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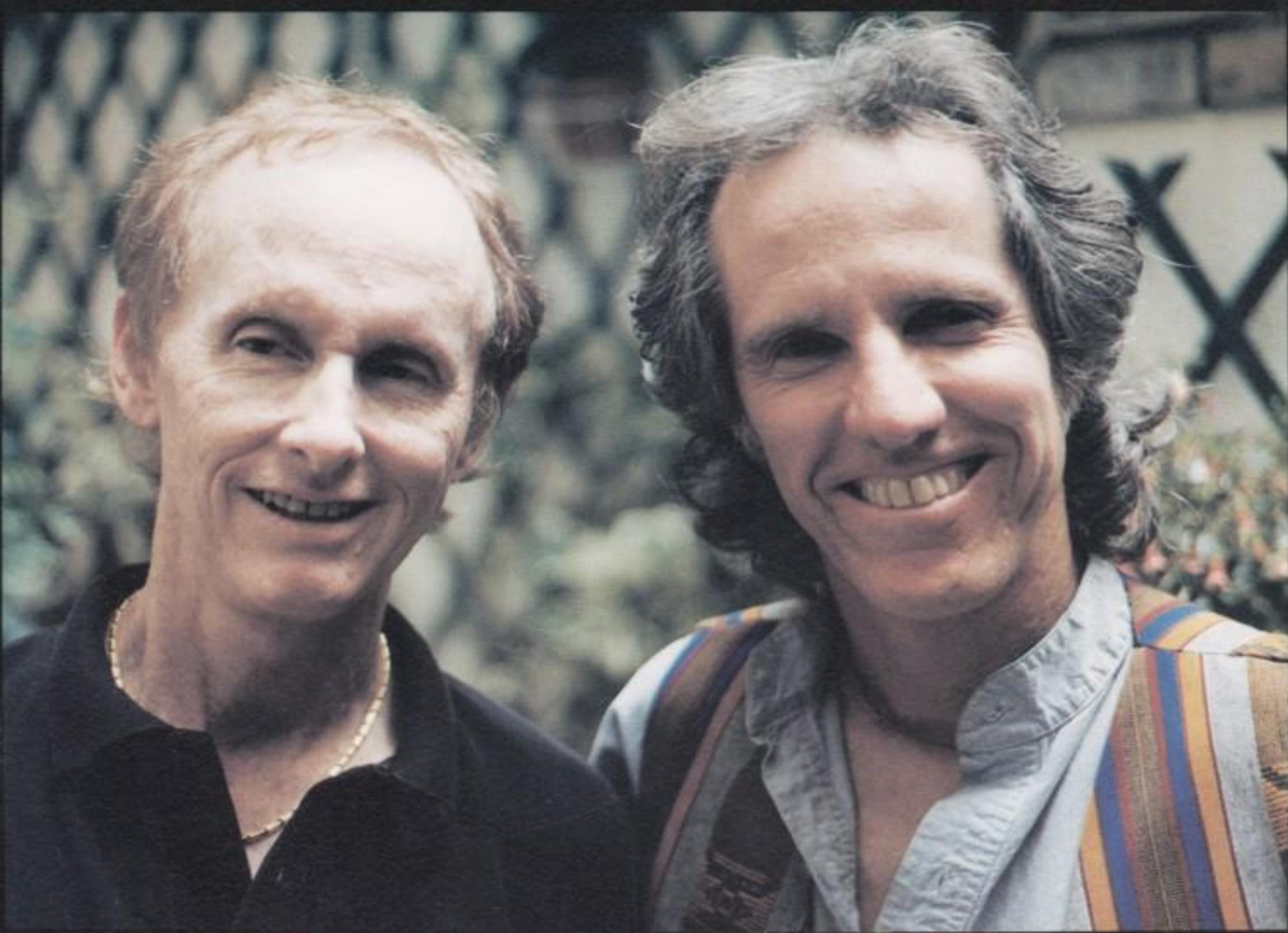
MAGAZINE FOR MEMBERS OF THE DOORS FAN CLUB



QUARTERLY MAGAZINE No 36

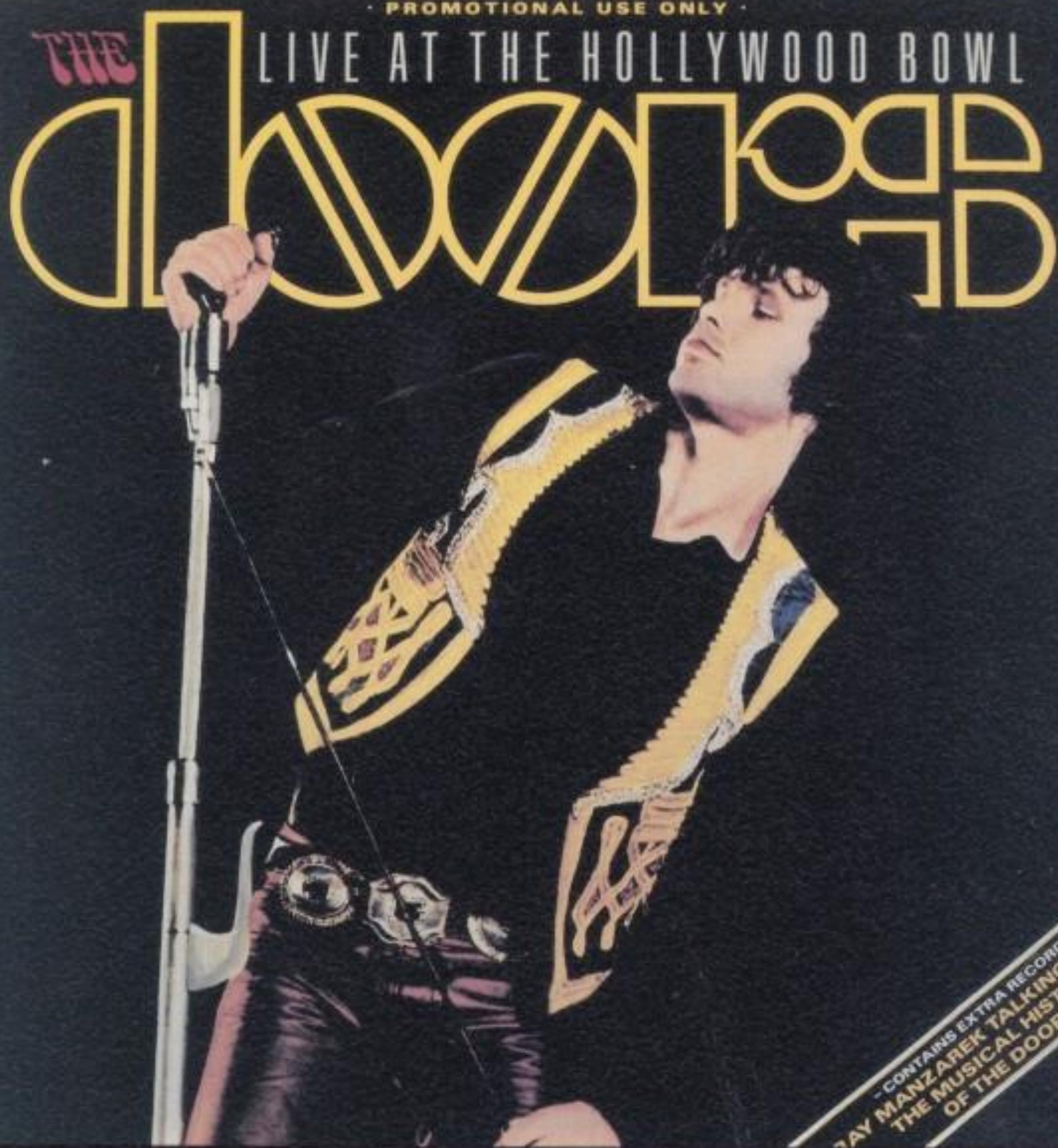
THE

KRIEGER-DENSMORE



REUNION 1997

break on through to the other side ...



THE DOORS LIVE AT THE HOLLYWOOD BOWL (Promotional double album)

In August 1987 The Doors released the "Mini-LP" *Live At The Hollywood Bowl* (Elektra 960-741-1 EKT 40). Unknown to the public, in Germany there also appeared a special edition for radio people only. It was a double album consisting of the usual *Live At The Hollywood Bowl* Mini-LP (the only difference was an additional signum inbetween the run-out grooves) and an extra LP containing an interview with Ray Manzarek about the history of The Doors (Elektra SAM 378 EKT 40F). The interview was done by Manfred Behrens of WDR, Germany, in 1983. Between the interview segments there were six Doors songs: *Hello I Love You*, *Moonlight Drive*, *Light My Fire*, *The Unknown Soldier*, *Riders On The Storm* and *The End*. The records didn't come in a fold-out cover but in a single jacket, which carried the special announcement "*Contains extra record - Ray Manzarek talking about the musical history of The Doors*" and, of course, "*Promotional Use Only*". There were just 500 copies made, and about 200 got shipped to Great Britain (notice the British EKT-sign on the back).

is a periodically published
magazine for members of
THE DOORS FAN CLUB

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

Thanks for their extra invaluable help with this issue: Jochen Maaßen, Gilles Yéprémian, Ulrich Michaelis, Alex Heerkens, Thomas Schlüter, Claudia Schmitz, John Becker, Martin Pfitzer, Chris Hewitt, and Robby Krieger (thanks for faxing me quite often). Also thanks to all who contributed articles and photos. Special thanks to Marit Fels-Dachs and Brigitte Pilgram for their help with this issue and their work for future issues!

All my love goes to Alexandra Magnien, who brought me back to life and made me happy again. ☺

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Dear Doors people,

here's your favorite magazine, issue # 36, much later than most of you might have expected. Actually, there are people out there who called it *The Doors Yearly* now ... aehm, sorry, for the past you might be right. After a tough year (1997) things are really turning, and I do hope to find more time to do more Quarterlys than just one or two in a year. But as you know, I'm a devoted fan of The Doors, and will ever be, no matter what happens in my life, and so you can be sure you will get your next DQ (#37) as soon as possible (this means - as soon as I am able to put it together). I'm sure you will like this issue, there are 8 color pages this time (instead of only 4), thanks to the help of some people mentioned above. Much in this DQ is about Robby and John in Europe; their visits are not regular at all but very special, so I thought we'd take the opportunity to have a closer look at their short but great 1997 tour through Germany and France. Enjoy!

I'm terribly sorry, but I have to rise the subscription fees from this issue on. In Germany the prices for postage to European countries rose, and even in Holland (where all you overseas-subscribers get your DQ from) they rose their postage fees, unfortunately. I am not able to cover postage, printing and all those little extras you need for

producing this magazine with those previous subscription fees anymore. So it's DM 5 more for everybody now, sorry, not my fault. I was paying extra (my own money I earn from my regular job as a teacher) for postage writing to all new subscribers and to all the people who forgot to add a stamp or a response coupon ... can't do it anymore! Too many new subscribers, too many letters coming in without international response coupons or German stamps, too high the rise of postage to mail letters and DQs to foreign countries. Hope you'll stay with us. This is also the reason why all you subscribers from overseas are getting their DQ via SURFACE MAIL from now on six or seven weeks after the Europeans will get their DQ! Believe me - it's about bloody \$11 just to mail one single DQ to the states via airmail from here!

Calculating the actual costs of a new DQ-issue is always a tough job, and this time there are 8 (!) color pages instead of just 4 - and look at all the info you get on your favorite band! But that's not the case, really, it's the postage (which actually is much more than the costs of printing the magazine), paying the mag to be carried out to your private letterbox. I wonder what is going to happen when the damn "*Euro*" will come (70 % of the people in Germany are afraid of the new money) - will prices have to rise again? I heard the Dutch post offices announced another rise, damn them! Please - add an International Response Coupon or a German stamp to your letters!

Many people were inquiring about those strange notes I put in the last DQ about myself. Well, I really don't want to remember those strange days, when I started a new life. My 12 ½ -year-old daughter Lana lives here with me (some people know her from the phone: "Sorry, Daddy's not in, call back in two hours!"), and I'm busy writing a new Doors book for France (*as I'm currently working on that, I cannot give you any information because this is still confidential between the publisher and me, but as you will see, it will be a totally new concept of writing and publishing a book on The Doors. The book will be out in France before Christmas 1998; it will probably out in German language by that date, too*). But this takes time, to settle down, to get through this strange and unusual situation, to see who is a real friend and supporter in a situation like this, and to find a different new way of living and surviving. Now, as everything has settled down as I had hoped, things go fine again.

I owe a big thanks to my friend Hans Bezemer. Not only he had the idea of putting *The Doors Quarterly* on the internet, he also created the website and put a lot of work into it. Great job, Hans. I love the design of the web-pages, also the sounds and all those little extras he added. If you have access to the net, check our website. Put your soundblaster on and enjoy. Check the pages ever once in a while - there might be interesting news to read before the DQ comes out. Right now the complete *Paris guide*, my *L.A. guide* and my *Jim Morrison - Quiet Days In Paris* is on, with some extras like news about further events in Paris and special offers to website-readers. See the address on page 2 or in the box below. Coming soon on the net is a most accurate guide through the jungle of Doors bootleg CDs, including all songs and sources. I'm still working on that for a future feature on the DQ website.

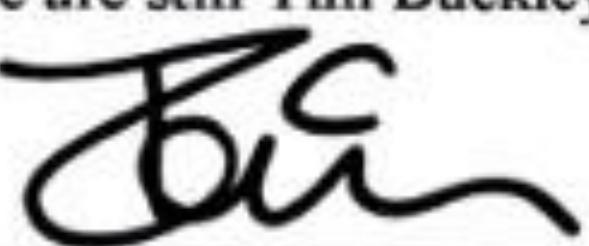
Watch out for the next DQ - it will include a great tear-out Los Angeles guide (yes, yes, easy to carry around) for Doors fans, including photos and all addresses where to go when you visit the *City Of Night*. If you want a pre-view copy, check our website or contact me for a sneak-preview copy.

All my best wishes go to Ray Manzarek, who had to go to hospital because of some serious problems with his stomach. Hope you are well again when you receive this *Doors Quarterly*, Ray!

A lot of people worried about Robby after seeing him live in concert - folks, he's alright, he just has to avoid the sunlight. Robby say "hello" to you all, and he wishes to see you all back again this year at one of his concerts. Go and see him when he's in town - great band, great mood, great concerts!

And don't ask what I'm currently listening to - I'm just telling you: it's Portishead's latest album *Portishead*, and Björk's latest (great) CD *Homogenic* - a new way of feeling music like Doors music - innovative, lyrical and full of emotions. And there are still Tim Buckley's *Happy Sad* and *Lorca* really touching me a lot!

Take care



Send all letters to our NEW ADDRESS:
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OKTOBER '97: MUSIK, KUNST, THEATER, KINO

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MAGAZIN FÜR WUPPERTAL, SOLINGEN, REMSCHEID

MORRISON-HOTEL ** Solo-Theater bei »Unter Wasser fliegen«



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MORRISON HOTEL

A theater play by Gilla Cremer

The theatre play *Morrison Hotel* (written by Gilla Cremer, directed by Johannes Kaetzler) is dedicated to two men: Gilla's elder brother Tom and Jim Morrison. Both were idols she looked up to in the Sixties - to Tom, who was the first in her family to rebel, member of left-wing organizations, who later suffered a lot of schizophrenic breakdowns and committed suicide in 1995; and Jim, who was rebelling in public. Through all those years, Gilla herself tried her own way of life by testing therapy, dance, drugs, free love and theater workshops.

In Gilla's play, both men (played in a double-role by herself) are searching for ways to change the world. Actually, the schizophrenia of her brother combined with the lyrical madness of the poet and performer Jim Morrison is a paradox within itself - here is the well-known performer publishing records and performing the demons of his own mind in public performances, on the other side there's the totally unknown German student trying to perform his ideas within his very own small circle of friends and family members. Frantically radical, he follows his own slowly developing madness and attempts to "break on through to the other side" like Jim but fails. In this very situation the biographies of both men begin to overlap.

Gilla's solo-performance is breathtaking! I have watched three performances (in German language) by now and each performance was different. Gilla is considering her play as a constantly changing process. Her appearance as JIM MORRISON, her BROTHER TOM and as a NARRATOR is simply perfect. She performs her triple role on stage perfectly, letting the audience getting the feeling of being in a live performance of The Doors (Miami), remembering the impact The Living Theatre had on Jim, of a fight with her brother or simply an interview situation at a New York Hotel. Her performance is very real - follow her, and you are really imagining the actual situations as if they were live on stage.

Very little effects are used during the play - some fireworks here and there, some sounds of helicopters and some Jim Morrison- and Doors-Live performances (from official and unofficial recordings) were effectively placed in the play. The stage is open and wide, fine for Gilla to perform her dancing and acting and the variety of voices she is able to speak in.

The collage of texts consists partly of original lyrics by Jim Morrison (also fragments from his poems and statements from interviews) plus remarks from friends and contemporaries. Her brother Tom is represented by biographical material. Gilla's performance also includes texts from various relevant authors of that period.

"Die Welt" wrote: "*A very personal enterprise, that leaves one in daze after 1 ½ hours.*"

The Doors Quarterly and Gilles Yeremian are preparing "Morrison Hotel" to be performed in English language in Paris on July 3, 1999, in a small theater. Advance tickets will be available from Easter 1999 on. The price for a ticket will be around 100 French Francs. Fanclubmembers will pay a lower admission fee if they show their Membershipcard at the ticket booth the same night or if they book their ticket in advance (one cheaper ticket for each member only). The seats in the theater are limited to 200, so we would recommend to reserve tickets as soon as possible. To reserve your ticket, please write to
The Doors Quarterly Magazine, Mündelheimer Str. 91, 47829 Krefeld, West Germany

THE DOORS

"For good or bad we try to do the unusual"



MUSIC BY THE DOORS verges on the classical. The pop group made of four young men from Los Angeles—Jim Morrison, Ray Manzarek, Robby Kreiger, and John Densmore—boast 1967's number one single, "Light My Fire," and number one album, "The Doors." Both were a first effort. Adding rock to Bach, to be general, has made their music something more than a month's gig on the top pop. Morrison held the clue:

"While it's true that our music has classical influences, what we're playing is contemporary classical, not something out of the 15th century. Sure we use chords and harmonies out of Bach, but they're flavored with the musical language of today and the rhythms of today."

Organist Ray Manzarek spoke up after Morrison with the same idea in a different shade: "Audiences are a lot smarter than they're usually given credit for. They realize that what we are doing is art—something timeless—not just a tune that makes the top 40 and disappears after six weeks."

The facts bear Manzarek out. "Light My Fire" sold more copies than any other single and was on the top of the charts for 17 weeks. Their album was on the charts for 26 weeks. But ironically the group started out with no such lofty ambitions.

"We thought we were just going to be another rock group," says Morrison. "Then we started recording 'The End.' It's a twelve minute song and it took us thirty hours in the studio to get it just right. It was then that we realized we were different from other groups. We were playing music that will last for years, not weeks."

One thing the group can't explain is their popularity with so many diverse audiences. Paul Newman has been to seven of their concerts and offered to write the liner

notes for one of their albums. Novelist Norman Mailer heard them once and made the very same offer. Even the teenybopper shares this enthusiasm.

