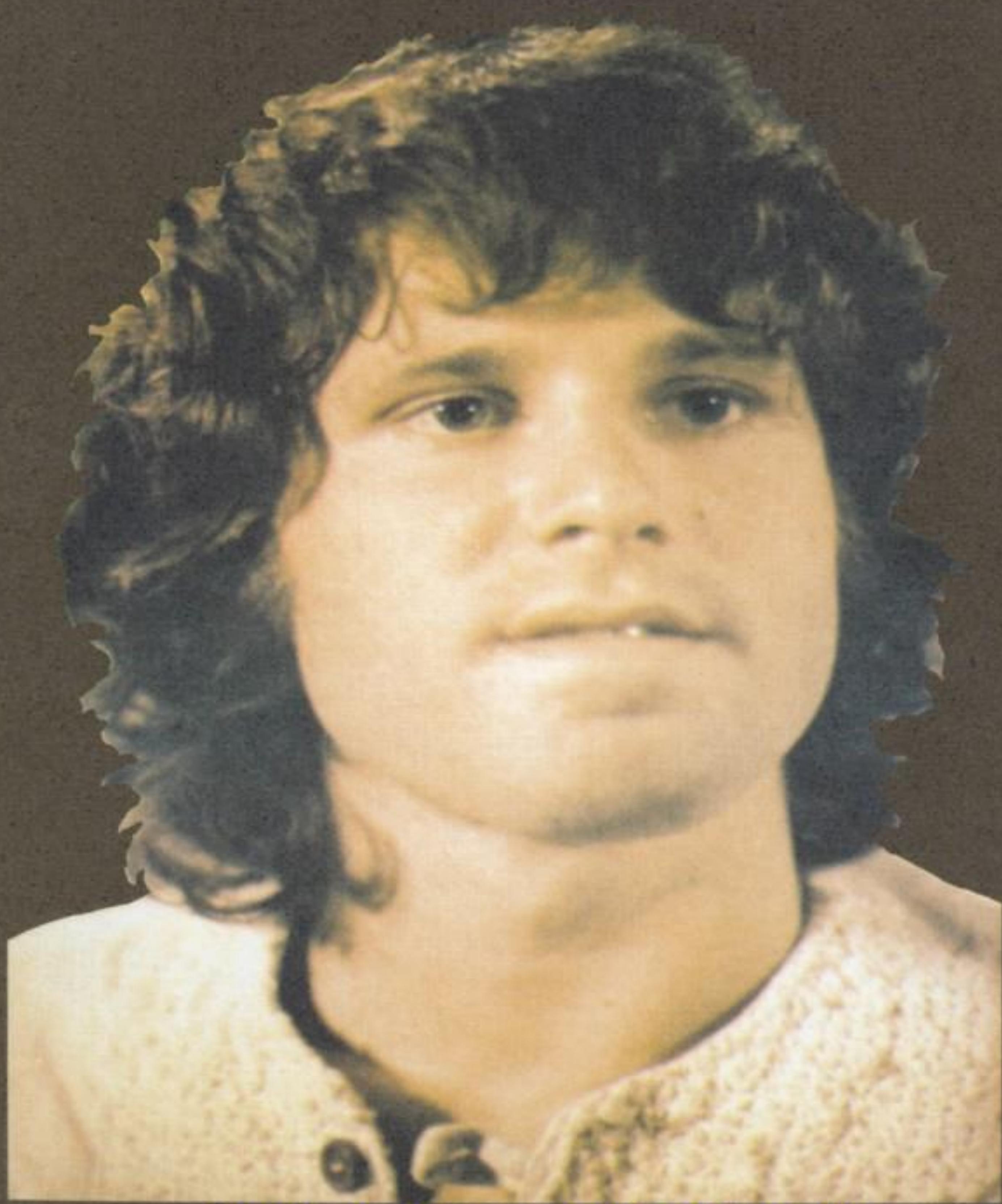


MAGAZINE FOR MEMBERS OF THE DOORS FAN CLUB

THE

DOORS

QUARTERLY MAGAZINE No 35



i
n
c
i
u
d
e
s
free
P
o
s
t
e
r

break on through to the other side ...

