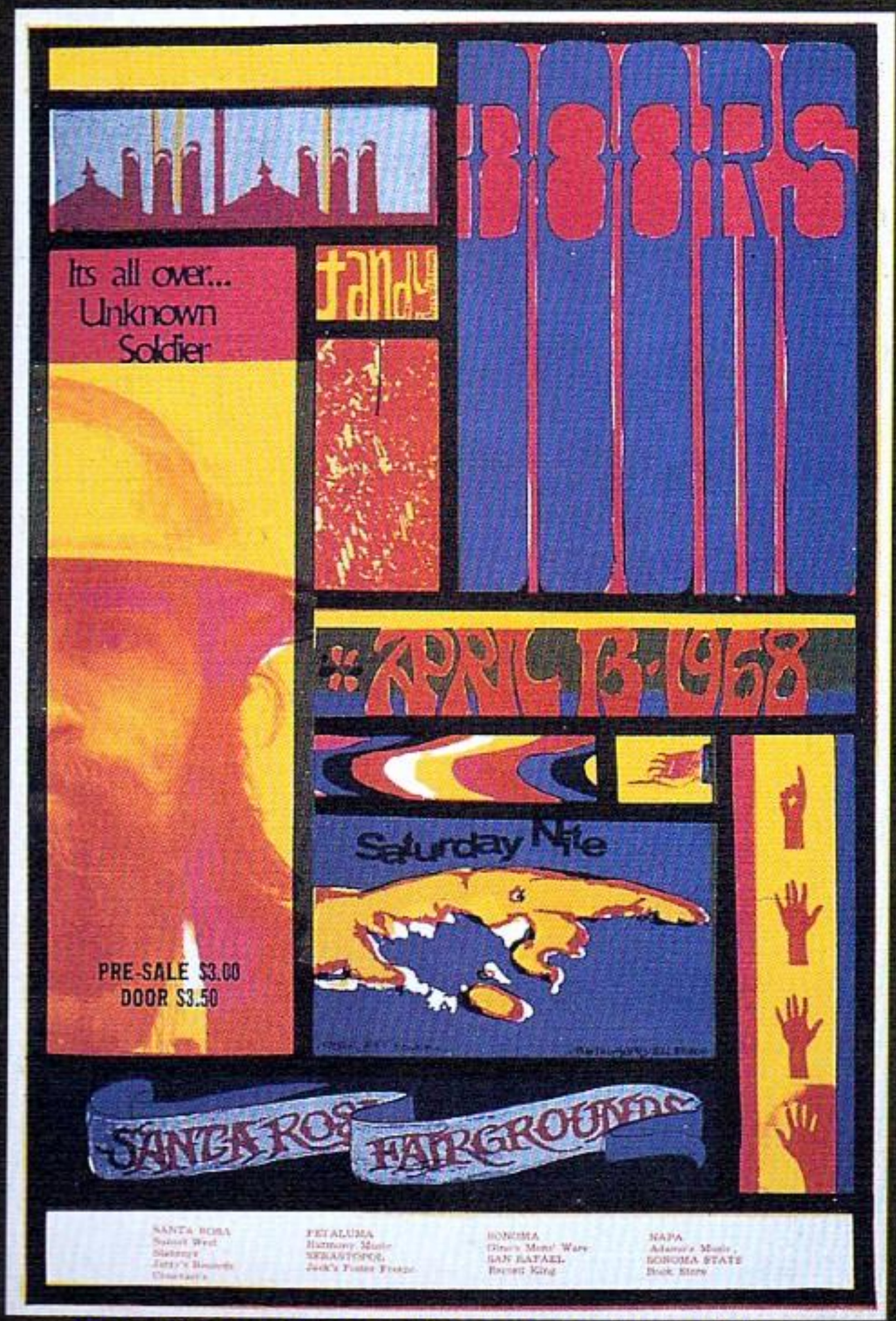
THE doors

MAGAZINE FOR MEMBERS OF THE DOORS FAN CLUB

QUARTERLY MAGAZINE No 37



break on through to the other side ...

THE DOORS: GOLDEN ALBUM (GOLDEN DOORS)
Elektra SWG-7124
Japan, December 1968

This record was the first in a series of 6 special compilations from Japan with special covers, most of them were packed in fold-out covers with beautifully designed booklets including the lyrics. They were made in limited editions and were never reprinted. All Japanese compilations are worth a lot of money and they are almost impossible to get these days.
This one pictured above has got the title GOLDEN ALBUM, but the label says GOLDEN DOORS. The songs were taken from the first three Doors albums: *1.Hello I Love You/ 2.Strange Days/ 3.The Unknown Soldier/ 4.Love Me Two Times/ 5.Back Door Man/ 6.The End/ 7.Light My Fire/ 8.People Are Strange/ 9.Break On Through/ 10.Love Street/ 11.The Crystal Ship/ 12.When The Music's Over*

THE DOORS QUARTERLY MAGAZINE **ISSUE 37, June 28, 1999**

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Our DQ Lizard also makes a great tattoo. Here's a good print of it for those who are planning to get a Lizard tattoo ...

Subscription/Abonnement for 4 issues (4 Hefte):
Germany DM 30; Europe DM 35; Overseas DM 40
IMPORTANT: Renew your subscription as soon as you notice the current DQ issue number next to your subscription number.
WICHTIG: Erneuert das Abonnement, sobald die aktuelle DQ Nummer mit der Zahl neben der Abonummer übereinstimmt.

Note: *What I print in The Doors Quarterly Magazine does not necessarily reflect my own views. The DQ is a non-profit magazine; the subscription covers the costs for preparing, printing and mailing the magazine. If there are any profits, they are used for free supplements like posters etc.*

Thanks for their extra invaluable help with this issue: Jochen & Michael Maaßen, Gilles Yéprémian, Ulrich Michaelis, Kris Zeronda, Claudia Schmitz, Stephania Colnaghi, Patricia Kennealy-Morrison, Maryla Madura, Roger Drosdatis, Dan Salomon and Ida Miller. Also thanks to all who contributed other articles and photos. Special thanks to Marit Fels-Dachs and Brigitte Pilgram for their help with this and all forthcoming issues. A very special thanks to the incredible Hans Bezemer, Le Grand Webmaster. Whole lotta love to Stephanie Pröbe, a.k.a. The Lizard Princess. Last not least a big kiss for Alf and Uschi.
© for this issue **Rainer Moddemann** / ***The Doors Quarterly Magazine***

VISIT OUR WEBSITE at http://visitweb.com/doors4ly

Dear Doors people,
as you might know, previous issues of *The Doors Quarterly Magazine* are getting pretty rare. So if you want backissues, let me know soon. Issues #24 - 36 are still available, but I will run out of them pretty soon. DQ 1-23 are not available anymore, sorry, and the book *The Best And The Worst Of The Doors Quarterly 1-25* is still in the making.
I know quite a few of you are going to California this year (I'll be back there in 2000) so I decided to add my updated 8-page *Los Angeles Guide For Doors Fans* to this DQ instead of a poster. If you need more copies than just this one, drop me a line and add DM 3 in stamps (or two *International Response Coupons*, available at your local post

office) for postage. When you are in L.A., take some pictures and keep me updated if any of the sights has changed. Credits guaranteed.

In this DQ you will read quite a lot about our adventures with Eric Burdon, who we met twice. Eric was one of Jim's old buddies (and idols) in the Sixties, and Eric wrote about his meetings with Jim in his book, *I Used To Be An Animal*. Eric worked with Robby Krieger for a couple of years in the late 80's (Robby played guitar in Eric's band) and still plays *Roadhouse Blues* as one of the highlights of his concerts. We thought it would be great to show you how Eric usually reacts when somebody tells him, "*Well, Eric, here is a Doors fan who would like to talk to you ...!*"

In July 2000 Jochen and I planning a trip to Los Angeles. Is anybody else interested in coming to a Doors club meeting over there? I met about 22 (female) American fans via email who are very keen on coming for a huge breakfast at Barney's Beanery, a day out in sunny L.A. for a grand Doors-tour through the city and a night on the beach in Venice where we will rub our toes in the ocean. Let me know if you have time to come. I'll be reserving tables at Barney's Beanery for breakfast and at the former Turkey Joint West (where Jim first sang a song with Ray's band, Rick & The Ravens) for dinner. The date is still uncertain but I'm sure it will be around July 15, 2000.

Do you have a Doors website, one that is private and independent (this means not linked to any webring ruled by certain money-makers)? Send your website address to me and I will review your site in the next Quarterly. As long as you stay independent, you will get a link to The Doors Quarterly Magazine Online automatically. This time I reviewed Frank Dinkelacker's website. He's been a true fan over the years and went on the web only recently. See the review of his website in this issue. Visit him when you find the time.

Talking about websites - did you know The Doors Quarterly Online website has a Chatroom and a Message Board? That's a pretty new thing on the site; so go there if you have anything to discuss or chat about. I myself am there pretty often, and I would love to meet you there from time to time ... Find the links at http://visitweb.com/doors4ly on the main page and just click on the banner ...

Take care!

THE DOORS QUARTERLY MAGAZINE

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On the internet at

http://visitweb.com/doors4ly

featuring chat and message board!

(Rainer Moddemann's private website is at http://visitweb.com/rainermoddemann)

ABOUT the doors

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- ... **The Doors** are currently listening to all concert recordings from their archives. This includes multitrack recordings from more than a dozen concerts of which *Absolutely Live* and *Alive She Cried* were made from. Let's hope for new releases on CD that we have never heard before! ...

- ... do you know **Robby Krieger** is a great golf player? Last year he won the celebrity round at the Riviera Country Club ...

- ... **DVD discs** have great sound and visual quality – I heard of *The Doors Are Open* and *Live In Europe* being out on DVD; has anybody seen other ones? ...

- ... on April 13, 1999 **The Doors Collection** on Digital Video Disc (*DVD*) was released. Previously available just on limited edition Laser Disc, this fine collection features three previously published videos directed by Ray Manzarek: *Dance on Fire*, *Live at the Hollywood Bowl* and *The Soft Parade* in addition to audio commentaries from the band, Bruce Botnick, and photographer Henry Diltz. Other tracks are the new version of the *L.A. Woman*-video (director's cut, this means you may see bare breasts and pubic hair), a high-quality version of *The Unknown Soldier*, as well as Ray Manzarek's legendary student films which reveal rare glimpses of Morrison in his pre-Doors UCLA days. There's also an excerpt from John Densmore's one-man play based on his book *Riders On The Storm* and an instrumental version of *The End* played by Robby Krieger ...

- ... Alcatel has an advertising on German TV for their One-Touch-Easy mobile phones. What's the connection? Well, as soon as those multicolored phones fly through the air during the ad, **Jim's voice** comes on: "*The movie begins in five moments*" ...

- ... the famous **Whisky A GoGo** on Sunset Strip celebrated its 35th Anniversary (!) with a couple of concerts of 60's bands. On January 16, 1999, **The Robby Krieger Band** played along with Johnny Rivers, Nancy Sinatra and The Grass Roots at the Whisky. The concert was broadcast live on the internet. Videos of Robby's performance can be downloaded from the official Whisky A GoGo website at http://www.whisky35.com. **John Densmore** played with him on a few songs, along with Waylon Krieger & Berry Oakley Jr. ...

- ... **John Densmore** and his developing writing skills! He is currently working on a novel. It is about a young man in the Sixties who escapes to Canada to avoid being drafted as a soldier in the Vietnam War ...

- ... there is no end to kitsch – Christmas balls for your Rock'n'Roll Christmas tree are available, featuring pics of Janis, Jimi, Marilyn Manson (!), Kiss ... and **The Doors** ...

- ... **Robby Krieger** opened for Robin Trower at L.A.'s *House of Blues* on May 30, 1998. He also played at *Wetlands* in New York City July 14, 1998 with his own band just before they left for their European tour that had John Densmore joining them. John was not with him in NYC. They just went to Italy for a few gigs where they were announced as *The Doors*. As I've heard Robby was mad about this. A few gigs in Germany and Hungary got cancelled ...

- ... **John Densmore** has only surfaced twice. First was on November 6, 1998 at UCLA Film School. He and his wife presented a free movie screening of *Road To Return*, the one-hour award-winning documentary about ex-convicts returning to society. John & Leslie Neal, the wife, are the producers. The second Densmore appearance was with **Robby Krieger** at the Whisky anniversary party, as described above ...

- ... **Ray Manzarek** has been all over, starting with last summer's release of his book *Light My Fire*. Some were strictly book-signings, the rest included a reading and a question-&-answer session with the audience. Here we go: July 7, '98 at Barnes & Noble, Santa Monica, w/Q&A. July 11, '98 at Book Soup's 'Addendum', West Hollywood, w/Q&A. Aug. 3, '98 he did *An Evening w/ Ray Manzarek* at Hyatt Hotel, West Hollywood. That was handled like a seminar, complete with pre-registering. It was 2-1/2 to 3 hours of Ray Manzarek talking, and Q&A's. Aug. 13, '98 at Vagabond Books, Brentwood, signing only. Sept. 12, '98 at Midnight Special Bookstore, Santa Monica, w/ Q&A. October 25, '98 at Greater Orange County Record Show, a signing only, with hundreds of people lined up to have books & memorabilia signed. Nov. 7, '98, at a Book Fair in Burbank, signing only. Nov. 15, '98 at Borders Books, Westwood, a performance with Michael C. Ford, plus book-reading & Q&A. Dec. 18, '98 at Tower Records' WOW Store, Laguna Niguel. Dec. 19, '98 at Borders Books, Pasadena, another joint appearance with Michael C. Ford. Jan. 12, '99 at Bottom Line, New York City w/ Michael McClure. Jan. 13 at the Van Dyck, Schenectady w/ Michael McClure. Jan. 23, '99 an 'Evening of Spoken Word & Piano' at McCabe's Guitar Shop, Santa Monica. Jan. 24, '99 at Tower Records, Anaheim, a signing only. Ray appeared either 2/19 or 2/26 at Tower Records' WOW Store, Long Beach and March 13, '99, which was an *Evening of Spoken Word & Piano* at Coach House, San Juan Capistrano ...

- ... **Jac Holzman**, former president of Elektra Records, also did several book-reading & signing appearances around L.A. last summer to promote his new book *Follow The Music* at the time it was released. Read the review of his book in this DQ ...

- ... **GoodTimes**, famous German music magazine, celebrated their **Doors special issue** by having printed small matchboxes with the GoodTimes Doors cover page in a limited edition. Also available: Beach Boys matchboxes ...

- ... **Sony Signatures** has signed the Doors to a long-term merchandising and licensing agreement. They plan a new line of Doors products, including cotton throws, denim jackets, backpacks and duffel bags, in order to "*keep alive the group's mystical and spiritual values*". Selling out the myth "Jim Morrison" , yes, 2001 is coming, the 30th anniversary ...

- ... after the bootleg companys went bankrup all over the world or got busted, the whole bootleg business came to an end. No "new" Doors concert tape like *Live At The Sam Houston Coliseum 1968* came out except on computer-made discs ...

- ... the **Box Set** was released in two different boxes (*Part One* and *Part Two*). What about putting them out on four single CDs next time? ...

- ... **The Doors Complete**, another box set, this time featuring all six original Elektra studio albums will be put out in the fall of 1999. No comment. See above ...

- ... a tribute album of **Doors songs** has been recorded, but there's no release date set yet. It definitely features Chrissie Hynde of The Pretenders. Curtis Amy, the guy who plays the remarkable saxophone track on the original Doors' recording, makes a guest appearance on her rendition of *Touch Me*, while his wife, Merry Clayton, accompanies Chrissie on vocals. John Lee Hooker and Bo Diddley will appear on the tribute album as well. The late poet William Burroughs did a reading of a Jim Morrison poem from *The Lords And The New Creatures* ...

- ... **Robby Krieger** has just recorded a new solo album titled *Movie Music*. No release date yet ...

- ... **Danny Sugerman** is currently putting together a new book.. *The Doors in Concert* will be published in Fall 1999 along with the Doors' Studio Box. This edition will contain many rare and never-before-seen live photos ranging from Whisky A Go Go '66 performances of The Doors to the last concerts of the band with Jim Morrison in 1970. The introduction was written by the late Albert Goldman. Watch out for this – this should be very interesting! ...

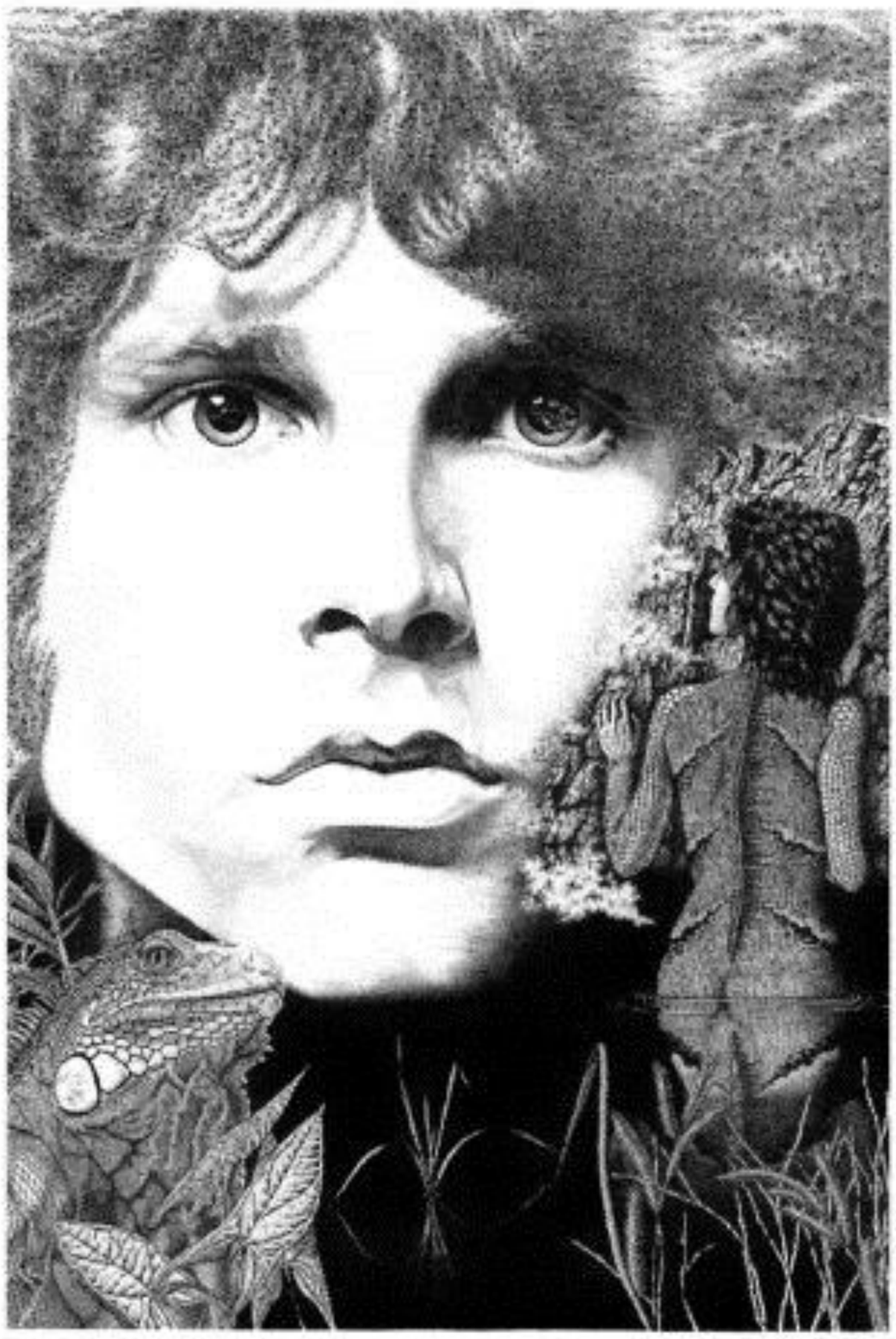
- ... **The Doors** and their producer **Bruce Botnick** are reviewing Doors live concerts in order to put them on the internet; can't wait for that ...

- ... **Ray Manzarek** is very busy these days. He's together with Ian Astbury of the Cult and is working on songs and lyrics written by Jim Carroll. There are plans to record their work and put them out on CD; also touring plans are in the works. The Cult, freshly reformed, has just recorded a coverversion of *Wild Child* for the forthcoming Doors "Tribute"-album ...

- ... **Ray Manzarek** is also working with poet/songwriter Darryl Read. Ray already performed on Darryl's Beat Existentialist from 1993. A new CD will probably come out this July featuring 16 (!) tracks with Ray on the piano and Darryl on vocals. No other musicians will be heard on the new CD, just the two of them. Read more about the new Read/Manzarek collaboration on Darryl's own well designed fine website at http://www.darrylread.com ...

- ... a new stage musical called *Celebration Of The Lizard* starring Billy Zane and Grace Jones (!) is currently in the making. "*It centers on Jim's post-apocalyptic vision of Los Angeles*," said Joel Lipman, the principal of the Lipman/Sachnoff Entertainment Company. At the end of June 1999, all three **Doors** plan to do a reading at the San Diego Repertory Theater, where the play will be on in summer 2000. Then there are plans to go on Broadway ...

✸THE WEIRD DAWN OF DREAMS✸



The Weird Dawn Of Dreams
lithograph was done in pointillism,
in over **1,800 hours of work!**
It measures 22X30 inches,
(in centimeters...55.9 X76.2)
has 1" and a half inches white boarder
(3.8 centimeter) around the drawing
and is **printed on a**
non-acid heavy textured paper.
Each print is **hand signed** by the artist
and sent, very well protected in a
sturdy shipping tube
so it will come to you
in the best of conditions.
Send **$54.00** in US currency
certified check or money order
(this includes shipping and handling)
to:
Johanna Hebert
154, rue St-Paul Est,
Montreal, Qc, H2Y 1G6,
CANADA

THE DOORS
COVERVERSIONS

collected by Rainer Moddemann ©

Sometimes coverversions are better than the original versions, just have a listen to Bob Dylan's original versions and those countless coverversions around. Looking at The Doors' coverversions, it is quite different, because they usually miss the charisma of Jim's voice and that mystic feeling and the aura surrounding each Doors song. The following list of Doors cover versions certainly misses a few, but shows clearly how many different artists of all kinds of musical styles tried to interpretate one or two or even more Doors songs. I've listened to almost all of them - the ones I particularly liked are marked with a star like this *.
I did not add any Doors cover band to this list.
Have you got any cover version not mentioned on this list? Please send me a tape of it in order to complete the list.