Morrison has supplanted Beatle John Lennon as the sex symbol of the sneaker set. When the Doors appeared on one television show, Morrison needed a special police escort of ten men to get from his hotel to the theater and back unharmed.

The group's live performances also require well-planned security measures because of the electricity they create on stage. Guitarist Robby Kreiger commented: "We try to connect everybody in the audience to everybody else. We want them to become one mind, one entity. We are revivalists as well as musicians and want our audiences to undergo a religious experience."





As for the Beatles' trips into mysticism, Manzarek commented, "The Beatles are today's newspaper. They're on top of everything that happens in a superficial way. Their albums are listened to once and then discarded. When we create songs, we feel the lyrics should be able to stand up as poetry, otherwise we won't bother putting lyrics to our music. As a matter of fact, a publisher has asked us to put all our lyrics in book form."

Now that the group is established, comparisons are

inevitable, and the Doors are most often compared with The Rolling Stones. Drummer John Densmore sees the connection. "If you look on the Beatles and Rolling Stones as two sides of a coin, the happy and the dark, then I can see the comparison. For good or bad, we do the unusual in our music. We're not afraid to sing about unpleasant subjects; however, we are not going to be careful to make our statements in our music, not in our personal lives."



ABOUT the doors

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⇒ ... the Box Set is out. You all might own it by now. Published on October 27, 1997, on the hold for five or six long years, it turned out to be a big surprise on one hand, but a big disappointment on the other (read my review in this DQ). It was followed by some promotional radio shows aired all over the world. In France there was a quite silly show on RTL Radio featuring Ray Manzarek telling well-known pre-recorded stories. Do interviewers just ask the same questions all the time? A good show was aired by Westwood One in the States called *Without A Safety Net* - all three Doors in their best mood (collectors might be interested to know that this is available on three compact discs for a hell of a price!). Another Westwood One-Show presented Matrix tracks (most of them have never been on the radio before) - another edition of their Superstar Concert Series (see reviews in this DQ). A non-interesting show by England's BBC was hosted by Kat MacEwan. VH1 (cable TV) in the USA announced a Morrison-interview from Bakersfield but it wasn't aired because the Doors claimed to own the rights for it (They paid \$3.000 for the tape to an unnamed collector). Pity! But they showed an interesting interview with Jim standing next to a bookcase around the Miami time from 1970. Some unknown clips from the Miami trial made this special very interesting. Narrated by Kris Kristofferson in his whisky-flavored Southern voice (have you ever seen him in the movie *Cisco Pike*? He looks and moves a lot like Jim!), an interesting interview CD was released in the States (read the review in this *Doors Quarterly*) ...

⇒... on October 8, 1997, there was a celebration for the release of the Box Set at the Whisky a GoGo on Sunset Strip. On stage listening to some songs and answering countless questions were **Ray Manzarek**, **Robby Krieger** and **John Densmore**, supported by Bruce Botnick and Danny Sugerman. A kind of press conference, where fans were allowed to attend (after having bought their ticket). Excerpts from this event were shown all over the world in music news shows. A specially designed colorful poster was sold for \$15. The first print of this poster misspelled Robby's name ("Kieger"), a correct one was quickly reprinted ...

⇒ ... Robby Krieger, John Densmore and Ray Manzarek signed Doors records and CDs at Tower Records on Sunset Boulevard, Los Angeles. Not surprising at all, hundreds of fans were queuing up to get autographs. The shop sold Doors compact discs for \$27.000 in just 3 hours while the group was there. Shortly after that a second signing hour took place at the Virgin Megastore on Sunset Boulevard. A third signing date at New York's Tower Records (66th & Broadway) on October 28, 1997, announced all three Doors, but Ray Manzarek wasn't able to come, unfortunately ...

⇒ ... in New Zealand (!) the FM Station Triple M had a Morrison Day on October 28. They were giving away a piece of memorabilia - a bath plug once used by Jim Morrison. Is this for real or a joke? I wonder when there'll be his underpants on auction (if he ever wore some) - the Hard Rock Café would surely exhibit them, hopefully under glass ...

⇒ ... of course the *Box Set* got reviews in all countries. Bad ones in Great Britain (*Q*, *Vox* and *Mojo*), silly ones in France (*Rock And Folk*) and good ones in Germany (*Musik Express*).

press, *Good Times* and other magazines). WOM-Magazine, sponsored by record companies, even featured a two-part article on the myth of Jim Morrison, and the theories about his death (well-written!) ...

- ... the leather pants Jim Morrison wore in concert at the Hollywood Bowl concert and at the Singer Bowl concert are exhibited at the Hard Rock Café in Boston, Massachusetts, while a DQ poster (which came for free with one of the older Doors Quarterlys) is prominently displayed at the Hard Rock Café in Key West, Florida ...
- ... prices for original Jim Morrison memorabilia climb up to unbelievable heights. His hand-written lyric sheet of "*The Celebration Of The Lizard*" was sold at an auction in New York for more than \$ 40.000 (!), double than the estimated value, while original Jim Morrison autographs sell for a mere \$ 2.000 a piece (prices will rise, surely). All four Doors autographs on a photo or a record cover (very rare) usually go for \$ 3.000 ...
- ... Frank Lisciandro wrote a short article for "Frank" (An International Journal of Contemporary Writing & Art) called "*Stumbling in the Neon Groves*", analyzing Jim's life and poetry. He added an interview Jim did on May 27, 1970 (which was partly aired on radio but never published) plus two unpublished Jim Morrison poems ...
- ... did you know there is a computer-virus going round called "*Morrison!*"? This dangerous virus infects all files ...
- ... in a recent interview Ray Manzarek announced The Doors' next plans: "*We're going to put out all six of our studio albums, plus 'Absolutely Live' and 'An American Prayer' in a deluxe set, 20-bit mastered, maybe on Gold CDs. And we're gonna do it at the turn of the century, or maybe in 2001.*" As a reason for this next major release by Elektra he said, "*We'll do it for Jim's internment from Paris. They're digging him up on July 5th, 2001.*" I think that '*digging him up*' will not happen - remember the news from Paris in DQ 34, page 4. Jim's parents are the only people in the world who could start such a process - till now neither Mr.&Mrs. George Morrison nor their lawyers announced anything like that. Back to Ray's plans - this is just my opinion: This new Elektra release will be fine for the group and the record company, but for us fans it will be just another re-re-re-re-re-release of the albums we love so dearly and already have in our collections in various formats. So: Thanks for this fantastic, superb, great, innovating idea to put out another re-re-re-re-re-release of material we ALL already have ...
- ... the new Doors *Greatest Hits-video* is out in the States but not in Europe or other parts of the world. It does not contain much new material. To give you an idea how to recycle previous video releases for a new homevideo, here is the tracklist (haven't seen the video yet, got the list from one of our readers in the States): *Strange Days* (featuring very few unknown film clips like all four Doors playing cards)/ *Break On Through* (compilation of all known *Break On Through*-clips plus new clips from the Isle Of Wight Festival)/ *Jim talking about poetry* during the Critique-interview (from "*The Soft Parade*" video)/ *Spanish Caravan* (from "*Live At The Hollywood Bowl*")/ *The Unknown Soldier* (from "*The Soft Parade*" video)/ *The Changeling* (from "*The Soft Parade*" video)/ *Horse Latitudes* (from "*Dance On Fire*")/ *Wild Child* (from "*The Soft Parade*" video)/ *Gloria* (previously unreleased on video, banned from MTV, directed by Ray Manzarek)/ *Touch Me* (from "*Dance On Fire*" video)/ *Back Door Man* (from "*The Soft Parade*")/ *Jim talking about the future* during the Critique-interview (from "*The Soft Parade*" video)/ *L.A. Woman* (from "*Dance On Fire*")/ *Wishful Sinful* (from "*The Soft Parade*")/ *Light My Fire* (from "*Dance On Fire*")/ *The Ghost Song* (a video which

was produced for the re-release of "An American Prayer"/*Hello I Love You* (from "The Doors In Europe")...

- ⇒ ... Saint Vincent & the Grenadines (a group of West Indian islands in the Eastern Caribbean) issued a set of stamps featuring covers of Doors LPs on November 5, 1997: *The Doors* (\$1.50), *Strange Days* (\$1.20), *Waiting For The Sun* (95¢), *The Soft Parade* (\$1.10), *Morrison Hotel* (90¢), and *L.A. Woman* (\$1). The stamps are available in small units or panes, containing eight stamps featuring a larger illustration of the album cover. Before The Doors, just John Lennon, Elvis Presley and Barbara Streisand got this honor. "*It's a very hip idea for a very hip, small country,*" Doors keyboardist Ray Manzarek told news agency Reuters. "*Would that more small countries were as hip as Saint Vincent! Commemorating great music and great artists is exactly what stamps should be doing. Jim always loved beaches and water, he always had a connection to that.*" All six sets are currently on sale, all of them look very beautiful. True collectors' items ...
- ⇒ ... German fans shouldn't miss *Good Times* magazine # 4/98 out in August 1998. This issue will have Jim Morrison on the cover. Inside there will be about 6 pages celebrating the 30th anniversary of The Doors' concert in Frankfurt. Readers outside Germany who are interested getting a copy should contact *Good Times* (see *Classified ads*) ...

⇒ ... Exciting! If we are very lucky all three Doors will play in Germany on 17th July 1998. After that they are going to play Denmark on July 18th. In Denmark there is talk of The Robby Krieger Band (with Country Joe McDonald). I got a fax from Robby Krieger about "there is talk of one or all of The Doors coming ...". Nothing is confirmed yet but Robby (who is definitely coming with his band) acts like Wishbone Ash, Colosseum, John Mayall, Man Raze, etc. John Densmore and Ray Manzarek to accompany him. The tour will be confirmed - July 17, 1998, in Herzberg (near Fulda) for example. Joe McDonald, but not signed yet (call *The Doors Quarterly* at the beginning of June for info and the ticket reservation hotline 0511-5555555. Latest news - Bill Cobham will play drums at Robby's performance ...

- ⇒ ... at a poetry-festival in September 1997 to commemorate the death of poet Allen Ginsberg John Densmore performed, too, along with Johnny Depp and Tom Waits. Another rare performance of John Densmore took place at the all-star 4-hour benefit show *Dead Man Walking* for Murder Victims' Families for Reconciliation at the Shrine Auditorium in Los Angeles on March 28, 1998. John performed among Eddie Vedder (whose performance was pretty muddled, as the papers said), Tom Waits, Michelle Shocked, Bonnie Raitt and a great Pakistani artist called Rahat Nusrat Fateh Ali Khan ...

- ⇒ ... you wanna get buried near Jim Morrison on the Père Lachaise in Paris? No problem. They're digging up a lot of ancient graves in the old quarter of the cemetery where Jim was buried, and a gravesite near Jim is only 26.536 French Francs, about 5.000 Dollars. A bit morbid, I know ...

- ⇒ ... did you know that the album *L.A. Woman* was recorded on a 3M-Eight-Track tape recorder using BASF tapes at +8dB VU? An interesting little fact Bruce Botnick told interviewer Richard Buskin in a 1997 interview ...

⇒ ... in France, Monsieur Raquin-Chenillet, President of "La Société d'histoire du Cimetière du Père Lachaise" is currently working on a CD-ROM about the history of the cemetery and its graves. Guess who will definitely be featured ...

⇒ ... Ray Manzarek is working in the studio with old blues guitarists (including John Lee Hooker) on a Doors tribute CD. After a few weeks in hospital suffering a problem with his stomach he seems to be well again ...

⇒ ... Patricia Kennealy-Morrison's book *Strange Days - My life with and without Jim Morrison* will be published in German language (out this summer - check your local book-store). This great warm and true biography was re-released in the USA, too, (by Harper-Collins), and in Great Britain in the beginning of 1998 as well ...

⇒ ... Waylon Krieger, Robby's real son, and Cliff Morrison, Jim's alleged son, started doing concerts together. First one was in April 1998 in Santa Monica ...

⇒ ... there are rumors around telling that The Doors 1970 *Vancouver* concert with Albert King was around on bootleg video. Same goes for the complete Doors *Isle Of Wight* concert ...

⇒ ... Ray Manzarek's current favorites are *Beck*, *Bush*, *Blur* and *Björk*, as he told *Mojo*, the best music magazine around. Robby Krieger loves jazz guitarist *Jeff Richman* and said he was sensational live. Jeff plays concerts around Los Angeles. Try to see him playing, and take your seat next to Robby Krieger ...

⇒ ... Cliff Morrison, alleged son of Jim Morrison, re-recorded his CD *Know Peaking* with Waylon Krieger, real son of Robby Krieger. Waylon also co-wrote some songs, that's why the credits on the album show new Morrison/Krieger-songs. Clever ...

⇒ ... the German band *Fischmob* is putting out songs like "*Tut mir light my fire*" and "*the doors of passion*". Let me tell you that those songs have nothing in common with The Doors ...

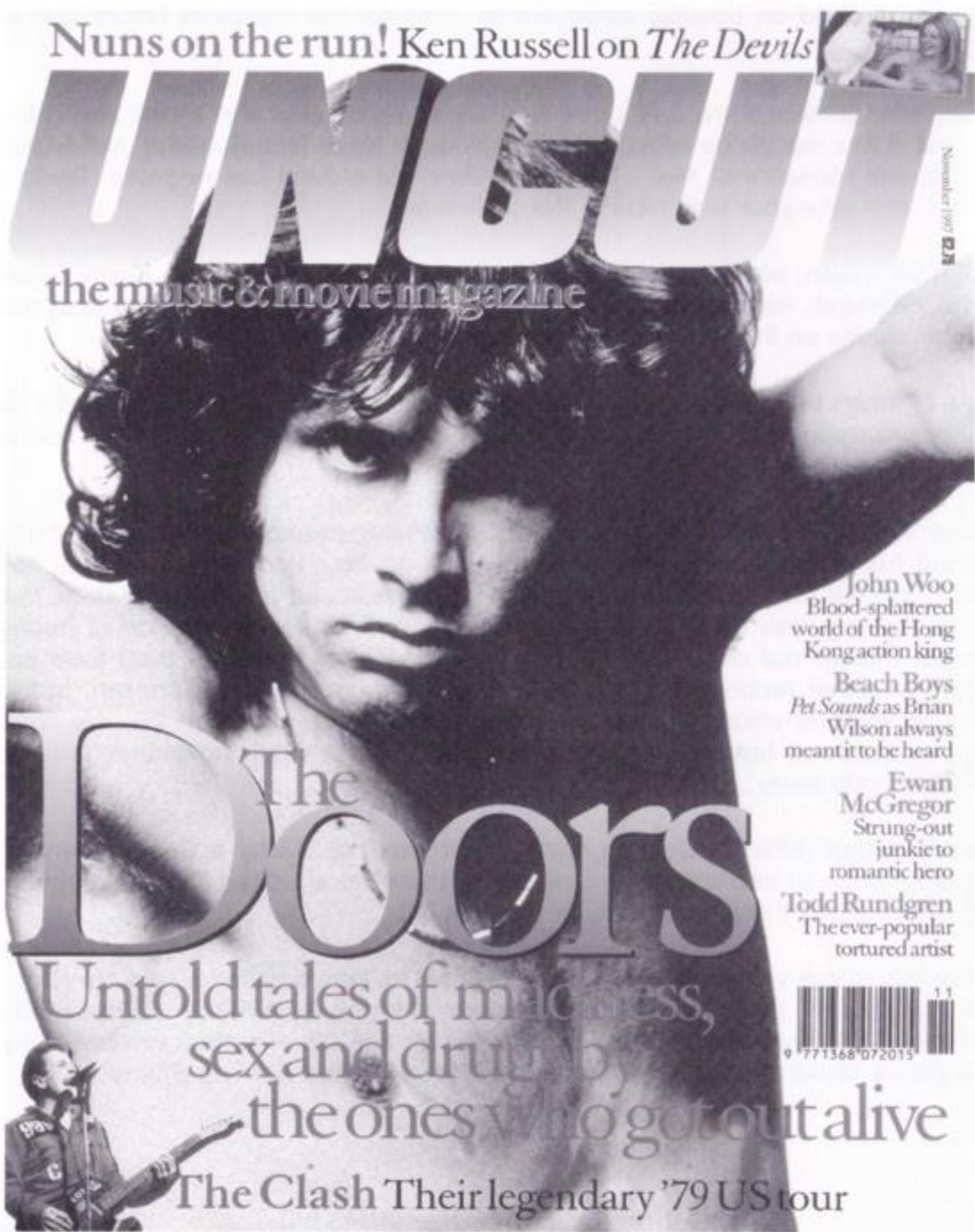
⇒ ... after Vieran, previous owner of the Beauteillis restaurant where Jim last dined, had to close his restaurant (Vieran disappeared - no soul knows where he is now), new owners run the place. The bad thing is (as I experienced myself) they think that Doors fans are giving their restaurant a bad reputation. That's why a bunch of happy Doors fans got thrown out of the restaurant (of course after they had paid their expensive meals). I cannot recommend this restaurant anymore to any Doors fan. In fact, I will never go there anymore. I am going to avoid this place from now on. We spent some happy times there but the bad mood this place is delivering nowadays is keeping me and my friends away ...

⇒ ... a set of four different Doors phone cards was put out by a British Communication company. Soon to become collectors' items, there were limited to 1.000 copies of each card. Read about the phone cards in the next DQ ...

⇒ ... Ray Manzarek wrote a book on his life with The Doors called "*Light My Fire : My Life With The Doors*". This book will be in the stores this June 1998. It will have 368 pages, published by Putnam Pub Group and it will cost \$26.95. His book will hopefully be not as negative about Jim as John Densmore's book "*Riders On The Storm*"...

- ⇒ ... to my knowledge, nothing really is going on in Paris this July 3rd. For next year The Doors Quarterly Magazine is planning a theatre play by Gilla Cremer (in English) in a Parisian theater. More about that in the next DQ. Read the review of the play in this Doors Quarterly ...
- ⇒ ... while driving through Moenchengladbach, Jochen Maaßen discovered a photoshop having a self-made Morrison poster, which was prominently displayed in a frame outside on the sidewalk. Inquiring about who made it Jochen came across a young guy working there. The guy will start his own company soon - Vau-Weh Design. As I think Morrison is a quite unusual advertiser for a photoshop, well, have a look for a photo of the poster somewhere in this issue ...
- ⇒ ... a new music & movie magazine from England called *Uncut* hit the scene last October/November 1997 by having Jim Morrison on the cover. I was in London at that time and it was great to see the London Underground stations plastered with huge Morrison posters. The 10-page article promised "...untold tales of madness, sex and drugs by the ones who got out alive". Based on interviews with the three remaining Doors, it was a well written account on The Doors' history. See the cover below ...

©The Doors Quarterly Magazine (News compiled by Rainer Moddemann)



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- HOLDING TOGETHER, the Jefferson Airplane fanzine with up-to-date information on Jefferson Airplane/Starship/Hot Tuna. Now reached issue 22. For details write to *Bill Parry, 89 Glengariff Street, Clubmoor, Liverpool L18 8DW, England*
- THE DOORS AND THE JEFFERSON AIRPLANE LIVE AT THE ROUNDHOUSE, London, 1968, PSYCHEDELIC SILKSCREEN CONCERT POSTER (*limited edition of 100 copies only, each individually numbered*). All copies are hand-made from the ORIGINAL 1968 concert poster. This means - they look exactly the same as the original. Beautiful and precious posters soon to become collectors' items, suitable for framing. Printed on high quality paper. The original poster sells for DM 785 in auctions, this great limited reprint goes for DM 50 incl. postage and tube (Europe), DM 60 overseas/surface mail, for airmail please add another DM 10). Exclusively only available at our address. *The Doors Quarterly Magazine, Mündelheimer Str. 91, 47829 Krefeld-Uerdingen, W / Germany* (available by the end of 1998, but order now to reserve a copy for yourself).
- WANTED: Any Italian Doors LPs on black Vedette label (except "Waiting For The Surf", already got that) for book project. If the record is in good condition, I'll pay any price. Also wanted: Italian 7" singles on black Vedette label with original cover, especially *Light My Fire* and *People Are Strange*. Also wanted: Portuguese and Spanish Doors singles and LPs. *Rainer of The Doors Quarterly (address see page 3 of this issue)*.
- Giant US record catalogue available for only \$ 5 cash. I also sell rare Doors longplay records. Write to *Warren Peace, P.O.Box 170371, San Francisco, CA 94117, USA*
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- THE PRETTIEST STAR - *The David Bowie Fanzine*. 4 issues a year; 30 pages; in German language but an English issue will be provided on request. Send DM 20 (or 140 Austrian Schilling) cash or via IMO to *Vera Plankel, P.O.Box 307, A-1013 Wien/Vienna; Austria*
- I'm looking for the "*Complete Matrix Club Tapes*", 4 CD-Box on KTS BX009. Offers please. *Marc Hovardik, Gumbinnerweg 2, 31157 Sarstedt, Germany*.

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- A 17-year-old Doors fan would love to hear from Doors fans from all around the world! Please write to *David Foran, 2 Hillcrest, Bandon Road, Kinsale, Co. Cork, Republic of Ireland*
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- WANTED! THE DOORS US albums (original first releases only!): THE DOORS ELEKTRA EKS-74007 STEREO; THE DOORS ELEKTRA EKL-4007 MONO; STRANGE DAYS ELEKTRA EKS-74014 STEREO (*w/ original inner sleeve*); STRANGE DAYS ELEKTRA EKL-4014 MONO (*w/ original inner sleeve*); WAITING FOR THE SUN ELEKTRA EKS-74024 STEREO; WAITING FOR THE SUN ELEKTRA EKL-4024 MONO; THE SOFT PARADE ELEKTRA EKS-75005 (*those 7 Elektra albums above have the brown "tan" label!*); THE SOFT PARADE ELEKTRA 75005; MORRISON HOTEL ELEKTRA EKS-75007 (*those 2 Elektra albums above have the 1970 red label w/ big white "E"-logo!*); ABSOLUTELY LIVE (2-LP set) ELEKTRA EKS-2-9002; THE DOORS 13 ELEKTRA 74079 (*w/ original inner sleeve*); LA WOMAN ELEKTRA 75011 (*w/ "die-cut" window cover & orig. inner sleeve*); THE BEST OF THE DOORS (*Quadro*) ELEKTRA EQ-5035 (*black label only!*); (*Elektra albums above have butterfly labels*). Please offer NEAR MINT (or better) records & cover only! No cut-outs, no writing on cover or label! Send offers to *JOCHEN MAASSEN, BLAFFERT 83, 41238 MOENCHENGLADBACH, GERMANY*. Fax: +49-2166-851286 ***** Visit the "Impressions of an anniversary" website: <http://visitweb.com/jimsanniversary>

Credits (color pages):

Cover Page - Robby Krieger and John Densmore at the backyard of their hotel in Paris, August 2, 1997. Photo ©Rainer Moddemann ("Gimme a smile, guys, and stick your heads together! This is for the cover of the next Doors Quarterly," I said. And they did! And what a smile!) Thanks to Tooty for the support in the background; aren't they smiling at her?

Page 2 - Cover of the Promotional Edition of "Live At The Hollywood Bowl". Photo ©Rainer Moddemann

Page 23 - Robby Krieger and Waylon Krieger in Fulda, July 27, 1997. Photo ©Jochen Maaßen

Page 24 - Robby Krieger at the Bataclan, Paris, July 30, 1997. Photo ©Rainer Moddemann

Page 25 top - Waylon Krieger, Dale Alexander, John Densmore, Bruno Debard, Robby Krieger and Barry Oakley jr. at the Bataclan, Paris, July 30, 1997, after the encore saying their "good-byes to the audience". Photo ©Rainer Moddemann

Page 25 bottom - John Densmore in concert in Fulda, Germany, July 27, 1997. Photo taken on stage ©Jochen Maaßen

Page 26 - Ozit Interview Record; artwork ©Jochen Maaßen; photo ©Gilles Yeremian

Page 47 - Robby Krieger's award for the sale of more than 1.000.000 copies of "Waiting For The Sun", which he signed for me and gave me as a present. Photo ©Rainer Moddemann

Page 48 - Robby Krieger Live at Disney Village, Paris, July 29, 1997. Photo ©Rainer Moddemann

Other Credits: *Pages 8+9* were taken from the rare magazine "Movie Teen Illustrated", Vol.9, #2, October 1968. We even left the original numbers of the pages in here.

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The Krieger-Densmore Reunion 1997

(PART ONE)

Fulda, Germany

written by Rainer Moddemann and Jochen Maaßen

In April 1997 there was the news on the teletext of our European Viva music channel, that there would be a Doors reunion for one concert on the island of Langeland in Denmark. All three Doors were to appear as headliners during an open-air festival. What a news - we couldn't believe it at first. Some further investigation and a few faxes to Robby Krieger's private fax made it clear - there wouldn't be all three Doors appearing, but just *The Robby Krieger Band* plus *Ray Manzarek* and *Michael McClure* as special guests. Robby was furious that this concert about being announced as The Doors and asked me to make it clear to Doors fans that this would be no "*Doors*" reunion. Some faxes later it was uncertain if Ray would come with him. In fact, Ray was not allowed to come due to a medical treatment on his stomach in a Hollywood hospital (as the visitors of the concerts were about to read at the ticket booths). Instead of him John Densmore would come and play drums with the Robby Krieger Band. Anyway, at least half of The Doors were to come by the end of July to Denmark, Germany and France (as Robby told me in one of his faxes).

Meanwhile July 3rd had passed, and we were able to do some promotion for the concerts. By the end of July, Robby gave a concert in New York without John at the Wetlands. On July 26th they played Langeland to a crowd of 28.000 people.

Finally, on July 27th, we went down to Fulda in the South of Germany to see the band playing. Our journey took about 4 hours. I had made contacts to the promoter (nickname Kalle), who was kind enough to put me and Jochen on the guest-list. We arrived there on time in beautiful weather, way before the support bands were on. There was a hand-written poster in front of

the entrance announcing that John Densmore would perform instead of Ray Manzarek (see photo) along with a fax from Ray's doctor.

Of course Michael McClure didn't come, too. We met Kalle and his great crew who were pretty nervous, much to our surprise. We put our Doors awards (which we wanted Robby and John to sign) into the office and strolled around the arena. Many fans were slowly filing into the big yard, where the concert was about to happen. It was a yard surrounded by ancient buildings (part of a big museum), very "picturesque" and moody. We met quite a few people we knew, who had come to Fulda from all over Germany (Anna and Christiane from Munich, Jennifer and Andrea from Bochum, Rita and Sandra from the Hamburg area, Werner from Dresden, Frederick from Moenchengladbach, a bunch of fans from Heidelberg, even a few people from Holland were there). Everybody had a great time when the first band went on, a German trio called Farfarello, with a guy playing the best violin in rock (remember Jerry Goodman of The Flock?). At that time we were wondering why this trio played for like 2 hours or more. Something's wrong, something's not quite right. But what?

The second band Anekdoten went on after a 40-minute break. Nobody seemed to like this semi-classic grunge music, and many people left for a walk into the city of Fulda. So did we.

When we came back after having seen a lot of long-haired hippie-fans wearing Morrison T-shirts (in that very strictly traditionally orientated catholic city having a redneck bishop they surely had never seen that many freaks before!) the first rumors were going around - the two Doors would not perform, because they were still in Denmark, and, another rumor, most likely, they would arrive too late to perform (the city's government allowed open-air concerts and any other event just till 10 p.m.). And - it was already almost 10 p.m.! And - this bloody support band called Anekdoten was still on! A walk behind the stage confirmed the rumors - Robby's band was still not there! Everybody from Kalle's crew was totally nervous. And the audience freaked out. There were whistles and boos in direction to

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THE KRIEGER-DENSMORE
TICKETS
TOP: DISNEYLAND GUEST TICKET
LEFT: FULDA AUDIENCE TICKET
BOTTOM: BATACLAN GUEST TICKET



the stage aimed at the support band to stop. There were countless shouts for '*The Doors*'. The restlessly moving crowd was almost freaking out.

Meanwhile we heard from backstage, that the band had arrived at Frankfurt airport. At least they had arrived in Germany, but there was still more than an hour to go. One guy from Kalle's crew went onto the stage and said there was Robby on his mobile phone. He tried to let Robby speak to the audience on his phone through the P.A. to calm the audience down. The crowd should be sure that the band would definitely perform. Robby sent an excuse for the late arrival through the stage mikes - some birds had been smashed in the turbines of the plane from Denmark, the cause of the delay (first rumor was they had missed the plane).

But not many fans got that message, because it wasn't transmitted loudly enough. All of the sudden a fat biker went to the beer stand, took the bar-keeper by his collar and screamed at him in order to get his money back. Then he went over to the office (part of the museum, the front door was just glass) and smashed the door by crashing against it. In panic, Jochen ran to the office to pick up our awards. Quickly a lot of security people grabbed the screaming biker in order to carry him away until the police arrived.

Meanwhile, the band was on the way to Fulda on the highway, escorted by a bunch of police-cars (which had picked them up at Frankfurt airport), with all available signals and horns on at highest speed. And another message came from the stage announcer - the major of Fulda was allowing to let the band perform an hour longer than allowed. This caused a lot of cheers among the crowd.

Finally, the band arrived at twenty past ten, without having been at their hotel, without a break after the long 12-hour journey, without a soundcheck etc. You could see that in John's face when he arrived backstage. Robby was as friendly as ever. Although being in a hurry, he took his time to talk to me about their long trip from Denmark to Stockholm, Sweden, from there to Amsterdam, Holland, and from there to Frankfurt, Germany, all because they missed their first flight and then the birds went into the tur-

bines. A few minutes later the band went on stage, much to the audience's delight. The sound was absolutely perfect, and despite all the troubles the band had before they gave a much-remembered concert.

They played - among some of Robby's solo stuff - many Doors songs like *Light My Fire*, *Love Me Two Times*, *Roadhouse Blues*, *Back Door Man*, *You're Lost Little Girl*, *The End* and more. Great concert. John left the band a few times while Dale Alexander played the drums instead of the keyboards. John strolled around backstage peeping through the curtains and signing our awards and Densmore-books. Before he signed the awards he asked us, "*Are you gonna sell these with my signature?*" And Jochen's answer was, totally surprised, "*Are you crazy, man?*" So far for John's apparently bad experiences with certain American "fans" selling awards with his signature. No, John, they are going to be part of our collections forever.

Although being apparently tired, Robby did his best to entertain the audience. He was doing the famous Chuck Berry duck-walk while playing his solo in *Roadhouse Blues* and he was telling a few jokes to the audience. He was jumping around the stage, moving to the rhythm of Barry Oakley's bass. And he was singing, doing his very best to shout out Jim's lyrics. A celebration of Jim Morrison to a delighted audience, who were very keen to watch a rare live-performance of two original Doors-members.

The concert ended with a gorgeous *The End*, no better song could end a concert - they played for more than two hours, longer than the major had allowed them to play. They simply didn't care and we all had a great laugh backstage. Even the neighbors didn't complain, and no police stopped the concert. Great. They were probably fearing the reaction of the crowd if the concert had been stopped.

After the concert Robby signed many photos for fans (who surprisingly swarmed the backstage area) and our Doors-awards, while John was talking to journalists. We took some photos for the *Doors Quarterly*, talked to Robby's son Waylon shortly (Waylon played rhythm guitar in the band). Jochen gave Robby a few posters from the

Jim Morrison-Birthday celebration 1993 in Paris, which Robby enjoyed very much. Then we said our good-byes. A few fans were waiting outside the museum, but were forcefully pushed away by the security when the band went to their car. Just Robby tried successfully to give some autographs to the fans, but was pushed into the car too quickly. John and Robby disappeared into the night for their hotel. We had another 4-hour trip back to the north of Germany to do. Next was Paris with great expectations (Jochen couldn't go because he had to work at 7 in the morning).

A day or two later a local newspaper was mocking about the concert, like, "*The Doors light - a rock event which didn't really happen*" - "*a lousy version of 'Light My Fire'*" and above all "... *fans were disappointed*". Interesting enough, the same journalist who wrote that, one Manfred Schermer, saw Michael McClure on stage (nobody else did). Manfred apparently had a hallucination, because Michael wasn't there at all.

a hand-written sheet of paper, which was plastered outside the club, announced the band. Sure, the people who go down to EuroDisney are more or less just interested in the Disney attractions over there; they pay their admission and are allowed to go in where they want for free. So those people who would have had to pay admission didn't come at all; we were just an audience of 30 journalists and fans - and a few Disney kids (aged 6-8) were playing on the floor.

It remembered me of The Doors' Matrix concerts: just a few people clapping their hands, the others were busy having their dinner or were hanging around the bar. Strange. Robby, of course, did his very best to entertain the audience with some little jokes and information between the songs, and the whole band played a really great set. So I was able to sit at a table right in front of Robby, taking hundreds of photos, I even went onto the stage to take a few. Nobody cared.

The band even came back for an encore, although just Gilles and me and a few other journalists were applauding. A beautiful evening, very quiet, and Robby had to give just a few autographs after the show. No crowd was bothering him, and he gave me his phone-number to call him at his Parisian hotel the next day. He wanted to be sure I would come to the press conference. And of course I wanted to talk to him about the forthcoming box set. John, by the way, wasn't present at Disneyland, he preferred to dine at some vegetarian restaurant in Paris.

The next day was pretty busy. After I talked to Robby on the phone I went to Jim's grave to pay my tribute to my idol. My dear new friend Tooty was there and introduced me to her friend Alexandra, now my great first flash of Eden, but at that time we didn't know what was going to happen soon. In the afternoon there was the press conference in Robby's and John's hotel; I went there with Tooty. Just 10 journalists showed up to ask stupid questions. I tried to pep up those boring conversations with some detailed questions about the forthcoming box set. John's reaction (when he noticed me among the audience) was a 'this means trouble's coming' "oh, oh" ... But they did their best to answer my questions, which

The Krieger-Densmore Reunion 1997 (PART TWO) Paris, France

written by Rainer Moddemann

So the next day I went down to Paris, France, to see them again. I had written to Bruno before, the promoter, to put me and Gilles Yeremian on the guest list. I got on there, and I was also invited to their Parisian press conference. See Bruno on one of my photos, among the band after the Bataclan concert, great and supportive guy, and a good friend of Robby!

First stop was Disneyland (Disney-Village), where Robby played in the evening. I went there with Gilles by car and we were totally surprised that almost nobody was interested in seeing the *Robby Krieger Band*. There was no promotion for the concert at all, just



TOP:
ROBBY AND
JOHN HAVING
FUN WITH FRENCH
RADIO PEOPLE AT
THEIR HOTEL IN
PARIS, JULY 30, 1997.
PHOTOS ON THIS PAGE:
RAINER MODDEMANN



BOTTOM:
HAND-WRITTEN
POSTER ANNOUN-
CING THAT RAY
WAS ILL. JOHN
WOULD BE GOING
TO PERFORM
INSTEAD OF HIM
(AS PROOF THEY
ADDED A DOCT-
TOR'S CERTIFI-
cate).

those few boring, non-English-speaking French journalists did not get, although Bruno was trying hard to translate the answers into French ...

After the press conference (where were you, you, Philippe Manœuvre, who wrote a bad article full of mistakes about The Doors in *Rock & Folk* a week later?) Robby came to the foyer and we had a nice talk on what was going on. Then I asked Robby and John to stick their heads together for a future *Doors Quarterly* front page and they did their best to smile for a couple of shots. I took some more photos while they were interviewed by a few French journalists. Tooty took some pictures, too, and we left the hotel to get ready for the evening's concert at the Bataclan, which, by the way is known for good concerts for years (Jeff Buckley's CD *Live At The Bataclan* is a current mega seller in France).

Gilles was already waiting for me at the Bataclan. We weren't allowed to get in for the soundcheck - those bloody security guys did not have a copy of the guest list. Finally Bruno arrived and gave us a handwritten photo-pass, which allowed us to get into the auditorium earlier than the crowd.

Anxiously awaiting the band, the audience slowly filed into the auditorium. The place got crowded - I was happy to get my space directly in front of Robby's mike, a great place to take pictures. Thanks God there was no awfully boring support band.

Then they came on-stage - and they were good! Better than in Germany two nights before. Robby was playing his ass off, and when John hit the stage by waving his sticks the crowd went crazy. Many people cried of joy.

They played for about 90 minutes. We cheered to a couple of Doors tunes like *You're Lost Little Girl* and *Alabama Song/Back Door Man*, we shivered when they did *Riders On The Storm* and got stunned when Robby played the intro to *Spanish Caravan*. They also played a stunning jazzy version of *Peace Frog* and a great version of *Break On Through* (surprisingly they dropped *Roadhouse Blues*, although mentioned on the setlist), and they also did the Allman Brothers' tune *One Way Out* (a tribute sung by Barry Oakley to his father) and Robben Ford's great

song *Revelation* and a Miles Davis tune called *All Blues* and one other song titled *Chameleon*, written by Herbie Hancock. John was in his best mood ever. Telling jokes on the front mike (did he ever do this with The Doors?). Tooty was pulled upon stage to tell the audience to calm down during the concert (she was very excited to be on the same stage with Robby and John and announced everything in French). When John was leaving the stage for a break, Robby noticed that and explained to the audience, "John needs a break, he needs to rest, he's getting old!". John waved his sticks at Robby and acted angrily when he heard that. Great show. They finished with *L.A. Woman*, and *Light My Fire* and came back for an encore playing *The End*, as usual. And they disappeared into the night for an afterglow, went to a small café at Place Bastille together with a few French girls they had collected during and after the show pulling them upon stage.

The next day they were gone. The plane to Los Angeles was at noon - a chance to visit Père Lachaise in the morning. But - they were afraid of the crowd which was expected to be there. An independent newspaper in Paris had announced a day earlier The Doors would come and visit Jim's grave. John and Robby heard about that article and didn't want to go there because they feared the hordes of people waiting for them at the cemetery asking for autographs. But just the usual fans were there, just a few, foreigners, who had no idea that two of the Doors had been in town the night before. Many of them were surprised to hear that John and Robby had played Paris the other day. And they were surprised that Jim's bandmates didn't pay their tributes to their singer by visiting his grave. ☐

Special thanks to
Karl-Heinz Becker
and
Bruno Debard
and
Tooty
and
Robby Krieger
and
John Densmore

Next page: The setlist from the Bataclan,
Paris. (Thanks to Tooty!)







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Cover design by Jochen Maassen (author of the book "8th Dec. 1993 - Impressions Of An Anniversary", still available through the Doors Quarterly Magazine)



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THE END

LETTERS TO THE EDITOR

This time quite tough ones - if you want to respond to one of those people in the next DQ, just send your answer to me! Knackige Leserbriefe in diesem Heft! Falls jemand einem der Schreiber im nächsten DQ antworten möchte - bitte !(RM)

Hello Rainer, mit jeder Ausgabe des Quarterly werde ich wütender. Jede offensive Verehrung, die sich dann in Form von Fan-Clubs mit Hilfe von Magazinen und Fan-Club-Aktionen manifestiert, ist eine Perversion in sich und dient der gnadenlosen Ausbeute. Dein Magazin hat, subjektiv, absolutes Teenager-Bravo-Niveau. Wenn ich die Rubriken "Letters to the editor" oder "The Fan Page" durchlese, bekomme ich 'ne Gänsehaut: Unkritisch, belanglos und von Wiederkäuern geschrieben. Außerdem: Du würdest wahrscheinlich jeden irgendwann gelassenen Furz, jedes picklige Foto und den Freischwimmer-Ausweis von Morrison veröffentlichen bzw. drucken. Klar, Morrison war auch ein Teenie-Idol. Aber wie sah er sich selbst, wie siehst Du ihn? Als den Dichter, Schamanen und Bluesman, oder? Meiner Meinung nach hast Du eine einzigartige Chance verpaßt, nämlich die Möglichkeit, das Magazin als Meltingpot für Dichtung, Fotografie etc. zu betrachten. Nur das würde dem Mann und der Band gerecht werden. Statt selbst laufen zu lernen, trotzen wir hinterher oder erstarren in Ehrfurcht. Wir (das Magazin) suhlen uns im Kult. Für mich sind nur die CD- und Buchveröffentlichungen interessant. Schade. *Dirk Bause, Germany*

Dear Rainer, with this letter we want to express some of the trouble we had with that concert of Robby Krieger in Fulda, Germany. Of course, Robby and his band created a great atmosphere and did a good show we all enjoyed. But a lot of fans (all those in Jim Morrison T-Shirts) were

frustrated because the concert started hours later than announced. Then the rumour came up that it was cancelled, much to everybody's horror. Understandable, because many had travelled to Fulda from very far away, and the admission for that concert was pretty expensive. Finally, it was announced that the band would be there soon, and the guys were allowed to play as long as they wanted. Now everybody was happy again. John Densmore accompanied the band on just a few songs and seemed pretty bored. Robby - on the other hand - did his very best on the guitar entertaining the fans. We tried to get autographs after the show, but got pushed away by the security. As John and Robby jumped into their van, the security people pulled us away brutally. Some fans said, "Without Jim Morrison nobody would be interested in those guys", - most fans we talked to had attended the concert because Jim Morrison once was with John and Robby. Despite all the trouble we had getting no autograph at all, we really recommend Robby Krieger and his band - worth to be seen! Best wishes to all Doors-fans!

Jennifer & Andrea Braun, Germany

Hello Rainer, nicht genug damit, daß es einen ...

... auf Bitten von Sandra mußte der Beginn dieses Briefes nachträglich gestrichen werden. Der Typ, um den es in diesem Teil ging, stieß massive Drohungen nicht nur Sandra gegenüber, sondern auch mir gegenüber aus, daß böse Dinge passieren würden, wenn dieser Brief über ihn veröffentlicht werden würde. Sandra bat mich eindringlichst, diesen Teil ihres Briefes zu entfernen. Ich komme nur Sandra zuliebe ihrer Bitte unter Protest nach. Von Meinungsfreiheit scheint dieser Mensch jedenfalls noch nichts gehört zu haben. (RM)

*... nein, nun gibt es auch noch eine Hamburger Band namens "Lizard King", deren Sänger mal positiv gesehen echte Haare besitzt, dafür aber unsere Ohren mit Wörter- und Textzeilenverdrehungen quält, der aus *Crystal Ship* einen Reggae macht*

und bei *The End* mit den Worten "Turn the lights down ..." beginnt, wobei sich meine Nackenhaare so sträubten, daß ich kurzentschlossen den Raum verlassen mußte. Nachdem ich mit ihm in einer Pause ein paar Worte wechseln wollte, wurde er auch noch großkotzig und hielt sich sichtlich für etwas ganz Besonderes, anstatt sich etwas Zeit für die Leute zu nehmen, die für das Ganze auch noch Geld bezahlen, was bei McDonald's für das Supermenü mit dem Vorteil gereicht hätte, auch noch einigermaßen satt zu werden. Liebe Coverbands, es ist ja ganz nett, wenn ihr ab und zu mal Doors-Musik spielt und dazu vielleicht auch noch so kreativ seid, um eigene Stücke unter die Leute zu bringen - aber quält uns nicht mit billigen Morrison-Imitationen, die auch noch der Meinung sind, die Reinkarnation von ihm zu sein und jeden Spruch covern, als sei er von ihnen selbst.

Sandra Jochmann, Germany

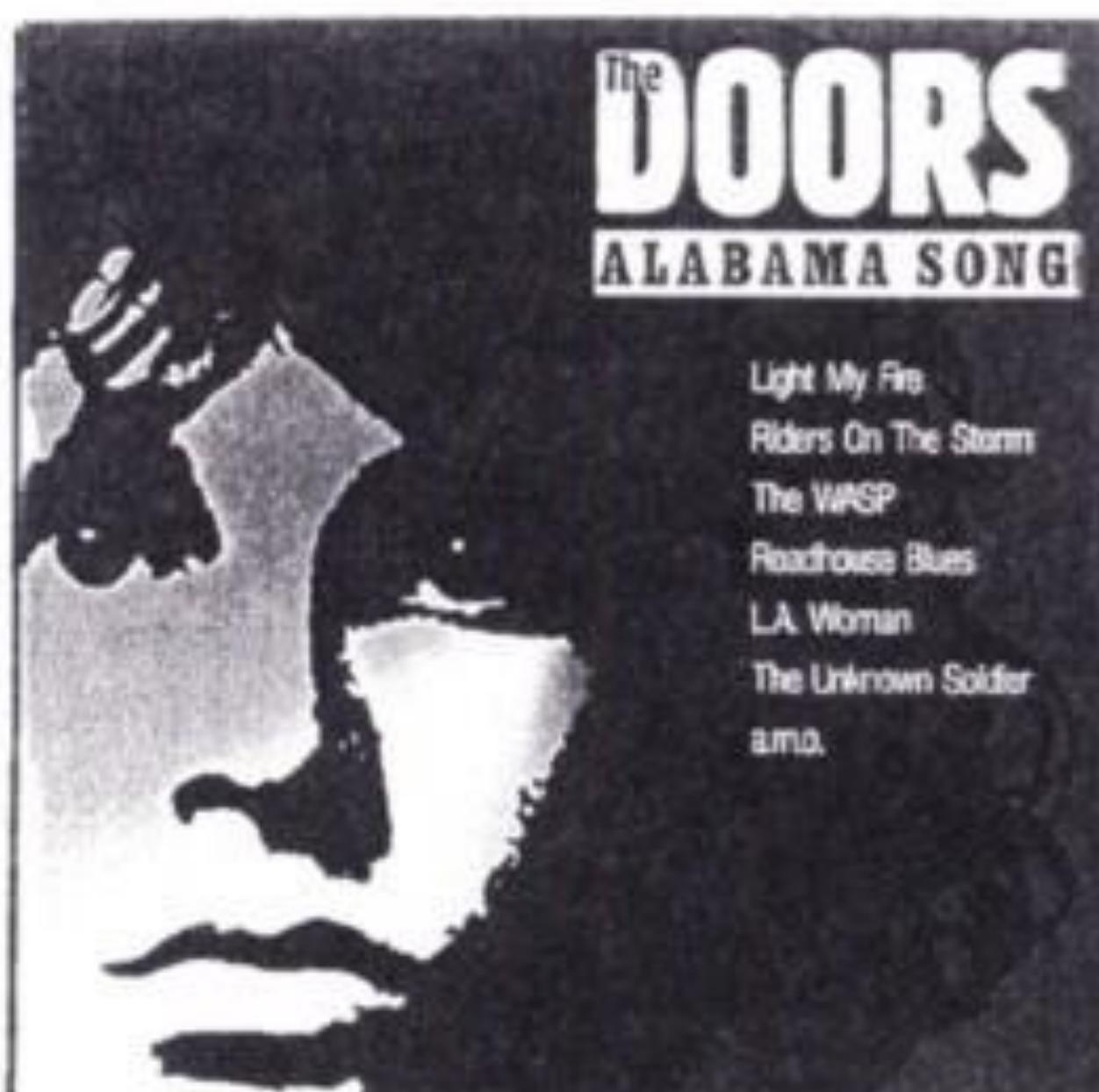
Dear Rainer, I'm writing this letter to you to tell you my disappointment about "The Doors Box Set". The Box we were waiting for is a reat disappointment. There are many shocking things on it. The most shocking thing of all are the strange killing cuts on *Roadhouse Blues* (a real crime!), *The Celebration Of The Lizard* and *The End*. I couldn't believe my ears when I was listening to those tracks! Why didn't they choose the Philadelphia concert, or songs from the Aquarius, from Detroit and all the others they have on tape? In books they tell us that those concerts were real jewels, so why not putting them on the box? I don't want to comment the 4th CD, I haven't even listened to it. The only CD I listen to is CD # One. I hope that in the next future they will issue real new material from their archives. Michele Lozupone, Italy

Dear Rainer, your magazine is so necessary to all the Doors fans all over the world. It's like we can have a closer relationship to the man we adore and will always love, and I would like to say thank you for giving that to me. Take care.

Anna-Maria Belcher, England



Kobra Records KRCR 22



Euro Sound Records (Global Arts Production) UN 3306



Rondo Hitline Rondo 22415

(Fot reviews see
the following pages)

NOTES FROM THE UNDERGROUND

ATTENTION : Grading System for the following reviews:

First Grading = Soundquality

- ***** - superb (first class recording quality, truly exceptional)
- **** - excellent (nice quality of recording)
- *** - good (still good recording but flaws)
- ** - average (flawed recording but still listenable)
- ** - bad (crap sound quality for hard-core collectors, caution advised)
- * - piss poor (worst soundquality and or ugly cuts, best avoided)

Second Grading = Rarity Of Material

- ***** - superb (superrare previously unpublished material, truly exceptional)
- **** - excellent (already published but still rare material)
- *** - good (common material many fans will know)
- ** - average (very common material every fan knows, caution advised)
- ** - bad (just another uninteresting compilation of standard material)
- * - piss poor (intentionally falsified or and mislabeled material: don't buy this rip-off)

Third Grading = Visual Attractiveness

- ***** - superb (absolute high-quality design, excellent professional design)
- **** - excellent (nice design, suitable for framing, worth collecting)
- *** - good (still interesting, but could have been done better)
- ** - average (looks like many other bootleg designs around)
- ** - bad (uninteresting design, amateurish, not worth to be mentioned)
- * - piss poor (the bootlegger didn't give a shit for design, not worth to be collected)



THE DOORS: PALACE OF EXILE (CD)

? (cover says Colosseum 97-C-013, but this release is a copy)

1.Back Door Man/ 2.Break On Through/ 3.When The Music's Over/ 4.Ship Of Fools/ 5.Roadhouse Blues/ 6.Light My Fire/ 7.The End-Across The Sea-Away In India-Crossroads-Wake Up-The End

Source: Isle Of Wight Festival, Isle Of Wight, England, August 29th, 1970 (despite a nasty cut during *The End* it is the complete concert). Most probably copied from a complete soundboard recording, done by the film company. This is a copy of the original *Palace Of Exile*.

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

A bootleg copy of a bootleg. Using the same cover, just slightly darker, it makes almost no difference to the original release. Easiest way to distinguish between both copies is to look at the CD - the original was in black and said "The End", the copy is white and says "The Doors". The word "Gema" on the label makes clear that this copy was printed in Germany. The soundquality is the same. See review in DQ 35, page 47.

THE DOORS: PALACE OF EXILE (CD)

Megaphone Records CDX 1596407 MPH, UK (?), 1997

1.Back Door Man/ 2.Break On Through/ 3.When The Music's Over/ 4.Ship Of Fools/ 5.Roadhouse Blues/ 6.Light My Fire/ 7.The End-Across The Sea-Away In India-Crossroads-Wake Up-The End

Source: Isle Of Wight Festival, Isle Of Wight, England, August 29th, 1970 (despite a nasty cut during *The End* it is the complete concert). Most probably copied from a complete soundboard recording, done by the film company. The material was taken from the original *Palace Of Exile*.

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

Another copy from the original *Palace Of Exile*, this time using a totally new cover. This makes the impression of being a release from Great Britain but no British bootlegger would write "*Carneby Street*" (it should be *Carnaby Street*) and "*Great Britan*" (should be *Great Britain*). The word "Gema" on the label makes clear that this copy was printed by a German bootlegger in Germany. The soundquality is the same. See review in DQ 35, page 47.

THE DOORS: MEMORIAL COLISEUM, DALLAS, JULY 9, 1968 (CD)

Lizard LZCD 020, Italy 1997

1. Soul Kitchen/ 2. Back Door Man/ 3. Five To One/ 4. Break On Through/ 5. The Crystal Ship/ 6. Texas Radio & The Big Beat/ 7. Hello I Love You/ 8. Moonlight Drive/ 9. Money/ 10. When The Music's Over/ 11. Wake Up/ 12. Light My Fire/ 13. Interview at Fillmore West 1967/ 14. Interview At Guard Scene, New York 1968 Including "People Are Strange" Sources: 1-11= Memorial Coliseum, Dallas, Texas, July 9, 1968; 13= from a Swedish Radio Show featuring the complete interview with all four Doors; 14 = from a rare promotional LP called "The Guard Scene", promoting the US-National Guard.

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

Tracks 1-12 were obviously copied from the Japanese CD *LIVE* (The Music's Over Lizard-333-TMO, Japan 1995). Read the review in DQ 35, page 41/42, but has different bonus-tracks. The soundquality is a bit worse than on the Japanese release, lacks a lot of bass. Tracks 12+13 are two interviews in excellent soundquality which are still pretty rare and quite interesting (Jim Morrison). (The bonus tracks on the Japanese release were taken from the official Elektra album *Weird Scenes Inside The Goldmine*.) This Italian bootleg comes in a digi-pack with a color-cover. It is said to be a limited release of 1.000 copies only. The CD itself shows a photo of Jim Morrison's concho belt. Nice design. This record is very rare, even more rare than the Japanese boot where it was copied from.

JIM MORRISON & THE DOORS: MYSTERY TRAIN (CD)

Oil Well RSC CD 097, Italy 1995

1. Who Do You Love/ 2. Someday Soon/ 3. Peace Frog/ 4. Alabama Song-Back Door Man- Five To One/ 5. Light My Fire-Fever-Summertime-St.James Infirmary-Light My Fire (cover says Light My Fire #1-Fever-Light My Fire #2)/ 6. Build Me A Woman/ 7. When The Music's Over

Sources 1=Pacific National Exhibition Coliseum, Vancouver, June 6th, 1970; 2=Center Coliseum, Seattle, June 5th, 1970; 3-4=Felt Forum, New York, January 18th, 1970, late show; 5=same as 1; 6=same as 3-4; 7=same as 1. A copy of *Collectors Items* (IBR 2395), which was also disc two in the double CD set *The Last Farewell* (Vivid Sound Productions VSP 51001/2), both reviewed in DQ 30, page 46.

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

No wonder the great compilation *The Last Farewell* would be copied soon. As this is one of the last Oil Well CDs ever made (the Italian bootleggers got caught by the police), and because it was limited to 200 copies only, you might well try to lay your hands on it if you don't own the original. But it is almost impossible - all Oil Well discs are high-priced collectors' items nowadays.

JIM MORRISON & THE DOORS: WHO DO YOU LOVE (CD)

Oil Well RSC CD 098, Italy 1995

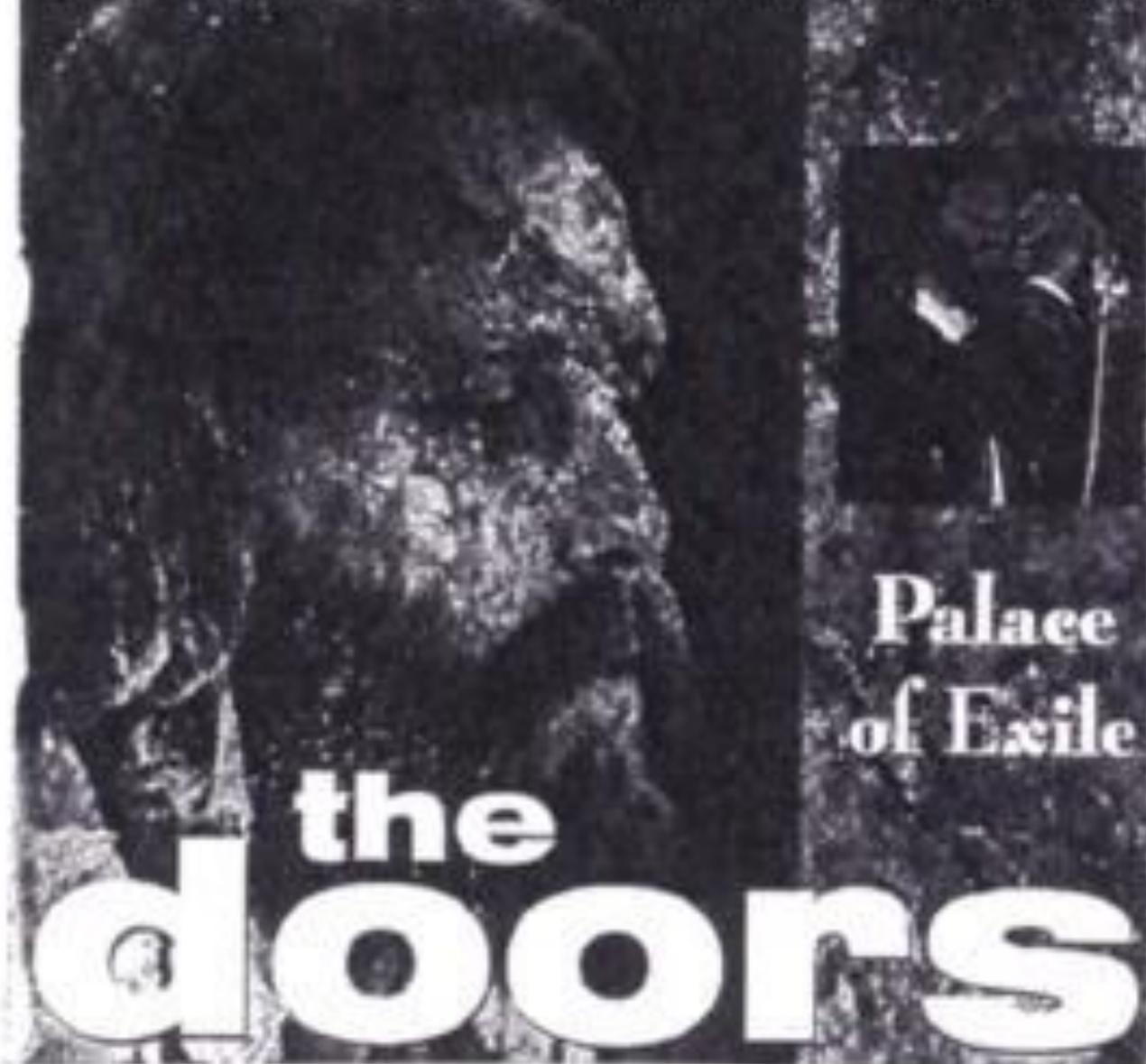
1. Roadhouse Blues/ 2. Back Door Man-Five To One/ 3. When The Music's Over/ 4. Who Do You Love/ 5. Light My Fire-Fever-Summertime-St.James Infirmary-Light My Fire/ 6. The End

Source: Pacific National Exhibition Coliseum, Vancouver, Canada, June 6th, 1970; original source is a *Westwood One* radio show. This CD was copied from *Lion Tavern* (International Broadcasting Recording IBR 2245), reviewed in DQ 30, page 39, which was a copy of *Feel The Blues* (American Concert Series ACS 024).

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

Fade in, fade out. The same as the copies mentioned above. Pity! If you want to have the best quality of the same material, get *Live In Vancouver* (Sounds Alive SA 24.020). Fade out. Thanks God this is limited to 200 copies only. Unfortunately it became a very rare collectors' item. I have never seen this on any flea market or record fair. (See the other OIL WELL discs reviewed on the next pages.)

LIVE AT THE ISLE OF WIGHT FESTIVAL 1970



(cover says Colosseum 97-C-013,
but this release is a copy)



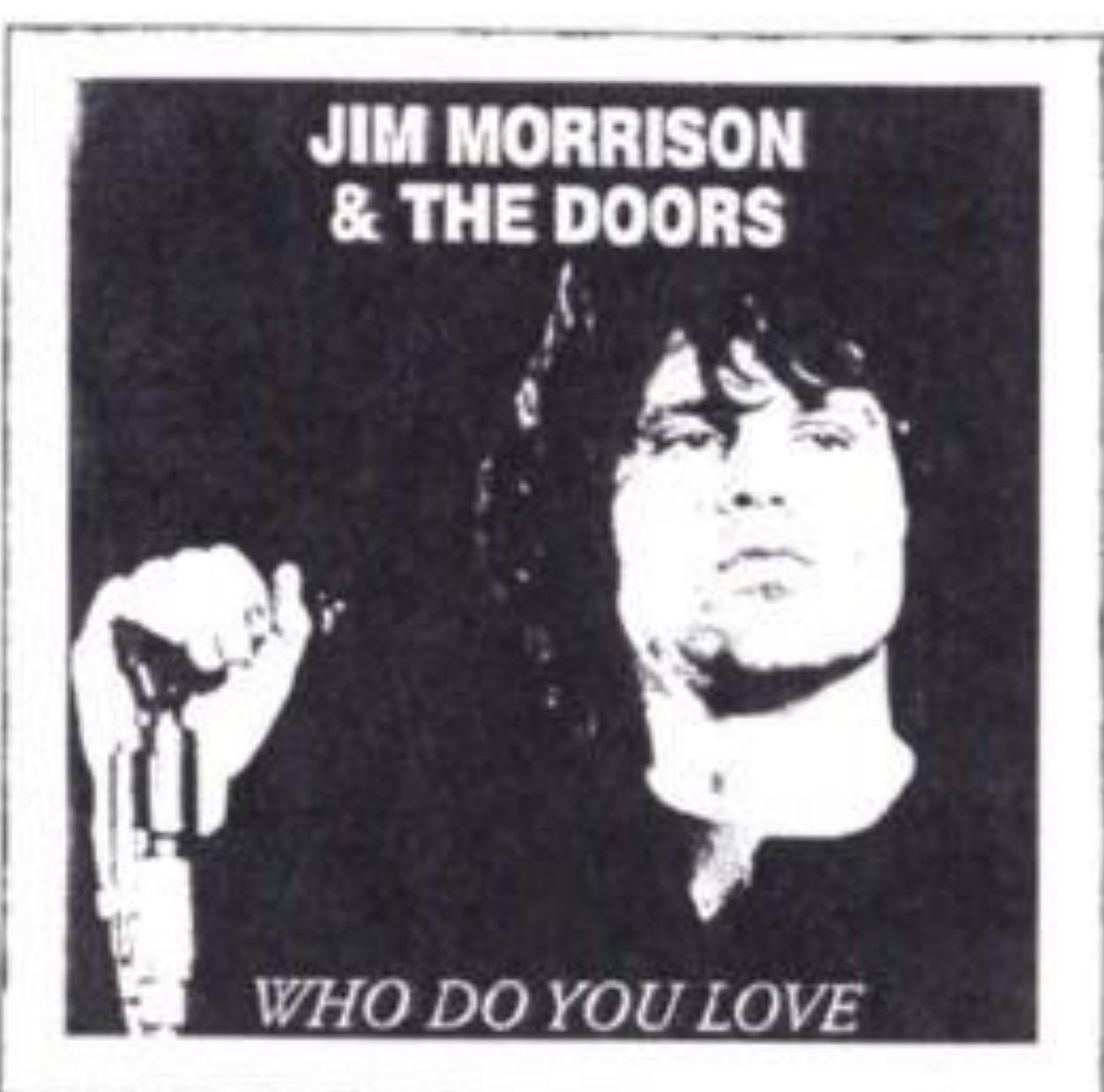
Lizard LZCD 020



Megaphone Records CDX 1596407 MPH



Oil Well RSC CD 097



Oil Well RSC CD 098



Oil Well RSC CD 115

THE DOORS: MOONLIGHT DRIVE (CD)

Oil Well RSC CD 115, Italy 1995

1. Twentieth Century Fox/ 2. Moonlight Drive/ 3. Summer's Almost Gone/ 4. Unhappy Girl/ 5. Me And The Devil Blues-Sittin' Here Thinkin'-Rock Me Baby (cover says Woman)/ 6. Break On Through/ 7. Light My Fire/ 8. The End

Source: Complete recording of set three plus a part of set two at the Matrix Club, San Francisco, March 7, 1967. A copy of disc #2 (KTS 3014) of *The Complete Matrix Club Tapes* (KTS BX 009).

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

If you own the box *The Complete Matrix Club Tapes* (KTS BX 009) as reviewed in DQ 32, page 19, you should be aware that this CD is a copy of disc #2 from the box. Fine cover, fine quality. Limited to 200 copies only. Extremely rare bootleg. I have never seen this on any flea market or record fair. A company from Singapore still has them in their catalogue. Strange enough, they never appeared in any country in Europe.

Note: On the four nicely designed Oil Well discs *Summer's Almost Gone* (RSC CD 114), *Moonlight Drive* (RSC CD 115), *Shake Your Moneymaker* (RSC CD 116) and *Down On Me* (RSC CD 117), first intended to be mid-price discs but now extremely valuable collectors' items, you find the complete recordings of four sets at the Matrix Club, San Francisco, March 7 and March 10, 1967. No wonder the first set of March 10th is still missed - those discs were copied from the great KTS box *The Complete Matrix Club Tapes*. Altogether they are cheaper than the box - so if you can't get that one, try to get the four.

THE DOORS: DOWN ON ME (CD)

Oil Well RSC CD 117, Italy 1995

1. Summer's Almost Gone/ 2. I'm A King Bee/ 3. Gloria/ 4. Break On Through/ 5. Summertime/ 6. Back Door Man/ 7. Alabama Song/ 8. The End

Source: Complete recording of set two at the Matrix Club, San Francisco, March 10, 1967. A copy of disc #4 (KTS 3016) of *The Complete Matrix Club Tapes* (KTS BX 009).

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

If you own the box *The Complete Matrix Club Tapes* (KTS BX 009) as reviewed in DQ 32, page 19, you should be aware that this CD is a copy of disc #4 from the box. Fine cover, fine quality. Limited to 200 copies only. This disc is very hard to get. I have never seen this on any flea market or record fair. A company from Singapore still has this in their catalogue. Strange enough, it never appeared in any country in Europe.

THE DOORS: SHAKE YOUR MONEYMAKER (CD)

Oil Well RSC CD 116, Italy 1995

1. My Eyes Have Seen You/ 2. Soul Kitchen/ 3. I Can't See Your Face In My Mind/ 4. People Are Strange/ 5. When The Music's Over/ 6. Money/ 7. Who Do You Love/ 8. Moonlight Drive

Source: Complete recording of set one at the Matrix Club, San Francisco, March 10, 1967. A copy of disc #3 (KTS 3015) of *The Complete Matrix Club Tapes* (KTS BX 009).

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

If you own the box *The Complete Matrix Club Tapes* (KTS BX 009) as reviewed in DQ 32, page 19, you should be aware that this CD is a copy of disc #3 from the box. Fine cover, fine quality. Limited to 200 copies only. Another very rare bootleg. I have never seen this on any flea market or record fair. A company from Singapore still has this in their catalogue. Strange enough, it never appeared in any country in Europe.

THE DOORS: SUMMER'S ALMOST GONE (CD)

Oil Well RSC CD 114, Italy 1995

1.Back Door Man/ 2.My Eyes Have Seen You/ 3.Soul Kitchen/ 4.Get Off My Life/ 5.When The Music's Over/ 6.Close To You/ 7.Crawling King Snake/ 8.I Can't See Your Face In My Mind/ 9.People Are Strange/ 10.Who Do You Love/ 11.Alabama Song/ 12.The Crystal Ship

Source: Complete recording of set one and a part of set two at the Matrix Club, San Francisco, March 7, 1967. A copy of disc #1 (KTS 3013) of *The Complete Matrix Club Tapes* (KTS BX 009).

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

If you own the box *The Complete Matrix Club Tapes* (KTS BX 009) as reviewed in DQ 32, page 19, you should be aware that this CD is a copy of disc #1 from the box. Fine cover, fine quality. Limited to 200 copies only, this one is very rare! I have never seen this on any flea market or record fair. A company from Singapore still has this in their catalogue. Strange enough, it never appeared in any country in Europe.

THE DOORS: IN MEXICO (CD)

Goldtone Records GT-014, USA 1996

1.When The Music's Over/ 2.Break On Through/ 3.Medley: Back Door Man/Maggie M'Gill/Roadhouse Blues/Back Door Man/ 4.The Crystal Ship/ 5.Wake Up/ 6.Light My Fire/ 7.Light My Fire/ 8.Break On Through/ 9.The End

Sources: 1-6 = Toronto Popfestival, Varsity Stadium, Toronto, Canada, September 13, 1969; 7-9 = Matrix Club, San Francisco, March 7, 1967 (both sources from bad tape copies).

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

An example of an ugly attempt to rip-off fans. This CD is in bad soundquality, a home-made computer copy. It just has a very beautiful, tastefully designed cover (printed), using great color photos of Jim and the band (two photographed by the late Linda Eastman). The Toronto Popfestival appearance of The Doors actually is still going around labeled as "Mexico" (I've seen a tape copy at Camden Lock in London) among tape collectors. But here somebody is just trying to sell well-known material under a new title. I wish there was a recording of The Doors' Mexico shows around but there isn't. This CD is collectible for hard-core fans only for the great cover. The disc itself will collect dust in your shelf. A much better recording of the Toronto show can be heard on *TORONTO POP FESTIVAL 1969 PLUS OTHER RARITIES* (Too Drunk To Fuck TDTF 002), as reviewed in DQ 30, page 49.

JIM MORRISON - MUSIC BY THE DOORS/ AN AMERICAN PRAYER (CD)

(computermade disc; no company mentioned, France 1997)

I.Awake: Wake Up/ Ghost Song/ Dawn's Highway/ Newborn Awakening

II.To Come Of Age: Black Polished Chrome/ Angels And Sailors/ Stoned Immaculate

III.The Poet's Dreams: The Movie/ Curses, Invocations

IV.World On Fire: American Night/ Roadhouse Blues/ The World On Fire/ Lament/ The Hitchhiker

V.An American Prayer: Hour For Magic/ Freedom Exists/ A Feast Of Friends

Bonus Tracks: Bird Of Prey/ Rock Is Dead/ Orange County Suite

Sources: A scratched vinyl copy of "An American Prayer" plus three tracks taken from the bootleg CD *ORANGE COUNTY SUITE* (Document Records DR 019)

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

A home-made computerdisc from France, widely distributed on Parisian and other French fleamarkets. The quality is bad, the cover is computerprinted. A very easy and cheap work, done by a private person, just to make quick money. Best avoided!



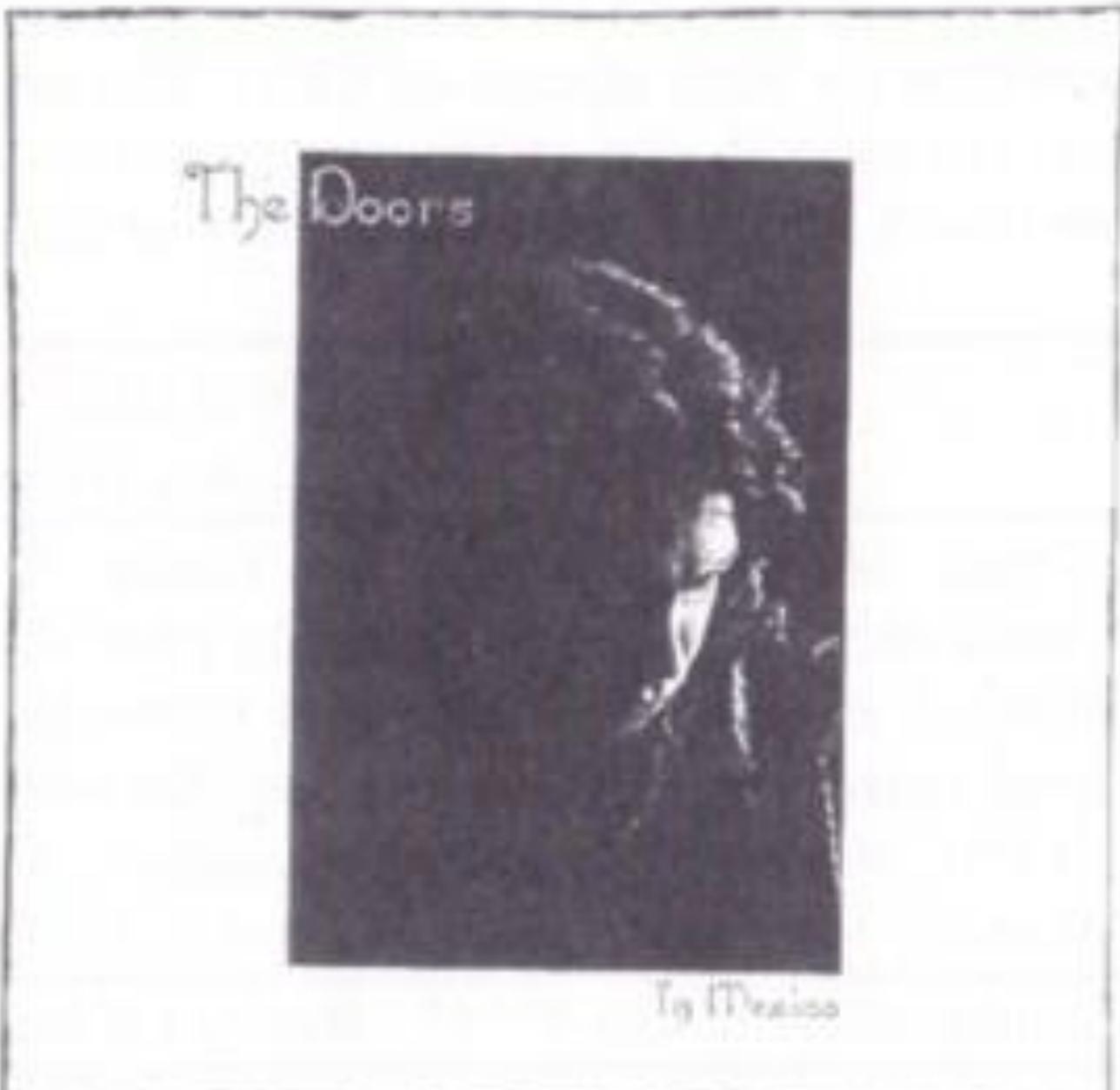
Oil Well RSC CD 117



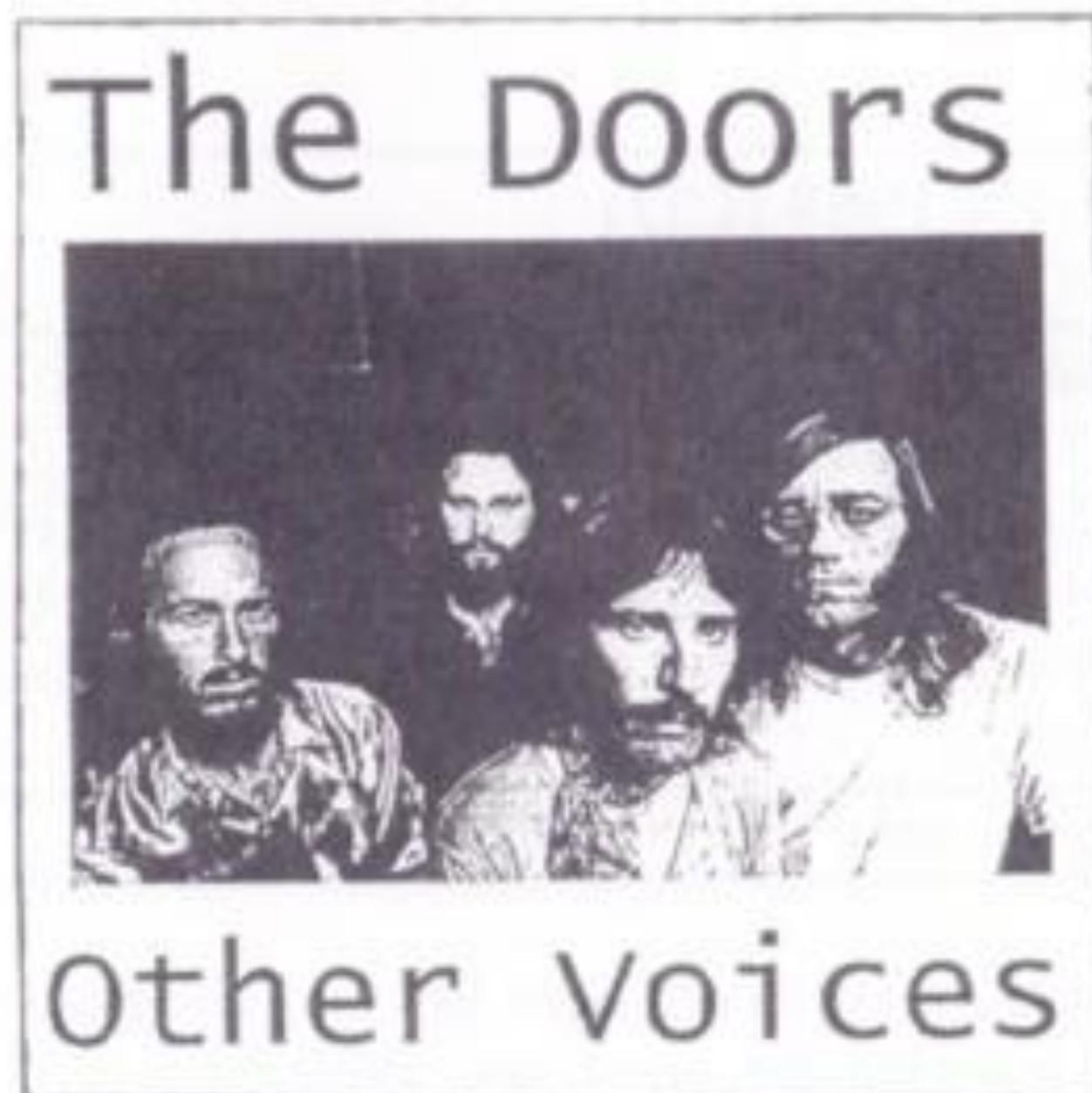
Oil Well RSC CD 116



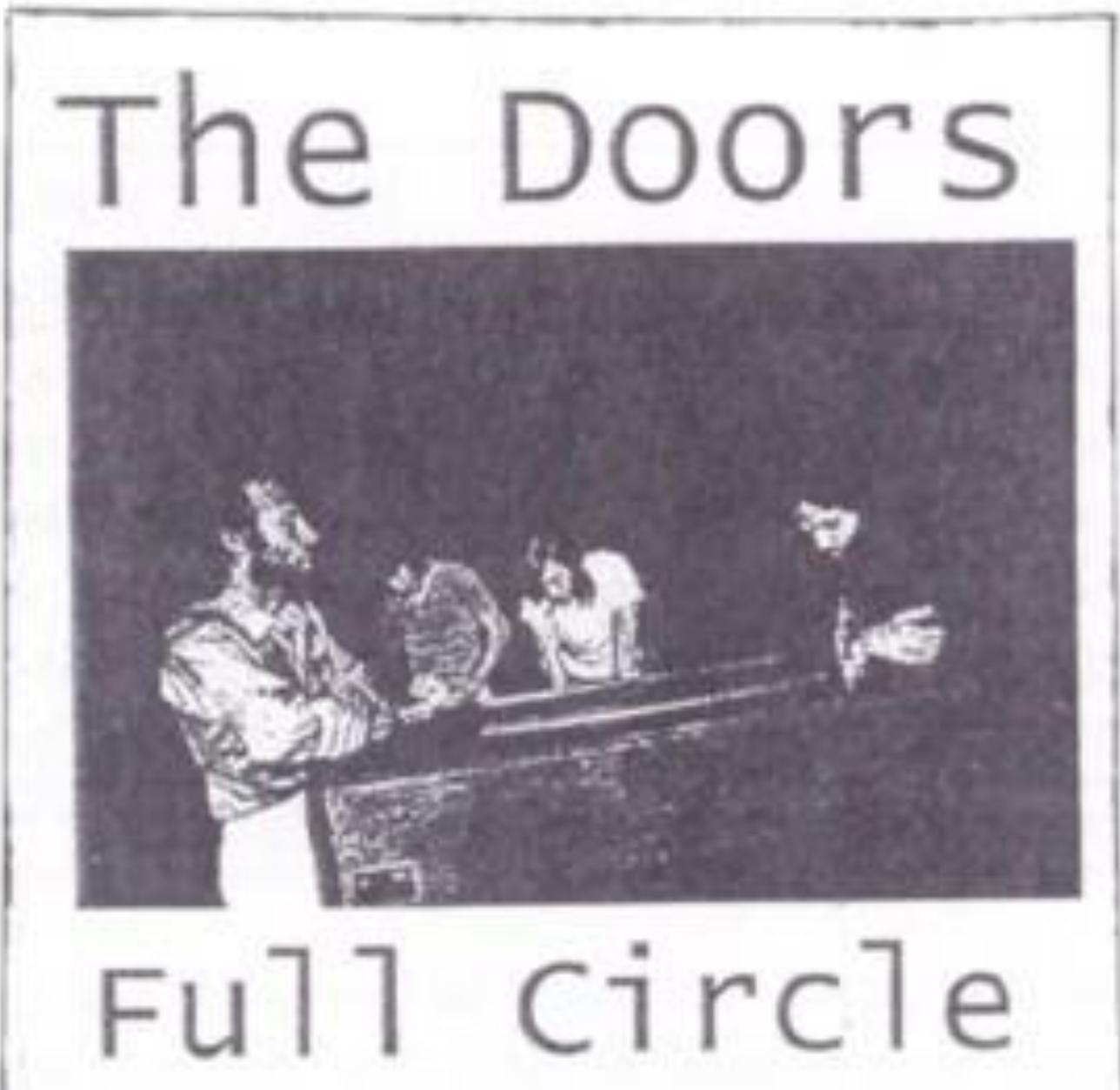
Oil Well RSC CD 114



Goldtone Records GT-014



computermade disc; no company mentioned



computermade disc; no company mentioned

THE DOORS: OTHER VOICES

(computermade disc; no company mentioned, France 1997)

1. In The Eye Of The Sun/ 2. Variety Is The Spice Of Life/ 3. Ships W/Sails/ 4. Tightrope Ride/ 5. Down On The Farm/ 6. I'm Horny, I'm Stoned/ 7. Wandering Musician/ 8. Hang On To Your Life
Source: A vinyl copy of the original Elektra album (75017), first published October 1971.

Soundquality: *****/ Rarity Of Material: (only out on vinyl)/ Visual Attractiveness: **

THE DOORS: FULL CIRCLE

(computermade disc; no company mentioned, France 1997)

1. Get Up And Dance/ 2. 4 Billion Souls/ 3. Verdilac/ 4. Hardwood Floor/ 5. Good Rockin'/ 6. The Mosquito/ 7. The Piano Bird/ 8. It Slipped My Mind/ 9. The Peking King And The New York Queen
Source: A vinyl copy of the original Elektra album (75038), first published Juli 1972.

Soundquality: *****/ Rarity Of Material: (only out on vinyl)/ Visual Attractiveness: **

Some more home-made computer CDs, distributed in large quantities on Parisian fleamarkets. In this case (other than the *An American Prayer* CD from France mentioned on the previous page) both CDs are copied from superb vinyls - no crackles, no distortion, no white noise. Great sound, fun to listen to. Both are how they should be for an official release (this goes out to Elektra Records - there seems a demand from fans for both albums on CD!). The only problem fans might have is - there's no Jim Morrison on the disc, but he is shown on the covers on two rare photos distributed (and obviously taken from) the official The Doors website photogallery. Those pictures were taken during the session for the L.A. Woman cover.

THE DOORS: SOUL IN THE MIRROR (CD)

Kobra Records KRCR 22, Germany 1997

1. Touch Me/ 2. Love Me Two Times/ 3. Mystery Train/ 4. Summertime/ 5. When The Music's Over/ 6. Build Me A Woman/ 7. Light My Fire/ 8. The End/ 9. Roadhouse Blues

Sources: 1= Smothers Brothers Comedy Hour, December 4, 1968, from video *Dance On Fire*; 2= Konserthuset, Stockholm, Sweden, September 20, 1968, first show; 3+5= Center Coliseum, Seattle, June 5, 1970; 4=Matrix Club, San Francisco, March 10, 1967, third show; 7-9= Pacific National Exhibition Coliseum, Vancouver, Canada, June 6, 1970

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

Presented in a clear tray carrying a nice black/white/green cover insert with fine photos, this is an interesting compilation of well-known live material many people already have. If you have never heard of unofficial Doors Live Recordings being out, this is a fine bargain choice.

THE DOORS: TELEVISION 1968 (CD)

Elektro Records 950341-2, Germany 1997

1. Alabama Song-Back Door Man/ 2. Texas Radio & The Big Best/ 3. Love Me Two Times/ 4. The Unknown Soldier/ 5. When The Music's Over/ 6. The End/ 7. Wild Child/ 8. Touch Me/ 9. Light My Fire

Sources: 1-5=TV Studio, Copenhagen, Denmark, September 17th, 1968); 6= Now Explosion CBC TV Show, O'Keefe Centre, Toronto, Canada, August 8th, 1967; 7+8=Smothers Brothers Comedy Hour, Los Angeles, December 4th, 1968; 9= Ed Sullivan Show, New York, September 17th, 1967. Taken from disc one of the double bootleg CD *Archives* (Double Time Disc 002).

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

The disc itself was made in Germany and the clear jewel box comes from Great Britain, while the cover says it was printed in the USA. Another strange reprint of material that many fans already have. If there wasn't the nice cover - strange mix of different sources: The cover was taken from the vinyl bootleg *Run*

Free, side two and three of the booklet come from the CD *Four Closed Doors*, the back of the booklet and CD come from the bootleg *Mr. Mojo Risin'*, and last not least the photo under the clear tray stems from the inner sleeve of the vinyl release *Live At The Hollywood Bowl*. For hardcore fans only.

OFFICIAL RELEASES

THE DOORS: THE DOORS BOX SET (4 CDs in deluxe box incl. 60-page book)

Elektra 7559-62123-2 (Europe), Elektra 62123-2 (USA), October 27, 1997

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*

CD Three: 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 Four: 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: *****

As a long-time collector of Doors material on tapes, LPs, singles and CDs from all countries and sources I was appalled by the lack of really interesting new material on *The Box Set*. In their archives there are tons of live concerts recorded for *Absolutely Live*, there are plenty of alternative versions of published songs, there is a lot of unpublished but recorded material (like the studio version of *Celebration Of The Lizard*, the bluesy *Paris Blues*, or lost songs they mentioned during interviews like *Luther And The Apostle* and *Happy For A Night And A Day*, early versions of *Peace Frog* and unedited versions of *The End*, plus the unheard jam of Van and Jim Morrison doing *Gloria* at the Whisky A Go Go). Where is *Carol* from their Winterland show, *Touch Me* from the L.A. Forum? What turned out to be the long-awaited, long delayed, much celebrated famous Box Set? A disappointment for the long-time fan. Just 6 new unknown songs of 47 on the box! One live concert, mislabelled and cut, not even taken from one single concert but from at least 6 different shows. One totally uninteresting CD of band's favorites. Whole lotta material from bootlegs we already had in our collections for ages (on this box not even in better soundquality). Let me give you my comments on the tracks - I am giving you some extra information which was not given by The Doors in the accompanying book for the Box Set (The Doors' liner notes are pretty interesting and amusing to read, all comments are very characteristic for each member of the band, but there's a lot more you could say about the tracks):

CD One:

- ◆ *Five To One* (recorded at the Dinner Key Auditorium, Miami, March 1, 1969) does not really capture what was going on that night. It's just one song of a few they played or - better to say - tried to play. *Touch Me* would have been a better choice and although this one was interrupted by Jim's screaming, it totally set that night on fire.



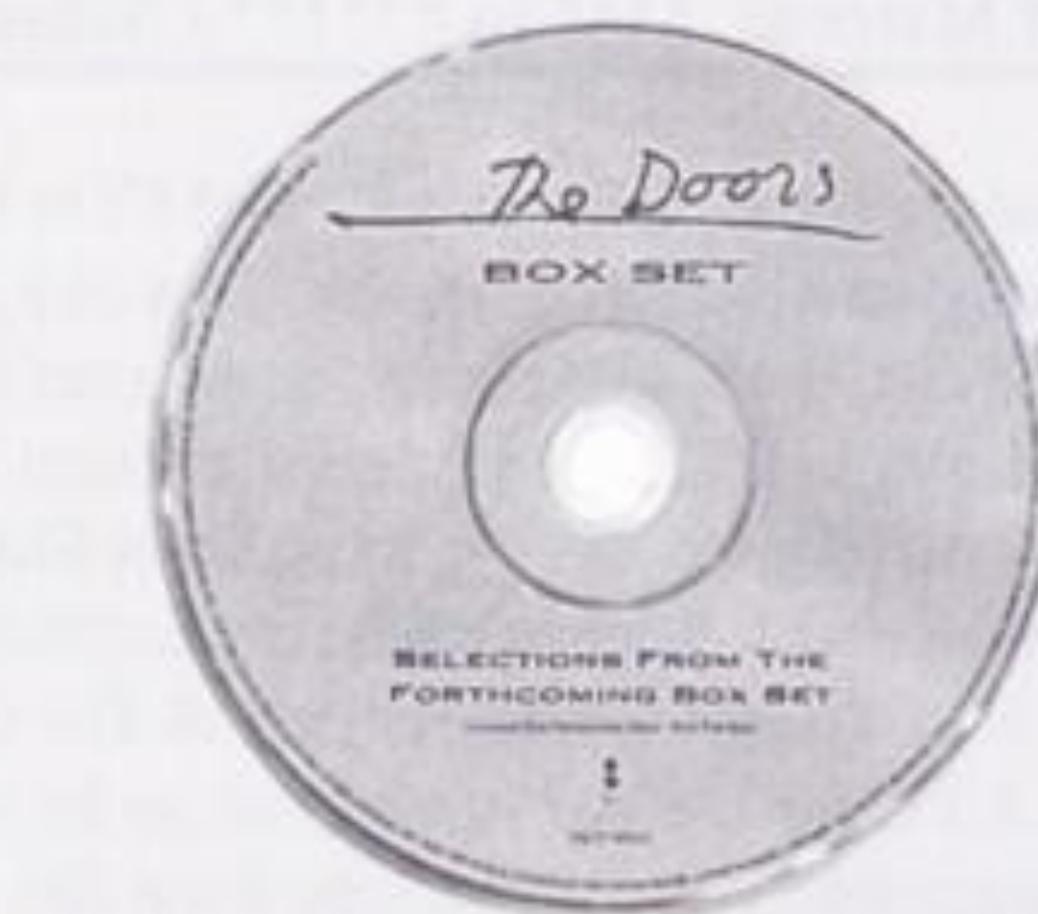
WITHOUT A SAFETY NET



LIVE IN NEW YORK



The furniture and what it used to be



WITHOUT A SAFETY NET

- FIRE TO FIRE
- QUEEN OF THE STREETS
- HEATHEN MOON
- WHO EVER HAS SEEN YOU
- WHO BEARDED YOU
- BLACK THUNDER GOD
- END OF THE NIGHT
- WHISKEY ADDICTS AND MEH
- I WILL NEVER BE UNTRUE
- MOONLIGHT DRIVE (NUMBER NINE)
- ROSEN IN DREAM
- ALLEGRA'S ADVICE IN 5 MINUTES



LIVE IN NEW YORK

- ROADHOUSE BLUES
- BORN ON THIS SIDE
- PEACE FRIES
- BLUE SUNDAY
- THE CELEBRATION OF THE LIVING
- GLORIA
- CRANBERRY KING SHAKES
- MONEY
- PONYTAKE BLUES
- BUILD ME A WOMAN
- SUNDAY TRUCKER
- THE END



THE FUTURE AIN'T WHAT IT USED TO BE

- HELLO TO THE CITY
- BREAK ON THROUGH
- ROCK ME
- MONEY
- SPACELAY DOWN
- GET INVOLVED
- MENTAL FLOW
- SUMMERS ALMOST GONE
- ADOLPH HITLER
- WILLIE, I LOVE YOU
- THE CRYSTAL SHIP
- I CAN'T SEE YOUR FACE IN MY MIND
- THE SOFT PARADE
- THEREFORE HOPE
- CHANCE COUNTY BLUES



BAND FAVORITES

- LIGHT MY FIRE
- PEACE FRIES
- BEAUTIFUL SISTER
- TAKE IT AS IT COMES
- LA, WOMAN
- I CAN'T SEE YOUR FACE IN MY MIND
- LAND OF HOPE
- YEA, THE RIVER KNOWS
- SHAMAN'S BLUES
- YOU'RE LONG LITTLE GIRL
- LOVE ME TWO TIMES
- WHEN THE MUSIC'S OVER
- THE UNKNOWN SOLDIER
- WOLF CHILD
- RIDERS ON THE STORM



band favorites
There's a killer in the next room

- *Queen Of The Highway* is a great find. A totally different version, very jazzy! I love it. I can imagine Louis Armstrong singing this incredibly good alternative lounge-jazz version.
- *Hyacinth House*, another favorite. Written by Jim at Robby's house and recorded there on the spot using Robby's little Sony four-track, spontaneous and rough. Good one. Not really as dark as most people see it. Robby puts it straight in his comments. John Densmore played bongos.
- *My Eyes Have Seen You* comes from The Doors' Demo disc acetate, recorded at World Pacific Studios, L.A., September 2, 1965. For the *Box Set* it was taken from Jim Morrison's copy of the demo, now owned by Ray Manzarek. Most fans knew it from scratched bootleg records taken from another copy of the only 5 existing ones. All songs from the first demo-recording have been perfectly restored and digitally remastered for the *Box Set*. Fine work, recorded without Robby, but with Rick Manzarek on guitar and Jim Manzarek on harp.
- *Who Scared You*, another one of my favorite Doors songs. Somehow I always thought it was a bit enhanced by the horn charts, directed by Paul Harris. The worst thing I noticed was they cut out the line "... and if you warm it up right I'm gonna love you tonight ...". Why? There was absolutely no reason to cut that line off. Get the double vinyl album *Weird Scenes Inside The Goldmine* to get the complete track.
- *Black Train Song*, said to be recorded at The Spectrum, Philadelphia, May 1, 1970, is just a 12-minute part of a more than 25-minute jam. Again - I prefer to listen to complete tracks, not just parts. Anyway, this was never published, not even on bootleg. An alternative version (but the complete jam) was played by the band at the Center Coliseum, Seattle, June 5, 1970, published on the bootleg CD *Jim's Alive*. The intro, *People Get Ready*, was written by Curtis Mayfield, and a part of the medley, *Crossroads*, was written by Robert Johnson. Why aren't those people mentioned in the credits?
- *End Of The Night*, another demo-song from the acetate, sung by Jim and Ray. Compare the lyrics to the version from the first Doors-album - different lyrics! ("... take a *trip to the end of the night...*")
- *Whiskey, Mystics And Men* is an outtake from the *Morrison Hotel*-sessions. Great chantey, but overdubbed during the *An American Prayer*-sessions in 1977 by the three remaining Doors. Compare it to the bootleg versions known from *Missing Links* and *Jim Morrison - The Lost Paris Tapes*.
- *I Will Never Be Untrue*, a fantastic bluesy, very ironic version of a song already known from *An American Prayer*. Perfect lyrics: "Never stay out drinking, no later than two." And then this tiny addition which makes it worth to buy the complete box: "... two-thirty!". You can actually SEE Jim smiling saying this! One of the most ironic songs Jim ever wrote. Beautiful.
- *Moonlight Drive*, another song from the acetate, sung by Jim and Ray. I still love Ray's cool "*Drive On!*" and Jim Manzarek's (Ray's brother) fine harp.
- *Moonlight Drive*, second version, recorded on their first recording session for Elektra in August 1966 after they signed the contract. Comes pretty close to the third version, published on the album *Strange Days*. But this one is not as moody as the *Strange Days*-version, and Robby's slideguitar work isn't perfect at all. Anyway - interesting. Listening to this version we understand why this was not used for the first album - the song wasn't perfect at that time.
- *Rock Is Dead* and *Albinoni's Adagio In G Minor* are exactly the versions cut together from an hour long session recorded for *The Soft Parade* on February 25, 1969. Responsible for the inaudible cuts was Paul Rothchild in 1979. Ray didn't play his organ or his piano but a mellotron on this tune. Just a few overdubs were done on the *Adagio* in 1997 - Robby added some guitar playing a pick (he never did that in the old days), and John added some percussion (Compare it to what was published on the *Missing Links* bootleg CD and on the vinyl bootleg *Rock Is Dead*). Both songs were circulating among Doors fans since 1980, it wasn't anything new for anyone.

CD Two:

- Yeah, yeah, yeah! Jim puts it right: "... everything is fucked up as usual ..." As usual with official Live Doors releases. Dizzy Doors-work in the cutting process of the CD. This so-called *Live In New York* CD was recorded at the Felt Forum, which is a smaller venue inside the Madison Square Garden. (The REAL Madison Square Garden concert John Densmore remembers so well in his book *Riders On The Storm* took place on January 24, 1969). So, in my opinion, the CD has got a misleading title. It has

been cut from at least 6 different shows (four at the Felt Forum January 17-18, 1970 and one at the Aquarius Theatre in Los Angeles, July 21st, 1969 and Cobo Hall, Detroit, May 8, 1970).

- ◆ *Roadhouse Blues* comes from at least 3 different shows and was overdubbed with some great guitar by Robby Krieger in 1996 (first part of the song is from Cobo Hall, Detroit, not from New York!). I prefer the version from *An American Prayer*. Listen to the first verse, it's the same on both publications.
 - ◆ *Ship Of Fools* was cut from two different versions, greatest part was taken from the late show on January 18. This also got some overdubs by Krieger (clearly audible in the middle instrumental break).
 - ◆ *Peace Frog*, great cut with slight lyrical variations. The following smooth *Blue Sunday* is one of the few songs (very unstable vocals by Jim, off-time drumming by John and unusually sloppy bass notes by Ray Manzarek) from January 17, early show, again Robby's (well-needed) overdubs on guitar. The weakest and silliest song on the whole box.
 - ◆ *The Celebration Of The Lizard* is worth to compare to what was published on the bootleg double LP *Bring Out Your Dead*. Too many cuts on the Box Set version, especially during Jim's spoken intro. This intro is SO great on the bootleg, but much too short here. I really do prefer the bootleg version of the epic from the Felt Forum (*Bring Out Your Dead*) or the one we already know by heart from *Absolutely Live*. I hate the much too short cut into the "Wake up"-part!
 - ◆ *Gloria*, a mind-blowing dirty version (most probably a complete one) from the soundcheck at the Aquarius Theatre in Los Angeles, July 21st, 1969. So this is definitely not the version from New York (as published on the bootleg CD box *Stages*. At the Felt Forum they played a very soft and clean version mixed with *My Eyes Have Seen You*). Why not telling us fans the truth? Of course it was overdubbed with audience noises if it really was a soundcheck. Somehow I even doubt it was recorded during the soundcheck but in the recording studio. But still no certainty on that. Check your *Gloria* on your *Alive She Cried* or *In Concert*-CDs to know what I mean.
 - ◆ *Crawling King Snake* might be called a definite version but it doesn't sound like being from the Felt Forum at all. Who knows.
 - ◆ *Money*, a great driving song with the wrong spoken (of course cut) intro, which Jim did for *Light My Fire* on Jan. 18, late show.
 - ◆ *Poontang Blues-Build Me A Woman-Sunday Trucker* is a version cut from two Felt Forum shows (no overdubs for a change this time).
 - ◆ *The End* is a slightly cut version from January 17, including a few Robby Krieger overdubs from 1996. I think it is the best version ever published, blows away even the studio version from the first album. Jim's voice is thrilling, and his "uugh!" after the line "... he put his boots on ..." is awesome. "Hey you old fool, I'm gonna kill you ...". Heard that before? "Woman, I wanna fuck you mama, all night long ...", great lyrical variations. Jim becomes our scaring and overfriendly guest in the living room. Listen to the climax of the instruments and Jim's screams - isn't it the chaos of the universe?
 - ◆ A great and cleverly mixed CD, unfortunately not one complete concert.
-
- ◆ CD Three:
 - ◆ *Hello To The Cities*: Not really funny at all. Crap, that's what it is. I could have missed that one, especially the Ed Sullivan-intro. Absolutely useless.
 - ◆ *Break On Through* is one of the gorgeous tracks on the *Box Set*. I still think this is the best version ever published of this song. Great intro by Ray. But again - just a part of a good concert. I still don't know why Hopkins/Sugerman describe the Isle Of Wight concert as being a bad one. Listen to the almost complete concert on the bootleg CDs *Palace Of Exile* and *First Flash Of Eden*.
 - ◆ *Rock Me* is a great and uncut track from the Pacific National Exhibition Coliseum, Vancouver, June 6th, 1970, as previously published on the bootleg CD *One Hundred Minutes* (best soundquality and complete concert). This track features the damn good Albert King on guitar, same as the next track, *Money*.
 - ◆ *Someday Soon* still is one of the great lost Doors songs. I never heard of a studio version around - probably never recorded, but you never know with The Doors. The version on the *Box Set* cuts the intro off, unfortunately. Listen to the complete version on the bootleg *Jim's Alive*, which even is in better soundquality. Great song!

- ◆ *Go Insane*, the weirdest song from the demo (on the label it was just called "Insane"). Later published as a part of *The Celebration Of The Lizard*, this is the very early version. It is hard to recognize Jim's voice. It still had to develop. Great to have the finish of the song now which was cut off from all bootleg versions - even it is just a very last bass note! Ray remembers being thrown out by a guy at Liberty Records because of this song. "*I hate you hippies, get out of my office! You guys are sick!*"
- ◆ *Mental Floss* is just rubbish, no poetry, not even funny, just crap. A stream of improvisational theatrical meant-to-be entertaining raps. Cut, of course.
- ◆ The very bright *Summer's Almost Gone*-version from the demo is next. A lovely duet by Ray and Jim. John is giving a very silly comment in the accompanying book, "*The Doors trying to surf.*" This comment doesn't capture the great but sad atmosphere of this early demo. Definitely not a surf-song but a fine one perfectly made for watching the L.A. sunset at Venice Beach.
- ◆ *Adolph (sic) Hitler* (I remember from my history lessons at school his first name was *Adolf*???) Another hint to Jim's weird humor. Listen to a complete version of the same poem on *Jim Morrison - The Lost Paris Tapes*, the one on the *Box Set* got cut (why?). I have no idea why Jim liked to perform this poem in concerts. It's probably just a joke. Bad one, by the way.
- ◆ *Hello, I Love You* is a great early version of their 1968 hit single. Even more powerful than the known hit-single it delivers more invisible sexuality than the later studio version. By the way, what's so bad about The Monkees, John, (*remember your comment in the booklet?*) Ever heard *Randy Scouse Git, Mommy And Daddy, Tapioca Tundra* or the great *Pleasant Valley Sunday*? Don't think so. *Hello I Love You* has great lyrics. And so have those four Monkees songs. There are even more great lyrics out there from the Monkees and the people who wrote songs for them.
- ◆ *The Crystal Ship* and *I Can't See Your Face In My Mind* are two good songs from The Doors' Matrix concerts in San Francisco in March 1967. Good choice from the most well-known Doors bootlegs. Everybody already knew them. Thanks for having them again on an official CD. I prefer to listen to the complete concerts of The Matrix on - sorry - the bootlegs, where those two songs were copied from.
- ◆ Already published before on the video *The Soft Parade*, we could have easily missed this version of the song *The Soft Parade*, recorded at eight o'clock in the morning on May 13, 1969, in New York at PBS-TV Studios. We all bought the video. Thanks for letting us buy the song again to whoever decided to put that song on the *Box Set* (this version is great, but don't you have a good alternative version performed in front of an audience?).
- ◆ *Tightrope Ride*: Fine song, Ray, your tribute to Jim Morrison, representing the feelings you had about him in 1971. Good vocals. But what is this song doing on the *Box Set*? Out of place, out of time, out of context. Just a filler?
- ◆ *Orange County Suite*: Great overdubs. Great bass, great guitar. Great timing of Jim's voice to the instruments. Everything done by computers. They even stretched out single words from the original version, recorded in March 1969 at Elektra Studios (not at his home on his private piano, as some silly newspapers reported). Listen to the pure and uncut version on the bootleg CD *Jim Morrison - The Lost Paris Tapes*, and you know the incredible difference of moods - and to my great surprise - for the first time I am uncertain to decide which version I like more and prefer. The one on the *Box Set* is crystal clear, polished, combined with great music (especially Robby's guitar. I love to listen to it following Jim's piano chords) for the new generation of Doors fans; the one on the bootleg is more direct, more intense but unpolished (for the Jim Morrison fan). If one can't decide, why not listen to the third version, recorded in Paris two weeks before he died, being totally drunk (as presented on *Jim Morrison - The Lost Paris Tapes*)? Strange lyrics, though. "*'Orange County Suite' is like The Beatles' Free As A Bird ... John (Lennon) wrote the song and his mates completed it for him; and that's exactly what we did with Jim*", Ray Manzarek told Mojo Magazine last December. Why is this song credited "*Written by The Doors*"? It was definitely written by Jim Morrison, later overdubs by The Doors.
- ◆ **CD Four:**
- ◆ A waste of plastic, time, money and other things. Another useless BEST OF-compilation nobody is interested in. A mention in the book would have been enough. All fans would have preferred a fourth CD with rare material mentioned in the intro of this review. Plus TV rarities like the Jonathan Winters Show, the Ed Sullivan Show, the Smothers Brothers Show, the Now Explosion Show, the Murray The

K-Show, a rare take from the Copenhagen Show or another great alternative take from a recording session, all those tracks are available in brilliant soundquality. *Light My Fire* was written by Robby Krieger, definitely. But on the original album it was credited to "The Doors". This leads to the question - why was *Orange County Suite* credited to "The Doors" (which is not true), but their very original song is now credited to Robby (which is true)?

The accompanying book is great, featuring some fine and excellent (ah - too small!) unpublished photos, liner notes to all songs by all three Doors, well-written articles by Michael Ventura and Tom Robbins and most insightful insider stories. Great to see photos of some master reel-to-reel boxes on the inlays (hey, what's the tune called PUSH-PUSH on the box labelled "Doors Spares"?). Are you guys saving this for a kind of Box Set Vol.2?

But I am sure - if they had only asked the fans, this *Box Set* would have been very different. This is definitely not the one that we expected. This is definitely not the *GREAT LOST DOORS ALBUM* that we have been awaiting for years. This came out because of public demand, or because box sets have become fashion. Thanks it is not another compilation album. This was released to top and beat the bootleggers. In my opinion, the *Box Set* fails compared to the rare material published on bootlegs for the past 25 years (despite just 6 great new songs and versions). Pity. Being a collector of Doors music for 30 years, I am quite disappointed about the *Box Set*.

So are many fans and journalists who reviewed the 4 CDs. Disappointed in a way to say this could have been done much much better. Much more satisfying for everybody. Everybody can't wait for a *Volume 2*, but be sure to carefully think over what the fans would like to hear. Even if it was the worst Morrison vocal ever, we would be happy to listen to it. As long as it is new to our ears. And - don't cut it! There's nothing better than the real, uncut Doors. But they're not on this *Box Set*. Pity.

THE DOORS: SELECTIONS FROM THE FORTHCOMING BOX SET (CD)

Elektra PRCD 9920-2, 1997

1. Break On Through/ 2. Who Scared You/ 3. Peace Frog/ 4. I Can't See Your Face In My Mind/ 5. Hello, I Love You/ 6. Whiskey, Mystics And Men/ 7. The End

Sources: 1=Isle Of Wight Festival, Isle Of Wight, England, August 29, 1970; 2=Elektra Sound Studios, Los Angeles, 1969 (cut version); 3+7=Felt Forum, New York, cut down from several versions; 4= Matrix Club, San Francisco, March 10th, 1967; 5=Demo Acetate, World Pacific Studios, Los Angeles, September 2, 1965; 6=outtake from the *Morrison Hotel*-sessions, Elektra Sound Studios, Los Angeles 1970

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

This is a beautiful promotional CD including 7 songs from the Box Set, released about 5 weeks after this one. It is the first Doors promotional disc put out for journalists only in a fold-out digi-pack (this packaging was previously just used for Doors bootleg-releases, another hint that the Box Set was released to "beat the boots"). Good selection. I wish they'd put this out for normal fans, too, because it is very compact, very intense. Makes you curious to buy the *Box Set*. This is what they played on the radio before the box came out - if they ever did. Usually promotional discs disappear into collectors' archives as soon as they are shipped. Try to get this disc - it is very rare.

THE DOORS: THE DOORS BOX SET (4 CDs)

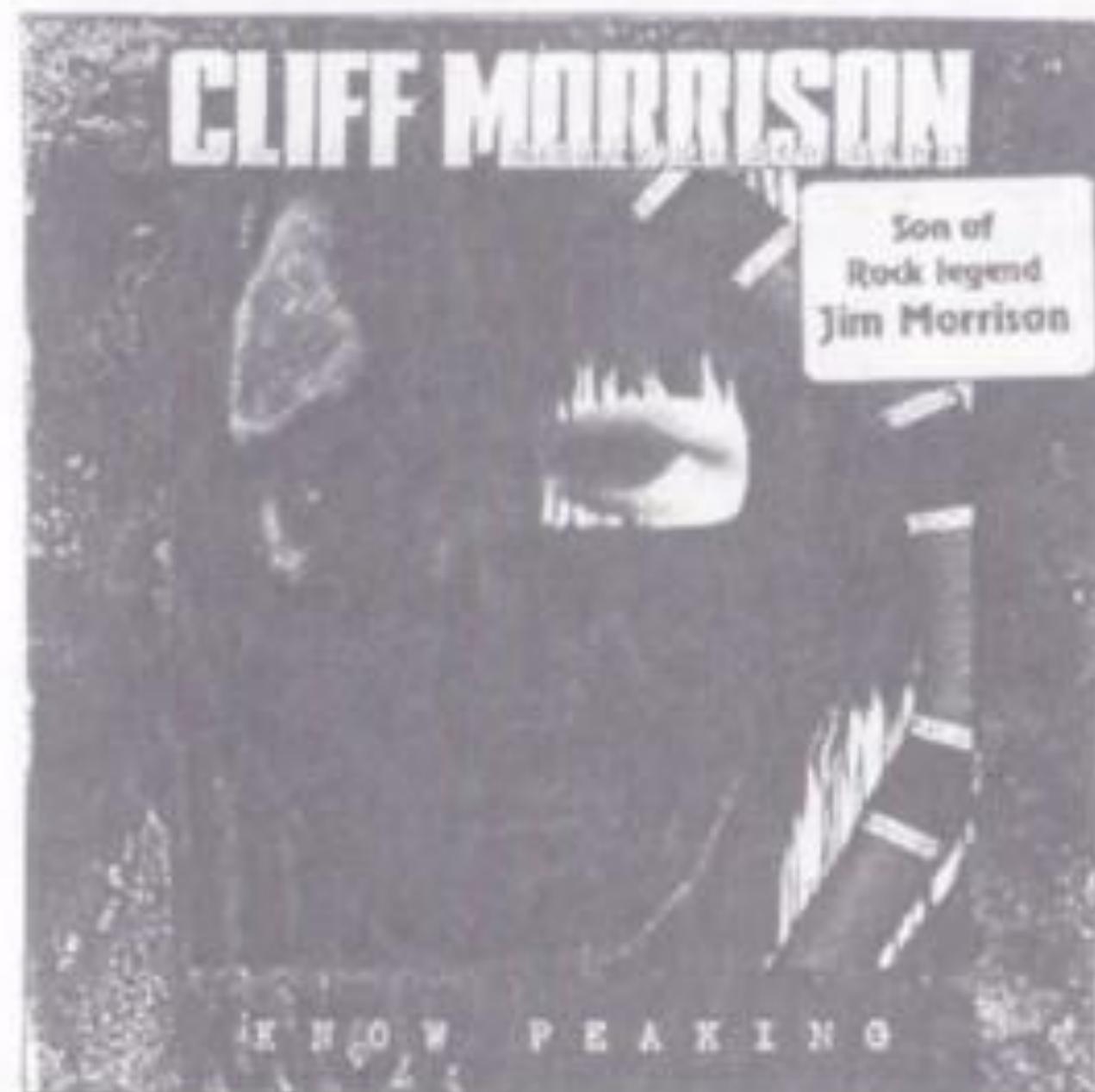
Elektra PRCD 9921-2 (USA), October, 1997

Same tracks as on the official release. A fine promotional edition with a specially printed cover for reviewers of magazines and radio stations only. It came in a double CD box without booklet or box. The cover says "Advance Promotional Copy", and the CDs are specially marked as promotional records. For hard-core collectors only, but very collectible and expensive, because it is (of course) very rare (at least in Europe).

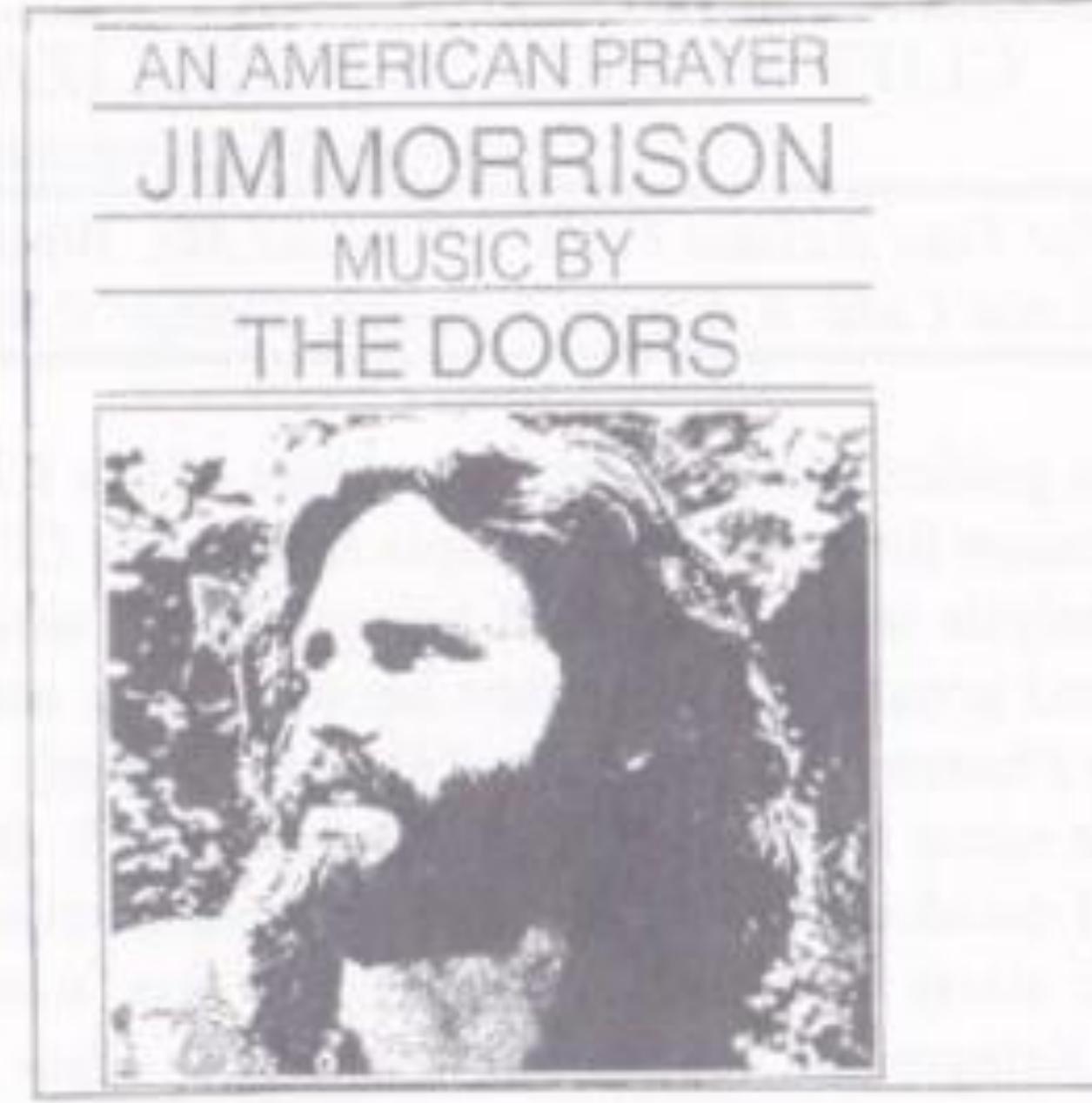


Television 1966

Elektro Records 950341-2



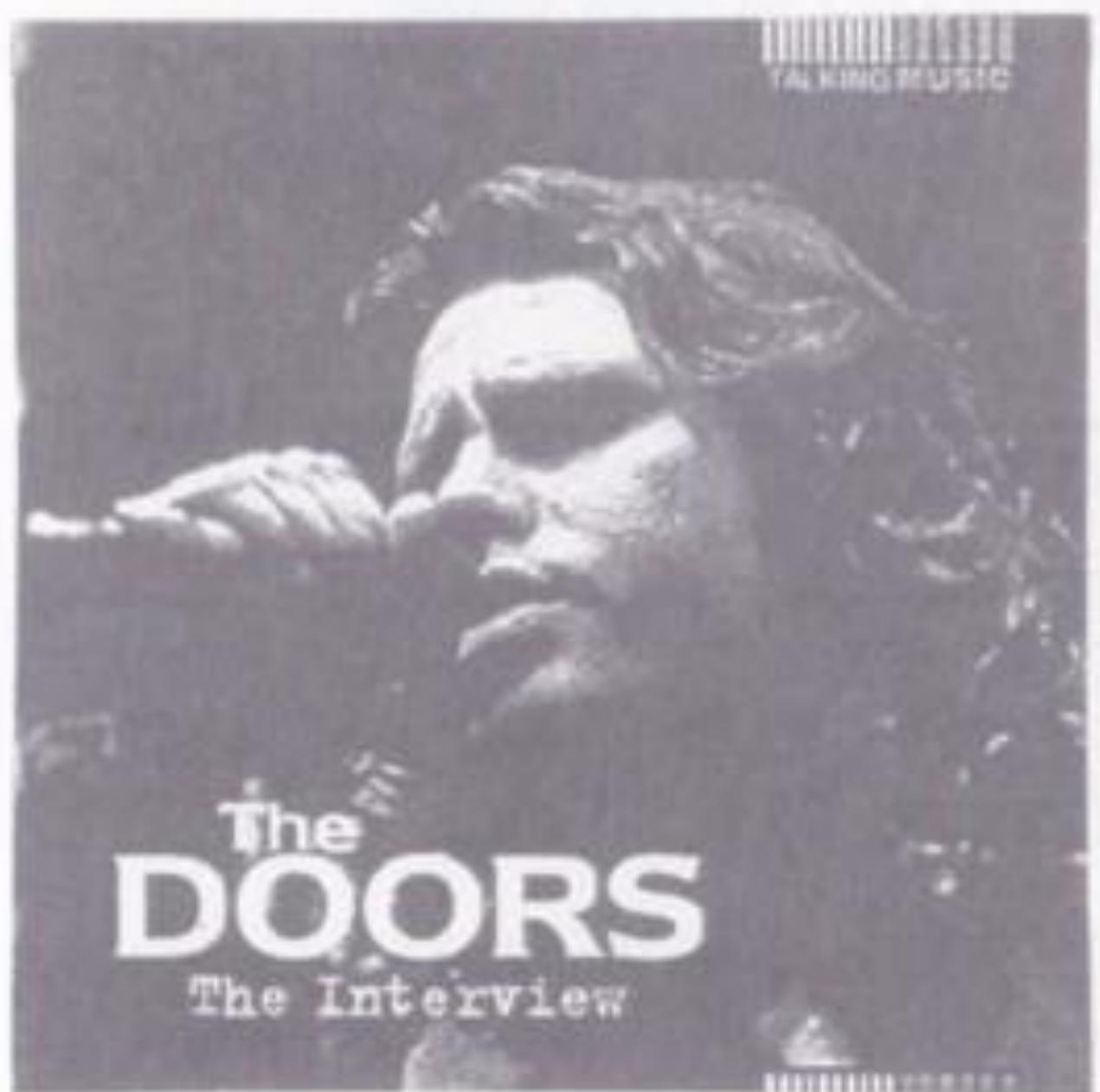
True World International TWCD 44851



computermade disc; no company mentioned



Jasrac Records WVC-304



Music Collection International Ltd, Speek 011



Elektra PRCD 9921-2

CLIFF MORRISON / THE LIZARD SUN BAND: KNOW PEAKING

True World International TWCD 44851, USA 1998

1. Fish For Fun/ 2. Glass Falls/ 3. Wicked Me, Wicked You/ 4. August Moon/ 5. Rock Down/ 6. Technology/ 7. Hard Luck Café/ 8. A Lot Of People Going/ 9. Welcome To The Show/ 10. Pick Up And Go

There's a golden sticker on the jewel box of this CD saying "*Son Of Rock Legend Jim Morrison*", this will be the reason for quite a few people to buy this CD. A clever move. Cliff Morrison (who never presented a DNA-analysis to give proof of being a "real" son of his mother Lennie Lorain and Jim Morrison) sings, moans and groans like Jim when he was drunk and couldn't remember the lyrics. In most parts he sounds like The Phantom on his album "*Devine Comedy Part One*". This CD is a re-recording of his first CD of the same name as mentioned in DQ 35, page 5. Because this new CD gets a lot of attention over here in Europe I decided to write the following quick review:

The disc starts with the song *Fish For Fun*, a nice groovy track featuring a long instrumental part by Waylon Krieger and keyboardist Eric Melz. *Glass Falls* remembers (in the beginning) of the middle-part of "*The Unknown Soldier*", but ends up in too much moaning. (Wonder why the lyrics will be available on Cliff's next record???) *Wicked Me, Wicked You* includes tiny little parts of Jim's lyrics, Cliff's first song on the album about "*the old days*". *August Moon* is a dark ballad, probably the best song on the album. Great guitar by Waylon Krieger. *Rock Down* might be a powerful song at concerts. *Technology* (again) remembers good old times, great ballad. The heavy *Hard Luck Café* is a simple rocker, featuring the most uninteresting melody I've ever heard (who is that "Manzarek" who co-wrote the song? Ray's son Pablo?). Pretty boring is *A Lot Of People Going*, written by Cliff and Waylon. A bit more interesting in its lyrics is the next one, *Welcome To The Show*. Another fine ballad called *Pick Up And Go* follows, including great Waylon Krieger-licks ("real Daddy", be proud!) and a fine grand-piano. Cliff talks about his father leading him, rambles on about people being free and all that - this is what we've heard a myriad times before from other singers.

Cliff Morrison has found his style now, but it is still pretty boring to listen to him after one or two songs. His voice has no charisma, sounds too much like somebody trying to copy The Phantom. If there wasn't this name, the sticker and the good instrumentalists, Cliff wouldn't get any attention from Doors-Fans. On the other hand - the first new Morrison/Krieger songs for 27 years. One wonders if they'll ever be as successful as their fathers' songs ...

THE DOORS: ALABAMA SONG (CD)

Euro Sound Records (Global Arts Production) UN 3306, Germany 1997

1. Light My Fire/ 2. Riders On The Storm/ 3. People Are Strange/ 4. The WASP/ 5. Break On Through/ 6. Roadhouse Blues/ 7. Alabama Song/ 8. L.A. Woman/ 9. The End/ 10. The Unknown Soldier

A nice compilation of original songs. The cover is a bit simple, but the CD is sold for very little money in department stores and via mailorder.

THE DOORS: WHEN THE MUSIC'S OVER (CD)

Rondo Hitline Rondo 22415, Switzerland 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)

Another nice compilation of original songs. The cover looks similar to Alabama Song (Euro Sound Records UN 3306), no wonder, both companies work together, and this CD is sold for very little money in department stores and via mailorder, too.

THE DOORS: THE INTERVIEW (CD)

Music Collection International Ltd, Speek 011, Great Britain 1998

An interview with Ray Manzarek conducted in 1991.

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

Actually, the title of this CD is misleading. It is not a Doors interview, but a never published Ray Manzarek interview from 1991. This CD is just 28 minutes long, but full of nice little Doors stories about how Ray and Jim met, about the first Doors concerts on Sunset Strip, the relationships within the band, Miami, Jim's death, Ray's dreams about Jim Morrison, 127 Fascination Box and Ray's favourite Morrison-story. I'm not telling you what story this is (ha!) - you have to buy this low-price CD. Recommended!

THE DOORS & JIMI HENDRIX: SUPER HIT'S ARTISTS (2 CDs)

Jasrac Records WVC-304, Japan 1997

1. When The Music's Over/ 2. Break On Through/ 3. Strange Days/ 4. Soul Kitchen/ 5. Crystal Ship/ 6. Love Me Two Times/ 7. People Are Strange/ 8. Take It As It Comes/ 9. Light My Fire/ 10. The End plus a CD of 15 (!) nice Jimi Hendrix tracks on the second CD.

A very collectible Japanese Double CD which comes over to Europe or other parts of the world very rarely. Good compilation of Doors tunes, although for hardcore collectors only.

JIM MORRISON - THE POETIC ALCHEMIST

By Thomas Ebke, Germany

Over the last decade Jim Morrison's life has usually been discussed with reference to his work as both a rock musician and an ambitious poet. Fortunately, most analyses commented on the ambivalence which existed in this double life - namely the claim to be acknowledged as a lyricist on the one hand, and on the other hand the eventual failure of this claim while being a successful musician at the same time. This ambiguity might also play a major role in Morrison's alcoholism which finally led to his death. But in fact, Morrison's products as a singer and, more apparently, as a poet, have one specific theme in common: the principle of *alchemy*.

Alchemy is basically a chemical science, aiming to achieve the conversion of base metals into gold, the discovery of a universal cure for disease, and the discovery of a means of indefinitely prolonging life. The essence of alchemy can be nevertheless transferred to philosophy and poetry, combining the elements of chemical alchemy in a purely mental sense, with "gold" and "universal cure" as the targets of the artist's work. However, alchemy never succeeded in creating gold - mirroring the tragic, desperate struggle for the perfect poem or theory which is valid for various artists including Morrison.

Morrison's poems reveal much of a desire to sublime certain foundations of his work onto a purified, "immaculate" level. This feature, probably a pivotal constituent of poetry, is shared by other figures in the history of writing, above all by French symbolist Arthur Rimbaud. Rimbaud's work, but also his vagabond way of life, was deeply admired by Morrison and parts of it were discovered by experts also in Morrison's poetic production. (A well-informed biography on both poets was written by a senior biographer of Rimbaud's, - "Rimbaud and Morrison" by Wallace Fowlie...). Rimbaud obviously looked upon poetry as a way of converting "shit" into "gold", with "shit" standing for the waste product of human consciousness. Possibly Morrison also perceived that this process was at the centre of poetry, being a "changeling" both in reference to his art and to his "outer life".

Suppose Morrison followed this idea and based his poetry on alchemy. To my mind, his poem "Science of night" (from his "Lost Writings") hints at this very principle although different interpretations would be convincing as well. "Science of night" contains the following passage:

"The Politics of ecstasy are real
can't you feel them working
thru you
turning night into day
mixing sun with the sea"

One could recognize both sublimation (night ~ day) and combination (sun ~ sea) in these verses. Ecstasy triggers off this alchemical process, thus being identical with the desire to create, to be an artist on the most elaborate level. The theme of mixing materials is evident in various poems written by Morrison, usually with a purified end product. An excerpt from another poem taken from "The Lost Writings":

"Bourbon is a wicked brew, recalling
courage milk, refined poison
of cockroach & tree-bark, leaves
& fly-wings scraped from the
land, a thick film; *menstrual*
fluids no doubt add their splendour.
It is the eagle's drink."

Again one finds a mixture of fundamentally worthless ingredients which finally produce the "eagle's drink", making the consumer infinitely powerful and enabling him to "fly" (intellectually?). Morrison's ambitions seem to originate, rather, from a nostalgic longing for the classical, uncompromising ideals of literature, - namely alchemy.

Finally, to enter a more popular field connected with Morrison's name, I want to draw your attention to his lyrics. Especially the "Changeling", as conveyed in the title, gives insight into another facet of Morrison's poetic alchemy. This time the poet also tries to sublimate *himself*, to make himself a more elaborate, if not more precious being. May his self-chastening not be related to Morrison's outspoken wish to abandon the stage of being a rock musician and to be acknowledged as a writer? In the "Changeling", Morrison propagates a formless, infinite state of existence which he wants to achieve himself:

"Well, I'm the *air you breathe*
food you eat
friends you meet
in the swarming street
... You gotta see me change!"

Different spheres of existence (air/food/friends/street), each of them being crucial and indispensable for the subsistence of human life, are linked and finally form the appeal to "change", to get into another stage of existence, - which then has to be the most complete one... "universal cure"?



October 1971



JAC HOLZMAN, president of Elektra records, has set up a Jim Morrison Film Fund at the UCLA film school where Morrison was once a graduate student (University of California at Los Angles).

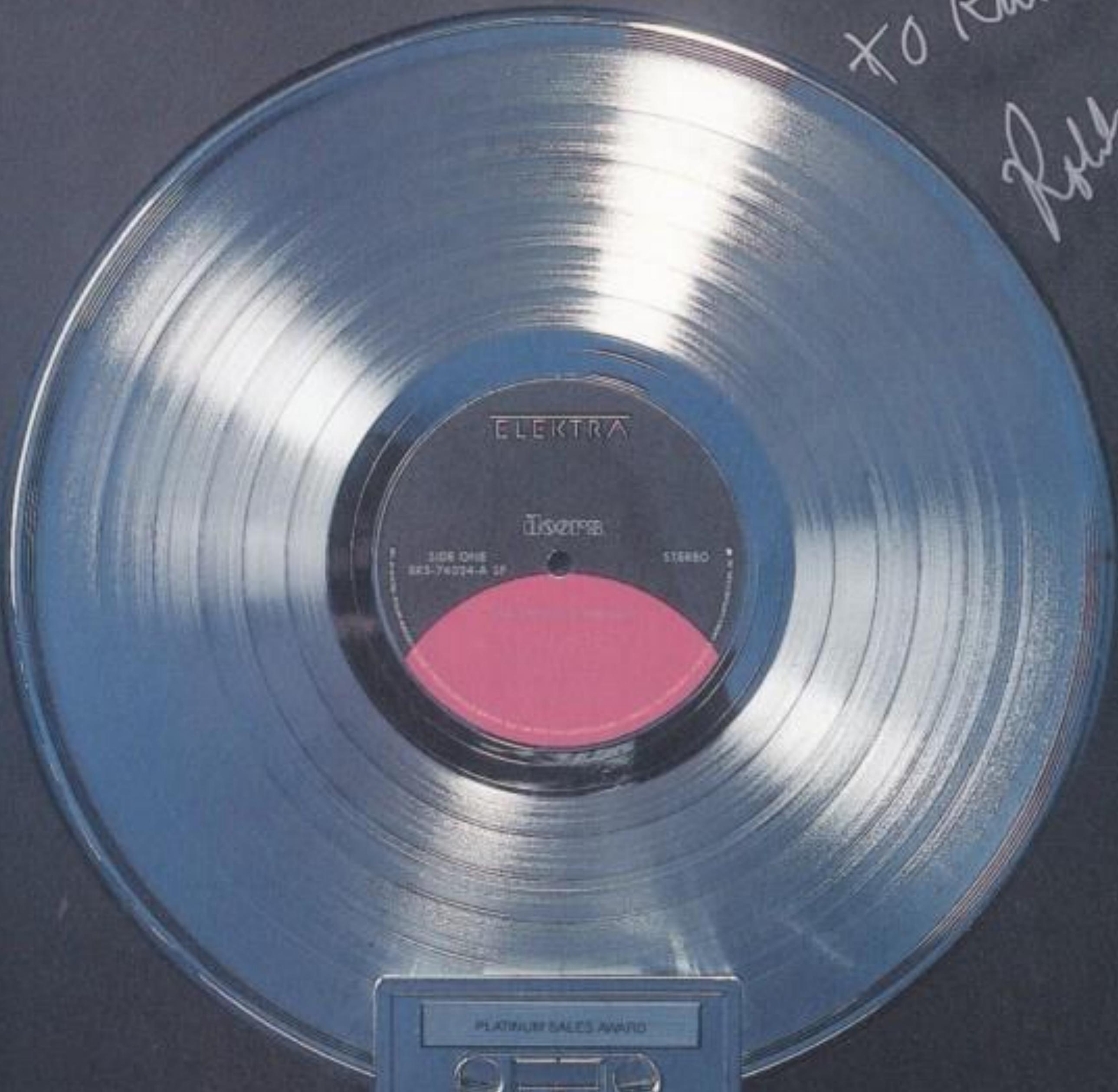
The fund will provide film makers with the money necessary to finish film projects undertaken while at the University.

Holzman said the idea was an outgrowth of a discussion with Morrison in which he said he had never been able to finish any of his films to his satisfaction at UCLA due to lack of funds. So far, the fund has raised \$12,000. The faculty of the UCLA film school will be the sole administrators of the Grant-in-Aid.

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