THE LORDS

Notes on Vision

JAMES DOUGLAS MORRISON

JAMES DOUGLAS MORRISON THE LORDS Notes On Vision

Published in March 1969, this collection of observations on film was almost entirely written during Jim Morrison's early days at the UCLA in film school. Mostly, the book is about three groups of people, *The Lords* being people controlling and leading people like a herd, and young individuals who do not follow the herd. Jim said about the book: *"What that book is a lot about is the feeling of powerlessness and helplessness that people have in the face of reality. They have no real control over events or their own lives. Something is controlling them. The closest they ever get is the television set."* The collection of loose pages (as pictured above) was printed by Western Lithographers in Los Angeles and came in a dark blue leather jacket with golden letters on it. Jim gave away copies only to his close friends and a few journalists. This collection of insights and his first "*visions of America*" was put together with *The New Creatures* (pictured in DQ 34, page 2) by Simon & Schuster in one volume as *The Lords & The New Creatures*, first published April 7, 1970 in New York.

The book pictured above is the original edition, of only 100 copies were made. Exclusively in The Doors Quarterly, you are able to see the cover and a few pages in color for the first time. An original edition sells for more than \$ 2.500 at auctions. The copy pictured above is in private possession and it is not for sale. Because of its value, the owner keeps it in a bank safe deposit. (Photo by Rainer Moddemann)

is a periodically published magazine for members of

THE DOORS FAN CLUB

Mündelheimer Str. 91
47829 Krefeld-Uerdingen

West Germany

Phone: +49-(0)2151-945747

Fax: +49-(0)2151-945748

Account (Konto): 3043 82-433

Bank: Postgiroamt Essen

Banknumber/Bankleitzahl: 360 100 43

Editor: Rainer Moddemann

Correspondents: Kris Zeronda (USA)

Michelle Campbell (France)

Subscription/Abonnement for 4 issues (4 Hefte):

Germany DM 25; Europe DM 30; Overseas DM 35

IMPORTANT: Renew your subscription as soon as you notice the current DQ issue number next to your subscription number.

WICHTIG: Erneuert das Abonnement, sobald die aktuelle DQ Nummer mit der Zahl neben der Abonummer übereinstimmt.

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

Thanks for their extra invaluable help with this issue: Jochen Maaßen, Gilles Yéprémian, Ulrich Michaelis, Alex Heerkens, Thomas Schlüter, John Becker, Martin Pfitzer, Chris Hewitt, Sheryl Briesemeister, Pamela Kleineder, Patricia Devaux, lovely Valerie Loubot, Robby Krieger and Jim Coke. Also thanks to all who contributed articles and photos. Special greetings to Natasha Chursina from the Ukraine.

© Rainer Moddemann/The Doors Quarterly Magazine

Dear Doors people,

- I moved! See the **new address** above. Please send all mail to that address. The old address - *Am Oelvebach 5, 47809 Krefeld* - does **not** exist anymore for the DQ. Also, please note the **new phone and the new fax number**. Moving to a new residence was the reason for this DQ coming out too late. I'm sorry for that. Strange things happened in the past year, you better not ask. But thanks to everybody who wrote about their "*lost issue*" and thanks for all your concern and patience during the past year.
- Times are tough. Is 1996 really over? Thanks God! It was not a great year, not for me, not for many people around me. One of the lower points last year was **The Soft Parade** tour. It was hard to notice how much a band can change within just 2 years. I went to several of their concerts, only to see if they were getting better and to write a good review, but they were not like the coverband *The Soft Parade* I liked years ago. This tour was not like the other tours before. Rumors and bad talk, bad tensions and poisoned air were around all the time, on stage and backstage, and I have rarely felt as uncomfortable as I did last November. Hey, I do not want to badmouth them, but many things have changed. I don't know exactly what it was, but all the freshness and the stage presence I liked about this band and the singer were totally gone for certain reasons. Not just my opinion, but also the one of **many** other people I met at the concerts. What a pity! What I do hope is that they will return to some of their enthusiasm soon.



- Times are tough, as I've said. July 3, 1996, was another tough one. That **Spiegel TV report** showed too many drunken people in front of the cemetery gates. The fans who really had to say something were too less. Instead of something new they let Ray and Robby repeat all those old stories (interesting just for beginners), nothing new for advanced fans. Where was Jim's friend Florentine and her story? Where was promoter Fritz Rau? Both got interviewed. Where were the fans they visited at their homes to tell their stories? Cut off! A surprisingly uninteresting report. Stop: One new thing was on - Ray added a new area of the planet to the big story if Jim was still alive or not and where he might be living now: The Seychelles. Jim's latest hideaway. Hey, fans, what about going to the Seychelles next July 3rd instead of meeting in Paris? A couple of hundreds of us should easily be able to check every inch of the 87 widely scattered islands of the Seychelles in search of Jim Morrison. No alcohol allowed, though. But lotta water and sharks.
- December 8, 1996, was quiet and calm, fortunately. Just a few true fans turned up to pay their respect to Jim. To my surprise Vieran, owner of the restaurant opposite Jim's apartment, was unemployed - he had to close his restaurant for special reasons in late November 1996. So right now, this popular meeting place among Doors Fans does not exist anymore. But check the place - there is a new owner in there now.
- So this is issue 35, sorry again for its late arrival. Again I did my best to let you know what is going on and - what went on in the past. Ray's testimony in Miami makes a great read and finishes the series of testimonies. (Next DQ will have the interview I did with Ray Manzarek, a very intense and deep one, which is more accurate and more elaborate than most of the other interviews I have heard and read - just kidding).
- One thing to discuss - somebody wrote "*You don't love Jim Morrison, you just collect him*". Strange statement. Don't you have to collect his words, his music and his "world" to be able to understand what Jim Morrison wanted to tell us? Does it mean not loving the guy because of having a couple of Morrison poetry books, hundreds of tapes and records, several biographies and a bunch of articles and facsimiles? Does this mean you shouldn't be happy about getting a new CD, an new bootleg concert, a new book to get more into that man's world? Isn't anybody who loves Jim Morrison primarily a collector? Are you able to build up a relationship with Jim without collecting him and his works with or without The Doors? Let me know. The most interesting letters will be published in DQ 36.
- Did you watch Robby and his band playing somewhere? Did you see Ray Manzarek somewhere with Michael McClure? Did you meet John Densmore at one of his rare solo performances? Send in your review and your memories to be printed in a future Quarterly. Did you take any pictures? I'll be happy to print them in the mag.
- I'll be in Paris July 2nd - July 9th 1997; if you want to meet me check the bar/restaurant *Renaissance* at the corner of Rue du Repos/ Boulevard Menilmontant near the main gate of the Père Lachaise cemetery.
- Take care!



THE NEW DOORS QUARTERLY ADDRESS

THE DOORS QUARTERLY MAGAZINE

THE DOORS FANCLUB / STRANGE DAZE PRODUCTIONS

Mündelheimer Str. 91

47829 Krefeld-Uerdingen

West Germany

Phone: +49-2151-945747; (Phone inside Germany: 02151-945747)

Fax: +49-2151-945748; (Fax inside Germany: 02151-945748)

ABOUT the doors

- ⇒ ... **Robby Krieger** plays some guitar on Spirit's latest album, *California Blues* (WERC CREW Records 2204). He can be heard during the song *Sugar Mama*, a truly interesting beautiful blues song written by Chester Burnett, sung by the late **Randy California**, one of Robby's mates from the *Night Of The Guitars* tour. Randy drowned in the sea after he had saved his son last January 1997. Another guest appearance was made by Robby on the new **Tribute To Queen CD Dragon Attack** (DeRock Records, CDMS 1176). Just listen to *We Are The Champions*. Last not least Robby plays guitar on **Michael Zentner**'s song *Clean Machine* from the album *Playtime* (Warped Records WR 88008-2) ...

⇒ ... **Scott Richardson**'s *Revelation Blues* (with **Ray Manzarek**) was released in Germany on Colosseum Schallplatten (WLD-9209). You can order it from every shop around now. This European copy has a red label while the US copy was blue ...

⇒ ... The Doors' **An American Prayer** on CD sold quite badly, much to the disappointment of the record company. So they decided to sell it much cheaper to wholesalers. The result: The CD is now available for less than half the price in many shops. Your chance ...

⇒ ... German ZDF television started showing a series on "drugs as counterworld" (*Gegewelt Rauschgift*) which began on June 1st 1997 in 4 parts each Sunday evening at about 22.35. It was a must for Doors fans: Part One was a thematic introduction and had the Doors promotional clip *Break On Through* plus *The End* as background music; Part Three (on June 15; *Grass and Snow*) showed a superrare black & white live clip of The Doors performing *Break On Through* at the **Magic Mountain Festival, Mount Tamalpais Amphitheater, Marin, California, June 6, 1967**. This was very worth to be seen, although the clip is unfortunately rather short. European satellite dish owners are able to watch ZDF television throughout Europe, also some cable networks have ZDF, I hope many of were able to catch this ...

⇒ ... another film with Doors music is **Martin Scorsese**'s *Who's That Knocking At My Door* from 1968. Did you know that? Also, German RTL 2 on satellite and cable shows a trailer for its commercials: the music to it is nothing else but a part of The Doors' *Light My Fire*: "... try to set the night on fire!" ...

⇒ ... **Pablo Manzarek**, Ray's son, has put out a CD in 1996 with his band, *Livestock*. Published on Lo-tek Records (LO.TEK 001), you can hear avantgarde-techno-space music ...

⇒ ... another (alleged) son of a Door published a CD with mostly own songs: **Cliff Morrison**, who himself claims to be a son of Jim's, sings badly, writes bad songs, has a bad band. Certainly one of the worst CDs that came out last year, not "*Know Peaking*" as the title of the album indicates (L-S-B:: K-P is the order# of this CD; probably a private product: no label). Of course the name of his band is *The Lizard Sun Band* ...

⇒ ... **Dan Rothchild**, son of the late Doors' producer Paul Rothchild, recorded a highly recommended album ("timelessly good rock music") with his own band, *Tonic*. Published on Polydor/PMV Records (531 042 2), it is called *Lemon Parade*. An excellent rock album I listen to almost every day on my car stereo ...

- ⇒ ... finally the long delayed **Stages** box was released last November 1996. It's a black 4-CD paper box with one book and a booklet. The CDs all have individual covers and present about 60% rare, never published Doors-material. Check my review for the rumors that surround the box ...
- ⇒ ... ICE, a record magazine from the USA, announced a new **Isle Of Wight** bootleg CD in excellent quality from the States this January called *Palace Of Exile* including the encore, *Roadhouse Blues*. It was said to be a soundboard recording of the complete performance. Definitely this must have been taken off the soundtrack which somehow poured off from the film company. Remember the performance was filmed with 7 cameras! A few calls to record dealers in the US made sure - this disc is out now, and right before the release of this DQ I got a copy. Check the review in this DQ ...
- ⇒ ... another **Isle Of Wight** news: The official video, *Message To Love*, is said to be released in the States in early June 1997. Get it while you can - it's great ...
- ⇒ ... New York coverband **The Soft Parade** did a 29-date tour through Germany, Spain and Italy last November/December 1996. Despite all the bad temper surrounding the band this time, people were coming to the concerts in high numbers, peaking at 1.230 (!) fans in Düsseldorf ...
- ⇒ ... *in advertising, they say one of the surest ways to get your message across is to put celebrities in your ad.* True, absolutely. It catches attention. **Jim, Janis Joplin, John Belushi and River Phoenix** were pictured in an ad for *Partnership for a Drug-Free America*®. Good idea, but the guys all look very healthy and friendly in those pictures. Typical guys 'n dolls from next door; they do not look like drug addicts at all ...
- ⇒ ... more than \$ 1.7 million dollars have been received by the **UCLA film department** last year as gifts and grants for film students. Among 19 people and foundations giving more than 10.000 Dollars were **Mr./Mrs. Columbus Courson** (Pamela's parents) and **Mr./Mrs. G.S. Morrison** for the **Jim Morrison Endowed Film Award**. A good idea to spend some of Jim's royalties. Jim would have done the same, I'm sure ...
- ⇒ ... *Ozit Records* from England published a double CD on February 1997 containing interviews and pronouncements by **Jim Morrison** from 1967 - 1970. A lot of that material has been previously unpublished. The CDs also contain the fabulous *Stoned But Articulate* interview from London, 1968, this time including the questions plus the uncut, full-length *Isle Of Wight* interview by John Tobler from 1970. All material has been digitally remastered for superior quality. The double CD has a fine 12-page color booklet. See the review in this DQ. Order it now! ...
- ⇒ ... finally published last June 1996: the stunning visual biography **My Eyes Have Seen You** by Jerry Prochnicky and Joe Russo. It is available through mail-order only from Jerry himself - see the review in this DQ. Hope many of you will buy this book - first of all, not many copies were made of this book containing never-published photos, secondly it was printed in excellent quality on very good glossy paper and thirdly - they need the money to print a *volume two* with 100+ other unpublished photos ...
- ⇒ ... in a series of documentations on the development of popular music called *Dancing In The Streets*, new unpublished footage of **Jim Morrison** at his Miami trial could be seen on British television. It shows footage of an unbearable press conference plus Jim walking down the hall of the court with his friend **Babe Hill** - most probably someone's private Super-8 movie. The series is also available on home-video in Britain ...

- ⇒ ... another rare shot of **Jim Morrison** was shown on French TV during a special about director Jacques Demy, former husband of Agnes Varda. Jim is talking to movie people during the shooting of Jacques Demy's *Peau D'Ane* in France 1970. Just a few seconds, but never seen before ...
- ⇒ ... **Ray Manzarek**'s *The Master And Margarita* is still on the hold. No filming took place yet. The same goes for his movie project *L.A. Woman*, unfortunately ...
- ⇒ ... instead of wasting his time he recorded a two CD set of spoken words for *Monster Sounds Entertainment: Ray Manzarek - The Doors Myth And Reality: The Spoken Word History* (MSE-1018). He also recorded a new instrumental for the album called *All Men Are Created Equal*. Read the review and see the ad in this DQ. Compare it to the very different **Danny Sugerman** spoken word album on CD called *No One Here Gets Out Alive* (Warner 2-523024), which came out some time ago. Both spoken word albums were never released in Europe, so please check your local import shops ...
- ⇒ ... *Morrison Hotel* is the title of an incredibly good theatre performance that had premiere on April 2, 1997, in Hamburg at *Kampnagel*. Actress **Gilla Cremer**, who also wrote the script, performed a terrific insight into the soul of **Jim Morrison** (review in DQ 36!). Her next performances of the play took place in Bonn, West Germany, on June 25th - 27th at the *Brotfabrik*. Gilla might give more performances in Germany, so check your local papers ...
- ⇒ ... if you have the chance to watch his play you should not miss it: **Roger Dutton** is performing his theatrical presentation called *Mr.Mojo Risin'* in the USA. It is not a reading or a recitation, but a performance of the poetry of **Jim Morrison**. Roger says the purpose of Mr. Mojo Risin' was to separate Jim Morrison from The Doors and the popular perception that he had been merely a drug crazed, sex idol, Rock'n'Roll star in the Sixties. The play was written to elucidate his brilliance as an existential poet of timeless vision ...
- ⇒ ... is that really true? The long-delayed **Doors Box-Set** is due for a September 1997 release now, along with a new **Doors Greatest Hits Compilation** video ...
- ⇒ ... last July 1996 the *Craig Krull Gallery* at Bergamot Station in Santa Monica, California, held a great exhibition of mostly unpublished **Jim Morrison-photos** taken by **Edmund Teske**, which filled one room of the gallery. Some were taken at Bronson Caves in the Hollywood Hills in 1969, others during the photo session for the backcover of the first Doors compilation album "13". All of them were for sale, ranging from \$1.200 - \$2.500 for a vintage print. Interested? Call the gallery in the States at 310-828-6410 ...
- ⇒ ... if you have access to the internet check out **Patricia Kennealy-Morrison's and Jim Morrison's website**. She's got information on *The True 'Lost Writings' Of James Douglas Morrison (Fireheart)*, her Keltiad series including the upcoming book *Blackmantle - (Strange Days in outer space)* - questions and answers, pictures, poetry and much more to offer. Her new website address is <http://www.lizardqueen.com> ...
- ⇒ ... an alleged **Doors** bootleg CD called *The L.A.Woman Sessions* featuring rehearsals during the time of *L.A.Woman* was just released in the States. It has 3 renditions of *Riders On The Storm* on it, and it is said to have very bad soundquality. But - **DO NOT BUY THIS CD! IT IS A FAKE!** **NO DOORS**, but a lousy coverband at one of their rehearsals is on there ...

⇒ ... some new tapes circle among collectors. A recording of **The Doors' Madison Square Garden concert** from January 24th, 1969, which is very interesting, has got unusual songs - a complete version of *The Soft Parade*, a very good performance of *Who Scared You* and a medley of *Back Door Man*, *Woman Is The Devil* and *Five To One*. Jim, the band and the audience are in the best mood. Fun to listen! Another tape is - yes, yes - *New Orleans December 12th, 1970*. Their last performance with Jim Morrison as their frontman. A real downer - it has like 15 minutes feedback on *Light My Fire* ...

⇒ ... a **Doors Gold Record Award** is offered by *Rhino Records*. It has a 24 kt gold plated copy of The Doors' first album, a numbered plaque and a card hand signed by Ray Manzarek, Robby Krieger and John Densmore along with a facsimile signature of Jim Morrison. It is numbered and limited to 500 awards and gets into your hands for \$325 plus postage. Fax them (001-813-979-6685) or call (001-800-432-0020) to get a copy ...

⇒ ... that house on Rothdell Trail **Jim Morrison** and Pamela Courson used to live in next to the Canyon Country Store "... where the creatures meet ..." had been completely restored (see photo). A new bell is now hanging in that pediment under the roof ...

⇒ ... **Ray Manzarek** gave in an interview with the magazine *Liner Notes* (coming from *The Rock'n'Roll Hall Of Fame And Museum*) the following annotations about the forthcoming **Doors Box Set**: "... we've got two discs of unreleased material, great stuff, so get excited. I mean, we've got *Celebration Of The Lizard* from Madison Square Garden that we've just listened to. The unexpurgated *Gloria*. We've got a jazz version of *Queen Of The Highway*. We've got a surprising amount of good stuff. It's sensational." ...

⇒ ... **Robby Krieger** is coming! He will be doing concerts with his new band (and if we are very lucky - with **Ray Manzarek & Michael McClure + Jam!**) at the *Langeland Festival in Denmark* on July 26, at the *Vonderau-Museum in Fulda, Germany*, on July 27 (or at a hippie-festival on *Burg Herzfeld* near Alsfeld on the same date; the venues were not confirmed by the time this DQ went to the printers, so you better call *The Doors Quarterly Magazine* for confirmation)! Then they go to EuroDisney on the 29th and after that they'll give a final concert at the *Bataclan Theatre*, