The Doors' music—most of it electronic but never superficial—and their lyrics—very obscure to me at first, then less obscure but never completely understandable—that convinced me their work was significant. This was at a time when hardly anybody else knew about The Doors. I called Elektra Records and asked if there was a second Doors album on the way. Elektra wasn't sure.

The Doors' music, unlike the Beatles', is satanic, sensual, demented and full of acid when you first hear it, and it becomes even more so when you play it over and over again.

You may have had difficulty hearing The Doors on your transistor radio, both because the music is wicked and because the individual tunes are so lengthy. The AM radio stations which devote themselves to the 40 most popular singles are obligated to blast out pimple-cream and tooth-brightener commercials between two-minute-plus records, and as a result, few of them ever would play an early Doors tune called *Light My Fire*, which was on the first album and had all the marks of a commercial success but ran for six minutes and 50 seconds.

Last April, The Doors released an abbreviated, 2:52 version of *Light My Fire*. By the end of July it was No. 1 on the *Billboard* "Hot 100" survey. The album, mean-

while, shot through the charts. Then, in October, Elektra Records brought out a second album, *Strange Days*. Within two weeks it had reached No. 4 on the *Billboard* survey. Then, for a month, both Doors LPs were in the Top 10—a rare feat. Both albums have made far more than \$1 million each, and the single version of *Light My Fire* has sold more than 1.2 million copies. The Doors' current entry in the Top 40 contest is an apocalyptic song called *The Unknown Soldier*.

## An amplified poet in black leather pants

The most satanic thing about The Doors is Jim Morrison, the lead vocalist and author of most of the group's songs. Morrison is 24 years old, out of U.C.L.A., and he appears—in public and on his records—to be moody, temperamental, enchanted in the mind and extremely stoned on something. Once you see him perform, you realize that he also seems dangerous, which, for a poet, may be a contradiction in terms.

He wears skin-tight black leather pants, on stage and away from it; and when he sings, he writhes and grinds and is sort of the male equivalent of the late Miss Lilly Christine, the Cat Girl. But with Lilly Christine you had a good idea that the performance was going to stop short of its promised ending-point. You don't know that with Morrison.

Morrison is a very good actor and a very good poet—one who speaks in short, beautiful bursts, like the Roman Catullus. His lyrics often seem obscure, but their obscurity, instead of making you hurry off to play a Pete Seeger record that you can understand, challenges you to try to interpret. You sense that Morrison is writing about weird scenes he's been privy to, about which he would rather not be too explicit.

He has devoted one song called *The End*—which lasts 11 minutes, 35 seconds—to a poem about someone who murders his father

and then makes love to his mother, but you may not know this unless you listen to it many times.

The final act—after the narrative of the father's murder and the killer's entrance into his mother's room—is only suggested by Morrison's anguished screams and the use of double-time by Ray Manzarek, whose talents on the electronic organ and a contraption called the piano bass qualify him as the best craftsman of the group, which includes John Densmore, who plays the drums, and Robby Krieger, the guitarist. The song ends:

*This is the end,  
beautiful friend.  
This is the end,*

*my only friend, the end. . . .*

*It hurts to set you free*

*but you'll never follow me.*

*The end of laughter and soft lies,*

*The end of nights we tried to die.*

*This is the end.\**

And this is from *When the Music's Over*, an 11-minute composition that ends The Doors' second album:

*What have they done to the  
earth?*

*What have they done to our  
fair sister?*

*Ravaged and plundered  
and ripped her and bit her  
Stuck her with knives  
in the side of the dawn  
and tied her with fences  
and dragged her down.*

*I hear a very gentle sound,  
With your ear down to the  
ground—*

*We want the world and we want  
it NOW!\**

The words are not what you'd call simple and straightforward. You can't listen to the record once or twice and then put it away in the rack. And this is one of the exciting characteristics of the new music in general: you really have to listen to it, repeatedly, preferably at high volume in a room that is otherwise quiet and perhaps darkened. You must throw away all those old music-listening habits that you learned courtesy of

the Lucky Strike Hit Parade and Mantovani.

You are reminded that the music is a plastic reflection of our plastic world. The wounds are transistorized, sharper than sharp, just as the plastic lettering over a hot dog stand is redder than red. Out of this context the music—even the conventional sounds of the church organ or the street noises—is unreal; in it, it is marvelously effective in reflecting what's going on in our society. It dances close to disharmony, to insanity; sometimes it does sound insane and disharmonious, but then you listen closer and find a harmony hidden deep within it.

On my way to a fuller appreciation of the new music—and, most particularly, The Doors—I talked with three of the people at Elektra who make records. Jac Holzman, 36, is the president of this multimillion-dollar-a-year company whose median employee age is around 25. Paul Rothchild, 32, and Peter Siegel, 23, are two of Elektra's producers.

The producer of a modern record must be a marvelously sensitive man, with a knowledge of music, an ability to get the most out of a group, and the sense and good taste to know when to use and when not to use—and when, as Rothchild says, to abuse—the complex and tempting machinery that fills the inside of a recording studio. He can tape-record a French horn playing its highest note, then accelerate the tape and make the horn fly an octave higher, then tuck the sound into a record so that it complements or heightens a particular mood.

"The essential function of the producer," says Rothchild as he fiddled with potentiometers and slide switches at one of Elektra's huge consoles, "is to draw from the creative musician the maximum of his capabilities, to bring out whatever expression he is trying to show in the music. Whatever his theater is, I try to help him stage that."

I had heard that word "theater" before in talking to record people. What did it mean?

\* ALL LYRICS: "THE END," "WHEN THE MUSIC'S OVER," WORDS AND MUSIC BY THE DOORS. COPYRIGHT © 1967 BY HIPPER MUSIC CO., INC. ALL RIGHTS RESERVED. USED BY PERMISSION. "BACK DOOR MAN" BY WILLIE DIXON. COPYRIGHT © 1961 BY ARC MUSIC CORP. ALL RIGHTS RESERVED.

## The songs are really pieces of the theater

Rothchild explained that the new music was not just music for music's sake. In live performances, groups try to be just as exciting visually as they are aurally. On records, they will use any sound that helps them get across the mood of their music. Thus the producer becomes more than just a sound-effects man; he is a producer of theatrical presentations.

"The kinds of songs that are being written today are written sometimes specifically to create a mood in the listener," said Peter Siegel. "Even when they're not written with that specific intent, they're written in such a way that the mood of the listener is essential to the understanding of the song. We're not dealing with soupy and trite lyrics; we're dealing with things that people are trying to say—statements, dramatic presentations. So, what

*The Doors*—Morrison, Robby Krieger on guitar, John Densmore on drums, Ray Manzarek at the organ—let go for the crowd at New York's Fillmore East.  
22.3.1968

we're doing now is trying to take these songs, which are really small dramatic presentations, and give them a setting which will be meaningful to the music and allow the listener to get himself in the right frame of mind to hear what the song is trying to say."

Jac Holzman, who had been listening to this, rose from his seat in the Elektra conference room and manipulated a dial on the wall that dimmed the lights down almost to nothing.

"What most of the producers and artists hope for, and what I think Elektra as a company is almost a midwife to, is a stimulation of the imagination. And they're creating, essentially, scenarios without pictures. They're creating scenarios and you supply the pictures in your mind; they supply the mood and the words."

"It's just this," said Rothchild. "The phonograph record has become a true means of communication. And the basic market today for the kind of music we're discussing"—he gestured toward the huge console with its treasury of echo, equalizers and limiters, filters, signal clippers and devices for inducing space warps—"is the very young people, because they're incredibly aware, and

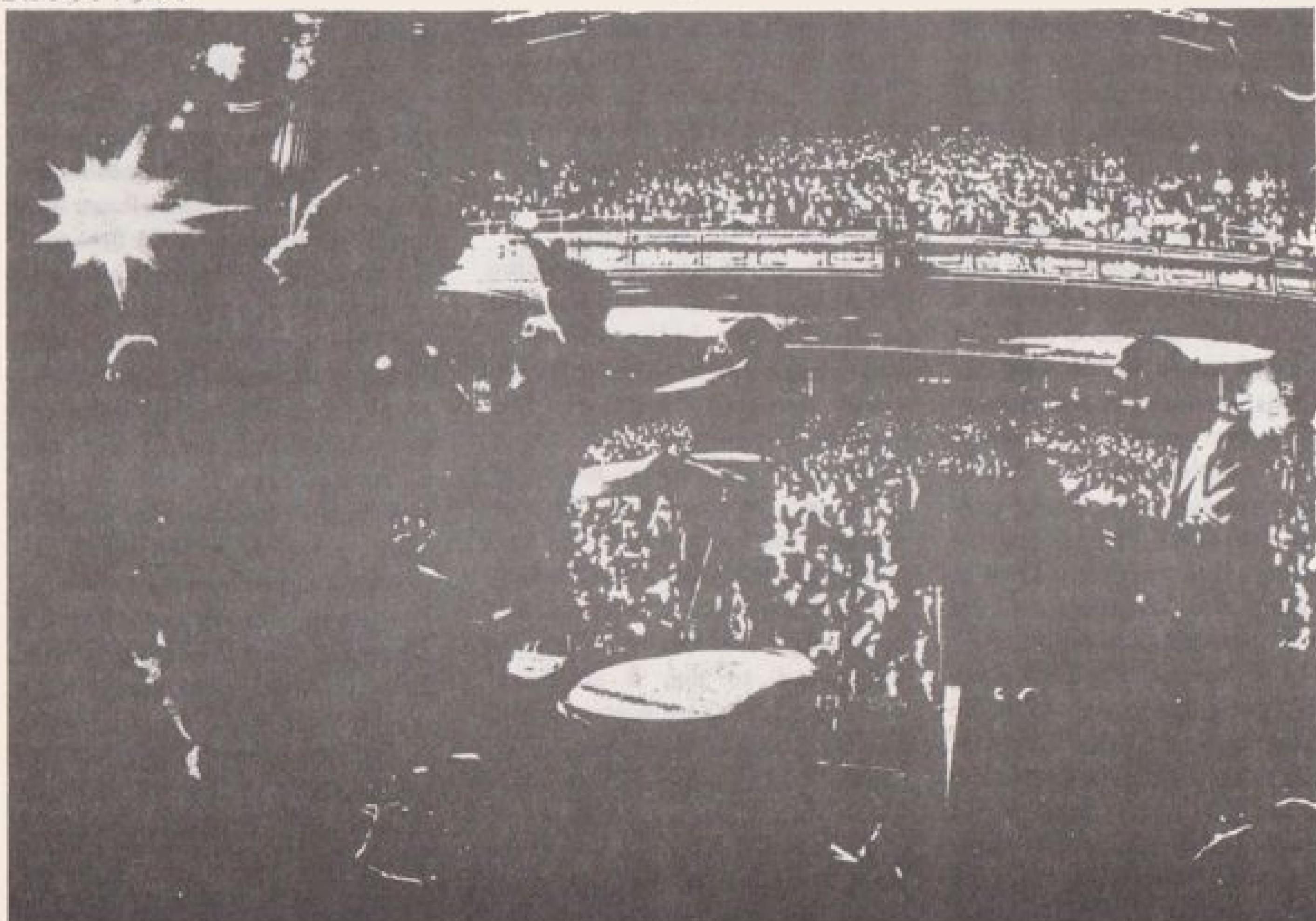
aware of lyric content—which is amazing, to be able to follow Kafkaesque lyrics at very early ages. They're also the late teens and the college graduates from, oh, the 1950s on. People who were raised with rock 'n' roll, essentially, but who developed out of what was the Elvis Presley-Bill Haley rock and who cast that aside because it was trivial."