LIGHT MY FIRE

Herb Alpert
Angel Blue
Antonio & Trumpets
T. W.Ardy
Chet Atkins
Baccara
Shirley Bassey
Kenneth Baker
Birth Control *
Bones Galore
Booker T. & The MGs
Boz
Candy Rock Generation
The Challengers
Chaquito
Brian Dee
Carol Douglas
Julie Driscoll, Brian Auger & The Trinity*
Echo & The Bunnymen
El Chicano
José Feliciano* (4 different versions)
The Firebirds
The Four Tops
Georgetown Medical Band
Stan Getz & Astrud Gilberto*
Al Green
Project Pitchfork
Frederic Goulda*
Isaak Hayes*
Helmut Zacharias und sein Orchester
Woody Herman
Horst Jankowski Orchester
Rhetta Hughes
The Iron Horse
Jack Jones
Salena Jones
Jonathan King
Larry Page Orchestra
Lipstique
Lizard
Trini Lopez
Jonny Mathis
Gerry Moore
Negative Space
Pan Pipes
Jimmy Patrick
New London Rhythm & Blues Band
Mike Percewood/Fritz Schulze/ Eddy Muschketat
Pseudo Foot
Respect
Minnie Ripperton
The Roars
Ronnie Aldrich Orchestra
Aldrich & The London FestivalOrchestra
Brian Sharp
Silver Blue
Nancy Sinatra *
Snuky Tate
Amii Stewart (2 different versions)
Tartaglia
Thiele-Szabo
B.J. Thomas

Tina (French version)
Tom Reilly Orchestra
Tony Hatch Orchestra
The Touch
Tutti Camarata
The Ventures
Watts 103rd St. Rhythm Band
Werner Müller Orchester
Mae West
Lester Wilson
Stevie Wonder
Young Holt Unlimited
Bob Thiele & Gabor Szabo
with The Happy Times Orchestra
and The California Dreamers
Von Magnet
Valli
Al Green
Music Minus One Bass
Carat OK
Massive Attack
Innominati (Italian version:
"Accendi un fiammi fero")
Giano Ton (Italian version:
"Dammi Fuoco")
Fairpot Convention
Kin Kelly
Jump Spark
Jimmy Page & Robert Plant
Moebius
Elkind Nelson (Spanish version)
Ted Heath Orchestra
London Symphony Orchestra
Mike Flowers Pop
Los Cantantes "De Enoch Light"
(Spanish version)
Carol Douglas
Edmundo Ros
Ananda Shanker
Ronnie
Hamburg Folk Session
Vertigo
Dread Zeppelin
Preludium
Santana (as part of "Soul Sacrifice" live)

PEOPLE ARE STRANGE

Brave Combo
Julie Budd
Dredd Foole And The Din
Echo & The Bunnymen *
The Farewell Party *
Karel Fialka *

TAKE IT AS IT COMES

The Stingrays
Forthcoming Fire featuring Jay Kay

BREAK ON THROUGH

Cactus World News
Pinheads
Forthcoming Fire featuring Jay Kay
Robert Plant
Robert Plant & Jimmy Page
The Reds *
Nevermore
A Witness

SOUL KITCHEN

By Chance
Echo & The Bunnymen (with Ray
Manzarek)
Buddy Rich
Lime
Mitch Ryder *
X (with Ray Manzarek) *
Adamski
Clinging Hysteria
Imani Coppola

THE CRYSTAL SHIP

Joyride
Patti Smith *
Robby Krieger *
Duran Duran *
X *
Forthcoming Fire featuring Jay Kay

INDIAN SUMMER

Opal

WILD CHILD
Robby Krieger *

WHEN THE MUSIC'S OVER
Gaznevada
Rod Gilliard

THE SPY
Half Japanese
House Of Love

ROADHOUSE BLUES
Blue Öyster Cult (with Robby Krieger)
Blues Revue
Jeff Healey *
The Icicle Works
Robby Krieger
Frank Marino & Mahogany Rush
Frankie Goes To Hollywood
Max-Him (3 different versions)
Pinheads *
Status Quo (2 different versions)
UK Subs
Rolf Harris
Eric Burdon (with Robby Krieger) *

THE UNKNOWN SOLDIER
Made For TV

BLUE SUNDAY
Forthcoming Fire featuring Jay Kay

TOUCH ME
The Arbors *
Candy Rock Generation
Bill Deal & The Rhondells
La Lupe
The Lettermen
Barbarella B. *
Katty Line (Italian version:"Tu vinci sempre")
Hugo Montenegro
Los Roller
La Lupe

SUMMER'S ALMOST GONE
The Rain

HELLO I LOVE YOU
Adam Ant
Candy Rock Generation
The Cure
The Delmonas
The Eyes
Kim Fowley
Missing Persons
The Pets
Buddy Rich
Stupid Set
The Lettermen
CID (Spanish version)
Mungo Jerry
David Ross

THE WASP
Alexis Korner*

THE END
Nico (2 different versions) *
Nirvana (as a part of a medley)
Echo & The Bunnymen
Jean-Patrick Courrent*
Black Angel's Death Song
Christie McColl
Operating Strategies
Forthcoming Fire

RIDERS ON THE STORM
Aurora Mains Testers
Annabel Lamb (with Ray Manzarek) *
Danny Mark (German version: "Regen in der Nacht")
U2 (as a part of a medley)
Forthcoming Fire featuring Jay Kay
Mann (2 different versions)
Rebel

MOONLIGHT DRIVE
Blondie

TWENTIETH CENTURY FOX
Freddy Cannon
The Escape Club
John Cougar Mellenkamp *
Pandora's Box
Death Of Samantha
Secret Discovery

THE MOSQUITO
Peret
Gary Wynn
(German version: "Moskito")
Ludwig Hirsch
(Austrian version: "Die Gelse")
Los 20 Mas
(Spanish version:"El Mosquito")

WAITING FOR THE SUN
The Dispossessed *
The Rose Of Avalanche *
Tors Of Dartmoor
Soundgarden

YOU'RE LOST LITTLE GIRL
Robby Krieger *
Forthcoming Fire featuring Jay Kay
Siouxie & The Banshees *

L'AMERICA
Joker's Wild
Patti Smith

UNHAPPY GIRL
The Craze

END OF THE NIGHT
Cancer Barrack

LOVE HER MADLY
Nathalie Archangel
Alan Caddy Orchestra

L.A.WOMAN
The Damned
D.O.A. (featuring Jello Biafra) *
Billy Idol
Leningrad Cowboys
Radio Birdmen
Forthcoming Fire featuring Jay Kay
Weird Al Yankovic
Jane's Addiction
Nitro Blues
Golden Earring (as a part of a medley)
Total Guitar (instrumental)

SHIP OF FOOLS
Echo & The Bunnymen

FIVE TO ONE
Sacred Cowboys
Simple Minds

PEACE FROG
Celibate Rifles
Saccharine Trust

LOVE ME TWO TIMES
Aerosmith
Automatic Slim
New York Publishing Library
Cheers
The Inmates
Joan Jett
Dc Basehead

STRANGE DAYS
Prong (with Ray Manzarek)
Tors Of Dartmoor

AN AMERICAN PRAYER
Patti Smith (TV show backstage video)

SPANISH CARAVAN
Forthcoming Fire

© Rainer Moddemann (Doors Quarterly Magazine)

FOTO DROGERIE

Classified Ads

KLEINANZEIGEN

Classified ads are of course free of charge for subscribers of *The Doors Quarterly Magazine*. The editor is not responsible for the content of the ads. We are not allowed to print offers to sell bootleg records. Für Abonnenten sind **Kleinanzeigen** im *DQ Magazine* selbstverständlich immer kostenlos. Anzeigen für Bootlegs drucken wir nicht ab. Der Herausgeber ist nicht für den Inhalt der Kleinanzeigen verantwortlich.

- I'm a 18-year-old Jim Morrison/Doors - fan and I'd like to correspond with Doors - fans from all around the world. Please write to ***S. Kreutz, Maarstr. 6, 52499 Baesweiler, West Germany***

- ***Female** Doors fans! Interested in corresponding about Jim Morrison and The Doors? You should be from Holland or Germany. Serious letters to **Jochen Maassen, Graf-Haeseler-Str.35, 41066 Moenchengladbach, West Germany***

- I'm looking for a copy of "Alive She Cried" on CD. Send your offers to ***Jochen Maassen, Graf-Haeseler-Str.35, 41066 Moenchengladbach, W / Germany.***

- Suche noch folgende Doors-Singles deutsch oder amerikanisch: Break on through, HIT-TON 300 068; People are strange, HIT-TON 300 129; Love me 2 times, Metronome J 764; The unknown soldier, Metronome J 774; Light my fire, Metronome J 778; Runnin' blue, Metronome J 27029; Light my fire, HIT-TON 300 112 sowie LP Strange Days, Elektra EKS 74014 v.1967 und HIT-TON HTSLP 340 046; Angebote bitte an: Frank Dinkelacker, Glasaeckerstr.7, D-71573 Allmersbach i.T."

- **PHOTOS** of the coverband *The Soft Parade* for sale! A set of 20 photos (13x18) from their European concerts 1992 - 1994 (original copies from the negatives) for only DM 50 (incl. postage, overseas DM 60 incl. postage). Also available: **Robby Krieger** in concert with *The Soft Parade*, Paris, December 8th, 1993. A set of 4 concert photos (1 of them is in b/w, 13x18) from the original negatives for only DM 25 (incl. postage), overseas DM 30. Please allow 4 weeks for delivery. Send German DM in cash in a registered letter to ***FREJO Productions, c/o Jochen Maassen, Graf-Haeseler-Str.35, 41066 Moenchengladbach, W / Germany.***

- **BROKEN ARROW** - *The Neil Young Fanzine!* One of the finest fanzines around. The A5 sized magazine always comes in full color. Now reached issue 75. For info send one CRI to ***Alan Jenkins, 2a Llynfi St., Bridgend, Mid Glamorgan CF31 1SY, Wales, UK***

- **GOOD TIMES** - ein schönes deutschsprachiges Magazin über die Sechziger mit allen Dingen, die ein Fan dieser Zeit braucht. Schöne Stories über Bands der Sechziger (Byrds, Spooky Tooth) z.B. in Ausgabe 1/99 mit Sonderbericht und Farbposter von Brian Jones, viele News, hervorragende Fotos und gutrecherchierte CD-Reviews. Ein Testexemplar gibt es für DM 10,- in Briefmarken (DM 10 cash) bei ***Good Times, Postfach 111321, 64228 Darmstadt, Germany*** (Order the JIM MORRISON/DOORS in Frankfurt-Backissue from August 1998!) - Große Jim Morrison/Doors Titelausgabe vom August 1998 noch nachzubestellen. Neue Hefte gibt's zu kaufen an jedem gutsortierten Kiosk/in großen Warenhäusern oder in Bahnhofsbuchhandlungen oder im Abonnement.

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Credits (cover color pages): ***Page 1:*** Concert Poster - Santa Rosa Fairgrounds, Santa Rosa, California, April 13, 1968. This concert was filmed for *Feast Of Friends*. ***Page 2:*** Cover for the rare Golden Album, Elektra SWG-7124, Japan, December 1968. ***Page 67:*** Special ad for the Doors Quarterly Magazine signed to all Doors Quarterly readers by Jac Holzman. ***Page 68:*** Jim Morrison's bust at Madame Tussaud's Rockcircus, London 1995. Photo © Jochen Maassen). **Other credits:** ***Page 12***: Jim Morrison in Frankfurt 1968. Photo © Michael Montfort. ***Page 15***: Original page from *Movie Teen Illustrated*, February 1968. ***Page 20***: Ray Manzarek in Berlin 1991. Photo © Rainer Moddemann. ***Page 25***: Ray Manzarek in Frankfurt 1968. Photo © Michael Montfort. ***Page 31***: © Patricia Kennealy-Morrison. ***Page 37***: Eric Burdon with Jochen Maassen and Robby Krieger. Photographers not known. ***Page 39***: Eric Burdon wrote this for the DQ readers. ***Page 40***: Rainer Moddemann and Eric Burdon 1999. Photo © Jochen Maassen. ***Page 63***: Jim Morrison, New York 1968. Photo © Gloria Stavers.

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PRIV@TE DOORS WEBSITES

written by Rainer Moddemann

(a little guide to independent sites you should go to while surfing on the net)

This time:

http://home.t-online.de/home/dinkelfd

This is the address of Frank Dinkelacker's private homepage. He has quite a few links to his gorgeous girlfriend Bianka, to his record collecting hobby, the Quarterly home page, to Patricia Kennealy Morrison's homepage and to the official Doors homepage, but his main interest seems to be Jim Morrison in Paris. Although some of Frank's pages are still under construction, his various links are pretty well-done and show beautiful pictures of Père Lachaise cemetery, Jim's grave, the Marais Quarter of Paris, Place Tristan Bernard (where Jim visited Hervé Muller; this also has a few photos of Jim in Paris taken by Gilles Yepremain), St. Leu-d'Esserent, where Jim went to a week before he died, and the Whisky A Gogo in Rue de Seine. All photos are brilliant and in color, taken by Frank himself.

As you arrived on his home page, click on Frank's photo, and after that on his link "Jim Morrison" in order to see all his different links. Click around; for example go to "Andere Paris locations". Frank took some surprisingly good and moody pictures of Morrison sights in Paris. My favorite is the one of Frank's girlfriend Bianca sitting on one of the benches on Place de Vosges ... but judge yourself. A good, private, intimate and colorful walk through Jim Morrison's Paris. It's in German language, though, but worth to see the pictures.

Crossing the threshold of your mind!

By Lousie Cummins, Age 17

THERE SEEMS TO BE a second stage lift point for a group that has managed to get off the pad and from there the ascendancy is so much accelerated over the first stage that the tired old hanger "overnight sucess" is applied. For *The Doors,* it did come overnight as big Jim Morrison's great voice got the recognition it deserved. But behind that zooming ascendancy were two years of hard work and very little recognition. Oh, the "in" folks were taken with *The Doors* and have stayed with them while the climb-aboard fans have followed the rise. But there was a good long spell there when the flurry was anything but window-rattling when *The Doors* opened.

A product of the Sunset Strip spawning grounds, *The Doors* combine a hard driving sureness of beat with a sensitivity for melody and lyrics. Instrumentally and melodically, they seem capable of coming up with the same variety of material that has put The Beatles at the forefront of changing musical tastes.

Robbie, Ray and John are intent on showcasing Jim and Jim is just as anxious that all the credit for the quick surge of popularity goes to *The Doors* as a unit. Evidence of the way this group syndrome works is that *The Doors* jumped to an unheard-of 30 points on the charts in three weeks.

Plenty of activity lights the way ahead for *The Doors.* Jim is getting feelers for title songs for top budget movies and the next *Doors* album is being put together with the kind of care that goes into a product with a pre-made market. The impetus is there and every sign point to *The Doors* leading the field. Some will say it was a matter of cashing in while they were "hot." The ones who've known from the start will think of it as another leg on a long, hard journey.

ROBBIE KRIEGER IN ITALY

Written by STEFANIA COLNAGHI

It was really a great event. I think the best in all my life. Although my love, Jim, was not present, there was a man, Robby Krieger, who knew him very well and who had worked with him for a long time. There were 3,000 people at the concert in Vigevano, Italy, and we were in a little yard of a wonderful castle. I stood very near the stage because I was with my friends in the first row and we were all out of our minds and bodies.

When Robby arrived on stage there was a mass cheer. I was pressed and pushed as there were 3,000 people behind me. The boys went crazy because they wanted to climb on the stage and they jumped over the bodies of the others and almost killed me. It was quite amazing.

A boy jumped on stage and kissed Robby who started to laugh, but the police were not happy and started to block the boys who climbed over the other people. It was also very dangerous and I was somewhat afraid. It was a total apocalypse. Robby and his band were very special and wonderful. I saw that Robby plays the guitar in a divine way. A friend and I had a flag of Jim and we called Robby quite loudly to get his attention – he looked at us and smiled at the flag. Then he looked at the sky and smiled at it – at HIM. At that moment there was a huge frenzy. There was a titanic mess during the performance of "*Riders on the Storm*" and "*Soul Kitchen*" and also during "*Light My Fire*" and "*Roadhouse Blues*". Robby played an acoustic version of "*You're Lost Little Girl*". I cried. We were all hugging when we weren't jumping. It seemed as if we were all brothers and sisters back in LA in 1969.

During the last part of the concert I was able to go closer and closer to the stage because I knew someone who had organized the show and therefore spent the final part of the show in front of the stage listening to "*Roadhouse Blues*" and "*Light My Fire*". I was simply amazed. I could have met Robby after the show but he ran away like the wind. Sometimes I think success could be both a privilege and a condemnation especially if you had been in a band called "The Doors".

It is more than a band. It's an icon of rock. And they were more than just another band, but a band identified with the face, the voice, the stage presence of only one individual, Jim Morrison.

Yes, there was Robby and his band and I was very happy. There could also have been Ray and John who helped to create the myth. But, on that July 25th, we all missed the restless face and presence of Jim....and I think that without him The Doors simply are not The Doors. It was one of the best days of my life because I felt near Jim. But the sad truth is that Jim was not there. Robby and his band were brilliant, even without the Lizard King, but they are not The Doors. If the three remaining Doors had been there it simply would not be the same – the fourth Door would still be missing and there is nothing anyone can do about that. And, you don't forget it. It would be like seeing the Mona Lisa with another face or the "Titanic" movie without Di Caprio. Their concerts are beautiful but they are not The Doors. They and we are orphans of Jim Morrison.

The Robby Krieger Interview

by Marcello Altamura

He's 52 years old and he is part of the myth. When Jim Morrison died on July 3 1971, Robby became a prisoner of the legend.
I met him in S. Benedetto del Tronto, Italy, after a concert with his band (with his son Waylon and his old friend John Densmore). The Italian promoters had announced this show using a poster of all four Doors. Robby & John didn't like this. We talked a bit about this; then we started the interview.

Q: What was the first and the latest record you bought?

A: The first was Elvis' "Mystery Train"; the latest the Hanson's last album; they're favorites of my wife. But I like them, too.

Q: You can to sustain again the music business after many years? You're again at your ease?

A: The musical ambient today is dominated by commercial laws. At the base of any option there's the money.

Q: How was the music business when you started to work as a musician?

A: We were lucky, 'cos Elektra at that time was a small label. It was like working in a family. At the base of artistic products there were ideas and creativity, not money.

Q: What people were your first idols?

A: I had a reference for the English groups: The Animals, Van Morrison's Them (we played an incredible jam at the Whisky with Them), Jimmy Page & The Yardbirds.

Q: Does the ambition spur you on to the success? What impression did the Rock'n'Roll circus have on you?

A: In those days we were all very ingenuous and saw the more enthusiastic side of which we were doing. In the beginning nobody wanted The Doors. We were circulating with some tapes at some labels in L.A. They rejected them or they simply remained unlistened in the offices. But, sure you know, I wasn't in the group. Those tapes are now on the "Box Set".

Q: By the way, what do you think about the "Box Set"?

A: I think it's a good work. There are some tracks from different locations and periods, but I think the important is that the emotion still arrives to the listeners.

Q: Which reaction did you have when Jim began to act violent and out of his control?

A: Didn't have a great effect on me. It was part of the joke, "the big joke", he used to say. I was beginning to smell trouble when he became violent and insane in his life also.

Q: Was that the period in which the group began to disband? Did Jim go to Paris 'cos The Doors were close to their end?

A: Absolutely not. The group worked, recorded and wrote songs together until the end. In that period we worked on L.A. Woman's mixing.

Q: When did you start to recognize the pressure of success? After "*Light my Fire*" had gone to the first position of the charts or later?

A: "Light My Fire" had an incredible glamorous success. The pressure was there immediately after the edit of the first album in 1967. That song catapulted us out of the underground scene; it was the start of all.

Q: Was it difficult for an underground band to become the center of the attention?

A: No, we liked it, we were flattered. It was what we wanted. And we had it, at the first shot. Jim, sincerely, suffered more than us, 'cause he was who all people around us wanted.

Q: Where were you when you learned of Jim's death?

A: I was in L.A. and someone called me in the night and told me what happened.

Q: How were you feeling?

A: It was terrible. A shock. Although I knew Jim was a crazy guy, but in my unconsciousness I thought he was immortal, that nothing terrible ever could occur to him.

Q: Did he tell you anything, before he went to Paris, that could have been a prediction of his end?

A: He told me that wanted to slow down, write poems. Wanted to stay with Pam. Unload himself, refresh ideas, and then come back home.

Q: Were you very close to each other then like in the beginning? Like, let's say, friends "until the end"?

A: No more like in the times when we used to live in the same apartment, when we wrote songs together, when we shared LSD experiences. In the later times, it wasn't easy to communicate with Jim, in consequence of his sudden jolts of humor. All people think that the acid changed him. But it wasn't. The alcohol destroyed Jim. When he was drunk, he did nonsense things.

Q: How was he on stage?

A: Jim on stage was incredible. He preferred to sing old blues songs; his favorite was "Little Red Rooster". He didn't like to sing "Light My Fire" or other hits, but surely "The End", my and his favorite.

Q: Have you ever thought about stopping to play after his death?

A: No, never. I don't know to do other things in my life. This is my job. I understood that the Doors were an excessive phenomenon and I have not the right to refuse playing old songs when someone asks me to do that on stage.

Q: What's your dearest remembrance of the old times?

A: I have a lot. But there's one scene that I have always in front of my eyes, like a film. We're at the Fillmore East in San Francisco for a concert. It was our first day in the city, the first time we went to Height Ashbury, we met The Grateful Dead and Janis Joplin. A fantastic night. All crazy. Stoned. We were the group of the moment and Frisco was our Eden.

Q: How do you define The Doors now?

A: I like to think about The Doors as an underground band. I think that all our fans think about the group as a personal discovery. And, it's not important how many singles we had in the Hot 100, for me the essence of The Doors is in only one song, "The End".

Q: Thanks, Robby. We hope to see you in the future with John and Ray. Naturally with Jim.....

(Marcello Altamura is the new correspondent and contributor of The Doors Quarterly Magazine in Italy. He is a journalist and works for several Italian music magazines. Welcome, Marcello!)

ODE TO A CONCERT WHILE THINKING OF JIM MORRISON, DECEASED

written by Marcello Altamura

It was a mighty night in Pistoia, July 19, 1998. The beautiful place where the concert happened, was opened around 6 p.m. An invasion of teenyboppers, dressed in their Morrison shirts, filled the arena. The Italian organizers had announced to the press an Italian tour of The Doors as a group, printing posters and handbills with this announcement; no word about the fact that Ray wasn't going with them on tour.

All we Italian Doors fans knew already that Ray wouldn't be there. The concert started with *Soul Kitchen*, featuring good guitar work by Robby. The concert went on with classic Doors songs like *Peace Frog, Ship of Fools, You're Lost Little Girl* (great, Robby!) and *Love Me Two Times*. Then John Densmore came on stage. For all us Italian fans it was an incredible moment; we were actually seeing two of the original four Doors playing together!

John started drumming *Break On Through* (sung by Barry Oakley Jr., who has a very good voice), then they went on with a gorgeous *Roadhouse Blues*, featuring a big duet between the two guitarists. The song lasted for 12 minutes!

Later, there was the worst moment of the concert: John, who definitely wasn't a friend of Jim's, read the poem *Awake*, telling the audience in poor Italian, that this was for his great friend Jim, while the band played an instrumental version of *The Ghost Song*. Another bad moment of the show was *Riders On The Storm*, which was killed by some boring keyboards (We want Ray!!). The finish of the concert was, of course, *The End*. That version was absolutely fantastic. When Robby played the first chords, I closed my eyes and could see Jim singing, thinking we were at the Aquarius Theater or at the Winterland. An amazing sensation! Before the song started, Robby just said: "*This is always dedicated to Jim Morrison*".

After the concert Robby and John left immediately, without getting into some contact to their Italian fans.

However, it was a very good concert, in memory of Jim.

My Lizard Tattoo

by Stephanie Pröbe

In May 1998 I went to a tattoo-shop and saw this lizard in a book. On the spot wanted this tattoo, as an homage to Jim Morrison. The tattoo was done by Fred in his tattoo shop in Dortmund-Brackel. I paid DEM 220 for it inclusive coffee and extra service. It got its final touches this year: I had some shadows and a background added this March. I am featured on the Renaissance website (check the link "Be Serious"), where I am pictured as "The Lizard Princess". (*This photo here was taken by Rainer Moddemann.*)

AN UNCUT INTERVIEW WITH RAY MANZAREK

by Rainer Moddemann

PART ONE

(very special thanks to Lindsey McFadyen, Ute Bruckmann, Hans Bezemer and Jochen Maassen)

INTRODUCTION

Before my interview with Ray Manzarek during my third stay in Los Angeles, his manager, Danny Sugerman, informed me while having breakfast at Duke's, that Ray had cancelled all future interviews, as he had got so sick and tired of all the hype to do with Oliver Stone's Doors film, and also because the press had ridiculed him after his withdrawal from the shooting of the film. In other words: Ray was in a huff. Evil tongues were rumoring that him and Danny had been compulsorily removed from the set, as apparently there had been a quarrel between Oliver Stone and Ray, because he had not seen his ideas realized in the film.

When I phoned Ray after this to arrange a date, I got a different impression. Ray jovially asked me whether I could please make arrangements to have his date of birth rectified in a newly published Rock Encyclopaedia. He invited me to his house, so that we were "*left in peace and have time for the interview*". Punctually at 3.00 p.m. I arrived at his English country style mansion situated near the exclusive Rodeo Drive. "*Hello, how are you? Nice to see you*", he said. "*Drive your car up in front of the garage, otherwise you'll get a ticket!*" After I had parked my "rental" behind the small Japanese car standing in front of the garage, Ray waved me into his house. "*May I introduce you to my wife, Dorothy? I'm afraid she is a little disabled at the moment ...*" Dorothy was sitting on a large sofa in the lounge, which was not only decorated with large-sized modern avant-garde paintings by obscure modern painters, but also with a surprisingly small music system, connected to the television. Ray's wife, who is of Japanese descent, had her leg covered in Plaster of Paris resting comfortably on a glass table.

I said "*Hello*" to Dorothy. "*We have met once and talked at Père Lachaise for a short while*", I said. "*You were sitting on one of the graves with Pablo, am I right?*" Dorothy nodded and said that she had then rather preferred to go shopping with Pablo, instead of being part of the chaos on July 3, 1981.

In the meantime, Ray had served me a can of cold ginger drink. I placed my tape recorder on the glass table and gave Ray a record and a book as a present.

Rainer: Alright, what was this thing, you know, you were talking to me about on the phone, about your date of birth?

Ray: Oh, somebody has February 12, 1935, somebody else has some other date, so the official date is February 12, 1939!

Rainer : Where did you read that?

Ray: Yeah, I read that in a Rock Encyclopedia. It's a German one, I'm surprised that the Germans would get anything wrong.

Rainer: Do you know the title?

Ray: Ah no, no, just some sort of Rock Encyclopedia. You know, some encyclopedia.

Rainer: Yeah, I'll check the bookstores.

Ray: And it had, you know, the Doors, and it had each member, and had their

birthdates, and what instrument they played, and a brief background on them.

Rainer: I don't remember that I did it wrong.

Ray: No, no, not you, you didn't do it wrong. I'm just trying to get it right ! So what's the book you're gonna write ?

Rainer: Well, this is gonna contain some of the Doors discography, you know, most of their records. You know, including bootleg stuff you know, everything I collected ...

Ray: Ahm, ahm!

Rainer: ... during the past 20 years. So, and it's gonna include all record covers and all original singles and stuff like that. You might enjoy it, you know, when you read it.

Ray: Good!

Rainer: So, I try to my very best to do a next to complete one, you know. Although this is very difficult, you know. I found out about more than 500 records, different ones, you know.

Ray: It's incredible (laughs).

Rainer: It's incredible, I tell you that ! You know, just a little list. This is what is out in Germany on singles ... (I show him the list of German 45's I had in my bag)

Ray: Right!

Rainer: ... on 45's. It's quite a lot. We also had "Waiting For The Sun" out on a single. Why didn't you publish this in America over here?

Ray: No, we didn't. I don't know why.

Rainer: It made a good single. Topped the charts...

Ray: Yeah. It's a great song. I love that song.

Rainer: Can you tell me something about, you know, where you come from, and, you know ... your grandparents were from Poland ?

Ray: Yeah, right, right, on both sides, mother and father. They're both from Poland. My father's side is from a city called "Wijalistock", and, err, the Kolenda family, Manzarek from my father's side, obviously, Kolenda's (he spells) K-O-L-E-N-D-A, and interesting there were ... on my father's side there were two brothers, who both left Poland at the same time. And they were undecided as to where to go and one said, *"I'm going to Chicago"*, and the other one went to Brazil. So I could've... fortunately, I come out of the one who went to Chicago rather then Brazil, so I guess I've got some relatives down in Brazil. Although that wouldn't have been bad either with the Samba and everything, so I could have gotten into... and as it is now I do a lot of Samba stuff so I love the rhythms of Brazil ....

Rainer: So you grew up in Chicago?

Ray : In Chicago, right, I went to a grammar school called Everett, (he spells) E-V-E-R-E-T-T, Everett School on the south side of Chicago, and then I went to St. Rita Highschool, and then I went to De Paul University, and got a bachelor's degree in economics at De Paul University, and graduated from there and went to UCLA to law-school at UCLA, where I stayed in law-school for about two weeks, and dropped out of law-school realizing that that was totally insane for me to be in law-school. And, ah, I didn't know what I was going to do, I applied to be ... I thought I would get an advanced

degree in philosophy. I applied to the philosophy-department and they said, "*Well, look, it's, you know, it's two weeks of school already gone by,*" and it was like maybe a week or two later after that so they said, "*Look, a month has gone by, why don't you, if you want to apply, why don't apply next semester.*" So I said, "*Fine,*" and then in between that somebody said to me, "*You know, UCLA has got a great film-department,*" and I said, "*Film-department, perfect, that's what I wanna do!*" Music, theater, photography, all of it; the cinema combining all of the art forms, writing, acting, music, cameras, so, you know, all the things that I was interested in all went together into the film ... to make films, so I thought that's what I wanna do. So I went and enrolled in the film-department.

Rainer: How did you become interested in making films? Thru' the "Nouvelle Vague"?

Ray: Oh yeah, right, through the "Four Hundred Blows" by Truffaut, and "Orpheo Negro", "Black Orpheus" the great ... that movie was just absolutely influential, because you could combine really intense rhythm and music and tell mythological stories. And while was back in Chicago I was always involved in theatre groups and I, you know, I did some still-photography, and I've always been involved in music, so all of it all went together to ... perfect, the perfect artform. The great artform of the 20th century combining all the various disciplines.

Rainer: And you're still working on video as well?

Ray: Videos and I just finished "L.A. Woman". I finished writing my screen-play to "L.A. Woman", a contemporary erotic, psychological thriller about a woman in Los Angeles and her battle with the forces of darkness, and an attempt to regain the light and the two guides who represent good and evil, and her relationship between these two men. And I just finished that a couple of weeks ago and a demo-soundtrack for it. We'll be doing one or two Doors songs. The title character is a performance artist, singer and poet, and she sings a Doors song, she sings "Strange Days" in the movie and "Love Street" along with some original compositions, too. And so hopefully within the next six months we can, you know, get ... I need three million dollars to make a low-budget, intellectual, artistic, exciting, erotic movie with a great soundtrack. If all goes well, hopefully in a year, year and a half, "L.A. Woman" will be reality.

Rainer: Good. Is this gonna be in the movies or planned to be out just on video?

Ray: No, film, movie, movie theatres.

Rainer: How long is the film gonna be?

Ray: An hour and a half.

Rainer: Really?

Ray: Yeah! Full length, a feature, make a feature. My feature film debut, and I get to direct a feature film.

Rainer: It's based on the song "L.A. Woman" ...

Ray: ... based on the song, but set today. Contemporary today.

Rainer: How do you compare it to the video "L.A. Woman", which is on "Dance on fire"?

Ray: Well, it's a ... "L.A. Woman", the video, is sorta like a visual presentation of what the movie "L.A. Woman" will look like, it's the look of the film and the

style of the film. Then we add to that all the dialogue and the story, and characters, and everything.

(The telephone rings in the background and I put off the tape for a while. Ray talks with a photographer, who is doing some new promo photos, for a few minutes. In the meantime I realized that Ray did not at all appear "to be in a huff", but to the contrary was answering my questions with his well-known enthusiasm and his distinctive facial expressions. I have often had the opportunity to talk to Ray before, and it again became clear to me why he used to be described as the spokesman for The Doors and why the fans liked to listen to him. Ray Manzarek talks in a lively fashion and underlines his words with an abundance of gestures. His sonorous voice makes him believable. Once he starts going during a conversation there is no way to stop him. A very pleasant interview partner. Dorothy seems like his shadow, hardly ever leaves his side and appears to be Ray's silent support. During the conversation they exchange hardly noticeable glances, as if Ray loved to be reassured by her. Although Dorothy must have heard some of the answers and stories countless times, she was showing obvious interest in our conversation. After the telephone call I pressed my recorder button again and we continued our interview.)

Rainer: Are you going to use the same actors, like John Doe from 'X'?

Ray: No, no, no, no. Some actors ...

Rainer: He was really good in that 'L.A. Woman' video.

Ray: Yeah, he was. Oh, John's terrific, man, yeah.

Rainer: Who was that girl?

Ray: Christa Erikson was the girl.

Rainer: One of Danny's girl-friends.

Ray: Yeah, at the time, right. *(laughs)*

Rainer: At the time, oh yeah. I met her two years ago.

Ray: Yeah, very nice, very nice girl.

Rainer: Yes, she is.

Ray: Now we'll get some other people. It's yet to be cast.

Rainer: Are you still working with Michael McClure?

Ray: Yes, yes, yes. Michael and I are playing as a matter of fact in two weeks in Vancouver. And.. yeah, we still do that. We just did ... I had a wonderful three ... three gigs, three great performances in Seattle, Portland and San Francisco with Michael McClure and myself opening for Alan Ginsberg, so it was a night of poetry and music that was just amazing. Ginsberg was ... was fabulous. The man is so filled with energy, you know, "*On The Road*" ... I forget what the character's name is that Alan Ginsberg is ... but this character is always dashing about. Alan Ginsberg is still dashing about. He's 65 years old and he's just loaded with energy and charm and wit and, you know, his mind is constantly racing and invariably you have to take him by the arm and say "*C'mon man, it's late, we've gotta get on the plane*," you know, he says, "*All right, of course*," and he dashes off towards the plane and then you find yourself running after him, and he's 65 years old. It's amazing. And reading on stage he was great, so we had three just absolutely incredible ... it was, it was like being a beatnik, it was like, you know, it was like 1960/58/60/62. It was absolutely amazing. The audiences were just charged with emotion, they

RMX electra-piano

were great for Michael and me, and then for Alan. They were just over the top, just screaming, just shouting, and ... it's rare to see a poetry-reading with all that intensity coming back from the audience. It was great.

Rainer: What about going to England with this show?

Ray: Oh, I'd love to, oh God, yeah, I'd love to get over to Europe with it. Yeah, we've been, ahhhh ... we did have ... Michael and I had a European tour booked, but it didn't include, you know, London, Paris, you know, Frankfurt, any of the ... it didn't include any major cities. We were playing in Toulouse, and Lyon, and I forget where, you know, some small city in the Switzerland, and then we had three gigs in Norway.

Rainer: In Norway!?

Ray: Right. I looked at the town and I said, "*What is this, this is insane*," right. (laughs) I said, "*Where's Paris*," you know, "*where's Milan, aren't we playing Milan? Aren't we playing Rome, aren't we playing London, Madrid?*", you know, "*Berlin, Frankfurt.*" What's the city in southern Germany?

Rainer: Munich.

Ray: Munich! "*Aren't we playing Munich? What's going on?*" Everybody speaks English. Why are we playing in places where people don't even speak English? Let's go to Germany, for God's ... how come we're not playing Germany? I wanted some roast goose, an Eisbein, I wanted an Eisbein. If I go to Europe, you know, I mean outside of England and Paris, I wanna go to Germany, so I can get my Eisbein. Kasseler Rippchen, you know, I need that kind of food. *(laughs)*

Rainer: *(laughs)* That's good stuff...

Ray: Last time we were in Munich somebody said, "*C'mon, we're gonna go out, let's go out to a restaurant,*" and I said, "*Okay, fine, what kind of restaurant?*" And they said, "*Well, you know, it's contemporary, sort of, you know, like Nouvelle California cuisine?*" I said, "*I don't want that, I don't want that. I want Eisbein.*" And they said, "*Ahhh, okay, we know the place.*" So we went to, you know, an old 17th-18th century house and just had ... Dorothy had the most wonderful ... they had one quarter of a goose left, that's what they had, some roast goose. We both wanted the roast goose and there was only a quarter so I had the Eisbein, of course, and the roast goose was just perhaps the best roast I've ever had in my life.

Rainer: Really?

Ray: Oh God, sensational.

Rainer: Along with sauerkraut....

Ray: Sauerkraut and, right, red cabbage, sauerkraut, boiled potatoes, you know, mass of beer, and a roast goose, I thought this is heaven. 'Cos we had been in Paris like for a week, week and a half, and after the French food it was ... "*could you give me something with some heart to it, some real, some serious, honest food here.*"

Rainer: That's what we call 'soul food' in Germany.

Ray: That's what it was, yeah, right, German soul food, that's exact. We needed it, you know, after the effete French food, you know, although, you know, I love French food, but after a week and a half of French food it's a little effete. *(laughs)*

Rainer: There's a lot of talk about your new album "Bamboo Jungle".

Ray: Ahh, it's not ready yet ... no. No, Pablo and I are still working on various things. We'll get around to that one to these days. There's no rush.

Rainer: What is this gonna be all about?

Ray: Oh, the tropic belt around the planet, the equatorial belt, the rhythms and the music from the area between the tropic of cancer and the tropic of capricorn. Just the hot, the hot jungle belt around the planet and all the various rhythms that go on and the rhythms and the melodies and, you know, contemporary, contemporary keyboard adaptations with those rhythms.

Rainer: Sounds interesting....

Ray: Oh, I can't wait to do it, but...

Rainer: You've been working on this project for years...

Ray: For years, 'n years, 'n years, 'n years, 'n years. I've been sitting on a stack of tapes, I've got...

Dorothy: You're not gonna be serious until you go to one of those places.

Ray: That could be...

Dorothy: I think you have to go to Bali first....

Ray: Aha.

Rainer: Bali?

Ray: Yeah, there's a Balinese piece, there's a ... obviously, a lot of Samba stuff, there's some African things, Middle Eastern music, ah, ... and we just sort of put it all together and, you know, do a contemporary adaptation, an homage to, an homage to where rhythm comes from, that's ... those people are all dependent on the rhythm as we are now through Rock'n'Roll, you know, through the, through the backbeat in America, if there was, if there was no black man there would be no Rock'n'Roll. The beat, the rhythms of Africa are what created Rock'n'Roll, and Jazz, and, you know, the power of the beat on 'two' and 'four' rather than on 'one' and 'three', because Western civilization was all either a walz or a 'one' and 'three', "*dum-ching, dum-ching, dum-ching*", like the "Whiskey Bar". But you add the 'two' and the 'four', the rhythm, putting an accent on the second beat..., you put an accent on the second and the fourth beat and it becomes what white people called it at the time "*the devil's beat* ", the beat of the devil, the devil's beat, because it's not the devil's beat, it's the beat, it's the beat of the earth, the beat, the rhythm of the earth, it's the beat of Dionysos, it's Pan, it's ... it's the Gods' and the Goddesses' in the forest, it's what it is. It's Pooti, the bird ...

(*Dorothy enters the room carrying a large cage. In it sits a colorful, about 20 cm long parrot. "This is Pooti," she says and opens the cage. The bird glares at me with suspicion. Ray explains: "He is a nice little fellow. He'll probably come to you in a minute, just wait for it. Not at once; he has to watch you for a while first." Pooti slowly starts waddling across the table and puts his head to one side. He then slowly climbs up my arm. The grip from his claws irritates me.*)

Rainer: Pooti, the bird ...

Ray: P-O-O-T-I, Pooti. Pooti is an Australian parrot.

Rainer: Very pretty bird.

Ray: Yeah, he's a nice bird, he's a good guy.

Rainer: All those colors...

Ray: Yeah, 'n he's probably gonna... check him out, go ahead. At some point he'll come to you.

Rainer: Yeah.

Ray: Not yet. First he's gonna look at you for a while.

Rainer: Okay.

Ray: He'll eventually come over.

Rainer: He's not used to it. I've got a dog at home, you know, she's always friendly towards strangers, but, you know, very suspicious at first. Aehm, "Carmina Burana", I was really amazed when I heard that first...

Ray: Oh good, good, thank you.

Rainer: Did you take some of the original chanting from from a Carl Orff-record or..

Ray: Well, ah, no. I got it from the music. I got the orchest-..., not the orchestral score, the vocal score. I went down to one of, you know, the local music ... music publishing places, and bought the vocal score. The vocal score has the four vocal parts, soprano, alto, tenor, baritone, and at the bottom it has a piano accompaniment to work with the singers. And as I was playing the piano accompaniment looking at the meters of the pieces, what time signatures they were in and "what not", ah, I realized that the music was so similar to the, to Doors music, the first part of it, especially the piano part was like exactly what I did ... get out, get out, no cigarettes!

(Pooti showed some interest in the ashtray on the table and was just going to pick up a cigarette butt, when Ray took away the ashtray.)

Ray: First part was exactly the way I would play, and do play that; after looking at the orchestra and the vocal score I thought this could all be done with ... this could be a whole Rock'n'Roll rhythmic, guitars and drums, and it just fits, it fits perfectly to it. So, with Philip Glass I set out to, you know, to do a little rearrangement to make it a little bit shorter because the piece as it runs is about an hour and five minutes or so and ideally on a black disc you wanna have about twenty minutes a side, and at the time - '83/'84 - CDs weren't that big yet. On a CD I could have done the whole piece easily, but on a black disc to make 40 minutes I had to do a little rearranging and compression and eliminate a couple of pieces, but that was a lot of fun. It was great working with Philip Glass and all those people back in New York.

Rainer: Yeah, that's what I was asking. How was it working with an avant-garde composer?

Ray: Oh, great! I mean he thinks..

Rainer: You with your background as a Rock musician.

Ray: Right. It was, it was fine, it was wonderful, you know, and we, ah, in a way played the same way, too. Philip Glass composes in a similar fashion to working out arpeggios to what I like to play anyway, with a rhythmic pulse to it, so it was no problem working with him at all. It was just the opposite, very stimulating, and he had a great keyboard-player with him, Michael Riesman, who did a lot of the synthesizer parts; we'd work on the things together. So Michael brought in the orchestral score and we would go through the orchestral score with an emulator and decide on which part we wanted to use or which parts we didn't need. 'Cause we had the drums, and

the guitar, and the bass and everything going so you didn't need to add a lot of timpani or things 'cos the drums were covered. So, that was a lot of fun, and all the singers were people that had originally sung "Carmina Burana". That's where Philip was instrumental in getting people from the New York ... from the New York opera, and, you know, classical singers who had sung the piece before. And when they came into the studio they had no idea what to expect, they knew that they were gonna be doing "Carmina Burana", but they didn't know that it was going to be a whole contemporary version. And when they heard the music, when they heard, you know, the drums and everything and ... they had a grand time. It was really fun to watch those people sing. Okay, "Carmina Burana", you know, to classical people "Carmina Burana" is an old chestnut, okay, we know that piece, yeah, my God, they're gonna do it again, not again. But when they heard the drums and the piano and the bass and everything just really chugging, they were marvelous, they just rose to the occasion, you could see the men out there speak, they became the monks, you know, it was great to watch them. And at the end of the session they said "*This was so much fun, we've never had so much fun in a recording studio.*" Well... it's Rock'n'Roll, man. *(laughs)*

Rainer: Really, really ...

Ray: That's what it's all about. The rhythm, back to Africa, back to the rhythm.

Rainer: Yeah, this composition implies, you know, to have more rhythm than the original, I always thought?

Ray: And what Carl Orff did to it, Carl Orff got a lot of heat for ... they were very, very perturbed, a lot of classical scholars, music scholars, were very perturbed, a lot of classical scholars, music scholars, were very perturbed at what Carl Orff did to the piece, because he had ... he made one a tango, and, you know, he did all kinds of things, so if you have an original recording or a recording of the original text, and musical text of "Carmina Burana", it's very 13th/14th century. Very medieval and none ... it doesn't have that powerful rhythm but there was something in the ... in the text that just struck Carl Orff the right way, and he just said "*This has gotta be a piece of great power, and majesty, and excitement*". So he did that and then, you know, 25, 30, 40, 50 years later having the same experience from his version of it when I did my version of it.

Rainer: In Germany you can find it filed under the classical section along with all other Carl Orff interpretations, you know, there's your record, you know.

Ray: Good!

Rainer: And it still sells, you know.

Ray: Great! *(laughs)*

Rainer: I got many people to listen to it, we even use it at school, you know, I'm a teacher and I gave it to one of the music teachers, and he was so fascinated, he uses it in his lessons.

Ray: Oh, great, great. And from a musician's standpoint it would certainly be ... God, I always thought it would be a lot of fun to see how ... how the adaptation was done because I juggled around some of the parts, I would take a piece from here and a part from this piece and a part of the other piece and put those together into ... into various ... into one piece, I mean, in a sense, you know, violating Orff's original intent, but staying true to ... I feel staying absolutely true to Carl Orff's heart. You

know, if not the intellect, certainly his heart, and, you know, that the piece is pure emotion anyway. So ...

Rainer: That's true. Does this also go for 'The Golden Scarab'?

Ray: Ahhhh, 'The Golden Scarab', no, 'The Golden Scarab' is just my baby, my baby entirely. That's all about that's the hero's journey, that's Joseph's Campbell. That's why it is called a rhythm myth, it's a myth, it's a mythic story of a young man and his quest for consciousness and all the things that it takes him through. And all the various things that happen to him until he finally comes back around full circle to realize that where he was is infinity to begin with and to end with so he comes back to an infinity place in time, where the only thing that ultimately matters is to eat an ice-cream cone, play a slide trombone, plant a small tree, good God, now you're free. So it was a statement about attaining freedom on the planet to finally work your way free of, you know, at all the structure of 2000 years of Judea-Christian-Greco-Roman-Western civilization to become a free man on the planet, not beholden to any one form of thought, but worshipping at the altar of freedom. And that's what it's about.

(In the meantime, Pooti has reached my shoulder and is nibbling on my right ear. I move my head to prevent him from making a meal of my ear lobes. The Manzareks find Pooti's actions amusing.)

Rainer: Why don't you put this out on CD...

Ray: Yeah!

Rainer: The vinyl is getting pretty rare, you know.

Ray: Yeah, yeah. I'm, ah,... as a matter of fact, I have, ahhh, it's interesting you mention that, because sitting right over here in the corner there's one of the two multitracks of 'The Golden Scarab'. I'm gonna transfer them to digital, and ah, one of these days. And, ah, you know, do a remix on it, so, and hopefully get it out under some label or another.

Rainer: That's a pretty good idea.

Ray: Definitely. And I'll remix it, so, there are the multitracks sitting there just waiting to go.

Rainer: That's really interesting ...

(Part two of this Ray Manzarek interview will follow in the next Doors Quarterly Magazine # 38)

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3 July 1971 ~ 3 July 1998

in morte tot annos quot in vita

L'absence est à l'amour ce qu'est au feu le vent;
Il éteint le petit, il allume le grand...

JAMES DOUGLAS MORRISON

artist poet musician
beloved husband of Patricia Kennealy Morrison

For my Jim

They who are near me do not dream that you are nearer far to me than they.
The ones who walk with me do not know that I am walking alone with you
in a rain-filled garden; there is no space by my side for them.
Those who speak to me do not suspect that you are whispering in my ear;
I do not hear what they would say.
They who would touch me cannot see that your touch is on me still;
there is no place in my arms for another.
But know again that that place is yours alone forever—
in my arms, in my heart, in my life—
and, in that knowing, know too that I am forever glad.

~ Patricia Morrison
(after a poem by Tagore)

Remember him...

THE LITERARY JIM MORRISON

An Interview by Tony Thomas

This interview, which was never published but just partially aired by the Canadian Broadcasting Company, took place at The Doors' office in West Hollywood on May 27, 1970.

Tony Thomas: Jim, the very first line of your new book of poems reads "What do young people worship today? What do they believe? What do they hang onto; what do they hope for?

Jim Morrison: Well, I can't speak for young people, but probably a guess would be the same things they've always celebrated, a joy of existence, self-discovery, freedom, that kind of thing.

Tony Thomas: But politically and philosophically, the young people now seem to feel very definite ideas about the establishment, old systems of governing people and moral attitudes.

Jim Morrison: When I was in high school and college, the kind of protest that's going on now was totally unheard of. At that time, to be a teenager, to be young, was really nothing, it was kind of a limbo state, and I think it's amazing, just in the last five years. What's happened is young people have become increasingly aware of the power and the influence that they have as a group. It's really amazing.

Tony Thomas: The standards of patriotism have changed. This was once a very fervently patriotic nation, flag followers. Now that has undergone a tremendous, dramatic change.

Jim Morrison: The young people in this country still do feel an identity as Americans, but it's a different kind of patriotism. It's...they're thinking of a different kind of America than what was thought of in the past, but I think that they still think of themselves as Americans. I know I identify with that word. I don't know whether it's just been indoctrinated in me for so long or what, but I feel like an American.

Tony Thomas: A different concept of patriotism, isn't there?

Jim Morrison: This country is very young, and it has gone through a lot of changes and will go through a lot of changes, but probably the main difference would be that the idea of America somehow dominating the rest of the world is beginning to lose favor, and the people I know are just content to be one country in a whole sea of nations, rather than trying to force one way of life on a lot of other people.

Tony Thomas: When you look at young people today do you feel very optimistic about the future?

Jim Morrison: Well, I try not to be... I always try and keep a kind of enlightened pessimism about things, because then you don't get too disappointed when things don't turn out the way you wanted. But, as for revolution, I think it would be a mistake because, as far as I can see, all a revolution does is change the power from one faction to another. It doesn't really change anything, it's just a switch of power. I think a revolution in

this country would be a disaster. The democratic ideals are fairly worthwhile and all we need is to change a few leaders and change a few laws. But I think the basic ideals of democracy are fairly worthwhile.

Tony Thomas: Life does seem to become more and more involved and complex. You know we're becoming computerized and dehumanized in that process.

Jim Morrison: There does seem to be a trend toward, a return to, a kind of primitive, more tribal attitude, and I think it's a natural reaction to industrialization. But unfortunately, I think it's kind of naïve because I think the future is going to become increasingly mechanized, computerized as you called it, and I don't think there's any turning back. It's just figuring out a way to survive and thrive in that kind of society. But I don't think there's any chance of going back.

Tony Thomas: So you interpret the Hippie/Yippie movement as a reaction to the modernization?

Jim Morrison: Oh, definitely. Kind of a Dionysian reaction, but very naïve and fruitless, I think. Look at it this way. The hippie lifestyle is really a middle class phenomenon. And it could not exist in any other society except ours where there's such an incredible surfeit of goods, products and leisure time. The generations immediately preceding ours had world wars and depressions to contend with, and for the last 10 or 15 years in this country there's time enough and money enough to live a kind of a flagrant, outrageous lifestyle, which was impossible before.

Tony Thomas: Jim, there's a line in your book of poems which reads, "*The cleavage of men into actor and spectators is the central fact of our time.*" I think that's undeniable, but I wonder, hasn't it always been that way with society?

Jim Morrison: I suppose it has, but...with mass media and all today, it becomes more immediately apparent. I think what I was concerned with in that book was the fact that most people feel completely void and helpless in controlling their own destinies, controlling the destiny of human life. And I think it's sad. More people should be involved, rather than designating all these powers to a few individuals. I think the average person, whatever that is...should be a part of it somehow. I think everyone feels that events are just going on without their knowledge or control. I think it's one of the tragedies of our time. I suppose it has always been that way, but now it's just become so obvious, you know. Decisions are made for you in which you have no part of at all. That's what I was trying to discuss.

Tony Thomas: Well, it does take courage to live your own style.

Jim Morrison: Style's part of it. Style is very important, but I just lament the fact that so many people are content with living a very quiet, well-mannered, orderly life, when so many obvious -I'm not sure of the right word - injustices, I guess, are going on. And they just seem to ignore it somehow, or not care at all, just let it happen, without ever becoming involved. I think that's sad.

Tony Thomas: Jim, how do you enjoy

life? What do you do?

Jim Morrison: Ah, well I'm hung up in the art game. My great joy is to try and give form to reality, and I think I've always been into that. Music is a great release and a great enjoyment for me, and eventually I'd like to write something of some importance. That's my ambition, to write something worthwhile.

Tony Thomas: What would you say in this writing that would be worthwhile? Would it be philosophical?

Jim Morrison: You know, philosophy doesn't interest me as much as it used to. I think the day I finally was forced to realize that no one in the world really knows any more about what's going on than any other person, I kind of lost interest in philosophy as a study of ideas, but philosophy appreciated from the standpoint of how men in the past have used words, have used language. That's why for me poetry is the ultimate art form, because what defines us as human beings is language. The way we talk is the way we think, and the way we think is the way we act, and the way we act is what we are. And so I appreciate philosophy these days from the standpoint of poetry, the use of one word next to another word next to another word. So, philosophy is semantics, I guess.

Tony Thomas: Well, society has always needed, apparently, to worship heroes. Now where are young people today looking for heroes? What type of heroes?

Jim Morrison: Well, no heroes have come out of the Vietnam conflict. I think the new heroes will probably be political activists. In the 20s it was sports figures, 30s and 40s it was movie stars and World War II aces and all that kind of thing, then the music figures became new heroes. I think the next heroes will probably be a more intellectual sort: political activists and perhaps scientists and computer experts, people like that. People that have an understanding, an intellectual awareness and a knowledge of how things run, how modern society runs, will probably be the new heroes.

Tony Thomas: Jim, relevant to your theory that people should get more involved in life and thus enjoy it more, you have written a line of poetry which reads, "The spectator is a dying animal." Isn't that a little bit contradictory to what you said previously?

Jim Morrison: No, it's concerned with that same split between the actor and the audience. To me there's something incredibly sad about a bunch of human beings sitting down watching something take place. Of course, in that context I was thinking a lot about film. I love movies as much as anyone else, but the spectacle of millions and millions of people sitting in movie theaters and in front of television sets every night, watching a second, or third-hand reproduction of reality going on, when the real world is right there in their living room, or right outside on the street or down the block somewhere... I think it's a tool to sonombulize or hypnotize people into kind of a waking sleep. I think the major influence in the next decade or so is going to be the people--I don't know what you'd call them except maybe the connectors—the people

who are able to assemble masses, huge masses of people into one spot, as we witnessed in pop festivals in the last two or three years. The kind of people that can assemble huge crowds in one spot, I think, will be the major influences on mass culture in the next decade.

Tony Thomas: The Woodstock gathering suggested what to you?

Jim Morrison: Yeah, I think the Woodstock phenomenon was a metaphor, in a way, a crystallization. You could see it all right there. It was these spoon-fed, young people, you know, wallowing in their own limbo. Being fed by the townspeople outside, being catered to and pampered, and the only beautiful thing I found about it was the performers, I thought they were incredible. I think the rock music enthusiasts have created probably some of the most exciting music and theatrical events on the planet. I think they're fantastic.

Tony Thomas: Well, you know part of the generation gap is the difference in what people like in terms of music.

Jim Morrison: In adolescence and early youth, the fires are burning fastest and your energy level is probably at its highest, and so it demands a kind of raucous, screaming type of music. And I'm 26 now and I'm getting more interested in jazz, to tell you the truth. I can't even listen to the radio anymore. I like old blues cats, and early rock-'n-roll and some other things, but frankly I find most of it really boring. The major radio stations, rock stations, only play 30 songs, over and over and over, 24 hours a day. And it's been proven that what you hear the most is what you like the most, so there's really no choice involved. Someone is programming it.

Tony Thomas: So we are the victims of media. What's that, "*The message is the medium, or the medium is the message.*" That's distressing.

Jim Morrison: What everyone should say is: *the medium is the message, and the message is me*. Well, that's the answer, if you're asking for an answer. The answer is for everyone to stand up and say, "*I'm me*," and be fully aware of that fact and let everyone else know it. That you are yourself. And express it!

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ERIC BURDON LIVE

PART ONE

written by Michael & Jochen Maassen

What is **Eric Burdon** doing in a Doors Quarterly? Well, there's a little story behind that. I remember very well those days of my childhood, I had a scratched 7" single with a violet label on my turntable. It was *Don't Bring Me Down / Cheating*. It belonged to my parents (thanks to them

letting me grow up listening to that kind of music). Some 25 years later (After almost forgetting this record) I was in Munich, and bought the CD called *The Animals- Inside Looking Out, The 1965-1966 Sessions* featuring both songs. I missed Eric's performances in various German cities, but in May 1998 it finally happened, Eric was touring again, I took the chance and bought tickets for my brother Michael and I.

We drove to the sleepy town of Geldern on May 20, 1998, a couple of '68-oldies had already gathered together with their kids in front of the town hall, celebrating one of their idols from their youth.

We tried to get some backstage access by contacting the local promoter but failed. But just before the concert started, we met one of Eric's roadies who wore a Doors T-Shirt, and this guy was our chance. We talked to him, showed him an issue of The Doors Quarterly and paid him a beer. A couple of beers later he agreed to take us backstage after the show, but only after he'd read a letter Rainer had written for Eric, along with all the Eric Burdon memorabilia.

With his promise in mind we were ready for the concert. We struggled to get through to the first row, where we met some other subscribers of the Quarterly. Eric performed the way we liked it – without technical and visual specials he presented a great set of handmade, solid rockmusic, compiled from his 30+ year career. His voice alone would be able to fill the hall without any amplifiers. He performed with his "i-band" featuring Aynsley Dunbar (who also worked with Frank Zappa), Dean Restum, Neal Morse and Dave Meros.

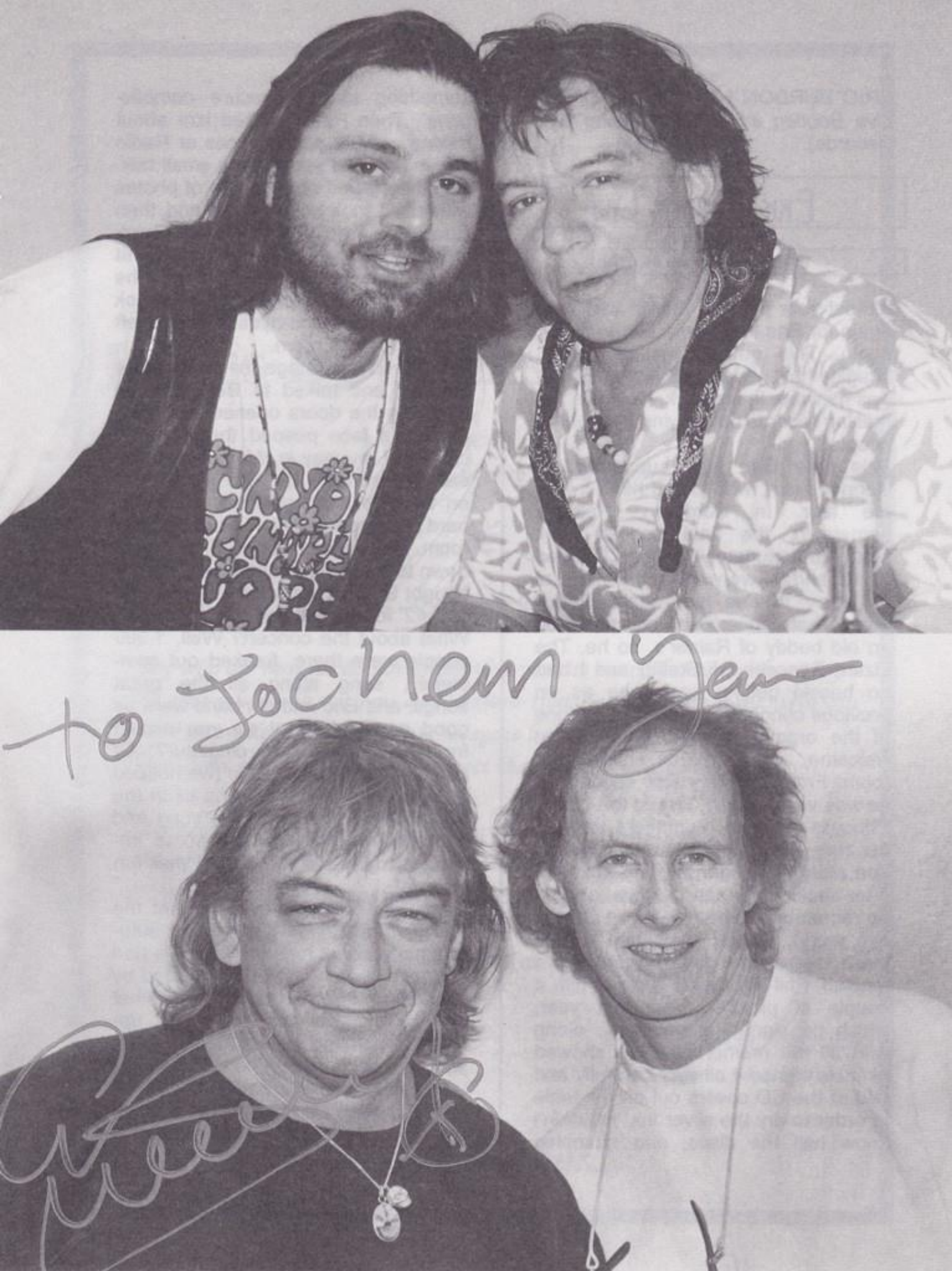
During the concert I was holding the photo in the air, which shows Robby and Eric (see other page). Eric noticed it and announced over the mike: "*Yes, this is me and Robby a few years ago!*"

The highlight (in our point of view) of this concert was Eric's driving version of *Roadhouse Blues*, which lasted at least 15 minutes.

After a couple of encores it wasn't over for me at all, I was allowed to get backstage to meet Eric, who greeted me with a raucous "*What do you want?*"

Being pretty stoned and nervous I wasn't able to explain my sudden appearance. So I handed him a couple of Doors Quarterlys, Rainer's letter and a copy of my book *December 8th, 1993*. He checked everything carefully. Every time he saw Robby Krieger pictured in a Quarterly or in my book he smiled. We got into a conversation. He asked me about the show and why I liked his music. He wanted to know some info about Paris and if the Quarterly really was a German magazine. In fact, he was interviewing me instead of me interviewing him. While my brother was nervously awaiting my return in the empty town hall auditorium Eric signed all memorabilia. On Rainer's record covers he even did a few nice drawings and doodles. I asked him if I could take some pictures, after which Eric called one of the roadies and told him to take some photos of us together. Then he packed his personal belongings and went out of the dressing room. A few seconds later the door reopened, it was Eric, "*Hey man, next time you see Robby, say a big 'Hello' to him from me!*"

To all fans of Eric's music I recommend the CDs I bought at his concert,


to Jochem

ERIC BURDON i-BAND: *The Official Live Bootleg #1* and *#2* (Flying Eye Records).

Eric Burdon Live

PART TWO

written by Jochen Maassen

Almost year passed, then it was time again for Eric to go on a German tour again. This guy is restless! Can't imagine he's already 58 years old! But - as he wrote in his book, his job is not making records but playing live for the people...

This time Eric was supported by Canned Heat, who joined him for half the tour. In Nordhorn, Rainer's hometown, the final concert took place (unfortunately without Canned Heat), and up we went to the North of Germany to see him again. Fortunately that concert was organized be an old buddy of Rainer's, so he, The Lizard Princess (Hi Steffi!) and I had no hassle getting backstage as on previous concerts. Bernhard Loh (one of the organizers), gave us a nice welcome, and then Eric entered the room. From the very first second on he was very friendly, kissed the Lizard Princess and ran his fingers through her hair, put his arms around Rainer and stuck his finger into my stomach after shaking my hand. I was honored he remembered me (read Part One of this story). Rainer gave him a little message from the guy who runs Eric's fanclub, Phil Metzger. I showed him a couple of pictures from last year, which he signed immediately, along with all the memorabilia we showed him. He signed it all very carefully and laid all the CD covers out on the table in order to dry the silver ink. He didn't know half the discs, and mumbled something about "*obscure compilations*". Then Rainer asked him about having any TV appearances or Radio shows. We did some more small talk. And, he agreed on a couple of photos with us. I took some shots and then Eric wrote a note for the Doors Quarterly readers (see his note in his hand on the previous page). After that he said, "*Enjoy the show!*" and we shook hands for our Good-byes. Then he left for his dressing room.

We stayed backstage for a few more minutes and talked to Bernhard, as suddenly the doors opened and smiling Eric's face peeped through it. "*I can't find my way in this building*", he said. No wonder, the "Alte Weberei" is an incredibly big complex, so Bernhard accompanied him to his dressing room. We packed our stuff and went down to the concert hall where Rainer bought Eric's "*Official Live Bootleg #1* and *#2*" for himself and a few friends.

What about the concert? Well, 1.300 people were there, freaked out completely, sang along all the great songs, and Eric and his band were as good as ever. What do you expect from an original 60's dinosaur?" Of course, *Roadhouse Blues* (we noticed he was having fun watching us in the audience singing along the song and surprised us by including some improvised lyrics of his own). What fun we had!

After the show Eric came out of the tour bus again to give some autographs to some fans waiting. We had bought a silkscreen poster (created by himself) and he was telling me, "What do you think what's happening upstairs?", pointing to a building on the poster. I also asked him about that black lady on the cover of "Black Man's Burdon", and he answered and smiled ... (my real question and his

Been Roctin
Keep Roctin
Rock on To
the Next stop sign
then look Both ways
carry on Roctin

very real answer will stay my secret).
I hope that his wishes for the year 2000 about love, peace and freedom he had shouted out into the audience during the concerts will become reality. Mankind knows a lot, but never learns (Corea, Pakistan/India, Yugoslavia etc.), but that's one of the reasons music and lyrics from the Sixties are still alive and kickin'.

So then, what about a new tour in Germany, Eric, along with Robby Krieger on guitar in 2000? Brian Auger on keyboards? Aynsley Dunbar on drums? CU back again!

Visit The Eric Burdon Connection Newsletter

http://www.liglobal.com/~ebcn

Eric will be on tour again at the end of this July with his New Animals, check your local papers for concert dates or call in Germany **"Moderne Welt"** at 0711/9547474.

Jochen's private Anfrage: Ich suche das Buch "*Am Anfang war es tierisch*" von Eric Burdon, Goldmann Verlag, Best.Nr. 1280. Angebote an die DQ - Adresse.

Jochen's private message: I am looking for the book "*I Used To Be An Animal but I'm allright now*" by Eric Burdon, Faber&Faber, USA. Send your offers to the DQ address.

Letters To The Editor

If you want to respond to one of those letters in the next DQ, just send your answer to me!
Falls jemand einem der Schreiber im nächsten DQ antworten möchte - bitte! (RM)

Hi Rainer, thanks very much for *Doors Quarterly #36*. I heartly agree with your comments about the "*re-re-re-re-re-release* " of Doors material and the *Box Set*. Just finished reading Ray's book. Jim remains a mystery. He was - and is - way more than the Jekyll and Hyde alcoholic portrayed. Maybe none of us can really know another person!
Connie Lauerman, USA

Dear Rainer, I was very happy when I got the new *Doors Quarterly #36*. Great work, especially all those color pages!
Danny Neumann, Germany

Hi Rainer, thanks for the new *Doors Quarterly Magazine #36*. I already thought something had happened to you! I like the Jim-Poster and the expensive color photos, and all this for a mere 35 DEM! I would even agree to pay more. Thanks also for your work you have been doing for several years: I'll be a subscriber till the end of my life!
Manfred Nitschmann, Austria

Hi Rainer, your *Doors Quarterly Magazine* is great. I anticipate receiving it in the mail every couple of months. The reviews on the latest CDs are a tremendous help for collectors.
Ethan Peterson, USA

Hi Rainer, I'm congratulating you on *The Doors Quarterly Magazine*. It is essential for Doors fans. Articles like *Jim Morrison's Quiet Days In Paris* and *The Complete Paris Guide* give us precious detail about Jim's life. In the same way, *Talk About The Doors*, *New Book Releases* and *Notes From The Underground* bring us a lot of information and what material deserves interest. You got another new attentive reader of your magazine who is waiting for each new issue. *Frédéric Peyré, France*

Here are some letters from my guestbook on the internet at http://visitweb.com/doors4ly

Hi Rainer, I am a relatively new Doors fan, and I would like to say, well done, it's a great site!!! I think you need to get a photo gallery, though, anyway, thanks for the hard work.
Dianne, Australia

Hi Rainer, this is the best web site of Jim Morrison and the Doors. I always craved for info on Jim but could never get enough, I'm so glad that someone is keeping his new fans informed. I always wonder why you don't see more things on T.V. about the Doors. *Nikki, USA*

Hi Rainer, one of the better sites on the net, probably the best ... The Doors never die! *Daniel, Norway*

Hi Rainer, great page! A real tribute to Jim and the Doors. Break on through!!
Dionysus, Sweden

Dear Rainer, I have really enjoyed your "Doors" site. The interview with Robby Krieger was great. Thanks & Peace, *Luna, USA*

Dear Rainer, thank you so much for an amazing good DOORS web page. I have been on many Doors web pages, but never as good as this one. I am looking forward to my Paris trip, and I am now printing out your Paris guide.
Joachim Solum, Norway

Hello Rainer, I wanna tell ya: your homepage is a must for Doors fans, just thanks!
Dennis van der Stel, Holland

Hi Rainer, I love The Doors, but I rather like their music. I like this page. With lot of thanks. *Snjólaug, Iceland*

Hi Rainer, I was doing a report on Morrison for a school project and your web site proved very useful. I'm a huge Doors fan and love how you set up the site. I was especially impressed by the step by step descriptions of the Miami concert. Right on. *Tom, USA*

Hello, nice site about the best music group ever! *Pierre, Sweden*

GREAT PLACE FOR A REAL DOORS FAN! *Joel Filardi, Brasil*

Hi Rainer, outstanding site! I've been a fan of Jim's for years. This past summer I finally made it to Paris, it was the best trip I have had in my life, and Jim was the main reason for this migration.
R. Hawsey, USA

Hi Rainer, really nice page. I've read your writings about Jim Morrison and the Doors, but - I'm sorry! - most I'm impressed by Patricia Kennealy-Morrison's book "Strange Days". I think it's the best thing about Jim Morrison that has ever have been written!
Oliver Dahm, Germany

Hello Rainer, I like the link w/ the lizard queen ... shows credibility.
Allen Ward, USA

I enjoyed your site and I will recommend it to my friends. I am a big Doors fan and I'am glad to see Jim will live on into the 21st century.
Louis Cypher, USA

Great website, great info & articles. THANKS, Rainer.
Joris, France

Great website for true Doors fans! *Al Eriksson, USA*

Never before was their a voice that so gentle and sometimes harsh that cried out for all the world to return to its beginnings....find the dreams that you hide and live life...I need Jim...to find myself...I cannot be him but I too will someday be the voice of a generation! *Scott Bergeron, USA*

Hello, I liked your website, thanx a lot to U for creating such a great site. Warm regards are always with U.
Avanish Baral, Nepal

Okay, I'm only 15 and I LOVE the DOORS! Jim Morrison is SO AMAZINGLY AWESOME! I LOVE him! And I am telling you, this is a GREAT web site! This is the best one I have been to yet! Keep the info coming!
Anna, USA

Hi Rainer, love your page. Unlike other Doors pages, and I think you know the one in particular I'm referring to, this one isn't trying to sell a truckload of merchandise for exhorbitant prices. Keep up the good work! *Glenn, USA*

Dear Rainer, I am very impressed with your knowledge of The Doors. I am a huge fan. One of the things I must do before I leave this earth is to visit his grave in Paris. I have recently heard that it has been moved from Paris. Do you know anything about this and if you do will you please e-mail me at the address above. Thank You. *Vena, USA*

Hi Rainer, Ok this page is as wonderful as the Doors and the Doors Quarterly .... wow!
Tove Asplund, Sweden

Hi Rainer, keep on doing your good job. Rock'n'Roll will never forget Jim Morrison and the fans will never forget Rainer for gathering us all together in the Club. Thanx!
Jens Laue, Germany

This site is far better than any other Doors site that I've found yet. *Herbsmoker, USA*

Your page it's super, and long live the Doors.
Paloma, Argentina

The Doors will live on throughout time and influence today's generation. They have opened new doorways of exploration that we must allow are minds to expand to comprehend new meaning and discoveries of life's meaning. The Doors will live on forever in our hearts and minds. *Tracy Carroll, USA*

Great page! I'm travelling to Europe soon, and I found your guide very useful indeed. I'm a great fan, and I was told about the page by a friend.
Ruby Tuesday, Argentina

A very good site with a passionate author. You have a good sense of what IT is about. *Hunter Morrison, USA*

Hi Rainer, interesting site! Not just another thrown together shrine of Jim. You did your homework. I give you an "A"! *Clint Janofski, USA*

Hi Rainer, in December we're going to visit Jim's grave in Paris and I'm very happy to hold your guide in my hands. I've heard from friends getting lost somewhere, just by taking the wrong turn or train. Greetings to all people who like the Doors and thank you, Rainer, for this informative pages. *Anke Hell, Germany*

Halli hallo, ich finde die Doors Quarterly-Site echt super. Ich bin auch ein grosser Doors-Fan, aber leider noch nicht so lange dabei. Ich versuche, alte, seltene Sachen aufzutreiben, was aber fast unmöglich ist (ich kenne wahrscheinlich nicht die richtigen Adressen oder was weiß ich). Macht weiter so mit eurer Homepage und falls ihr irgendwelche Tips habt, wo ich Doors-Sachen auftreiben kann, dann mailt mir bitte (am besten wären Tips im Raum Regensburg/München/Nürnberg). Vielen Dank vielleicht schon im Voraus. Ich bin auf die weitere Entwicklung Eurer Homepage sehr gespannt.
Marcel Henke, Germany
(Kann jemand Marcel helfen? Rainer.)

Hi Rainer, I love your page! I think that this page is the best on the net. I haven't found a better one !!! Keep up the good work. I am just discovering the Doors and your page helped me learn more about them! Thanks a lot!
Leila Ann, USA

I am very impressed with this site. Most Doors sites are not very good. You should show more pics of Jim.
Kyle Gannon, USA

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When the doors finally close
And we are expelled from the dusk
We roam the world for another day
Until we return
To dust

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Cooked Over in a Woman's Kettle

The Myth and Drama of Jim Morrison

written by Maryla Madura

"Metamorphose. An object is cut off from its name, habits, associations. Detached, it becomes only the thing, in and of itself. When this disintegration into pure existence is at last achieved, the object is free to become endlessly anything."
Jim Morrison, from The Lords

PART I

The Sex Revolts (Harvard University Press, 1995), Reynolds' and Press' exciting book which looks at rock rebellion from the perspective of gender revolution, characterizes THE DOORS' creativity (1965-71) in terms of a "phallic delirium" and a quintessential "burning virility" while comparing Jim Morrison himself to "an eternal nomad". Oliver Stone's cartoon-comic movie THE DOORS (1991), on the other hand, depicts Morrison as a sex-crazed, semi-literate jerk. I think that both of these portrayals, intentionally or not, vulgarized the image of Jim Morrison. To me, he was always rather a "fair miller-girl of the song". And I am saying this in the right meaning of the term, since, in the Scottish tradition (and Morrison's ancestors were Scots), mills were once connected with brothels. Jim was the kind of Dionysus who became magically "cooked Over" into a maiden in a woman's kettle of female transformation. He wore his hair down like a witch, a priestess of fertility and prophecy, a goddess of the hunt, or a wild beast. In Rock Dreams, 1973, Morrison had Been depicted as a gay icon in a string vest, perching on a stool in a crowded bar and surrounded by rent boys, drag queens, and sailors. His obsession with feminine symbolism and female physiological debilitation (menstruation, birth, defloration, etc.) can best be seen in a poem he wrote:

"The Spanish girl begins to bleed:
She says her period.
It's Catholic heaven.
I have an ancient Indian crucifix around my neck,
My chest is hard and brown.
Lying on stained, wretched sheets with a bleeding virgin,
We could plan a murder,
Or start a religion..."
Jim Morrison, "Latino Chrome"

Choosing to live his life on his own terms by rejecting the security which could have easily been afforded him, he became eccentric, uncompromising, and rebellious(especially, considering the fact that he came from a solid, military family - his father was an admiral in the navy who had participated in the Gulf of Tonkin incident off the coast of Vietnam and who commanded squadrons of aircraft carriers in the Pacific while his son was riding the youth cult show business). Jim, on the other hand, was apparently encompassed by something feminine; he was attracted to totemism and the mysteries of the moon. His self-imposed suffering, sacrifice, and eventual annihilation (brought on by an overdose of heroin during his stay in Paris with long-time fiancée, Pamela Courson) have ultimately contributed to his immortality as one of the greatest rock stars in the world. The whole process, however, followed from a strictly feminine principle where the infliction of pain, drinking of blood, consumption of intoxicants, opium poisoning, overconsumption of tobacco and other vegetable substances, etc. constituted what, according to a Jungian psychoanalyst, Erich Neumann is "a journey over the night sea" in pursuit of something both dangerous and hard to attain. He was a man captured in a woman's soul with a penchant for everything supernatural: a shaman, a sibyl, a priestess, a wise woman, a seer.

On Midsummer's Night 1970, Jim was married to Patricia Kennealy, the then- editor of Jazz & Pop magazine, in her Gothic East Village apartment in New York. But, as Dylan Jones points out in his biography of the star (Jim Morrison, Dark Star, Viking Studio Books, 1990), "this was no ordinary service; it was a Wicca wedding, a ceremony based on 'white' witchcraft". The couple is said to have taken part in the ritual handfasting, drawing each other's blood, and mixing a few drops of their blood with a consecrated wine, which they subsequently drank. Perhaps this was the way in which he later described his experiences in another poem:

"Bourbon is a wicked brew, recalling
courage milk, refined poison of cockroach & tree-bark, leaves
& fly-wings scared from the
land, a thick film: menstrual
fluids no doubt add their splendor.
It is the eagle's drink."
(From Wilderness, The Lost Writings of Jim Morrison).

In Keruac's words, (starting out as a self-proclaimed beatnik, Morrison had read Keruac since the age of thirteen), he would have lived up to a special logo of "a masquerader, a fraud, and a crooked pulp magazine genius leader of some evil" (Jack Keruac, Book of Dreams). However, I still prefer to think that Morrison's psyche, just as female psyche, was in far greater degree dependent on the productivity of the unconscious - the matriarchal consciousness encompassing such areas as sensual desire raised to frenzy of enthusiasm, a reeling drunkenness, an orgiastic passion, and everything that defies natural law and the handicap of sterile preconceptions: "Let's just say I was testing the bounds of reality" (J. Morrison, L.A., 1969). Down to the witch and the herb woman of matriarchal decadence. And such was the spirit which chanted in him rhythmically: "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..."("When the Music's Over"). It is worth mentioning, perhaps, that next to the Beat generation writers, French apologists (such as Celine), and Russian avant-garde poets (Mayakovsky), the adolescent Morrison had been immersing himself in every book he could get his hands on about demonology, esoteric studies, and occult sciences. Following Morrison's death, poet Michael McClure formally acknowledged the star's literary accomplishments and artistry while a Duke University professor and literary critic wrote a book titled Rimbaud and Jim Morrison: The Rebel as a Poet.

His life manifested a universal relationship between seizure, rage, passion, spirit, poetry, and oracle. Music, for him, was only one of the mediums (anyway, it would always be either Manzarek, Krieger, or Densmore who did most of the composing while Morrison was writing the lyrics). He did not hide from anyone that his real interests lied in poetry and film. He methodically sought a transformation and an awakening through rituals and stupor, through intoxication alternated with sleep: "Why do I drink? So that I can write poetry" (From Wilderness: The Lost Writings of Jim Morrison). There is a curious kind of doom spelled out from his songs, something which suggests he knew he would die young (at 27): "Make a grave for the unknown soldier/ nestled in your hollow shoulder/ The unknown soldier..."(from his third album, Waiting for the Sun). At times, he was both sarcastic and pessimistic: "Riders on the storm, Riders on the storm, Into this house we're born, Into this world we're thrown. Like a dog without a bone and actor out on loan, Riders on the storm"(from L.A. Woman, his last album). He used to hide his vulnerable poet's soul behind a mask of arrogance and ignorance. He played a tough guy on the outside - everything permitted, everything goes. A snake skin covered his body - his self-description says: "He was a monster, black, dressed in leather" (from Morrison Hotel). But he also saw himself as a violated male: "Sore and crucified..., I sacrifice my cock on the altar of silence..." -(from The American Night). He was invaded by something feminine and, therefore, alien, to undergo a transformation into a lizard:

"Lizard woman
w/ your insect eyes
w/ your wild surprise.
Warm daughter of silence
Venom.
Turn your back w/ a slither of moaning wisdom..."
(Jim Morrison, from The New Creatures)

Morrison, who started out as an average UCLA's film student writing scripts about lone hitchhikers and death in the desert (although some controversial reports have it that he would hire others to put his ideas on paper), saw himself as living in a fatalistic world. He identified with a feminine mana to offset the wind of destiny. How close his ecstasy came to madness and his creativity to psychosis can only be gathered from the sense of doom which spilled out of the lyrics from his songs: "Kill your father/ F... your mother..." (From The End). A few of his poems from Dry Water suggest that he was aware of the ancient Sumerian myth which spoke of the male remaining inferior to, and at the mercy of, Mother Nature, or the "Terrible Feminine" that confronted him as a power and destiny. Biographer Dylan Jones remarks that on that night in 1970, Morrison fainted during his ritualistic wedding to Patricia Kennealy because "he came into the presence of the Goddess, one of the ancient forces of nature, and one of the deities to whom he prayed...". Or maybe he realized then that one had to be prepared to pay with his own life for plucking a single leaf from the laurel tree of art.

And yet there was still another side to him, the bitter self-mockery, the undignified public brawls, the offensive street language, and self-destructive treatment of himself as a useless misfit in a decadent society. Perhaps he was aware (since many people were giving him this impression) that he would never amount to anything more than a darling of the poetry world crooning in a gentle murmuring manner while adapting most of his sexy poses from cheap Playboy nudes: the couches, the sheepskin rugs, the wine bottles, and furs. Only through premature death could his biggest wish (that of being recognized a great poet) be realized. Although he strove in his life for a liberation of the individual self, the total freeing of the psyche from the mythical world which has been imposed by civilization and materialistic society ("Let's reinvent the gods, all the myths of the ages..."(from An American Prayer), for many he remained just another depressed postadolescent who somehow managed to make out of the very contradictions of his protracted youth the essence of his charisma. In fact, as an individual with an uncommon depth of conflict and uncommon gifts (voice, looks, intelligence, artistic talent), and with his uncanny luck, he was in the perfect position to offer his tribulations to the crisis of a whole generation of the late 1960's. Yet he held an almost arrogant belief that what shook him as a youth was, to quote Erikson (Identity: Youth in Crisis, 1968): "a curse, a fall, an earthquake, a thunderbolt - in short a revelation to be shared with his generation and with many to come" and that "his one life must be made to count in the lives of all"(Ibid.).

He must have posed himself the philosophical question whether Truth is objective and thereby immutable, or whether it is only a construct of the society or given culture which had been passed down in Europe for two thousand years. He was beating against the wall in a desire to free himself from the oppressive abstraction of values collected and classified throughout the centuries, to "break on through" into this fourth dimension, to acquire a substance of something extraordinary which was supposed to offer universal wisdom. Or maybe he just invented the fantasy of the fourth dimension, the other side of the wall, accessible through the Doors of perception. His awareness of being chosen against his will did not prevent him from expressing (often implicitly, in his self-referential poetry) a latent wish for universal power to be recognized as an artist and a seer, in fact, a self-made prophet. The prison of his fame as a rock star, nevertheless, greatly detracted from this image. His tragedy, therefore, may be understood as "searching for something that's already found us"(from "An American Prayer"). Drugs gave him a vision but deprived him of the ability to translate this vision in a constructive way. Therefore, on the one hand, there was this frantic search for truth and universal wisdom. And on the other hand, the utter inability to control one's destiny.

Something common to the fate of us all, perhaps.

Recently, after having attained a status of artistic immortality, he has been compared with the likes of the glamorized Arthur Rimbaud (read: a long, gigantic and rational derangement of all the senses) and with the Russian revolutionary poet and futurist filmmaker, Vladimir Mayakovsky (that's right - like the latter, he wanted to be understood by great numbers - his poetry was concise, telegraphic, parsimonious, popular, and simple). Before his self-imposed exile in Paris preceding his death in the summer of 1971 in the romantic manner of the expatriate American writers of the 1920's and other poets' maudits, Jim Morrison gave a gift to America, a gift which the society did not specify for him in advance. After his arrest at the Dinner Key Auditorium in Miami (where The Doors performed in March '69) with charges of indecent exposure (inspired by the savage performances of Antoine Artaud's Theatre of Cruelty) and public drunkenness while on stage, he thought of himself as artistically misunderstood by his fellow countrymen. Yet, his identity was deeply rooted in this country. His premature death at 27 can be seen nowadays as a tremendous loss to the American modern poetry, American music, American theatre (his rituals and antics on stage can be justified here since he was drawing his inspiration from the legendary and controversial The Living Theatre under whose spell he remained until his death), American film (it is as yet little known that his short film etude entitled "The Hitchhiker" which he managed to direct and produce in the breaks from touring with The Doors won awards at the international art film festivals in Toronto and Vancouver in 1969), and the American culture in general. The truth is he was working his way to broader horizons, very much ahead of himself and of his time. He was not concerned with the tribulations and drama of his individual life because such concern, no matter who you are, always chains you down to the insipid and mediocre. He wanted to shape creativity and the collective consciousness on a grand scale ("I have ploughed my seed thru' the heart of the nation/ Injected a germ in the psychic blood vein" - from Road Days.) Time has told us he prevailed.

PART II: My Private Conversation about a Dead Poet

Jim Morrison's art, like the art of all great immortals, is universally present. I think that he is one of America's greatest artists. His recorded performances, songs, and poetry have all inspired me toward a deeper study of the American culture, history, and English language which, of course, are not my own.

His poetry

It is no doubt that some of the most powerful lyrics in rock music and some of the most beautiful poetry of modern literature have been produced by James Douglas Morrison, the leader of the "Doors" who had been nurtured on Beat poetry and literature since childhood. Considering all of this, I decided to translate into my native Polish some of his poetry including "The American Prayer" as well as some selections from his song lyrics and poems from "The American Night", a collection which reflects Morrison's fondness of Kerouac's On the Road and Celine's Journey to the End of the Night.

A French literature professor from Duke University, Wallace Fowlie, notes in his brilliant book Rimbaud and Jim Morrison - The Rebel As a Poet: "Compared with the poetry of Villon and Rimbaud, Morrison's work appears as a reflection of great poetry. But the reflection is obsessive and subtle. His place is among those men whose numerous departures in life, whose instability and restlessness, have immobilized them for us. Gratuitous images spring up in Jim's verses like reflexes and answers to the subconscious law of chance and free association" (Fowlie, p. 123). Morrison's poetic imagery, often dominated by violence, death, raw and savage eroticism, dreams and magic was also partly influenced by other writers such as Balzac, Molière, Cocteau, Joyce, Blake, Genet, Huxley, and Nietzsche - all of whom he read voraciously. However, his innovative use of language was, to a great extent, inspired by the more recent works of the Beats: Kerouac, Ginsberg, McClure, and Ferlinghetti. His poetry is often layered with metaphors and symbols which do not easily reveal their meaning upon

the first reading. His language is, at the same time, elegant and savage.

It is especially interesting to note how much Morrison as a poet had in common with another literary rebel - Vladimir Mayakovsky. In "A Cloud in Pants", Mayakovsky is aware of both the destructive and creative elements of the city. He speaks of "grease-paint", "flags blowing in the fever of fire", "dying sunsets" like those in Marseilles, "the square pushing aside the church porch that was stepping on its throat", "rain covering the sidewalks with sobs", as well as of "the teeming streetfolk: students, prostitutes, salesmen". Nevertheless, the city's dynamic way of life, its multiplicity of colors, its vitality were, in a way, advantageous to an arrogant and caustic poet whose "soul does not contain a single gray hair". He also speaks metaphorically of "town towers of Babel we raise again in our pride", of "Golgothas in the halls of Petrograd, Moscow, Odessa, and Kiev", of "Notre Dame de Paris". His cities are full of blood, rebellion, and inquietude in the "foul weather of betrayal" suggesting the political upheaval brought about by the Russian Revolution. His cities are also filled with beggars, pedestrians suffering from tuberculosis, soldiers "mutilated in war", "naked whores" hurling themselves from "a burning brothel" and madmen. This strange succession of monstrosities reflects the social disintegration which took place following the Revolution of 1917 and which may have inspired the poet to make his own private rebellion by not wanting to "make gifts to mares of vases cast painstakingly in Sevres". Mayakovsky's revolutionary poem A Cloud in Pants is almost synonymous with Morrison's "Peace Frog" which is filled with similar images of flowing rivers of blood in various American cities.

In Women, Fire, and Dangerous Things (1987), George Lakoff argues that there are two distinct views of human thought and language. First assumes that the human mind which makes use of internal representation of external reality mirrors nature (correct reason mirrors the logic of the external world). It maintains that mind is an abstract machine manipulating symbols. This is the objectivist view. On the other hand, according to experimentalist view, thought is embodied in the structures used to put together our conceptual systems. These structures grow out of bodily experience and make sense in terms of it - this is the core of our conceptual system. This core is grounded in perception, body movement, and experience of a physical and social character. Thought, according to experimentalists is imaginative - some concepts are not directly grounded in experience (metonymy, metaphor, mental imagery). These concepts Go beyond the literary mirroring or representation of external reality.

In Women, Fire, and Dangerous Things (1987), Lakoff shows that an emotion, anger, has a conceptual structure and he proceeds to investigate various aspects of it. He examines some of the conceptual metaphors associated with lust and rape and he concludes that lust is often associated with hunger while the object of lust is food. Morrison's poetry is full of such culture-specific metaphors. In many of his poems as well as his song lyrics, lust is heat, insanity, a functioning machine (especially a car), a game, war, or a reaction to a physical force. Lakoff notes that a particularly important fact about the collection of metaphors used to understand lust in our culture is that their source domains overlap considerably with the source domains of metaphors for anger. "The domains we use for comprehending lust are hunger, animals, heat, insanity, machines, games, war, and physical forces" (Lakoff, 415). Here are some culture-specific examples from Morrison's poetry:

"For seven years I dwelt in the loose palace of exile,
Playing strange games with the girls of the island"
(lust as game)

"The engine runs on glue and tar"
(a lustful person is a functioning machine)

"Come on, baby, light my fire"
(lust as heat)

"Oh, children of Night
Who among you will run with the hunt?"
(lustful person is an animal)

"Blood is the force of mysterious union"
"Wound in sheets.
And daughters, smug
With semen eyes in their nipples."
(lust as a reaction to a physical force)

"We have assembled inside this ancient
& and insane theatre
To propagate our lust for life..."
(lust as madness/insanity)

More than anything perhaps, his poetry is exceptionally cinematic. I mean all these images, these "scenes of rape in the arroyo", those "searchlights at dusk", these "sunlit deserts (and) galaxies of dust, cactus spines, beads, bleach stones, bottles and rust cars, stored for shaping", "old books in ruined temples", and "stars in a shotgun night". I am sure he was able to pick up some of them in the course of your adolescent trans-American travels on the road, or while reading Blake, Huxley, Celine, Plutarch, the Beat poets as well as many other authors (James T. Farrell, maybe), and later, of course, in the cinematography department at UCLA. Reading his poems is like taking drugs: they lead us into a trance of images, walls of sacred visions, inducing altered states of consciousness of a profoundly hallucinatory nature which all culminate in a unique contemplation of the meaning of this world with a new awareness. At 27 he wrote: "I have ploughed my seed thru' the heart of the nation. Injected a germ in the psychic blood vein." And then, in the same poem, his prophecy with its somewhat disquieting sound: "Spectators at the Tomb - riot watchers". Whose tomb? His own? Was he really able to predict the delinquent crowds gathering around his grave at Père Lachaise in Paris some twenty years after his death?

"I Can Forgive My Injuries In the Name of Wisdom, Luxury, Romance..."

This is a passage he wrote in one of your longer poems, "Lament" which was based on the idea of a wounded, victimized male. In "Dance on Fire", a 1985 documentary videotape about The Doors there is one sequence which corresponds to what he has written and which I find especially unique. It opens with all four of The Doors walking together along a rocky beach to the background music of "The Unknown Soldier". Jim Morrison is playing the role of Hyacinthus, a beautiful youth who was slain by Apollo, or Orpheus, the victim whose body was ultimately torn apart by wild boars, or even, perhaps, St. Sebastian - because he is being tied to a pole. A shot is fired (or so we only hear) and blood spills out from your mouth - right on the white hyacinths, the flowers which figure prominently as symbols in the Greek myth of Hyacinthus (they are known to have grown from the bloodstained grass). And I am sure that, being so well versed in classics, he must have deliberately thought it over, - he read Plutarch's Lives of the Noble Greeks, a fact meticulously recorded in the history of rock 'n roll. The 'firing squad-Hyacinthus' sequence is perhaps the most striking image in the whole 'cinema verite' documentary of 'The Doors'.

Morrison and Arthur Rimbaud

I am not the first person to notice the similarity between their poetry. Professor Wallace Fowlie has written a whole brilliant and scholarly book about it - The Rebel as a Poet. But he never mentions these examples, these are the lines I spotted in Rimbaud's 'Season in Hell" (which is largely Dionysian in nature, as opposed to his 'Les Illuminations' which are decidedly Apollonian) and which reminded me of some of Jim's poetry and isolated lyrics:

Arthur Rimbaud

Jim Morrison

In the towns the mud would suddenly seem
Blood in the streets of the town of
to me to be red and black.
Chicago...

Autumn already!- But why look with longing
Summer's almost gone, almost gone
at an eternal sun, if we are pledged to the
Morning found us calmly unaware
discovery of the divine light- far from those
Noon burned gold into our hair
who die according to the seasons.
At night we swam the laughin' sea...
Autumn. Our ship towering in the motionless
When summer's gone,

mists turns toward the port of poverty...
Where will we be?

Still, now is the eve. Let us receive all influxes
Now night arrives with her purple legion,
of strength and of real tenderness. And at dawn,
Retire now to your tents and to your dreams
armed with a burning patience, we shall enter
Tomorrow we enter the town of my birth
into the splendid cities.
I want to be ready...

The best thing of all is a good drunken sleep on
And night was what night should be:
the beach.
a girl, a bottle, and blessed sleep.

I could go on like this forever. I think that he really must have identified with Arthur Rimbaud, he wanted to model your life on Rimbaud's poetry. His language is definitely reflected in your thoughts. And then, of course, that famous line from Rimbaud's brilliant letter to Paul Demedy, written on the 15th of May, 1871:

"The poet makes himself a seer by a long, gigantic and rational derangement of all the senses. All forms of love, suffering, and madness. He searches himself. He exhausts all poisons in himself and keeps only their quintessences. Unspeakable torture where he needs all his faith, all his superhuman strength, where he becomes among all men the great patient, the great criminal, the one accursed - and the supreme Scholar!- Because he reaches the unknown! Since he cultivated his soul, rich already, more than any man! He reaches the unknown, and when, bewildered, he ends by losing the intelligence of his vision, he has seen them. Let him die as he leaps through unheard of and unnamable things: other horrible workers will come; they will begin from the horizons where the other one collapsed!" And Jim's, quite matching that of Rimbaud, from The Lords: "Metamorphose. An object is cut off from its name, habits, associations. Detached, it becomes only the thing, in and of itself. When this disintegration into pure existence is at last achieved, the object is free to become endlessly anything."

Sacrificial Horses

At least two lines from his poetry indicate that this particular aspect of shamanism has had a profound effect on his consciousness: "Insanity's Horse Adorns the Sky" from "I Can't See Your Face In My Mind" and "Awkward instant/ and the first animal is jettisoned/ legs furiously pumping/ the stiff green gallop (...)/ Consent/ in mute nostril agony..." - from "Horse Latitudes", a poem he wrote while still in high school. It was indeed not uncommon for Indo-European shamans to sacrifice horses to a god of the sky or storms. You were very much into shamanism, you must have known that when the Altaian shaman sacrifices a horse, he invokes a multitude of spirits and the birds of heaven. Then, he beats the drum violently, indicating a 'mounting' into the sky, accompanied by the spirit of the dead horse. After ascending through several heavens in visionary consciousness, the shaman converses with the creator god Yayutsi and also bows before the Moon and Sun in turn. Finally, at the celestial abode of bai Ulgan, the shaman learns details of future weather patterns and the outcome of the harvest. The shaman then collapses in a state of ecstatic release (from Shamanism by Nevil Drury, p. 23). For those of you who had no idea what "insanity's horse adorns the sky" meant in Morrison's lyrics, this aspect of shamanism offers a quick explanation, I believe.

Jim and Jean Genet

For better or for worse, the influence of Jean Genet's (the 'French Beatnik's') work on Jim's creativity has been greatly underestimated. However, if one reads Thief's Journal, full of homosexual acts and crime, one is at once reminded about the trait of his personality - transgressive. And it was Genet, too, who wrote in his famous novel:

"It is right for men to shun a profound work if it is the cry of a man monstrously engulfed within himself... Creating is not a frivolous game. The creator has committed himself to the fearful adventure of taking upon himself, to the very end, the perils risked by his creatures..." Sounds like a good preface to Jim's collections of poems which were entitled:

The Lords and The New Creatures, respectively.

Jim and Juliusz Slowacki

Jim's oracle-filled, ancient, masterly tone of "The American Prayer" as well as his frequent references to shamans, angels, and omens are all reminiscent of the work of Juliusz Slowacki, the great national Polish romantic poet who, before his premature death at 39 in 1849, penned "Anhelli". This poetic masterpiece about a group of Polish insurgents, sent to exile in the midst of the Siberian winter, and of the Shaman, their leader, tells of the Northern Empire where the spacious and colorful skies reigned supreme over the boundless, hallucinogenic, and frozen plains full of angels, ghosts, strange heavenly apparitions, as well as ominous signs lighted by stars shotgun in the night. It seems unlikely that Morrison could have known about Slowacki since the latter's major works have not been translated into English at that time. But to me, the similarities were striking.

The Little Game Called Go Insane

Jim's own transformation into a shaman on the desolate Venice roof in the summer of 1965 after he finished college sounds like a flirtation with madness. In the most comprehensive biography to date, Riordan and Prochnicky tell us about this time: "Jim Morrison knew that a change was taking place inside him. After a while he rarely left the roof, dropping acid almost continually, and spending his time meditating and writing..." There was the lack of regular meals, heavy drug use, and utter isolation. But Jim did not go insane. Jim's transformation was quite successful as it culminated in him changing from a slightly overweight kid to a rock legend, a shaman, a poet.

Yet, according to Nietzsche, what may be nourishment and delectation to the higher type of men may become poison for the inferior type. Let us take as an example the case of Ross David Burke, a paranoid schizophrenic with manic depression who believed he had invented rock music and whose journal "The Truth Effect" had recently been published under the title: When the Music's Over (1996). One of the people in the introduction described him as "always making references to or quoting Jim Morrison... a lot of really heavy Doors stuff". He would self-medicate with alcohol and marihuana, sit in his room for days playing loud rock music, read Huxley's The Doors of Perception, write poetry (not bad), or compose music and play it out with a band on weekends. But at the age of 32 this intelligent, highly sensitive, perceptive, talented, and at times even brilliant man, who knew how to write as well as play drums, guitar, and harmonica, has committed suicide by taking much more than a lethal dose of drugs. Reading his book is a journey into his mind, into his delusions, hallucinations, and fantasies. The people who helped put this book together (Dr. Gates and R. Hammond) found themselves listening to the Doors and other bands of the 60's and 70's as well as reading the poetry of Jim Morrison in order to piece together his life story. The moral of the story? It is very dangerous to find oneself obsessed with the Jim Morrison myth.

And another example, straight from Riordan and Prochnicky's biography, Break On Through: "At a Denver, Colorado, swap meet a thirty-three-year-old woman who pays $300 for a publicity photo signed by Jim Morrison... She calls herself a collector but sees a psychologist twice a week about her obsession".

Père Lachaise, summer 1996

I wasn't an elegant woman in Paris in August, 1996... In fact, I ran out of the 60 francs I had been saving to buy those seven roses I intended for Jim's grave. Instead, I just wrote a note-poem and attached it to the geranium standing in a pot which someone had already deposited there. I was 22 at that time and have been reading and translating his poems ever since...

The Question of Innocence...

To be successful and to make a career out of his good looks and sexy crooning, he had to know the rules of this unfair world. He repeatedly quoted Blake: "Some are born to sweet delight, some are born to endless night". Furthermore, he had a special predilection for visiting such perverse places as the 'Butterfly' in New York (a porno theater)or the Rock & Roll Circus in Paris (a heroin dive). He had a great

interest in human misery, perversion, and degeneration. After all, he once wanted to be a sociologist or a writer which only makes it seem logical that he must have possessed the qualities of an observer. Was his own innocence lost in the process? Or is innocence as such only a mystification? In one of his published interviews, I remember him having been quoted that if he had to do it all over again, he would have settled for a quiet and unknown artist undemonstratively plodding away in his little garden. With the kind of intelligence he was endowed with, he must have known the price for playing with his own survival.

Masters and Servants

From Aristotle he picked out this quote: "equality for equals and inequality for unequals". And from Nietzsche: "The Lords of the Earth - that higher species which would climb aloft to new and impossible things, to a broader vision, and to its task on earth"(from: The Will to Power). During one of his infamous performances, Jim, the Lizard King, addressed his audience as "a bunch of idiots". But, in the end, I also think that he wasn't really enjoying the fruits of his success. Because he was well experienced in the indecent politics of fame.

The Mystery of Africa

What about it? Was it the virginity of a continent which, in the past, had attracted some of his favorite authors - the young Rimbaud, the young Celine? The phrase about African magic repeatedly comes up in his early lyrics suggesting that he, too, was quite enthralled by it. And some still argue that this is where he is living today. The controversial book The End by Bob Seymore questions the validity of the French doctors' death certificates and insinuates that the whole thing, including the almost secret and surprisingly hasty burial in Paris attended by a closed circle of the most intimate friends, had only been a part of a deliberately prearranged 'exit' or rather an escape from the prison and pressures of fame. And the whole thing with singer Marianne Faithfull (who used to run around with Mick Jagger) and the French count who, apparently, have helped Jim out in his secret passage to some remote place in Africa... Well, this is definitely something to be inspected further. Let's hire a detective or write a mystery novel.

'On the Road'

I, too, had some 'on the road' experience. During my first summer in the US, I went from Sarasota, FL to Denver, CO by car - with my parents and two dogs. That was in 1989...

On Jim and Pamela...

One thing a man can teach a dependent co-living female without a marriage license is how to be a good whore. In ancient Greece, daughters of aristocratic households would associate with men for intellectual purposes and be treated as their equals. They would think it a disgrace to allow themselves to engage in sexual relations with these men. (Such services were performed by the lower class: both women and men. Nowadays, on the other hand, in a ploretarian society, we all have come down to this level - we are all -except for a handful workers and we are all prostitutes. Aristocracy is dead). And so, after Jim's death, when he, in fact, had left millions in the records, Pamela was forced to sell her fragile beauty by the hour to keep her expensive drug habit - all of this due to some legal inconsistencies in their alleged 'marriage'. I personally prefer Jim's relationship with Patricia Kennealy - his real intellectual equal who in her autobiography Strange Days righteously encourages us all impressionable fans to "get some weight into our lives, read some books, think some thoughts" and who basically implores us all not to thoughtlessly imitate Jim Morrison but rather to seek that very same light for ourselves which had guided his creativity and which he so spontaneously recognized in his own individual life.

On the issue of materialism

One thing to admire is that he was totally against any notion of it. He came (as most such people) from a rich family. He was much better off than his fellow university students, for example. And then, in his art and in his lyrics, he has tried to expose and fight against the American materialism. This was a big break-through in Rock'n'Roll compared to what is being advertised by most rock stars today: all

they project is a desire for money, after the dollar. Their message reads: "money equals power and control". And Jim Morrison happened to own a car at some remote point of his short life - very briefly - while refusing to own something like a house altogether, for example.

How it all began

One languid summer morning in Concord, MA where I was renting a room in my cousin's old wooden Queen Anne style house w/ a garden, I happened to watch TV. They had something on the original rock bands: 'The Animals', 'Cream', and 'The Doors'. I heard "In the White Room" by 'Cream', "When I Was Young" by 'The Animals', and "Alabama Song" by The Doors. And the very next day I bought a couple of tapes. I fell in love with "Summer's Almost Gone" and "I Can't See Your Face in my Mind" by The Doors. I took that tape to Poland with me and I listened to it constantly. It gave me a great deal of joy, a great deal of pleasure. I was able to get Jim's The Lords & The New Creatures in Warsaw and I read it both in English and in translation. Upon my return to US in early fall of 1995, I found myself looking for and buying more and more of the Doors' stuff. I was 21 at the time.

Why I fell in love

Because when he sang: "She has a house and garden, I would like to see what happens, she has wisdom and knows what to do", I thought it was all about me. And when he sang: "You're lost little girl, tell me who are you?", I also thought it was about me. And when he wrote: "Awake, shake dreams from your hair, my pretty child, my sweet one, choose the day and the sign of your day, the day's divinity - first thing you see", I could only think it was addressed to me alone and no one else. That was the magic and secret behind his art.

My Poem for the Last Poet

I wrote it on the night of 3rd of July, 1996, the 25th anniversary of Jim's death:

He was a poster prophet
a favorite of gods
who had proclaimed that sex
made summers ripe
Girls would spread their legs
to embrace his timeless image
both beautiful and sad
a warrior dying on the battlefield
of golden fame
"the gardener found the body
rampant, floating",
he wrote in his ode to Brian Jones
two years before his own death
-nobody quite knew what for and why
On that night in July
when some faceless French dandies
unknowingly paced
the treeless and narrow
Rue Beautreillis
a jet shot to the sky

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NOTES FROM THE UNDERGROUND

THE DOORS: THE DOORS (1 CD-ROM)

VALPRO Interactive, Russia 1997

Finally, even the bootleggers have discovered the new media of CD-Rom. What is most astonishing about this release is the country of its release - Russia. The disc has just got a xeroxed black & white cover with a Russian text on the back. The copy that I have is just a CD-R; a self-made computer copy. I have no idea if this is distributed as a real print as well. The content is surprising, too. There are 11 Doors videos on it (all taken from the official video *Dance On Fire*); there's a slide show overdubbed by the song *The End* and a Russian narrator; there are 62 (!) songs from The Doors' official studio albums on it; there are the lyrics of all official songs; there are 73 nice (partly rare, üartly from Oliver Stone's film) photos in perfect quality and there's the introduction taken from the *First Flash Of Eden* bootleg (the announcer and a part of *Back Door Man*). Of course, the Russians made a few mistakes re-naming the videos: *Texas Radio & The Big Beat Vol.2* is nothing but *Love Me Two Times*, and *Horse Latitudes* is nothing but *Moonlight Drive*. On the other hand this would make a pretty good official interactive CD-ROM; the videos should be in better quality, though.

Soundquality: **** / Rarity Of Material: ** / Visual Attractiveness: ***

THE DOORS: JIM MORRISON LIVE FEATURING ALBERT KING (1CD)

ITM 960023, Germany 1998

1.Roadhouse Blues/ 2.Back Door Man-Five To One/ 3.When The Music's Over/ 4.Who Do You Love/ 5.Light My Fire-Fever-Summertime-St.James Infirmary-Light My Fire (cover just says *6.Light My Fire* and *7.Fever)/ 6.The End*

Source: Pacific National Exhibition Coliseum, Vancouver, Canada, June 6, 1970.

Soundquality: */ Rarity Of Material: ***/ Visual Attractiveness: *******

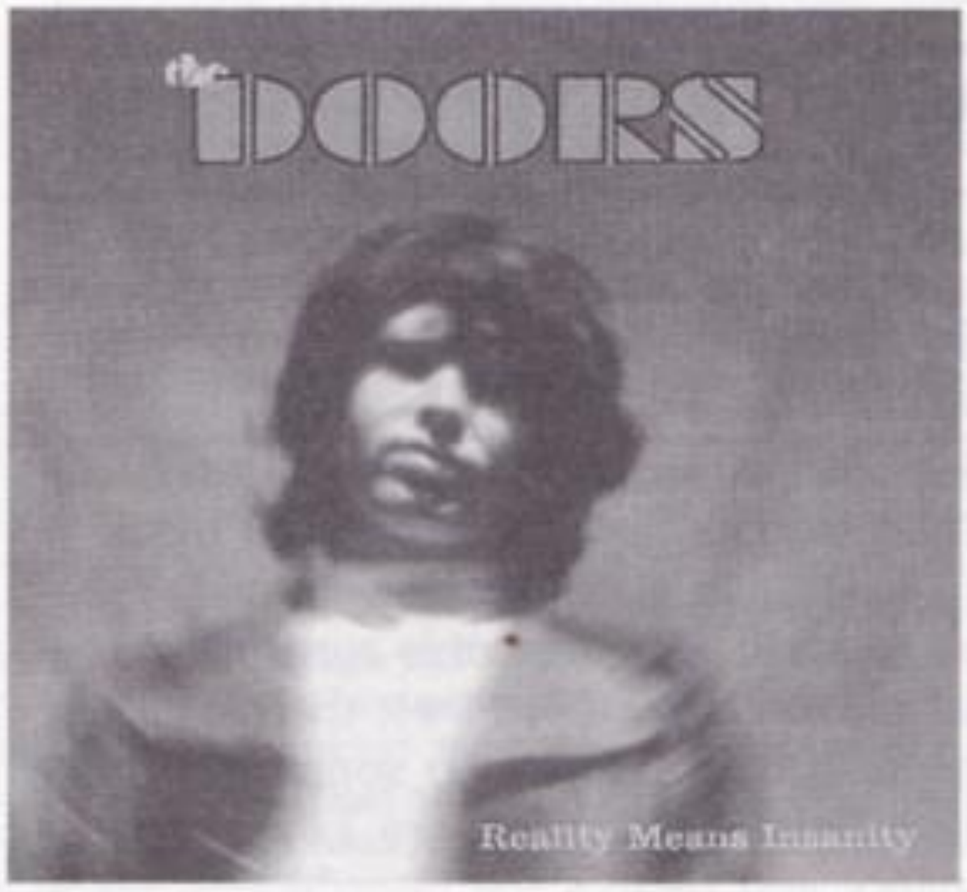
A widely distributed copy of *The Doors featuring Albert King - Feel The Blues* (American Concert Series ACS 024, Italy 1992), amazingly enough there are much better bootlegs of this concert around (for example Tuff Bites' *One Hundred Minutes*), but they used that fade-in, fade-out version that nobody liked. To my surprise this CD is available at amazon.com in the USA; they probably did not realise this was a bootleg. The cover shows Val Kilmer as Jim Morrison and the design is not bad at all, but - huh - the sound is awful!

THE DOORS: INVITATION (1CD)

MUM Records MUCD 013, Czech Republic 1996

1.Break On Through/ 2.Adolf Hitler/ 3.Roadhouse Blues/ 4.Rock Is Dead/ 5.The Crystal Ship/ 6.Moonlight Drive/ 7.People Are Strange/ 8.Love Me Tender/ 9.Rap/ 10.Back Door Man/ 11.Touch Me/ 12.Touch Me/ 13.The End/ 14.When The Music's Over/ 15.Light My Fire

Sources: Tracks 1,2,3+14= Center Coliseum, Seattle, June 5th, 1970; tracks 4 +8= Studio Session for *The Soft Parade*, February 25th, 1969, (cut versions), copied from the bootleg CD *Missing Links*; tracks 5+7= Matrix Club, San Francisco, March 7th, 1967; 6= Matrix Club, San Francisco, March 7th, 1967, second set (cover says *Avalon Ballroom, San Francisco, April 14, 1967*, which is not true); track 5+7=Matrix Club, San Francisco, March 7th, 1967, first set; tracks 9-11=Dinner Key Auditorium, Maimi, March 1, 1969, copied from the bootleg CD *Live In Miami 1969*; track 12= Smothers Brothers Comedy Hour, Los Angeles, December 4th, 1968, from official video *Dance On*

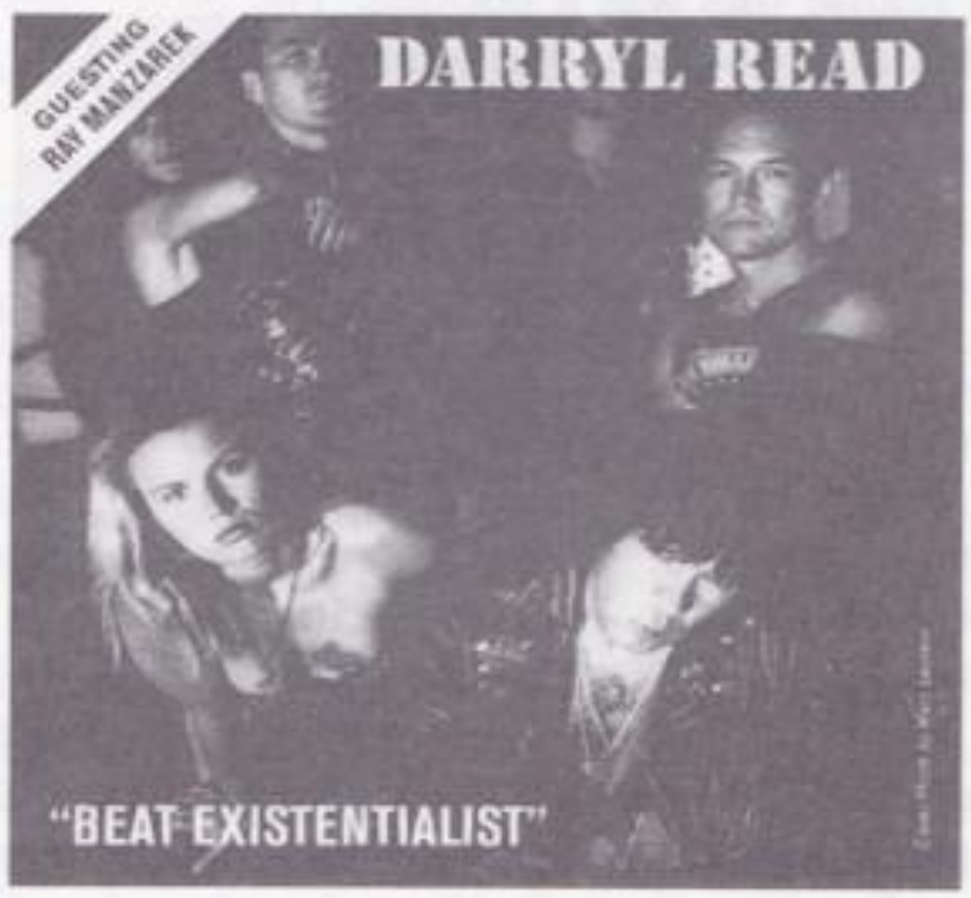

the DOORS
Reality Means Insanity

The DOORS

the doors
Perception

DOORS
INVITATION

CD
Legends of Popmusic
11
THE DOORS
Live performances!


GUESTING
RAY MANZAREK
DARRYL READ
"BEAT EXISTENTIALIST"

Fire; track 14= Now Explosion CBC TV Show, O'Keefe Centre, Toronto, Canada, August 8th, 1967, track 15= Ed Sullivan Show, New York, September 17th, 1967, from official video *Dance On Fire*.

Soundquality: *** to ****** / **Rarity Of Material**: ** / **Visual Attractiveness**: ****

A classic bootleg compilation disc, featuring everybody's favorites. If you have the original boots this was copied from you definitely should not look out for this disc, which fades songs in and fades them out. Nice psychedelic graphic Jim Morrison cover for collectors, though.

THE DOORS: REALITY MEANS INSANITY (1CD)

A Priori CD 791320, Czech Republic 1995 (?)

1. Light My Fire/ 2.Break On Through/ 3.Soul Kitchen/ 4.The Crystal Ship/ 5.Twentieth Century Fox/ 6.Alabama Song/ 7.Back Door Man/ 8.I Looked At You/ 9.End Of The Night/ 10.Take It As It Comes/ 11.The End

Source: All songs copied from the official first Doors album.

Soundquality: ****** / **Rarity Of Material**: ** / **Visual Attractiveness**: *****

If there wasn't the nice cover of a "spinning" Jim Morrison, nobody would buy this CD. Everybody has those songs. This is a low price CD, widely distributed in Germany.

THE DOORS: THE RIVER KNOWS (1CD)

A Priori CD 791322, Czech Republic 1995 (?)

1.Touch Me/ 2.Shaman's Blues/ 3.The Soft Parade/ 4.Wishful Sinful (cover says Withful Sinful)/ 5.Love Street/ 6.I Can't See Your Face In My Mind/ 7.Unhappy Girl/ 8.Easy Ride/ 9.Runnin' Blue/ 10.Yes, The River Knows/ 11.Wild Child/ 12.Do It/ 13.Tell All The People/ 14.When The Music's Over

Source: All songs copied from official Doors albums.

Soundquality: ****** / **Rarity Of Material**: ** / **Visual Attractiveness**: *****

If there wasn't the nice cover of The Doors hanging around in a Danish garden (unpublished photo!), nobody would buy this CD. Everybody has those songs. This is a low price CD, widely distributed in Germany.

THE DOORS: PERCEPTION (1CD)

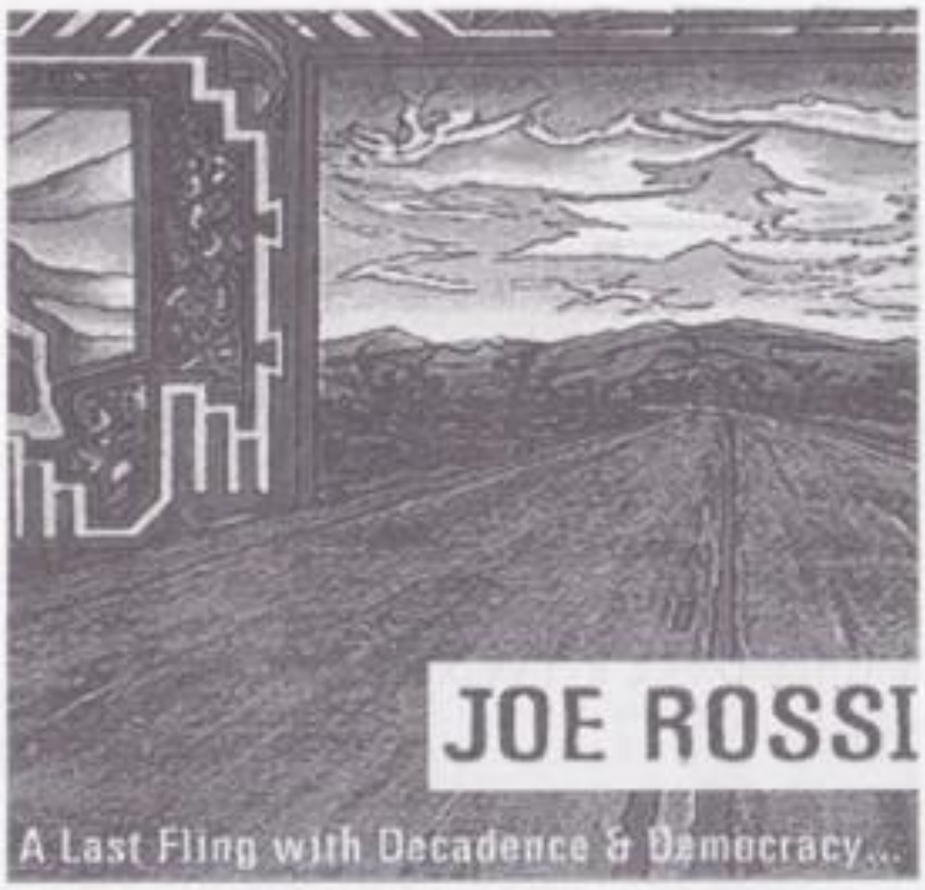
A Priori CD 791321, Czech Republic 1995 (?)

1.Hello I Love You/ 2.People Are Strange/ 3.The Unknown Soldier/ 4.My Wild Love/ 5.Summer's Almost Gone/ 6.Five To One/ 7.Strange Days/ 8.Horse Latitudes/ 9.Love Me Two Times/ 10.Moonlight Drive/ 11.My Eyes Have Seen You/ 12.Wintertime Love/ 13.Spanish Caravan/ 14.You're Lost Little Girl/ 15.Not To Touch The Earth/ 16.We Could Be So Good Together

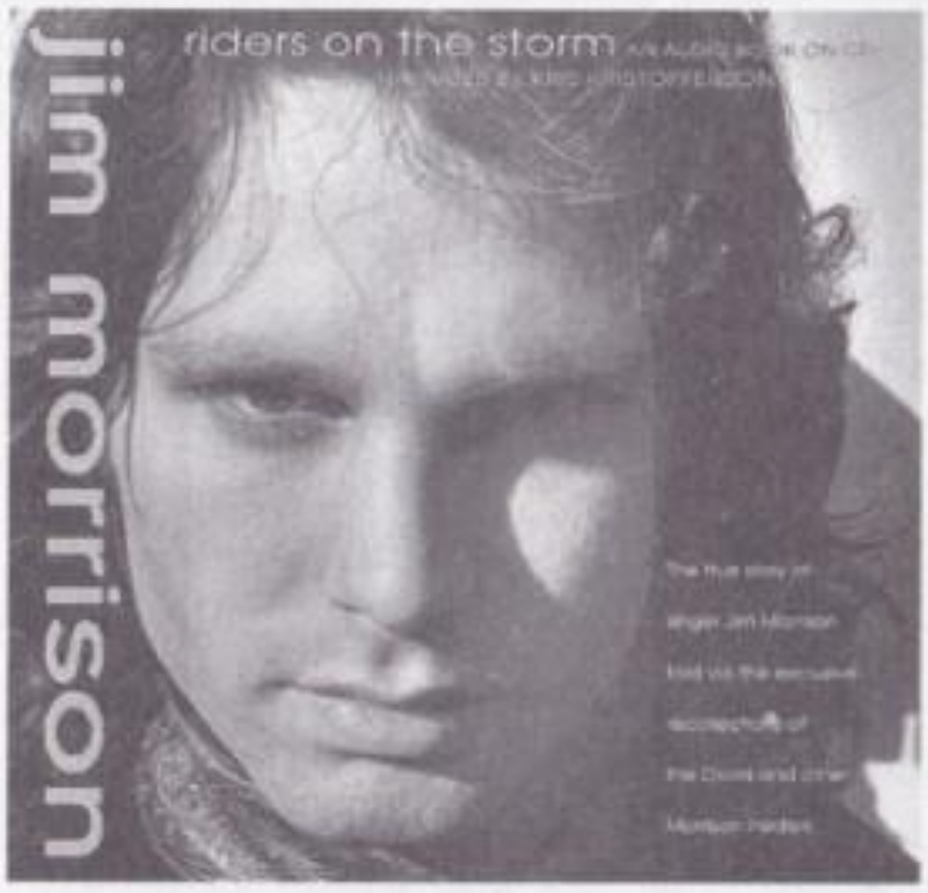
Source: All songs copied from official Doors albums.

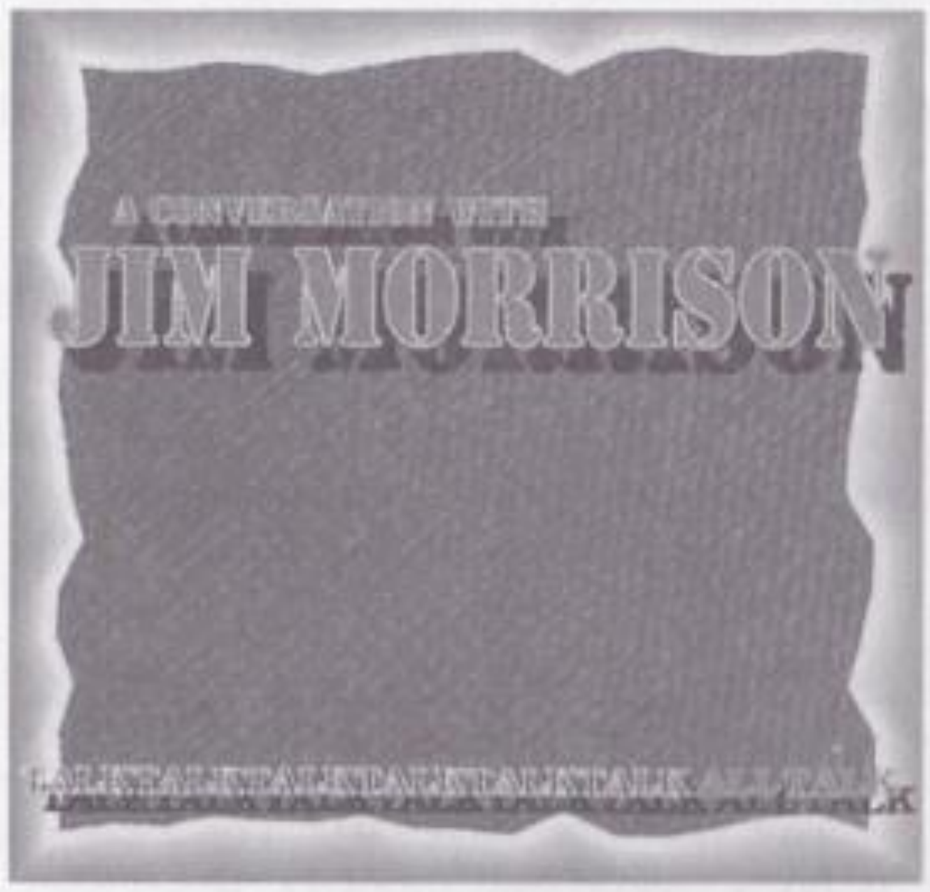
Soundquality: ****** / **Rarity Of Material**: ** / **Visual Attractiveness**: *****

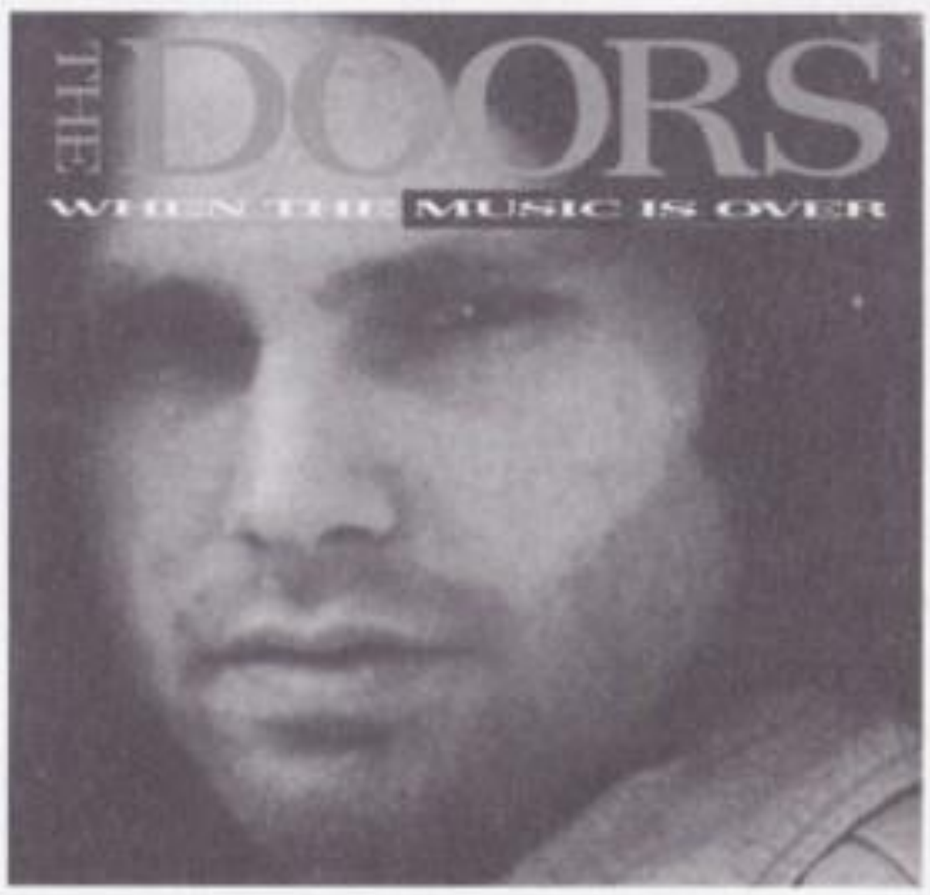
Sometimes I think it's a crime throwing all those great songs together, putting them out of their original context of their original releases. The same goes for Greatest Hits - compilations. But anyway, another A Priori release with a nice cover, containing songs everybody already has. This is a low price CD, widely distributed in Germany.

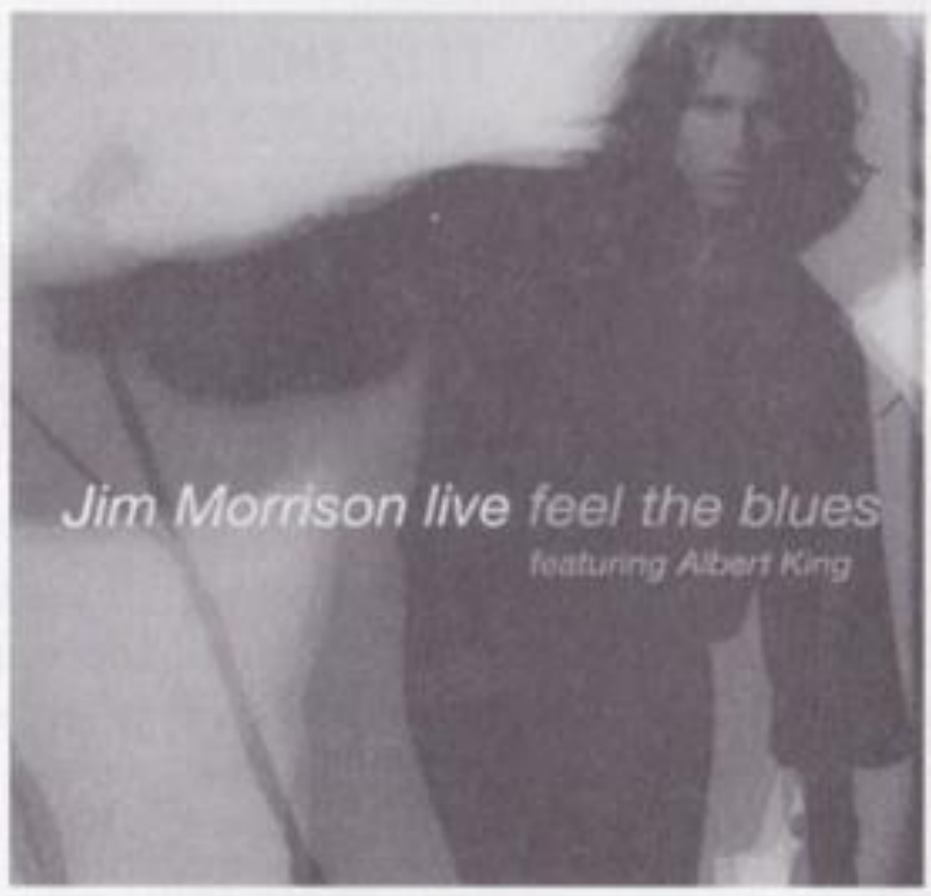

JOE ROSSI
A Last Fling with Decadence & Democracy...

THE DOORS


jim morrison
riders on the storm


JIM MORRISON


THE DOORS
WHEN THE MUSIC IS OVER


Jim Morrison live feel the blues
featuring Albert King

OFFICIAL RELEASES

THE DOORS: THE DOORS BOX SET PART ONE (2CDs with deluxe booklet)

Elektra 7559-62295-2, 1998

CD One: Without A Safety Net

1.Five To One/ 2.Queen Of The Highway/ 3.Hyacinth House/ 4.My Eyes Have Seen You/ 5.Who Scared You/ 6.Black Train Song/ 7.End Of The Night/ 8.Whiskey, Mystics And Men/ 9.I Will Never Be Untrue/ 10.Moonlight Drive/ 11.Moonlight Drive/ 12.Rock Is Dead/ 13.Albinioni's Adagio In G Minor

CD Two: Live In New York

1.Roadhouse Blues/ 2.Ship Of Fools/ 3.Peace Frog/ 4.Blue Sunday/ 5.The Celebration Of The Lizard/ 6.Gloria/ 7.Crawling King Snake/ 8.Money/ 9.Poontang Blues-Build Me A Woman-Sunday Trucker/ 10.The End

THE DOORS: THE DOORS BOX SET PART TWO (2CDs with deluxe booklet)

Elektra 7559-62296-2, 1998

CD One: The Future Ain't What It Used To Be

1.Hello To The Cities/ 2.Break On Through/ 3.Rock Me/ 4.Money/ 5.Someday Soon/ 6.Go Insane/ 7.Mental Floss/ 8.Summer's Almost Gone/ 9.Adolph Hitler/ 10.Hello, I Love You/ 11.The Crystal Ship/ 12.I Can't See Your Face In My Mind/ 13.The Soft Parade/ 14.Tightrope Ride/ 15.Orange County Suite

CD Two: Band Favorites

1.Robby: *Light My Fire/ Peace Frog/ Wishful Sinful/ Take It As It Comes/ L.A.Woman*
2.Ray: *I Can't See Your Face In My Mind/ Land Ho!/ Yes, The River Knows/ Shaman's Blues/ You're Lost Little Girl*
3.John: *Love Me Two Times/ When The Music's Over/ The Unknown Soldier/ Wild Child/ Riders On The Storm*

Soundquality: *** to ****** / **Rarity Of Material**: **** to ****** / **Visual Attractiveness**: ******

Same as the 1997 Box Set, this time in two different volumes. The magnificent book accompanying the original release was chopped down to two whopping CD sized booklets; the size and the content of a few photos are notifying different. One who does have the original release which is still on sale everywhere does not need this edition in two volumes. If there was only one single bonus track ... I already reviewed the Box Set in DQ 36, so check there for the review.

JIMI HENDRIX: SUNSHINE OF YOUR LOVE (1 CD)

Life Time LT 5037, Great Britain 1998

1.Red House/ 2.Woke Up This Morning And Found Myself Dead/ 3.Bleeding Heart/ 4.Morrison's Lament/ 5.Tomorrow Never Knows/ 6.Uranus Rock/ 7.Outside Woman Blues/ 8.Sunshine Of Your Love

Source: Jam Session at Steve Paul's The Scene, New York City, March 3, 1968

Soundquality: ***** / **Rarity Of Material**: *** / **Visual Attractiveness**: ***

The latest of an endless series of Hendrix releases with a totally drunk Jim Morrison on "vocals", Jimi Hendrix on guitar and vocals, Randy Zherringer and Buddy Miles on drums, and Randy Hobbs on bass. It is (and this makes this release pretty interesting) a copy of the legendary *Woke Up This Morning And Found Myself Dead* CD. On this was almost the complete jam session unlike on other releases of the same concert. So if you don't have the original, this here would be a cheap alternative; it sells on mid price or cheaper. By the way, Johnny Winter, who is mentioned on the cover, said he never met Jim Morrison (for complete info on this session check Doors Quarterly # 30).

THE ROCKVIEW INTERVIEWS: THE DOORS (1CD)

Rockview Records Ltd. RVCD 243, GB 1999

An Interview with Ray Manzarek
Source: Recorded in 1992.

Soundquality: ****** / **Rarity Of Material**: **** / **Visual Attractiveness**: *****

One of Ray's countless interviews about the history, the present and the future of The Doors, the

movie, his plans, and of course mainly Jim Morrison. A really good interview and very lively! Misleading title of the disc, though, there's just Ray talking on it ... Nice cover including a Jim Morrison mini poster and a free guitar plectrum. And whose photo is on the back? Robby Krieger and Eddie Vedder!

JIM MORRISON: RIDERS ON THE STORM (1CD) Laserlight 12825, Delta Music Inc., USA 1997
10 tracks featuring various interviews; narrated by Kris Kristofferson **Source:** Westwood One interviews and radioshows
Soundquality: * to ****** / Rarity Of Material: ***** / Visual Attractiveness: ********

An incredibly well-produced and entertaining CD. Narrated by singer/actor Kris Kristofferson it's basically the history of Jim Morrison from the beginning to the very end. It features hundreds of interview segments with Ray Manzarek, Robby Krieger, John Densmore, Paul Rothchild, Jerry Hopkins, Frank Lisciandro, Patricia Kennealy-Morrison, Jac Holzman and many more. Covers almost all aspects of Jim's personality: the singer, the idol, the poet, the alcoholic, the human being. This 72-minute CD is - along with *The Doors From The Inside* and *Setting The Record Straight* - the best "audio book" I have ever heard. The great cover features 3 unpublished Jim Morrison photos. This disc is also available in a three CD set along with a Hendrix and a Joplin audio book, all narrated by Kris Kristofferson. You can order them online at http://www.deltamusic.com (US and Canadian residents only!). **RECOMMENDED!**

A CONVERSATION WITH JIM MORRISON (1CD) Berserkeley Records SOBCD 0062, USA 1997
An Interview with Jim Morrison by Ben Fong-Torres, Los Angeles, February 1971 **Source:** Recorded by Ben Fong -Torres at Diane Gardiner's apartment.
Soundquality: **/ Rarity Of Material: ****** / Visual Attractiveness: ******

Probably the last recorded interview with Jim Morrison, never published before in audio form, uncut and 74 minutes long. Just parts of that appeared in printed form in the April 1971 issue of *Rolling Stone Magazine*. Truly interesting, hear Jim's and Ben's conversation (including background radio music and Diane's and Pamela's talking) about future projects of the band, his poetry, HWY, issue of free speech, the meaning of Rock, Miami and decency rallies, John Lennon, drinking and recording ... well, 84 subjects in total, all different subjects are clickable directly, which makes this disc a great research source for original Jim Morrison quotes. Even Pamela Courson joins the conversation after a while and says a few words about Jim's poetry. After all those countless releases of the famous Howard Smith interview this here is definitely something new, something exciting and a true document of the private Jim Morrison. Definitely **RECOMMENDED!**

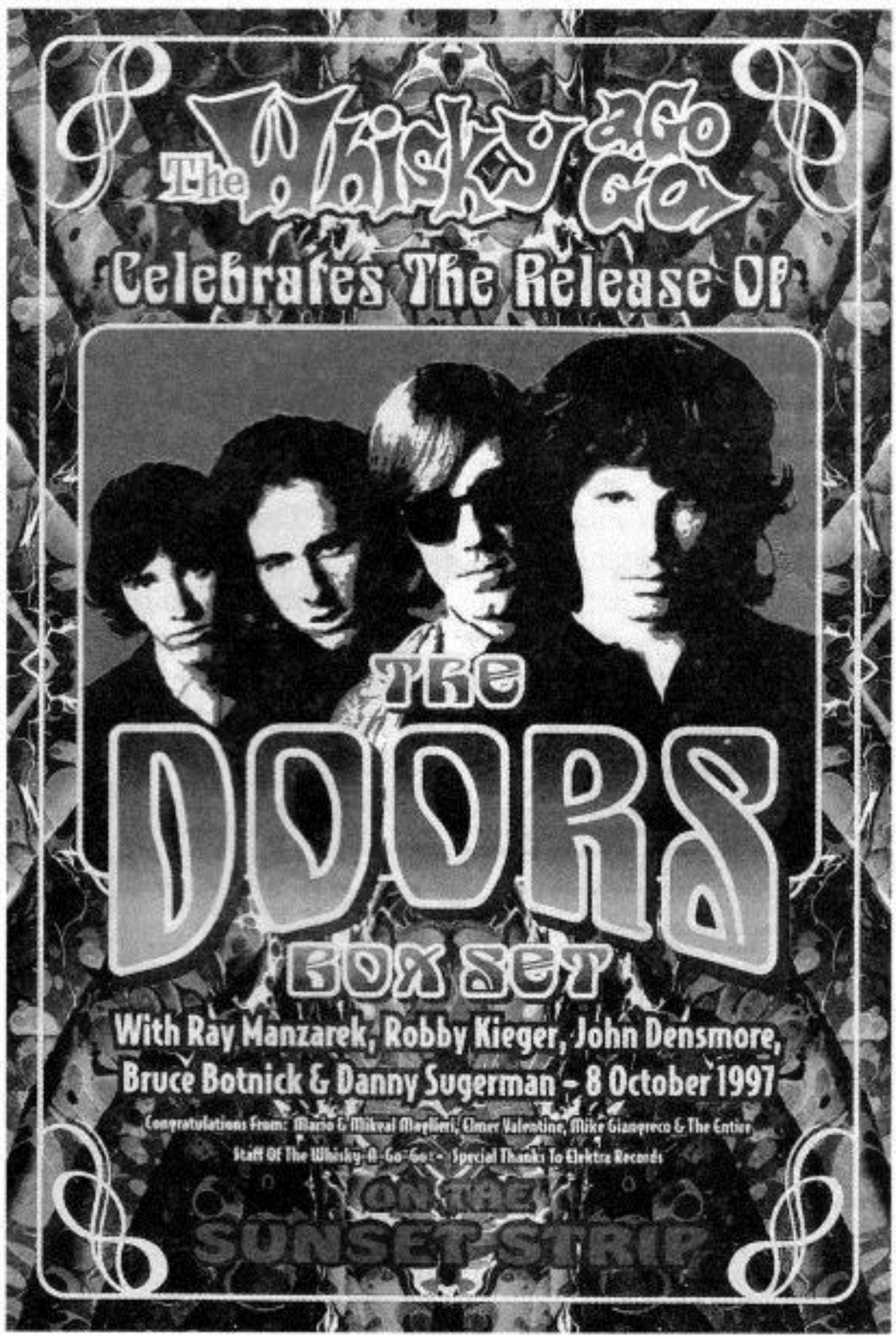
THE DOORS: WHEN THE MUSIC'S OVER (1CD) Dureco 11 63302, The Netherlands 1997
*1.Light My Fire/ 2.Roadhouse Blues/ 3.L.A.Woman/ 4.Riders On The Storm/ 5.Touch Me/ 6.Hello I Love You/ 7. Waiting For The Sun (*cover says *Wait For The Sun)/ 8.Love Her Madly/ 9.Crystal Ship/ 10.When The Music's Over (*cover says *When The Music Is Over)*
Source: The official Doors albums.

Same as Rondo Hitline Rondo 22415, Switzerland 1997 (see DQ 36, page 44) but from a different company with a different cover. This CD is sold for very little money in department stores and via mailorder, too. Surprisingly enough, they copied the misprinting of two tracks from the original release.

(MOJO WORKIN') LEGENDS OF POPMUSIC VOL. 11: THE DOORS (VIDEO CD)

Gravity Limited Kiseki Films 9011, The Netherlands 1992

This is one of the first video CDs around featuring about 30 minutes of The Doors at the Roundhouse (taken from the TV feature *The Doors Are Open*) overdubbed by interviews with John Tobler, Charles Shaar Murray, Screaming Lord Sutch, Suzi Quatro (!?), two guys from The Fuzztones and a few more. Previously available on video, subtitled in Dutch, it does not get to the real heart of The Doors and it definitely not represents The Doors as a legend of popmusic. I use it for still photos on my computer ... and enjoy the Dutch/English sentence: "*Een muzikale mix van kijken en luisteren en een ode aan the roots of modern music.*"



THE WHISKY A GOGO celebrated the release of The Doors' *Box Set* with a special press conference of all 3 Doors with Bruce Botnick and Danny Sugerman on October 8, 1997. For this event they printed special posters on heavy paper like they did in the Sixties. They went on sale at the Whisky until somebody noticed that Robby's name was incorrect. Quickly the printed new ones - this time "*Krieger*" was spelled correctly. The poster on the left is the first version, now a true collectors' item ....

SOME MORE LATEST NEWS:

... in **Time Magazine** issue June 14, 1999, Jim Morrison became one of the 100 most important Heroes and icons of the 20th century. *Time* called his grave "*Europe's most popular open-air nightclub*" ...

... just recently a "*very wealthy*" mysterious person donated a huge sum of money to the Père Lachaise in order to pay for keeping Jim's grave and the surroundings clean for the next couple of years. Another sign that Jim Morrison will stay there for a longer time than those rumors spread by *Rolling Stone Network* wanted to tell us ...

JOE ROSSI: A LAST FLING WITH DECADENCE & DEMOCRACY (1CD)
Joe Rossi Music, USA 1999

1.Sex W/An Angel/ 2.Freeways & Mirrors/ 3.Brainflower/ 4.Freedom Sally/ 5.Round Black Eyes/ 6.Rock And Roll Socks/ 7.Love Her Like The Rain/ 8.If Only Joey Buttafuco Could Write

Hey, Joe Rossi can sing! His voice is very similar to the voice of Jim Morrison, just listen to the great driving melody and lyrics of *Sex W/An Angel*! This collection of songs (recorded between 1986 and 1998) shows the variety of a few brilliant entertaining garage band songs Joe Rossi wrote thinking of Morrison. That's why *Sex W/An Angel* comes out of your speakers as euphoristic *as Take It As It Comes, Freeways And Mirrors* roams along Sunset Strip like Morrison did in the Sixties, and *Round Black Eyes* even features lyrics from *Break On Through*. Well done, Joe Rossi!
Order HWY's CD: *A Last Fling W/Decadence & Democracy*
Send $9.95 plus $3.00 for shipping to *Joe Rossi, 8127 Mesa Blvd. B206-245, Austin TX 78759 USA*
and visit his website at http://www.joerossi.com

DARRYL READ: BEAT EXISTENTIALIST (1CD)
Rock Chix R.C. 777, Great Britain 1993

1.Love With A Perfect Stranger/ 2.Who'll Be The Next In Line/ 3.Vipers Of Harlem/ 4.Ride Your Pony/ 5.Shake Off The Devil/ 6.If You Should Lose Me/ 7.Blue Fandango Man/ 8.Brand New Cadillac/ 8.Gin House

Darry's recent collaboration with Ray Manzarek (their new CD, *Read Manzarek: Freshly Dug*, will come out this July) started in 1993 with Darryl's album Beat Existentialist. Read, coming from the punk scene in England was about discovering whole new fields of music and poetry, and luckily enough, he found a perfect companion in Ray Manzarek, who is joining him on three tracks. *Vipers Of Harlem* is a ready-steady-go rocker, along with a female background chorus and a horn section, that reminds me of Leon Russell's music. *Shake Off The Devil* could be an oldtime Cliff Bennett & The Rebel Rousers track and features a short but typical Manzarek solo. *Blue Fandango Man* is a slow southern swamp swing. Darryl's voice imitates Bob Dylan (there's even the harmonica), and Ray's keyboard sounds like in The Doors' *Hyacinth House*. Interesting enough, Skip van Winkle, who later joined The Robby Krieger Organisation, plays piano and keyboards on most other tracks. My favorite on this CD is the wild *Cadillac*, the old Vince Taylor classic, but Ray does not play on this one, unfortunately.

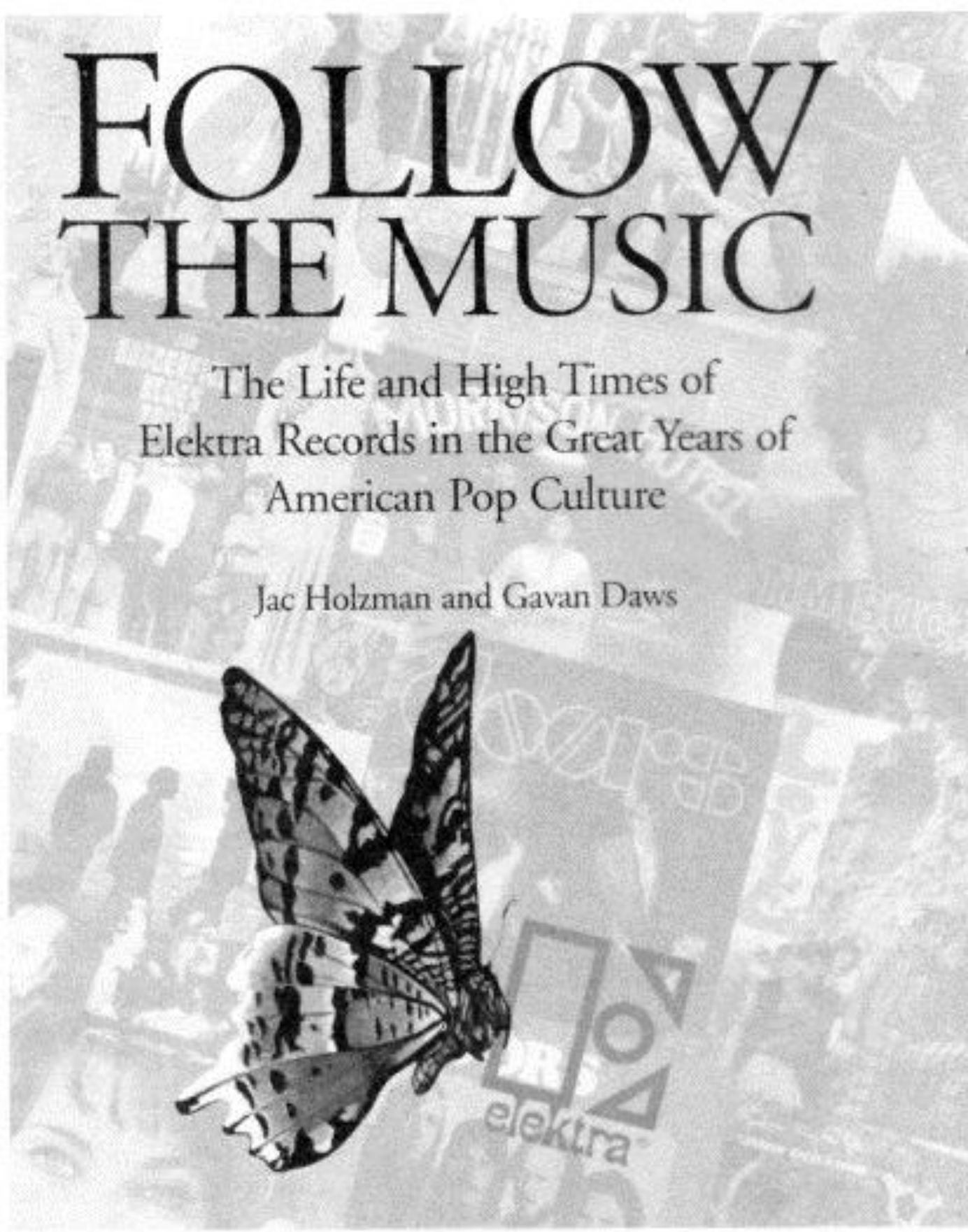
EVEN MORE LATEST NEWS:
Oliver Stone (director of the film *The Doors*) was arrested in mid June for suspicion of drunk driving and possession of hashish. He was released on $12.500 bail. Time Magazine did not find his arrest surprising at all because of "... his inclusion of unnecessarily long, trippy music numbers in his film The Doors".

BOOK REVIEWS

JAC HOLZMAN AND GAVAN DAWS:

FOLLOW THE MUSIC

FirstMedia Books, Santa Monica, 1998
ISBN 0-9661221-1-9



Ray Manzarek once described him as "*a long, tall glass of water*", and everybody I met from the Doors family speaks in high terms about him: Jac Holzman, former president of Elektra Records, that guy who signed The Doors to Elektra and who was one of the few who noticed the power and else whose spirit was as crystal clear as Jac Holzman's (see a photo of Jac with my book, Doors, on page 59 in DQ 35. Now Jac wrote this gorgeous book, which is as adventurous as his life. It is the story of his record company, from the very beginning in the early 50's till 1973, when Jac left Elektra.

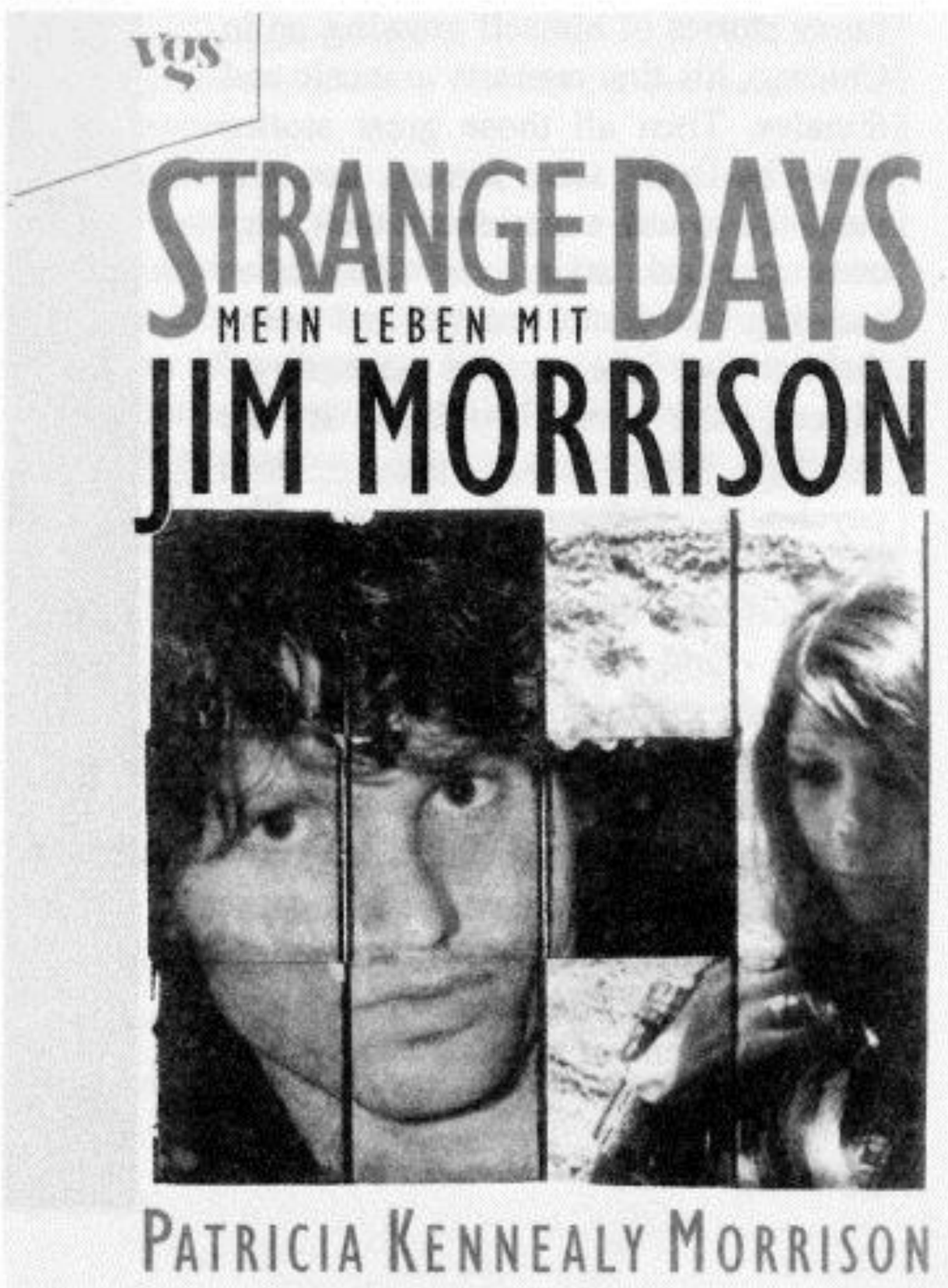
Imagine a whole bunch of interesting people sitting around a big table talking, a couple of microphones and hundreds of tape machines recording everybody - that's the book. There's Jac, giving ideas to everybody, there's Paul Rothchild, telling about recording processes and his relationship to the people he produced. There are Ray Manzarek, Robby Krieger and John Densmore in the room, letting out unknown stories of the private Jim Morrison. Here comes Bill Harvey, giving info on the Doors record covers. Bill Graham and Vince Treanor report about the group in concert. Mirandi Babitz tells us about Morrison's stage clothes she designed for him. Steve Harris and Ray Manzarek talk about the gold record party for *Light my Fire* and its sudden end. Frank Lisciandro is there and reports how he saved Jim from fist fights. Eric Burdon remembers an incident that happened to Jim at the Whisky A GoGo and how he once threw Jim and a few girls out of his house in Bel Air. Bruce Botnick drops in and reports about the recording of *L.A.Woman*. And then Jac, in his most serious tone, recalls how "*dazed, disordered and dumbfounded*" he was when the news about Jim's sudden death in Paris came in. And all the new info on the two Doors albums after Morrison ...

But beware - this is not a book just about The Doors. This is a 450 (!)-page book about Elektra Records, about the artists and about the people who worked there. And - most of all - it is a book about the greatest years in American pop culture. Written by a serious insider, who was there, experienced it all, had a great impact on the music of the Sixties and Seventies and freely gives out first-hand information. Full of other most interesting and entertaining background stories on Tim Buckley, Carly Simon, Arthur Lee & Love, Judy Collins, Jackson Browne, Iggy Pop & The Stooges, Queen, the recording sessions, the technical developments of recording, Los Angeles and the clubs, the business in general. The book comes along with a discography of the label's longplayers and has many gorgeous private photos (including never-before-seen Morrison shots). See the color ad with Jac's message to all Doors Quarterly readers on page 67 of this issue including the info how to order this book. **ABSOLUTELY RECOMMENDED!**

PATRICIA KENNEALY-MORRISON
STRANGE DAYS
Mein Leben mit Jim Morrison
(German edition)
VGS, Köln 1998

Endlich ist die langerwartete deutsche Ausgabe von Patricia Kennealy-Morrisons Biografie über ihr Leben mit Jim Morrison auch auf deutsch erhältlich. Gegenüber den zwei verschiedenen amerikanischen Ausgaben ist anzumerken, daß Patricia für den deutschen Markt erfreulicherweise das Buch nochmals überarbeitet hat. So hat sie weitere Quellen einarbeiten können, die dem Buch weitere Fakten hinzufügen; insbesondere ist ihr Selbstinterview (ab Seite 431) um wesentliche Punkte erweitert worden.
Schonungslos offen, ehrlich und manchmal sehr kritisch erzählt Patricia, die einzige Frau, die Jim Morrison je geehelicht hat (wenn auch in einer legal nicht anerkannten Hexenzeremonie) ihre Geschichte von Beginn an, jenem Meeting in einem New Yorker Hotel, wo sie als Journalistin Jim zum ersten Mal traf, um ein Interview mit ihm zu führen. Wie sein Interesse für sie geweckt wurde, ihr allmählich wachsendes gegenseitiges Vertrauen mit all dem Respekt, den er ihr, ihrer Intelligenz und auch bald schon ihrem Körper erwies. Die zunehmenden Spannungen in ihrer Beziehung, die haarsträubenden Ereignisse in Miami und Patricias äußerst gespaltenes Verhältnis zu Pamela Courson werden in allen Einzelheiten geschildert. Der „*stream of consciousness*", mit dem Patricia den Leser (hierbei sei die erstklassige deutsche Übersetzung von Thomas Ziegler ausdrücklich erwähnt) in ihrem Bann hält, ist atemberaubend.

Ich hatte die amerikanische Ausgabe einige Jahre nicht mehr in der Hand gehabt und bin jetzt durch die neue Ausgabe wieder in den Sog ihrer glücklichen, aber auch schmerzlichen Schilderungen geraten. Um so verständlicher ist dann ihr funkelnder Haß auf Pamela, die sie für Jims Tod verantwortlich macht, und ihre gnadenlose Abrechnung mit Oliver Stone, an dessen Film sie teilhaben durfte, und der sie so schwer enttäuscht hat. *Strange Days* ist ein höchst subjektives Buch ohne Kompromisse, und das ist gut so. Deswegen wirkt dieses Buch so lebendig und mitreißend ehrlich. Deswegen kommen einige Fans mit diesem Buch nicht klar - sie werden praktisch gezwungen, zu diesem Buch eindeutig Stellung zu nehmen. Fast 500 Seiten *tour de force*, das ist schwer verdaulich und nicht mit einer oberflächlichen Leseweise, wie man sie bei einer normalen Biografie anwenden kann, zu bewältigen. Wer sich allerdings Patricia Kennealy-Morrison öffnet, wird den wahren Jim Morrison entdekken können, der in anderen Büchern nur andeutungsweise zu erahnen ist.



BOOK REVIEWS

RAY MANZAREK:
LIGHT MY FIRE

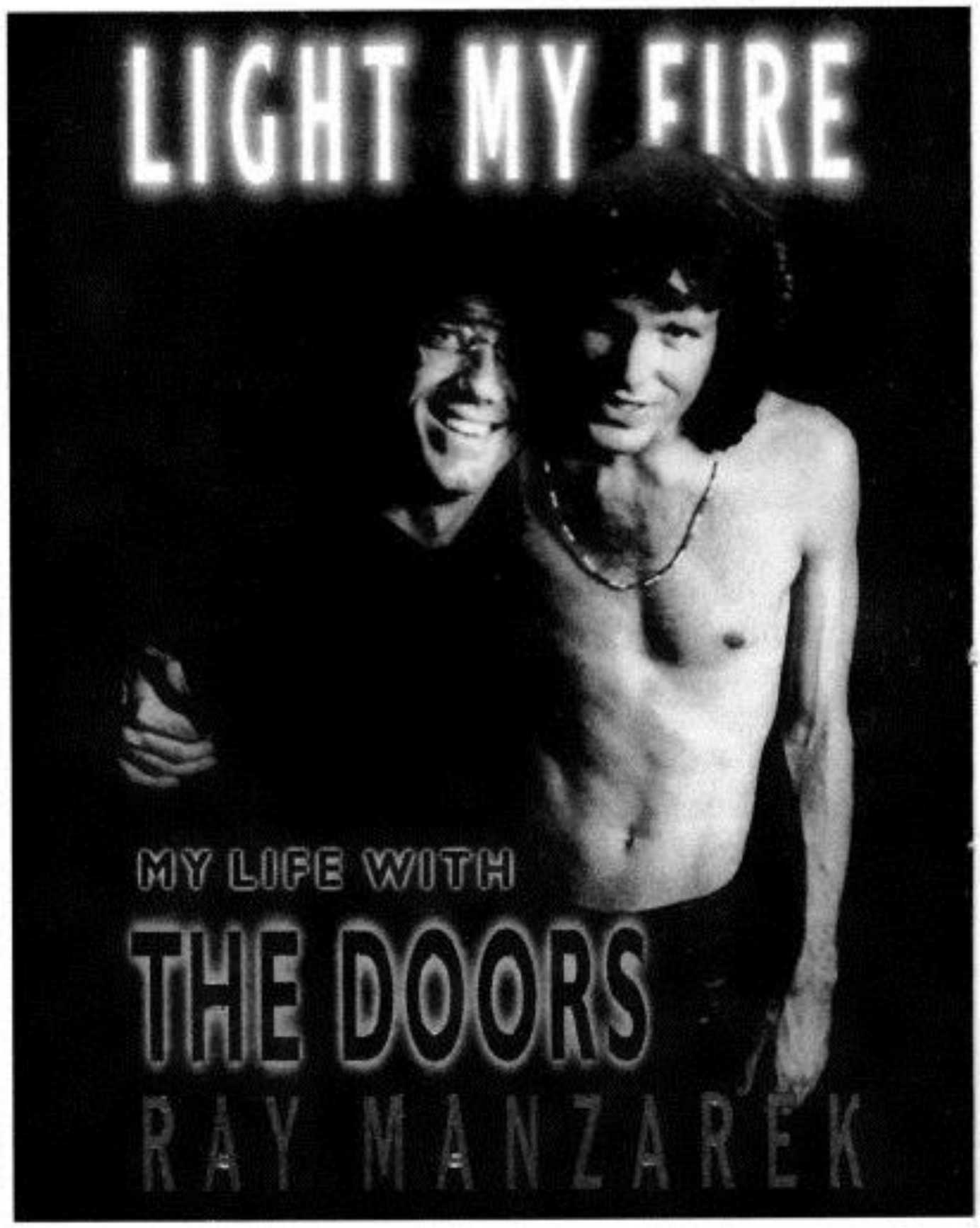
My life with The Doors

g.p.putnam's sons, USA 1998

ISBN 0-399-14399-8

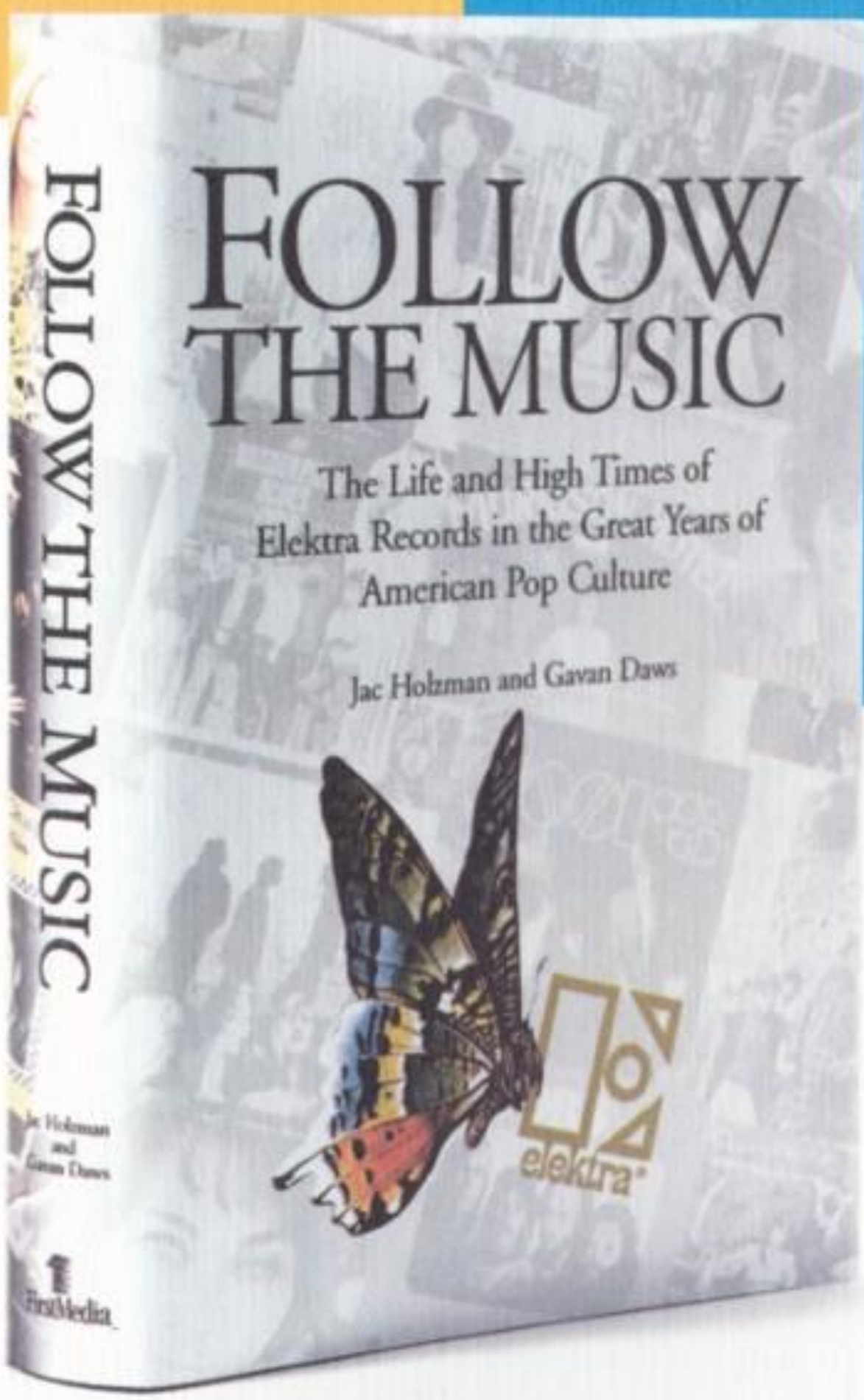
Ray Manzarek makes it pretty clear in his striking and interesting personal memoir that his main preoccupation is to keep the myth of Jim Morrison alive. Ray was the one who kept it all together in the past, the band, the music, and the genius Morrison. When he noticed the split in Jim Morrison's personality (Jim and Jimbo) which Ray calls Jim's fatal flaw, he didn't give up to pull Jim from the abyss and try to save him and show him where to go. "*Jimbo won*", Ray sadly commits at the end of the book.

This book - not surprising at all - is mainly about Jim Morrison, although he is giving the fans interesting and funny stories of himself growing up in Chicago, his first contacts to music and females. Then all those great stories how The Doors were formed, how the band found and experienced their very own musical style, the frustration carrying the demo around and being thrown out the record companys' offices, the first bookings at the London Fog and those deep psychedelic nights at the Whisky. The heights and lows of success, the boredom and the highpoints of studio work, and everywhere there's Morrison, the bright poet, but also the dark dionysos, as described by Ray in his very typical, mythical and intellectual style - hey didn't we know all that before? Yes, we've heard the same sentences before in countless radio shows, TV interviews and read that in millions of articles. Here in this book it was all packed together in one - Ray's philosophy, Ray's point of view on life, career and the "*diamond of The Doors*". A very interesting account of what happened inside the inner Doors circle up to Jim's death in 1971- from Ray's view, which is totally different from the one of John Densmore's. Of course it was John who felt himself urged to put a few things right on the official Doors website, packed into very harsh words. Jim Morrison wanted Densmore to leave the band (according to Ray) - this is one of the stories that might interest fans. He surely expresses his anger against Oliver Stone who he calles "Bonehead" and even "fascist". The book is a great source for research. I miss the life and times of The Doors after Morrison, all that getting together for *An American Prayer* and for those live-albums and the *Ghost Song* video. How does Ray feel about John and Robby today? Pity, no certain words about that. But as an exciting story-teller of past events and great memoir to read, Ray's book is definitely **RECOMMENDED**!



The incredible story of the record company that brought the world the Doors

"In effect, Jac Holzman to the Doors was like Diaghilev to Nijinsky and Stravinsky."
—Ray Manzerek



"To be on Elektra was the greatest thing."
—Robbie Krieger

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—Timothy White, Editor In Chief of BILLBOARD and author of ROCK LIVES: PROFILES AND INTERVIEWS and MUSIC TO MY EARS: THE BILLBOARD ESSAYS, winners of the ASCAP-Deems Taylor Award for excellence in music journalism.

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To all the Doors Quarterly Readers:
Working with the Doors was the highlight of my years at Elektra. This is the truth as I and other Elektra staffers remember those fabulous times.
All the best,
Jac