He was right, of course. What could be more trivial than the words, "You ain't nothin' but a hound dog"?

But what about the protest songs I was raised on—*We Shall Overcome* and *What Have They Done to the Rain?* and *Where Have All the Flowers Gone?* Nobody in rock music was singing those songs.

"Okay," said Rothchild. "A few years ago you had social protest. To the modern ear, that's become corny. It's obvious that protest, in itself, is self-defeating, because it just gets people mad.

"What is significant is social comment. Social commentary is considerably different from social protest. Social comment tries to draw our attention to the problem; it doesn't draw conclusions, doesn't say what the solution is. Bertolt Brecht. If you will, Gil-



bert and Sullivan . . . George Frederick Handel. It's social comment. Just pointing your finger at a situation and saying, 'This is you. Do you dig it?' Which is more powerful, much more effective than saying, 'That's wrong, and this is what we've got to do about it or else you're an idiot.' People can only react to that one way.

"Listen to the Beatles' lyrics. You've got lots of social commentary there. And The Doors. You have Jim Morrison in *When the Music's Over*, saying things like *What have they done to the earth?*

*What have they done to our fair sister?\**

"I don't think there's anybody under 30 who doesn't understand what that's all about and doesn't identify with it. Because I think it's twice as powerful as Lady Bird Johnson doing her Keep America Beautiful campaign. That's exactly what he's talking about, you know; it's the rape of the world and he's saying, 'My God, people, open your eyes to what we're doing with this beautiful world!' And then he caps it by saying things like: *Cancel my subscription to the Resurrection.*

"He's saying, 'I can't give you any answers to this, people; we know it's wrong, and somehow we've got to find solutions to it, but until then I just want to step back a minute and view it. Something's really wrong, and let's take a look at it.'

"Now, that's not the sort of thing that you can't understand if you're over 30. Shakespeare was a star in his day, and he was a hit, and why was he a hit? He wrote and spoke in the vulgate. And this is true of many of your really great artists—they spoke in the people's tongue. These young musicians are doing precisely the same thing. They're speaking the vulgate. They're speaking the language of the streets poetically, beautifully."

Ray Manzarek, The Doors' organist, patiently explained to me one day in New York: "Our music has to do with operating in the dark areas within yourself. A lot of people are operating on the love trip, and that's nice, but there are

two sides to this thing. There's a black, evil side as well as a white, love side. What we're trying to do is come to grips with that and realize it. Sensual is the word that best fits it."

Does this devotion to sensuality mean that there is no further need for social comment?

### 'The kids just get bammed on the music and words'

John Densmore, the drummer, broke in: "I grew up with Elvis Presley and Frankie Avalon and Fabian and all those guys, too. They were making a social comment, in their way. I mean, their being was a social comment."

What then about the difficulties that someone over 30 might have in understanding the lyrics? There was, for instance, a line in *The End* in which the singer asks a girl to

*... take a chance with us and meet me at the back of the blue bus.*

Was "blue bus" the slang name for some sort of hallucinatory capsule, or some other symbol that people over 30 couldn't possibly understand?

"I don't know what the 'blue bus' means," said Densmore. "That's just one of Jim's poems—the stuff he writes in one of his notebooks. I never even tried to think of what in the hell the 'blue bus' means. It's just there."

"See, we're not the Reading Generation. That's why the kids . . . man, the kids—you know why they know how to dig it? Because they just take it, like McLuhan says—the total thing. They don't say, 'Hmm, blue bus.' They get bammed with the music and the lights and words and they just go 'Unhhh,' and they dig it, and they don't worry about anything. That's what you're supposed to do, I suppose."

"I can see where someone who wasn't familiar with this music would want to say, 'Now what does that damned "blue bus" thing mean?' You can tell them that if the guys in the band don't

even know what it means, they don't have to worry about it."

He thought a moment, and then added: "I can think of one phrase in one of the songs that you might not get right off. Sometimes, when you're playing a gig, Jim departs from the lyrics in *When the Music's Over*, and he says, 'You got the guns, but we got the numbers.' What's that mean to you?"

I started to explain how it meant that the people over 30 had political control of the country, but that the young people are getting into the majority as far as the population's concerned.

"Yeah," said Densmore. "But also, in California, a number is another name for a joint, a marijuana cigarette. Just thought you might want to know that." I thanked him for the information. I could use it on my friends.

"Yeah," he said. "For the total thing. I'm not saying that we're like superliterate, although we are. I mean Jim's read all the goddamn poetry there is to read. But that's not what I'm saying.

"I'm just saying that we do it, and it just comes out that way, and people dig it, and so it's justified. If you do something and it comes out and everybody likes it, then why bother analyzing it? Everybody's moved, so okay."

"One more thing," he said. "It's true that the 33½ record is totally different now from what it was before. And somebody wrote that our second album was totally different from the first one. All that's true. But there's another thing. Our live concerts are totally different from our records. I mean, it's theater. You got to see us perform in person. We're totally different in public from the way we are on records."

Everybody with whom I talked about The Doors had made the point that the concerts were a lot like Living Theater, a lot like the theater of Kurt Weill and Bertolt Brecht—artistic comments on a society that was rushing, pell-mell, toward something it did not understand. I decided to catch The Doors' next performance at Troy, New York.

## WICKED GO THE DOORS

Troy is not exactly in the boondocks, but it appeared that night to be in a state of morbidity, in the dead industrial heartland of half a century ago, a place now scarred by dirty rivers, dirty snow, smashed windows of dirty factory buildings that no longer are inhabited. The concert there, at Rensselaer Polytechnic Institute, was a bomb, as anybody who listened to the jukebox beforehand at the local collegiate hang-out could have predicted. It was stocked largely with Dean



*Paul Rothchild of Elektra, producer of The Doors' records, is responsible for "helping them stage their theater" in stereo sound.*

Martin and inspirational music.

Jim Morrison missed his plane and his agent hired a Cadillac limousine to drive him the 150 miles from New York City. The lead singer arrived, late and moody, wearing his skin-tight black leather pants, and swaggered onto the stage in front of six huge amplifier-speakers that pushed 1,350 watts of audio power into the R.P.I. field house, and he did his best. But the crowd was not ready for music that celebrated the

black, evil side. The music was plenty wicked, but the crowd seemed to be treating it as entertainment rather than as an invitation to wallow. To them Morrison wasn't dangerous; he was just a poet.

He sang for about 45 minutes, and when he came offstage he said to his colleagues, "Let's see how they liked us." Rensselaer did not want an encore. The applause quickly died down, people started to leave, and The Doors hurriedly returned to the Cadillac and went to the airport.

Morrison, even moodier now because the crowd hadn't wanted its fire lit in Troy, decided to skip the plane and ride the 150 miles back to New York City in the Cadillac. There was speculation, on the part of the group's agent, that the audience would be more appreciative on the following night, when The Doors played New Haven, Connecticut.

I had promised my wife and Polly a trip to New Haven and a pre-concert visit backstage with John Densmore, Polly's favorite Door. We got to the New Haven Arena early, but getting to the dressing room proved to be a difficult matter. Policemen stood in the corridors, making sure that nobody got backstage.

The only man who apparently had the authority to conduct us to the dressing room was a Lt. James P. Kelly, head of the New Haven Police Department's Youth Division, and he was busy unblocking a fire exit. We talked to a patrolman while we waited for Lieutenant Kelly. Polly and I were interested in a black aerosol can the policeman wore on his belt. "Mace," he said, giving the name of the chemical spray now in use by many police departments; it renders a suspect harmless when it is ejected into his face. I shuddered, looked at my wife, and changed the subject.

"Do you like this kind of music?"

"Yeah," said the patrolman, who was chubby and young and pleasant enough. "My brother's in a local rock band."

Lieutenant Kelly arrived. At

first he didn't want to take us to the dressing room, but he relented when I asked him how to spell his name, K-e-l-l-y or K-e-l-l-e-y?

### 'The men don't know, but the little girls understand'

On the way to the dressing room, we joked about the natural antipathy between cops and reporters, and how each had to give the other a hard time in order to get his job done. Polly saw The Doors, collected their autographs, and as we went to our seats for the concert she started calculating her relative stature in the fourth grade in Brooklyn on the following Monday.

The New Haven audience was much sharper than the college students at Troy had been, and Morrison felt the difference. He stood before the six powerful amplifiers in his black leather pants and gyrated, sang, undulated, jumped, crouched, fondled, jerked, twisted, and projected poetry, at more than 1,300 watts, into the old sports arena. The crowd applauded at the right times.

There were maybe 2,000 people there, and most of them were getting bammed on the music and the words. Morrison bummed a cigarette from someone in the audience, and a little later he threw a microphone stand off the stage. A few policemen moved around in front of the audience, clearing away the little girls who had come down close to the stage with their Instamatics to take Morrison's picture. On another occasion Morrison spat toward the first row, but it fell short and nobody seemed to care. It was like *Marat/Sade*. I was in the second row, and I didn't care.

He was dangerous, but danger was part of the show. I understood now what Paul Rothchild was talking about when he spoke of the rock musicians' theater, and all the references to Living Theater and Kurt Weill and Bertolt Brecht, and I understood what John Densmore meant when he said you had to see The Doors in

concert to really appreciate them. Morrison's performance had the same elements of carnality as it had in Troy the night before, but here the audience was getting with it—they, too, were part of the music. I knew that, from now

*With demonic intensity, Jim Morrison flails away with the mike on the New Haven stage as he shouts the words from When the Music's Over: "We want the world and we want it NOW!"*

9.12.1967

on, the music in my head would be a little brighter whenever I heard a Doors record.

*You got the guns, but  
We got the numbers...  
We want the world and we want  
it  
NOW!*

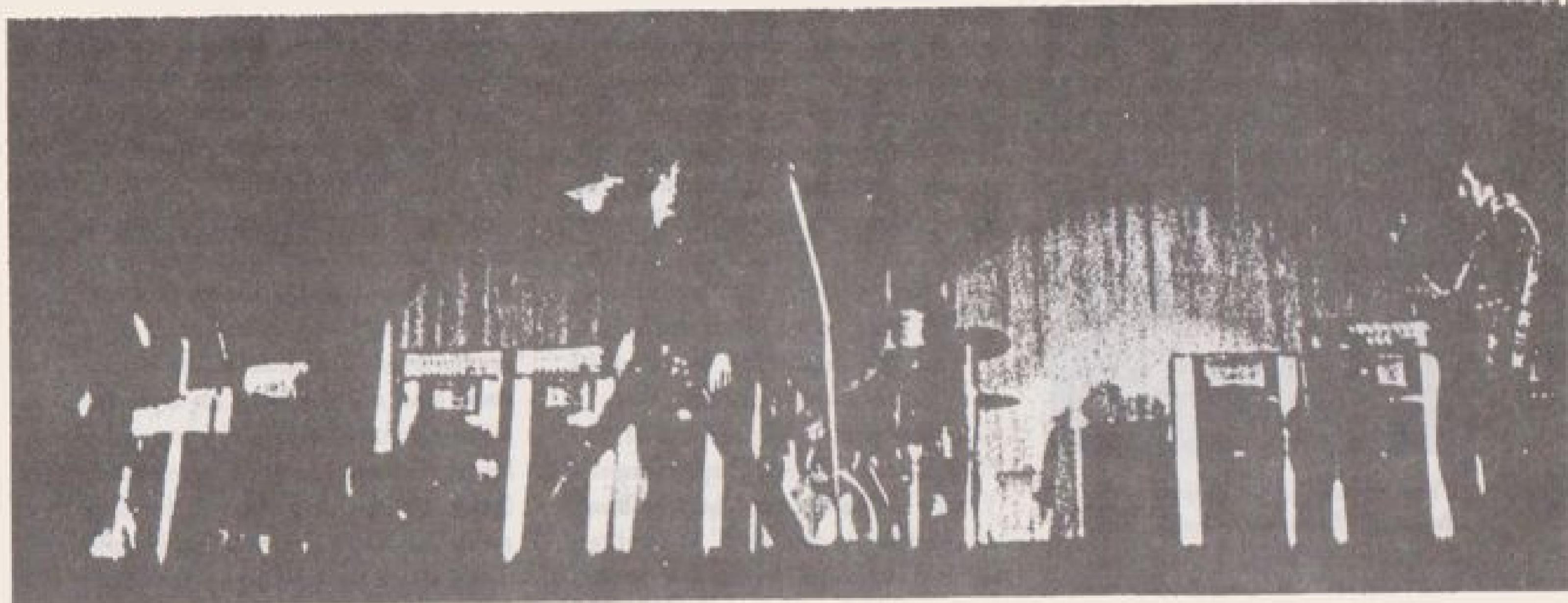
As Morrison shouted that last word from *When the Music's Over*, several dozen of the young people in the audience shouted it along with him, and that was

what you must call pretty good social comment. He had said the same thing the night before in Troy, and nobody there had responded.

*I am a back door man....*

(That was a line from the last song of the evening)

*I am a back door man,  
I am a back door man.  
Well, the men don't know  
But the little girls understand.*



*When you come home,  
You can eat pork and beans,  
I eat more chicken any man seen.  
I am a back door man,  
I am a back door man.  
Well, the men don't know  
But the little girls  
understand . . .\**

Manzarek continued on the electronic organ, Krieger on the guitar, Densmore on the drums; and Morrison started talking:

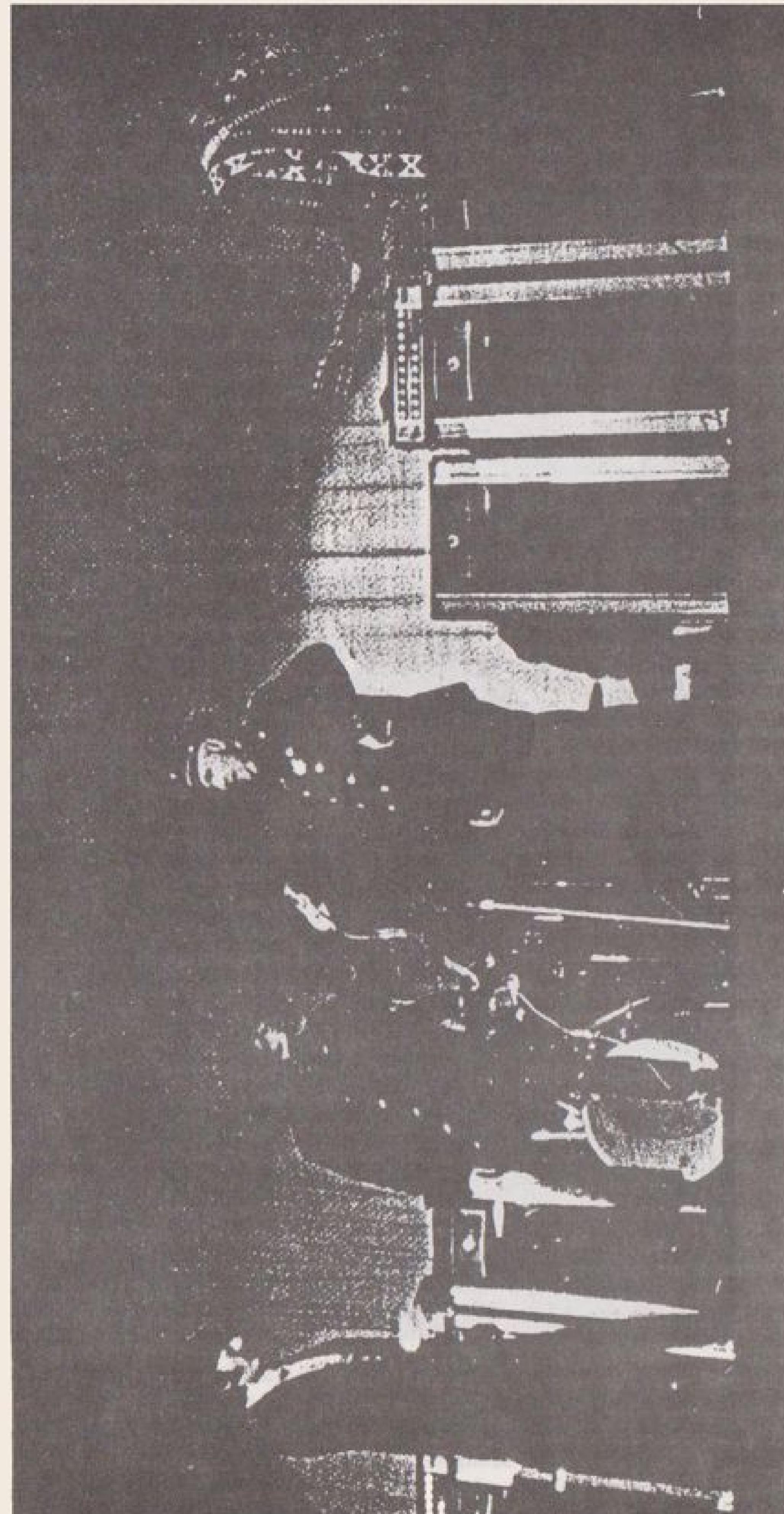
"I want to tell you about something that happened just two minutes ago right here in New Haven . . . this is New Haven, isn't it, New Haven, Connecticut, United States of America?"

The crowd grew quieter. Morrison started talking about having eaten dinner, and about having had a few drinks, and about somebody's having asked for his autograph at the restaurant, and about having talked with a waitress about religion, and about coming over to the New Haven Arena for the concert, and going into the dressing room, and about meeting a girl there, and talking with her.

"We started talking," he said, still writhing, still keeping the rhythm that Densmore was beating behind him twisting at the microphone, making you understand that he was on the black, evil side.

*"And we wanted some privacy  
And so we went into this shower-  
room  
We weren't doing anything, you  
know,  
Just standing there and talking.*

*And then this little man came in  
there,  
This little man, in a little blue  
suit  
And a little blue cap,  
And he said,  
'Whatcha doin' there?'  
'Nothin'.'  
But he didn't go 'way,  
He stood there  
And then he reached 'round be-  
hind him  
And he brought out this little  
black can of somethin'  
Looked like shaving cream,  
And then he  
Sprayed it in my eyes.*



*I was blinded for about 30  
minutes . . ."*

*Oh, I am a back door man,  
I am a back door man.  
Well, the men don't know,  
But the little girls  
understand . . .\**

*Breaking up the performance, a New Haven policeman came on stage. Morrison offered him the mike: "Say your thing, man." Then Morrison was arrested (below) for "breach of the peace."*



The lights came on. Morrison blinked out into the audience. He asked why they were on. There was no reply. Ray Manzarek walked over and whispered something into his ear. Morrison asked if the crowd wanted more music. The audience screamed "Yes!"

"Well, then turn off the lights.  
TURN OFF THE LIGHTS!"

It sounded like the beginning of *When the Music's Over*:

*When the music's over  
Turn out the lights.*

*The music is your special friend;  
Dance on fire as it intends  
Music is your only friend  
Until the end.\**

A policeman walked onto the stage. Lieutenant Kelly was suddenly there, arresting the singer. Morrison was nonchalant at first; he even pointed the mike at Kelly and said, "Say your thing, man." But then a policeman snatched the microphone from Morrison's hand. People scrambled off the stage. Bill Siddons,

The Doors' road manager, a handsome, clean-cut young man who wears a peace button, tried to protect Morrison's body from the cops with his own. Then they took Morrison away, and Siddons tried to protect the equipment—the six amplifiers and the electronic organ and drums and guitar, and he thrashed around on the stage as more policemen ran in.

Some of the crowd started to leave; some stayed around and in protest pushed over the folding

wooden chairs. Outside, Tim Page, a photographer just back from Vietnam, was taking pictures of several cops arresting a young man. One of the policemen saw him and pushed him out into the street. Tim protested to Lieutenant Kelly; the lieutenant said he was sorry and that he would speak to the patrolman as soon as things calmed down.

Then, as Kelly hurried along, the patrolman came back and arrested Tim, then arrested Yvonne Chabrier, a LIFE reporter, then arrested Michael Zwerin, the jazz critic for *The Village Voice*, all for no apparent reason. They had breached the peace, said the police later. An unknown number of teen-agers were hauled off. The charge against Jim Morrison was that he had breached the peace, given an indecent and immoral exhibition and resisted arrest. He was placed under \$1,500 bond. His road manager posted the money from the concert receipts.

I sought out Lieutenant Kelly and told him about the arrests. I thought he could undo what was being done. He seemed surprised. "It's sickening," he said. "It's terrible what went on here."

I saw the chubby policeman who had showed Polly the can of Mace earlier—the cop who had a brother in a local rock band. Did he still like the music? He said, "Sure," as he pushed teen-aged girls and boys toward the exits. His face was hard and strained.

I looked down at Polly. "Why can't Lieutenant Kelly stop this?" she asked.

She stood there, in the midst of it all, the cops and teen-agers swirling around her, Tim and Yvonne and Michael being led toward a paddy wagon; she was not afraid, as I was. Her little-girl face was angry, her fists were clenched, her eyes pinched but still seeing everything that was happening. And understanding it. She was seeing it live this time.

Not on tape. Not on film. No lip-synch.

From:

LIFE, 12.4.68

# LETTERS *from you to us*

An Heinz Gerstenmeyer:

Lieber Grünschnabel,

bitte beschäftige Dich erst mal 15 Jahre lang mit Astrologie, ehe Du sie für Quatsch erklärt. Wenn Deine weiblichen Anhänger nicht Dein Sternzeichen erraten, liegt das wohl eher an der Qualität Deiner weiblichen Anhänger als an der Astrologie. Daß Astrologie nicht nur Frauen, sondern ebenso Männer beschäftigt, ließe sich außerdem statistisch schnell nachweisen. Wozu man Astrologie braucht? Um seine Anlagen zu erkennen und das Bestmögliche mit ihnen zu machen. Sozusagen die subtilste Form der Psychologie und Lebenshilfe. Bei einem Toten, wie hier bei Morrison, ein tiefenpsychologischer Rückblick.

Die Uhrzeit von Morrisons Geburt stammt aus einem internationalen Astrologenarchiv, das Informationen aus zuverlässigsten Quellen erhält.

Übrigens bin ich dafür bekannt, daß ich jedem zweiten Unbekannten sein Sternzeichen auf den Kopf zusage. Es gibt also auch solche Art von Frauen. Geh' in Dich und denke etwas kosmischer, sonst hast Du von Jim Morrison nie etwas verstanden. Definitely: Break on through to the other side and have some good time in the universal mind! Da Du 26 Jahre alt bist, hast Du noch viel Zeit dazu! Alles Gute!

The same to Paul Carter from London. Don't judge before you know what you are judging! Creeps, nothing but creep Rainer!

Sybille Greiling, München

Quarterly No 16 ist mal wieder total interessant und abwechslungsreich! Ludger Isfort, Wadersloh

The "new" Quarterly has got a very good quality indeed. I also found the tape and video list very informative. I really look forward to the discography. Keep up the good work!! Steffen Hope, Norway

Zu der Collmer'schen Fan-Philosophie: Thomas kann noch Seite für Seite füllen, kann noch so dramatisch schreiben. Fest steht doch: Er veredelt hier nur das Fan-Dasein. Gut, Jim Morrison war nicht für einen Fankult. Aber ich kann in Jim's Gedichten auch eine Sehnsucht nach dem Leser erkennen. Und das ist natürlich der Fan, der Freund. Dieser sollte nicht über seinen Status grübeln, sondern einen Sinn für das künstlerische Werk haben. Man muß hier optimistischer sein. Hansi Pottritt, Himmelsthür

Erstmals hat Collmer, dessen Artikel ich sonst sehr schätze, ein schönes Eigentor geschossen. Man betrachte dazu nur seine Kleinanzeige im selben Heft, wo er mit uns als Fans Geschäfte machen will, wie verträgt sich das mit seiner Einstellung? A. Liknar

## LETTERS cont.

Eine Anmerkung zum Begriff "Fan": Die offiziellen Anhänger, in der Regel auch Vereinsmitglieder kritischer Fußballclubs, heißen Supporter. Die in den Fanclubs ansässigen und auch nicht offiziell anerkannten Leute bilden das, was wir als Rowdytum kennen.

Ulrich Heumann, Beckum

Herr Collmer hat mich echt genervt. Ich werde bei ihm das Gefühl nicht los, daß er ein sehr arroganter Typ ist. Seine Artikel, bzw. auch seine Kalender sind mir persönlich zu großkotzig, es scheint ihm vor allem darum zu gehen, das voll rauszuhängen. Er verfügt zweifelsfrei über ein großes Wissen, sollte sein Augenmerk aber mehr auf die Doors-Materie legen als auf sich selbst. Sich über Fans zu mokieren (womit ich mich angesprochen fühle; wie gesagt muß ein Fan nicht immer ein hirnloser Konsument sein) und dann sich selbst als Nicht-mehr-Fan zu bezeichnen ... nein, so leicht kommt er mir nicht weg. Hatte er nicht 100 Dollar für eine Platte vom "Phantom" gelöhnt? Warum ist er dann eigentlich noch im Fan-Club drin? Wahrscheinlich um seine Kalender und fragwürdige Schnelldrucke für ein Heidengeld zu verkaufen und sich selbst in Artikeln darzustellen. (gekürzt)

Bernd Kretzschmar, Karlsruhe

Thomas Collmer hätte sich ruhig kürzer fassen können. Wieder einmal drängt sich der Verdacht auf, der Mann hört sich selbst am liebsten bzw. liest gern eigene Sachen. Es muß doch ein tolles Gefühl sein, so ausladend und möchtegern-wissenschaftlich zu schwafeln oder auch nur abschreiben zu können. Er vertauscht hier Fans und Fanatiker. Ein Fan begeistert sich mehr oder weniger für eine Sache, die aus irgendeinem Grund sein Interesse geweckt hat, er identifiziert sich aber nicht zwangswise mit dieser Sache. Nach Thomas ist ein Fan ein völlig unselbstständiger Vollidiot, der sein Idol als geistige Krücke braucht, da er sich selbst schon völlig aufgegeben hat ... Es ist doch nichts dagegen einzuwenden, wenn man Einflüsse, die positiv und brauchbar erscheinen, aufnimmt und weiterverarbeitet. Warum soll eine Weitervertiefung in ein Gebiet nicht auch bei Musikgruppen erlaubt sein? Natürlich besteht die Gefahr der Verblendung, aber auch jeder Wissenschaftler kann durch einseitige Untersuchungen zum Fachidioten, zum ideologischen Fanatiker werden. Genau diese Fanatiker meint Jim, wenn er von einem "bunch of fucking idiots" spricht. Auf diese 'Fans' kann Jim sehr gut verzichten (siehe dazu das JM interview mit Lizzie James, DQ 11 bzw. die Übersetzung in DQ 12). Thomas sollte lieber wieder Artikel wie in DQ 13 (Five to one) schreiben. Viel besser zu Thema 'Fans' schrieb U. Heumann in DQ 5. Noch was: Der Astrologie-Artikel war wohl eher Platzvergeudung. Wer glaubt denn an so einen Mist?

Bernd Marwitz, Haltern

"Fan" does seem to connote a certain unreflective & indiscriminate adolescence of attitude. "Student" implies too academic an approach & a subservient quality. How about "Cognoscenti"-- this gives a certain ring of authority & depth of appreciation of the subject of The Doors & Jimbo which "fan" doesn't even come close to doing. It might offer a little more respect to the group, the man & those who are interested by the same ideas that preoccupied The Doors & Jim. At the same time it seems a more genuine term to describe the level of interest. There are "fans", no doubt, but I don't count myself among them. I've lived through & worked through too much with Morrison in my own life -- only after the end of his own, incidentally --- to feel much for such a term. Morrison viewed fans contemptuously, as one of your recent contributors in German pointed out -- and with reason. He wanted to be studied & understood -- not to be oggled at and deified: that was only an artistic stance, an archetypal posturing (which maybe he got caught up in himself, ultimately), which he enjoyed narcissistically to be sure but which he never really believed, I think. It was a stage, necessarily inflated, from which he could deliver ideas & sentiments felt by many not just himself. But no one was more aware of his human failings than himself. And any of us who have felt similar

traits within ourselves can hardly support the self-deception it would require to glorify some of the symptoms & behavior patterns of unresolved psychological traumas. "We have constructed pyramids in honor of our escaping", yes, but only by looking through "the hollow idol's eyes" can we hope to perceive a reality of responsibility to ourselves and our world. If we lose ourselves in the gaze, project our own weakness & greatness upon some other, then we've sacrificed the very freedom & power that Morrison wanted everyone to sense within him/herself. That would not only make a mockery of the essence of Jim Morrison, and be a travesty to his memory & the testament he gave the modern world; it would also be a mockery of each & everyone who participated in the process. Such is the conscious contribution of many so-called fans towards their chosen idol. May we spare Jim the desecration & ourselves the nihilism, the abyssmal emptiness, of such practice ourselves. But I'm waxing dramatic myself. "Cognoscenti"? Has good Latin roots & denotes those who know, who investigate judiciously, and, as a hip translation, those 'in the know'. It might appeal to some -- at least to some who could never call themselves a "fan" with all the uncritical adulation that implies. Keep up the good work, Rainer!

Scott Hyder, Switzerland

ONDERUIT PRODUCTIES

# DOORS

## REVIVAL AVOND

- FILM
- STAND
- BAND

20. Dezember 1987 - Doors-Revival in Geleen/Niederlande

(von U. Heumann)

Leider haben wir es nur sehr kurzfristig erfahren, so sind Arno F. Bednorz und ich mehr oder weniger spontan nach Geleen gefahren. In der Stadt selbst ist die Veranstaltung recht plakativ angekündigt: Doors-Revival avond Film, Stand, Band - und alles findet statt im Zentrum Boerderij.

Als ausdrucksstarke Kulturkneipe entpuppt sich dieses Boerderij. Herzlich der Empfang für uns, dann die bange Frage der Veranstalter, wie viele Doors-Interessierte denn wohl kommen werden. Bei den letzten Musikveranstaltungen haben höchstens 20 bis 30 Interessierte den Weg in dieses Zentrum gefunden, doch an diesem tristen Abend im Dezember ist alles anders: weit über 100 Leute übervölkern schließlich das Boerderij. Fast scheint das Wort "Doors" wie eine Zauberformel zu wirken. Auch hier das gleiche Bild wie in unserem Fanclub: mindestens 70 % der Zuschauer/-Hörer ist unter 25 Jahre alt, hat also die Aktivitäten der Doors mit Jim Morrison im Kindesalter erlebt. Doch gerade sie werden unheimlich in den Bann des "Meisters" gezogen, selbstverständlich verklärt und fast glorienhaft überzeichnet sehen sie sein Bild.

Stimmen wir "unsere" Fans also ein: die mitgebrachten Videos finden regen Zuspruch. Fast ehrfürchtig sitzen sie vor dem TV-Gerät. Jim Morrison ist so nah und doch so fern, unendlich fern. Wir haben 1987: die Aufbruchstimmung der 60iger Jahre ist längst einer Art Endzeit-Epoche gewichen.

Anfangs sind sie scheu, ein freundlicher Hinweis läßt die mitgebrachten Poster und Sticker dann doch reichlich Abnehmer finden.

Es ist trotz allem sehr angenehm im Boerderij, alle sind sehr freundlich und aufgeschlossen, eine "Feast of friends"-Atmosphäre ist zu bemerken.

Eigentlich sind wir schon mittendrin, doch erst jetzt beginnt der offizielle Teil. Auf einer großen Leinwand wird eine leider arg gekürzte Fassung von "Feast of friends" gezeigt, allerdings ausgestattet mit einer phantastischen Ton- und Bildqualität. Das Material stammt direkt aus dem Archiv des niederländischen TV's.

Kurze Pause, dann gibt es Musik live. Der Sänger ist aufgemacht wie Jim Morrison, hat jede seiner Bewegungen einstudiert, doch von der Statur und dem Gesicht her sieht er eher aus wie "Prince". Nebenbei erfahren wir dann auch, daß er außer Morrison noch diesen "Prince" und den Sänger von U 2 imitiert. Trotz der Nähe zu "Prince" - diese Doors-Revival Band ist wirklich gut, läßt erahnen, welche Intensität Doors-Konzerte ausgestrahlt haben müssen. Und sie spielen nicht nur Doors-typische Songs: auch L.A. Woman und Love her madly etwa stehen auf dem Programm. Das Publikum ist begeistert, ohne Zugaben geht es nicht von der Bühne.

Geleen, 20. Dezember 1987, für einen kurzen Moment ist Jim Morrison wieder da, doch dann schließt sich die Tür wieder:

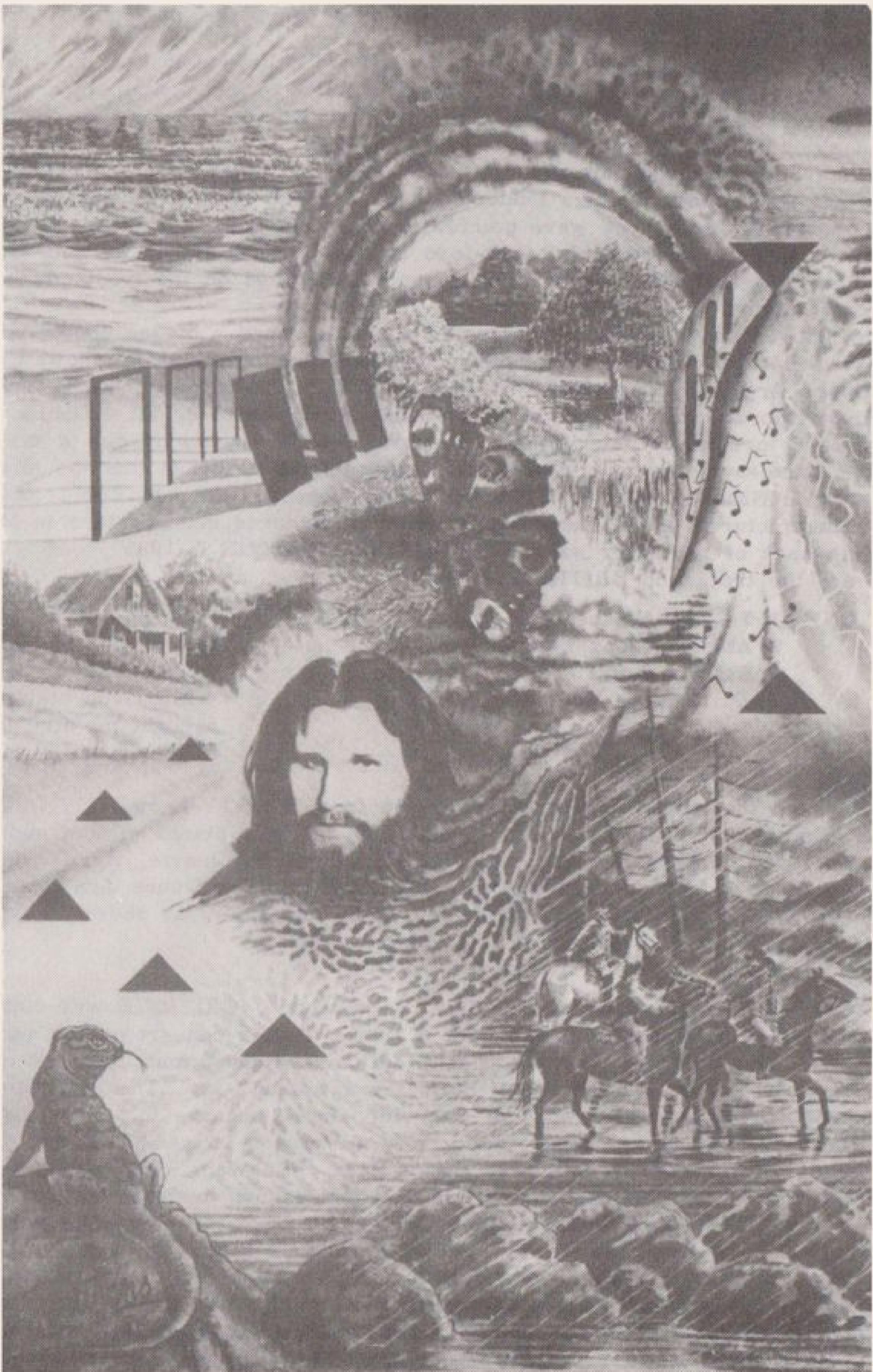
"Dann - schhht, bin ich verschwunden. Und sie werden nie mehr so etwas wiedersehen ... Aber ich werde ihnen nie mehr aus dem Kopf gehen - nie."

Es war schön in Geleen, zufrieden steuern wir durch die regennasse Nacht wieder Richtung BRD, sicherlich hat auch der Fanclub neue Freunde gefunden.

-----  
FINALLY IT WAS MADE: THE LONG-AWAITED INDEX FOR THE BOOK BY  
HOPKINS/SUGERMAN

### NO ONE HERE GETS OUT ALIVE

Everybody has got the book, but no one has got an index. This one was compiled by clubmember Ko Lankester from Holland, who worked hard for months on this subject. It is not only an index, but also a reference book as well, explaining, adding facts, correcting and editing the information. A must for the serious reader of the book. Send us 4 International response coupons (available at your postoffice) to get the index. 20 (!) pages packed with useful information! Der langersehnte Index zu "Keiner kommt hier lebend raus" wurde in monatelanger Arbeit von Clubmitglied Ko Lankester erarbeitet. Nützliche Hilfe zum Nachschlagen, da es fast allen Stichworten auf 20 Seiten (!) Referenzen erweist, ergänzt und korrigiert. Unentbehrliche Hilfe für alle ernsthaften Morrison-Forscher. Schickt uns einfach 4 Internationale Antwortcoupons (gibt bei jedem Postamt), und wir schicken Euch den Index zu. Auch nützlich beim Lesen der deutschen Ausgabe!



Laurens van Mourik, Holland

watercolourpainting , 1986

# BOOTLEGGING THE DOORS

A series written  
by RAINER MODDEMANN

PART 5 (cont. from THE DOORS QUARTERLY 13, 14, 15 and 16)

In part 5 of my series on The Doors bootlegs we'll have a look at the last classic American Doors boot CRITIQUE. The third record containing a video/film-soundtrack (after Resurrection and Mr Mojo Risin'). The album was released shortly before "Mr Mojo Rising" in the USA.

For the front cover the bootlegger used a black and white promotion photo of the group, taken down from a ladder with their faces looking up. Notice that on all pressings Jim's eyes were painted brown. Below the picture read the member's names, the typical Doors-logo and the bootleg's title written with the same letters the Doors used for their logo. All writings on the front cover are in brown colour.

The backcover shows 59 small photos in a circle round a bigger photo. All small photos were taken from a TV, showing different performances or shows: Critique, The Doors Are Open and their Murray The K clip. The bigger photo is one of the earliest Doors promotion photos taken early 1967 signed by all 4 Doors. The signature is printed in blue. Below the photo read the songs/tracks of the album and the sources of the tape material. Of course it is nonsense that the album was "Mastered in Nassau, 1971, by E. Castillo" and "licensed through TSR". Same goes with "Manufactured in the Bahamas by Deja Vu Records, headquarters in Miami, Fla. The thin back of the cover says "THE DOORS CRITIQUE D 1985".

Here are the tracks on CRITIQUE:

SIDE ONE:  
1. Tell all the people  
2. Alabama Song/Backdoor man  
3. Wishful Sinful  
4. Build me a woman

SIDE TWO:  
1. The Soft Parade  
2. Five to one (excerpt)  
3. Light my fire (intro)  
4. Morrison statement  
5. Light my fire (excerpts)  
6. The unknown soldier

## SOURCES:

Side one and the first track of side two are from PBS TV-Show CRITIQUE, WNET Channel 13, New York City, 23.5.1969, Live in studio without audience.

Side two track 2 is an excerpt from "Feast of Friends" movie, April 1969)

Side two track 3-5 is an excerpt from the TV Show "The Doors Are Open", recorded at the Roundhouse in London, 6.9.1968, 2nd show, as shown in the TV series "All you need is love" by Tony Palmer 1976.

Side two track 6 is from "The Doors Are Open".

The sound on the album could be called "good mono". CRITIQUE was distributed as a bootleg video cassette (along with a James Taylor-concert on the same tape) in the late 70's/early 80's by a company called IF-Productions. On this cassette the interview was cut out between "Build me a woman" and "The Soft Parade", the bootlegger obviously used a copy of this video tape, because the first line of "The Soft Parade" (When I was back there...) is missed on video and record.

The missing interview with all four Doors is on "Mr Mojo Risin'" bootleg.

It is interesting to know that (according to some record dealers) CRITIQUE didn't sell as good as the two double albums before, although there is quite rare song-material on it. (A live version of The Soft Parade; a good driving version of Build me a woman and other good stuff). Also (on the first pressing) a good soundquality. Only two different pressings were made, one in the USA, and from a different (second) matrix a pressing in Italy. Let's see what they are all about:

First pressing: Cover -front: B/W picture of all four Doors, Jim's eyes painted in brown colour. Below the photo The Doors' names, the Doors' logo and the title of the record "CRITIQUE" in brown colour.

Autumn 1980

-back: 59 small photos (TV-copies, contact sheets) in a circle round an early promo shot of the group with their autographs on top of their heads. Song-titles below the pic, also info about the sources and nonsense text about who made/manufactured the record. Deja Vu Records, Miami, Florida, order No is D 1985. To identify the first pressing from the second (Italy!) notice that the cover is a CLEAR black and white print, no grey on it, and the autographs on the back are of PURE blue, no white stripes on top of the signatures.

Label: bright yellow ground, with black writing saying DEJA VU RECORDS , D-1985, SIDE ONE/or TWO, with the track titles below the hole. Circle: 1,5cm.

Matrix: D-1985 , scratched by hand. Vinyl: first-class vinyl, no flaws, black only.

Country: USA Edit.: not known, probably more than 2000.

Second pressing: Cover -front: same as first pressing, BUT: not a clear black colour in the picture, but a vague grey colour, the writing is not a kinda red-brown but a pure brown.

1984 - 1985

-back: same as first pressing, but: not a clear black (as mentioned above) and very small stripes in white on top of the signature lines, the easiest way to distinguish the first pressing from the second (see above).

label: same as above, but WHITE ground. Writing is bigger than on first pressing. Circle round the hole 3,5 cm (instead of 1,5 on the first pressing) probably the easiest way to distinguish the 2nd matrix. Almost all letters of the writing are inside the circle of the label.

Matrix: same as first pressing, but (of course) scratched in by a different hand , imitating the one of the first pressing. Many flaws in the vinyl.

Country: Italy Edit.: different pressings were made from this matrix between 1984 -1985, probably more than 1500 copies.

This first pressing of CRITIQUE was made by the same bootlegger who did RESURRECTION and Mr MOJO RISIN'. For an original American copy of CRITIQUE you have to pay about 50 DM, the Italian copy is available for 35-45 DM. We'll talk about the different reprints of this record (but under a different name and label) in the next DQ. You'll read all about IN CONCERT and ARCHIVES.

---

Latest news: Two new bootlegs out on the scene (no certain news yet): they are called POEMS, LYRICS & STORIES BY JAMES DOUGLAS MORRISON containing songs from the Matrix 10.3.67 in an astonishing good quality, and LIMITLESS AND FREE, a bootleg from Israel(?), containing Rock is Dead, Matrix and Stockholm songmaterial. We'll keep you informed. Read DOORS QUARTERLY 18!

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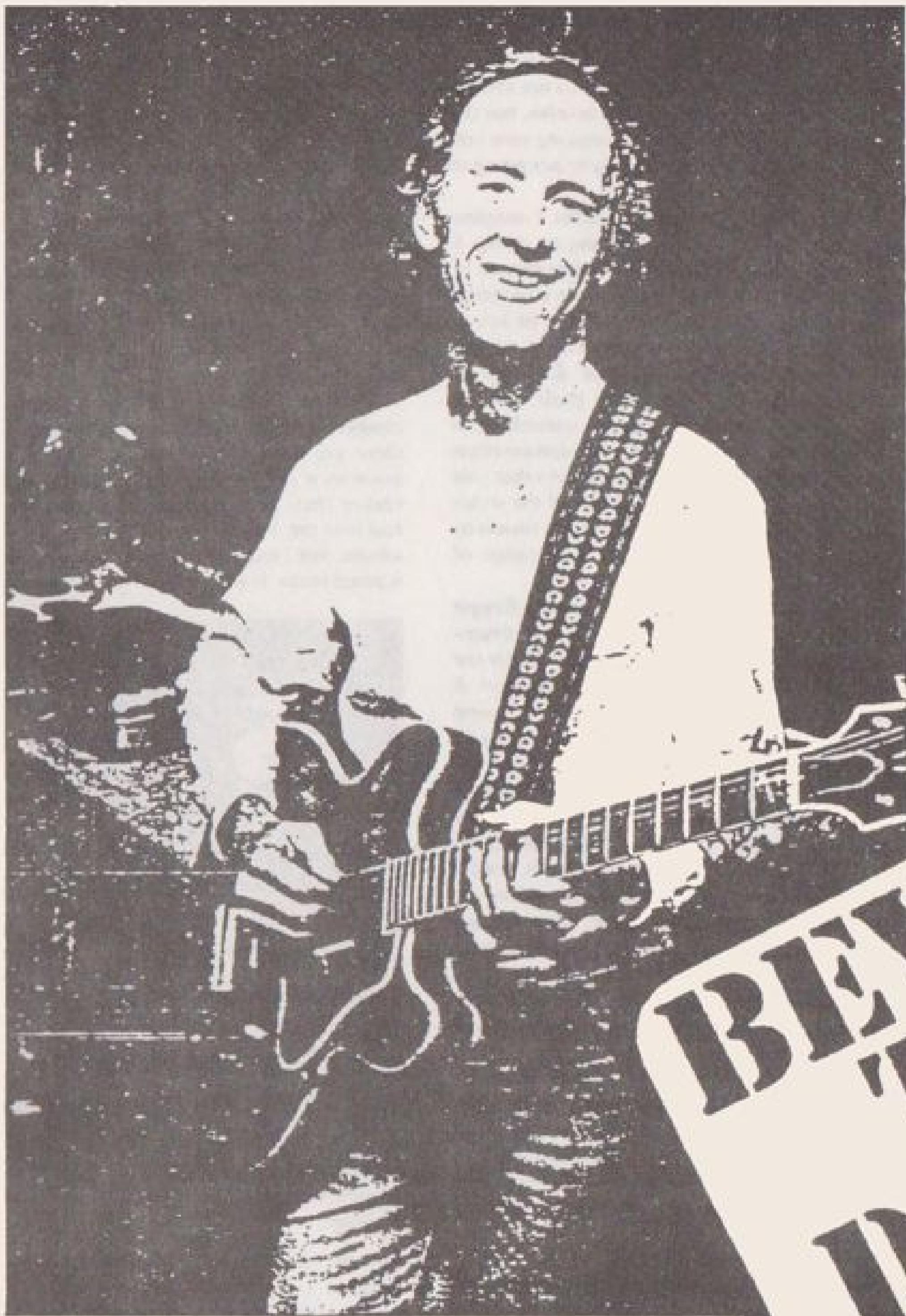


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## BEYOND 'THE DOORS'

By Jas Obrecht

The Doors celebrated the beginning of the '70s with the release of their critically acclaimed *Morrison Hotel*, *Absurdum Live*, *L.A. Woman* (which contained "Riders On The Storm"), followed within 14 months. In July 1971 singer Jim Morrison died in Paris. Had Krieger never picked up a guitar again, his place in the annals of rock and roll would still have been secured.

For Robert Alan Krieger, though, it was just the beginning. The Doors continued on as a trio, releasing *Other Voices* in 1971 and *Full Circle* a year later. After the Doors disbanded, Krieger and drummer John Densmore went on to form the Butts Band with singer Jess Roden, bassist Phil Chen, and keyboardist Ron Davies. Recorded in Kingston, Jamaica, their 1974 debut *The Butts Band* contained reggae influences. The line-up fell apart after a short U.K. tour, and Densmore and Krieger reconstituted the band for their 1975 *Hear And Now* album, which was met with less than enthusiastic

reviews. "I think the fact that we were in the Doors hindered the Butts Band," Robby says. "It was still too close. The Doors were still in everyone's minds. They would yell for Doors songs, and people would compare us to that group."

"I lost my confidence for a while with the Butts Band. At that time I decided to use a

Y YEARS AGO Robby Krieger's impassioned, blues- and jazz-based playing gave the Doors much of their musical sophistication. He composed several of the LA rock group's biggest hits, notably "Love Me Two Times," "Touch Me," "Love Her Madly," and their most enduring tune of all, "Light My Fire." *The Doors*, released in 1967, was enormously successful, staying in the chart for two years. By the end of the '60s, the Doors had released *Strange Days*, *Waiting For The Sun*, and *The Soft Parade*, and Robby was among the most prominent psychedelic guitarists.

From a guitarist's viewpoint, playing in the Doors presented an unusual challenge in that there was no bassist. "I didn't think of this as demanding," Robby says, "but it did make me play a lot different. I never used a pick in those days. I'd do mostly barre chords, playing bass lines with my thumb a lot while I would be doing more lead stuff with the other fingers. That definitely shaped the way I played."

pick, and it took me a while to really learn how to do that. All during that time, I was kind of floundering around with a pick. I really couldn't play like I wanted to. I decided to use one after reading an article about Wes Montgomery, and he said that he regretted never having used a pick. He thought he really limited himself."

# ROBBY KRIEGER

"I have had other slump periods, but it doesn't get me down, because I've never gotten worse. As long as you don't get worse, you're okay. The main thing is to just keep getting better, and there's no reason why you shouldn't if you keep practicing. You will automatically advance as long as you listen to music. As you grow older, your mind grows. It's not a question of going out and taking lessons or buying some books and studying them. I don't think any of that does you any good. I think it's just absorbing like."

In the mid '70s, Robbie Krieger decided to take stock of his career and improve his musicianship. He had been playing only three years when, at age 19, he recorded *The Doors*. He studied flamenco guitar in high school and gigged as a folkie and jug band guitarist during a year at the University of California at Santa Barbara. Witnessing Chuck Berry at the Santa Monica Civic reshaped his musical direction: "He was incredible. The next day I went out and traded my classical guitar in on a Gibson SG. I played that one until it got ripped off, and then got another." Robbie switched to UCLA to major in physics and study sitar and sitar in an Indian music class. He formed Psychedelic Rangers with John Densmore, and the two of them met Ray Manzarek at a meditation class. A classically trained keyboardist, Manzarek asked Densmore to drum for a band he was forming with Jim Morrison. A few weeks later the *Doors*' lineup was complete when Robbie joined.

The up-and-downs of the *Doors* is one of the most chronicled stories in rock. Krieger points out that the group's sudden success and hectic schedule left little time for learning. "I think a lot of success can endanger your artistic side. Once you get big like that, you have to be touring all the time and all the pressures make it hard to create. As long as you are capable of creating stuff that will bring joy or happiness to people, though, you are obligated to do it."



Well aware that he could probably never recreate the success of the *Doors*, Robbie welcomed the mid-'70s as a time to unwind and play with friends. He gravitated towards instrumental music that allowed expanded solos. "A good solo," he stresses, "should start somewhere and end somewhere else and hopefully kill a song. It's hard for me to describe my approach in musical terms, because each situation is different. You can't just point to a formula. 'Well, you should start out with slow, legato stuff, work up to the fast stuff, and then end up in

medium tempo.' That would be silly. One situation might call for starting off with something real fast, and ending up with one held note that lasts for 20 bars. It's not always bad to play repetitious things in solos, but the only way to avoid that is by making sure you know enough licks where you're not going to be repeating yourself."

"I still can't play most of what I imagine yet, but that's what I'm working on doing. I have noticed that there are inherent moods in certain keys and chords. If you put it to them, everybody would think one chord or key is maybe sadder than another. I find myself gravitating towards E—I love E. A lot of guitarists like it. F# is really great, too, as well as A. I think every key has something to be desired on a guitar. There are certain open notes that you can hit in certain keys that you can't in a lot of other keys." Of all the styles he's studied, Robbie cites jazz-rock fusion as the most difficult due to its wide range of chords and scales.

Robbie's 1977 jams with bassist Reggie McBride, pianist Steve Goldberg, and drummer Ed Greene and Bruce Gurn led to the release of Blue Note's *Robbie Krieger & Friends*, a self-produced jazz-rock fusion album. John Densmore was called in to add reggae drums to one cut, "Man in Monroe."

The *Doors* reunited in 1978 to work on *An American Prayer*. An unusual and intriguing project, the album combined tapes of Jim Morrison reading his poem with a background of updated music played by the remaining *Doors*. The audio documentary also included snippets of old *Doors* material, including a live version of a classic from *Morrison Hotel* days, "Roadhouse Blues." Without much radio support, the album sold over 300,000 copies.

Krieger landed the L.A. club circuit in 1980 with Red Shift, a lineup that included Frank Zappa bassist Arthur Barrow. "We were a bit ahead of our time," the guitarist remembers. "What we were playing two-and-a-half years ago sounds a lot like what's on the radio now."

Like Manzarek, Robbie devoted some of his talents to producing new artists including Hooten Springs, a backup vocalist for Bob Dylan, and singer Charles Duncan. He also cultivated an appreciation for reggae and new wave. "I like Third World, Rita Marley, Steely Dan, and a lot of the more sophisticated reggae stuff that comes out of England. I like the beat and the fact that the bass is the lead instrument. I also like the attitude of new wave: kids are getting bands together, and they come up with some great stuff. It's similar to what happened in the '60s, when there definitely was a renaissance. People are mad about stuff, and it makes them create. It's great."

Last year Krieger spent seven months recording and producing *Liberation*, which showcases a slick and rock-tangy guitar style characterized by supple jazz riffs, Southern-style slide, blistering rock riffs and distorted lines, ska and new wave rhythms, and ear-splitting pop stardom. Clearly an ambitious project, the all-instrumental LP covers an unusual blend of tunes, from older rock standards such as the Four Tops' Motown classic "Reach Out I'll Be There" and the Rolling Stones' "Street Fighting Man" to the Pretenders' recent "Tattooed Love Boys," "Harden Nocturne" Eric Clapton's "Fast End

"West End," and a few originals allow Krieger to flex his new wave and fusion expertise. For diehard *Doors* fans, there's an octave-style remake of "Crystal Ship" complete with Ray Manzarek on melodic and John Densmore on drums. "Some *Doors* fans may be surprised by this version," Robbie concedes. "They may think it's too different from the original. I wanted to do it with a guitar. It's crazy, but it works. I'd like to hear more people do old *Doors* songs. Just about the only ones that get covered are 'Light My Fire' and 'Roadhouse Blues.' I played on a version of that one on the last Blue Oyster Cult album."

"I thought that it might be a refreshing change to have an instrumental project. But there are a lot of stations that won't even listen to it if it doesn't have vocals. I didn't realize that, even though record companies had told me. I guess you always hope for a hit album, but I mainly just did something that I wanted to do. It was more of an expression of



*Doors* onstage: Jim Morrison and Robbie Krieger.

fun rather than a commercial venture, because I do have songs that I think are commercial and may do on another album. For this album, I wanted to concentrate on guitar playing. I had never done a lot of cover tunes before. I had always done my own stuff—so I thought it would be fun. Plus, if you are doing an instrumental album, I think it's good to do cover tunes. Most people need something to hang onto when they hear an instrumental song. First of all, you take their words away, and that blocks out about 50% of the audience right there. If it's at least something they've heard before, maybe they'll listen to it."

On tour in support of *Liberation*, Krieger promises that if anything, he has advanced his instrumental prowess and arrangement skills since. Besides covering material from the LP, he leads his young five-man band through several *Doors* standards, including beautifully eerie instrumental versions of "You're Gonna Get It" and "Spanish Caravan." When performing *Doors* material, he resorts to using a long-since-right-handed approach reflective of his early guitar hero training: like, get a singing on "Love Me Two Times," another indication that Jim Morrison

For shows, Robby favors his red Gibson ES-355 guitar, a factory-memo model that has a stop tailpiece instead of the original vibrato tailpiece. Although he prefers "a pure sound" and seldom employs effects with the Doors, he likes gadgets that are used tastefully. His current pedalboard includes a Lexicon digital delay, an analog delay, an Ibanez chorus, and an Ibanez Tube Screamer distortion. His signal is amplified by vintage Fender Twins. For slide, the guitarist wears a heavy glass or brass bar on his little finger and uses a black '54 Les Paul with a jacked-up action and flat-wound strings tuned to open D or G. He damps with the heel of his right hand and keeps his left-hand fingers off the strings.

Near the end of the hour-and-a-half set, Krieger converts the ending of "Her Majesty" into a launching pad for a fiery, unaccompanied solo that makes heavy use of repeats. "On good nights," he says, "I'll go into uncharted territory." In other highlights, bassist Arthur Barrow and former Knack guitarist Benion Averre distinguish themselves as sensitive soloists. Called back onstage for the second encore, the Robby Krieger Band launches into Jimi Hendrix's "Manic Depression" and a rip-roaring version of "Roadhouse Blues" that brings the house down the aisle. What more could you ask for?

Meanwhile, interest in the Doors surges. Their uncommon blend of poetry and mel-

ody stands the test of time, pure and uncluttered by trendy effects of past eras. New wave bands borrow their stylistic elements; punkers laud their sense of alienation. Morrison's poetic poetry captivates countless youths. At least four copy bands—Crystal Ship, LA Woman, Moonlight Drive, and Strange Days—tour the U.S. Cars still cruise Los Angeles with bumper stickers proclaiming "On the eighth day God created the Doors."

Director Francis Coppola used a guitar-to-the-foreground remix of The Doors' haunting "The End" as the theme song for *Apocalypse Now*. An extensive 1980 biography of Morrison called *No One Here Gets Out Alive* topped the trade paperback lists. Today the Doors still sell over a million albums a year. Elektra's recent remastered *Greatest Hits* package of Doors classics has gone platinum, and a new album and videos of unreleased live material are scheduled for release.

Krieger, who turned 37 this January, welcomes the resurgence of interest. "It's great. It should have happened earlier. It's amazing that the music still sounds fresh. I think we recorded everything really well. The structures of the songs are still modern. Today's synthesizer-based music, with its set bass lines and beats and a lot of space in between stuff, is what we were doing." When he looks back over his career, Robby adds, "The guitar part that means the most to me is the solo

on 'When The Music's Over,' which is on *Strange Days*. I also like 'People Are Strange,' because I'm always surprised when I get something on the first take. On the new album, I like the end of 'Street Fighting Man' and 'Her Majesty.'"

When he isn't performing, Robby plays at least one to three hours a day, concentrating on scales that he invents. Occasionally he'll listen to other players such as Larry Carlton, Eddie Van Halen, Allan Holdsworth, and Pat Martino for inspiration, but he advises young players to "never copy anybody's licks note for note, and always try to be different. When you practice, make sure it's fun. If you just practice and it's boring, you're defeating your own purpose." For Robby, one of the enduring qualities of playing guitar is its effect on his spirit. "I'm highly self-critical. My favorite thing about the guitar is that if I'm in a bad mood, I can pick it up and after a while, it's like therapy. Sometimes I'll just start playing something, and it will start sounding like a song pretty soon."

What do the coming years hold for Robby Krieger? He claims that he probably hasn't been fairly represented in some of the recent Doors tomes, and hopes to complete a book on the band before he dies. Other than that, he says, "I just want to keep getting better as a guitar player. The future's uncertain, the end is always near [laughs]."

## HELP!

THE DOORS are working on another video and they need your help!

If you have seen or know the whereabouts of two shows shot in FRANKFURT, one indoors and one song (Hello I love you) outdoors, PLEASE HELP bring us together with it.

The same goes for two shows shot in STOCKHOLM.

### REWARD OFFERED!

Danny Sugerman

(Mail all information to The Doors Quarterly Magazine)

**WANTED!** All informations on rare Doors-records for the forthcoming discography. Mention country, title, cover, pressing matrix songs and year of release. HELP us to put together a next-to-complete Doors-discography! Mail all infos to our address! Photocopy of cover and label appreciated. (Russian LP left!)

SORRY, dear readers, Part Two of the John Densmore-interview not in this DQ. Marina Silva promised to type the article, but didn't deliver it in time, of course. You see, never ask someone else to work for you, you will be ripped off. She had 4 (!) months time to do it, and now we all have to miss the second part. A big complaint to Marina, and a big SORRY to all readers who were waiting for this (RM)

M1

АПХМЕ ИЮЛЯНДИА МИСИИ



ПОДЗИ БО МНЕ ОГОНЬ  
doors  
light my fire

December 22, 1973

# 'And then the damn fool goes and dies; I don't know how he pulled that one off'

**■ The breaking up of the Doors was kind of a mysterious circumstance and I'm sure not many people know really what happened.**

Probably not. Well we went to England in January of '73 to get some new ... to get some new period. Just anything some inspiration, maybe to work with some other guys, maybe do God knows what ... anything. Any newness would have been nice because we were kind of stagnating and I just wasn't getting off any more and that's the only reason I'm in this (current band) is to get off and if I don't get off then what's the sense of playing music? Music is one of the only avenues that's open to anybody to really get something going inside themselves and to get that kind of feeling that's almost a kind of mystical feeling. It's a classical religious feeling and music for us is like the only avenue we have; there's nothing else you can really do because it's a pretty restrictive society we live in. So I've gotta get off on my music man and if I don't get off then I'm in trouble.

So we went to England hopefully to get some sense of getting off on the music. But it weren't happenin', just didn't happen. It wasn't right and I just felt it was time to put the whole thing to bed ... the Doors without Jim Morrison just wasn't the same, it just wasn't the same for me. We needed that extra member to make the whole thing complete; without Jim there was a portion lacking, there was a sense of mystery lacking without Jim. And rather than whip a dead horse I just felt it was time to send the horse to the glue factory and look for another horse to ride. And here I am out on my own.

**■ Did you have any thoughts of leaving the band before Jim died?**

No, not really. We'd been together for seven years so naturally there were all the little tensions and things but I suppose it's like anything else where a bunch of people are together past five years. God, how many marriages last seven years and it's just two people of opposite sex. So you get four guys working together ... there are tensions but there was nothing that couldn't have been overcome easily. Basically the Doors were a solid unit because we believed in our music so any little things that came up would just be day-to-day shit.

And then the damn fool goes and dies; I don't know how he pulled that one off.

You know I don't know to this day how the man died and in fact I don't even know if he's dead. I never saw the body and nobody ever saw Jim Morrison's body and there are maybe two or three people who did see the body and they're not talking. And Bill Siddons, our manager, went over there and he didn't see the body; it was a sealed coffin. So who knows, who knows how Jim died? And if he did die who knows how he died? And you know what I've always wondered man, who knows if the dude wasn't murdered? Who knows that somebody didn't slip him something on the streets of Paris? If somebody said 'Hey man, try this Jim would try it once or twice.'

**■ So you stayed with the other two Doors (Robbie Krieger and John Densmore) for two albums? How'd you manage to cope with it for that long?**

Well since we hadn't thought of breaking up or anything, when Jim died it was an absolute shock so when something like that happens it's like somebody in a family dying, a mother or father, the rest of the members are pulled even closer together to sort of support each other in that hour of crisis. We were just tossed up in the air — soomp — all of a sudden we were without one of the guys. So we stayed together out of sheer necessity, out of shock. So then we turned to each other and started making music and it just didn't happen for me.

**■ Did you ever think of trying to replace Jim?**

Well ... not replace Jim as such because we never could have done that, that would have been impossible to find another lead singer. The only guy I might have really enjoyed working with might have been Van Morrison; I really loved the man as a singer. Or maybe Jagger or somebody like that but I mean he had his own band, but Van Morrison could have been interesting, and another Morrison on top of it. Weird. But that's actually in a way what we went to England to look for; to find some new guys. Not to replace Jim but to expand the band, to add a bass player, or to add a guitar player, or a singer, or another voice or something. But it didn't matter, we could have added 50 guys, the root, the core, the kernel, wasn't there.

**■ Whose concept was the Doors? I mean was Jim Morrison the Doors?**

## TALK-IN BY STEVE ROSEN

Well Jim was certainly the central figure, he was the focal point, he was the lead singer. As far as whose concept was the Doors, Jim was the original writer ... Jim was the guy who came up to me on the beach and said, 'Hey, I've been writing songs' and I saw Jim on the beach one day and he had been writing a lot of songs and I said 'Let's get a rock and roll band together' and he said 'That's exactly what I had in mind' so there we were, a singer and a keyboard man and we needed a drummer and a guitar player and we thought about a bass player too but we never found a bass player.

**■ So when did you first start to think of putting your own band together? Was the idea brewing while you were still with the other two?**

Yeah because things weren't going right; the last album we did "Full Circle" ... "Full Circle" was really the full circle. It had come full circle at that time and there was nowhere to go with it. I really didn't enjoy making the album and that was the thing that really did it for me, because every album we'd done up to that point had been really fun. It's like being mad scientists in a laboratory and creating like Dr. Frankenstein. You know how intense he was when he was making that monster. And the same way with making a record you're creating a monster and it's really incredible to do it.

**■ How did you meet up with the various people that are now in the band?**

Well, Jerry Scheff the bass player we'd worked with on "L.A. Woman" and he was an excellent bass player and since the time of "L.A. Woman" till the present he'd been working with Elvis Presley, so Jerry is a good, solid bass player. And Tony Williams the drummer, I didn't really know him personally, I knew of his work with Miles Davis and Tony Williams Lifetime and he's just a fabulous drummer. And fortunately Bruce Botnick, the producer, happened to know Tony, happened to work with Tony on a couple of other albums and when we were talking about getting a drummer he said, 'Hey I Know Tony Williams and I said, 'Wow, dynamite, perfect.' To see Williams, exactly, right on the money. So he called Tony and Tony said 'Yeah, I'd love to do it.' And the guitar player is Larry Carlton and he plays with the Crusaders and is just a new young heavy about town. And I happened

to hear his album and it knocked me out. Once we got it all straightened out we went into rehearsal and rehearsed three days and that's all it took. And after that I said 'OK, that's it everybody knows the songs and that's the way I want it to sound.' And we went into the work and worked for about a week and a half and got all the basic tracks and every thing down and that was it. Just really fast, almost too fast; I wanted it to stretch out a little I was having such a good time.

**■ The Doors was one of those avant-garde, offbeat artistic groups who combined a primal, ritualistic music with poignantly macabre lyrics. Under the auspices of lead singer Jim Morrison, the Los Angeles-based quartet released nearly a dozen albums which included classics like "Light My Fire", "Unknown Soldier", and "Riders On The Storm". While Morrison was the prime target for the spotlight what with his animalistic movements on stage, it was keyboard man Ray Manzarek who provided the most recognizable sound of the band. Combining jazz and classical elements, Ray moulded the music around Jim's voice and helped to establish the Doors as one of this country's most creative ensembles. Ray has recently been recording with a most impressive group of musicians and took an hour out from his busy day to talk about his latest work. Looking like a young Ben Franklin, Ray talked candidly about his association with the Doors and how it shaped him into the musician he is today.**

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**■ Did the Doors work fast like that?**

Yes and no; sometimes the Doors worked very fast and other times it just took a really long time. Like the blues "Unknown Soldier" took a week to record that one song. Like on the first album "Light My Fire" was two takes. "The End" was two takes for sure. Actually there was three takes of "The End," there was one we'd the next day; there was one b-scan take and Jim was great but we just couldn't use it, too many dirty words. A lot of songs were that way, near the end "L.A. Woman" was very quick and "Riders On The Storm" was just a couple of takes.

**■ You have a percussion player.**

Yeah, outside of the back quartet of bass, drums, keyboard, and guitar ... in fact I used three percussionists. One guy's a Brazilian guy, Myru's his name; he played congas and things and is just an incredible drummer. And then I used two real percussionists like in a symphony orchestra who play everything like all the little clicky-clackys, and bangers and boingers and smacks and scrapes. So there were seven guys in all who recorded. Milt Holland was one of the percussionists.

Most of the songs on the album are live takes, there's very little overdubbing. If anything is overdubbed the voice is of course, he (Larry Carlton) double-tracked the harmony line to a guitar; all of the percussion is live recording. There were seven guys out there burning all at once and that was what was great about it.

**■ Where did all the newfound confidence come from in your singing?**

I don't know, probably just being myself, just absolutely

Golden Scarab) come from?

The idea came about through what's great about being a musician, the muse carries the divine spark of inspiration. Like I had some songs, I had been working on some individual songs and at one point I said 'Hey wait a minute, this is all starting to work together and it's all becoming one thing' and after I got the idea to see what the story was, the pilgrim's progress, one man's quest for enlightenment. I wrote two more songs to fit into the framework, and it was just an accident, a divine accident. That's what's great about music man, that's what music is and you just get those sparks all of a sudden, you'll be somewhere and boom ... something will click. Your subconscious mind all of a sudden vomits up a bunch of stuff into your conscious mind and you go "Wow."

**■ Did you write the entire album?**

Not all of it, no. "Downbound Train" third song on Side One is an old Chuck Berry song, one of my old early favourites. And the other song that I didn't write is just the beginning of Side Two, it's a classical piece from the 17th century, an Italian composer, Albinoni's Adagio in G Minor but it's a nice little thing that sets it all up.

**■ How much of the music do you think was Doors-influenced? Being a Door for seven years ...**

All of it man, sure. The Doors is my musical background, my musical past; yeah the Doors was one of the biggest influences on my life. Everything that I do will have a lot of Doors influence in it because that's the way I play. That's what was great about the Doors, everybody played the way they played and Jim wrote the way he wrote and sang the way he sang. Nobody tried to do anything that was not them and that's what was not happening with the post-Morrison Doors; I was not being myself and wasn't expressing everything and doing everything I knew I could do and that I had to do.

**■ Where did all the newfound confidence come from in your singing?**

I don't know, probably just being myself, just absolutely

doing what you want to do. Finally cutting that tie, that umbilical cord that attached me to the Doors, and being free, white, and twenty-one again. It was down there all the time but I just couldn't seem to get it out; when I was singing on the other two albums ("Other Voices," "Full Circle") I was choked. And then all of a sudden on this album I felt my larynx open up all the way down and I could feel tones rumble around down inside of me which is where you have to sing from way down. I was a little worried about the singing part of it, I knew I could sing but the other two albums was not me.

**■ You're playing moog for the first time.**

Yeah, that's a lot of fun. That's a weird instrument because there's a lot of goofy stuff going on. I don't look upon it as a major instrument; for me it's a thing of effects and a thing to add depth and body to what I start out to do in the first place. Like the most important thing is the song itself: what is the song? First you have to get the song absolutely right and then you can begin to enhance the song. On the album I used everything there was to use: regular piano, grand piano, tack piano, organ, electric Fender piano, clavinet, the Wurlitzer piano and each one has a little different sound. I didn't use an acoustic harpsichord.

**■ Some of the members of the band still have commitments to other people; Larry has commitments to the Crusaders and Jerry still does studio work. Can you work in that kind of an atmosphere where nothing is really permanent?**

Well then it becomes the managers' and agents' problem of making sure that the bookings are set far enough in advance so that everybody's time is committed. It's just a matter of getting things done far enough in advance so that people have free time. In a way that's really good too because I like the idea of people working with other people and getting ideas from other sources and bringing all that into this group. So I think it's going to be a very vital group that way: there won't be any stagnation. Because in the Doors you tended to get a little stagnated; it was a great experience but it was the same guys over and over. We won't work that much, we won't be on the road that much. We'll be on the road but we probably won't be able to work like Chicago works, for instance, 300 days a year or something like that, I couldn't do that. I really love going out on the road but three weeks at a time is all I can take.

**■ Are there any immediate plans to take this band on the road?**

Yeah, hopefully the beginning of next year, as early as possible. I don't really know for sure, it depends on when the record gets released and all that kind of stuff. The record depends on how some record company gets off their ass and realizes what this thing is. It's weird, I've been to a couple of record

of it, which is depressing but it's a great sign. It's exactly what happened to the Doors: I took the Doors demo around and they were afraid of it. I played it for a couple of people and they nearly threw me out of the office, they got mad. Said 'You can't do that! You can't do that kind of stuff!' and it's the same way with this album, people are afraid of it and don't know how to take it.

One record company said 'It's not poetic, it's too straightforward' for them it didn't have that wishy-washy kind of poesy thing. I'm not a wishy-washy poet. They were looking for something other than what it was. Now another record company said 'It's too poetic, it's not direct enough; I don't know what you're saying' and at that point I really wanted to start banging my head on the wall. But I know there's really something there because if you get that kind of response, I mean that covers the whole thing: too poetic, not poetic enough. So it must mean the whole thing is floating on a level above where these idiots are looking. So it's just a matter of finding somebody who's hip to it.

**■ I know it's still kind of early but do you have any kind of stage-show worked out? The Doors certainly built a large portion of their music on a stage act.**

Yeah, I have a few things worked out; I'm not exactly sure how to do it yet. That's the next part of it after getting the thing recorded; I'm hoping once again that spark of inspiration is going to come but it hasn't come yet. I see a whole thing being done but I'm not sure how to do it, which way to go with it. What it really does is lends itself to a movie; it's eight scenes (based on the eight songs), the first scene, the second scene, the trip through space, through hell, Egypt and the whole number but how to do that on stage without being too obvious, without doing took much of a musical production. I want the music to be the main thing and the musicians to be the central focus of your attention and then something else happening.

**■ Will all seven musicians be going on the road?**

Uhh... there'll probably be seven, six for sure. I'll have the four guys plus two percussionists and if it all goes right I'd like to take all seven guys out and do it as near to the album as we can possibly do it.

**■ What's happening with Robbie (Krieger) and John (Densmore)?**

They've got a new band and have recorded new album and the album will be coming out soon and the name of the band is The Butts' Band. Don't laugh, I don't know what it means either; evidently it's an English term that means something. Yeah, but they've got a band together and they'll be going out on the road probably pretty soon. And I really hope it happens for them, they're great guys.

**■ Do you feel more fulfilled now that you have a band of your own rather than when you were more-or-less playing under the shadow of Morrison?**

Well when I was with Jim I didn't have that much of an urge to write because I was always so much in love with what Jim did, that Jim was more... he fulfilled all that need for creativity on the individual's members' part by the songs he would write. They were so great and you were just really looking forward to what he'd come up with next. I was completely fulfilled with the Doors but after Jim died was when everybody started to write; then all of a sudden it was like six years of Doors and just music and everything and I didn't realize it but I had this incredible thing of music inside of me that started coming out. And the more I wrote the more it started coming out. It's just beginning now, I can go home and write songs like crazy so before Jim died I really didn't feel that much of an urge to write. It was just enough to arrange the songs and get the finished product out.

The music was a pretty communal thing; the thing I think I did most in the Doors was to lend atmosphere to each song. The basic vibration that came off a song like "Riders On The Storm". When we first started doing that it wasn't anything like the finished product; the first way we did it just didn't happen and I said 'Hey wait a minute guys, let's try it a completely different way' and that's mostly what I did in the Doors.

**■ So there's still a lot more to come?**

Oh man, just the fuckin' beginning, there's so much stuff going on. I almost have the second album already finished. I'm just really coming along, I'm going to be with the second album at the same place. I was with the first album... too much stuff which is good because then you can take the best and anything that's at all doubtful, throw it out. Yeah, so I can't wait to get going on the next one.

**■ Would you like to do anything on your own out of context of a band?**

Uh, no I really don't work in that context. I really don't feel good that way. When you're playing music with a bunch of other guys it's a really great feeling, it's like the only time you can get a really good communal feeling going down. The country could go that way, we could live that way, that's what the world's supposed to be. A community of people working and living together, sharing an idea, sharing a goal, sharing a philosophy, sharing a religious outlook, but there's some common thing that binds us together; and in our case it's our humanity. That's what happens in music: in music your religion, your philosophy is the song and the beat and the chord changes of the song. So you take seven guys and take all their conscious mind and glue it on to a beat, a chord structure and you get seven guys who are all working together off that central

core. And man it's... whew, it's incredible. Because you have seven minds that become one mind, that's really great. So that's why I like to work with other musicians because it's that feeling of oneness, that feeling of community.



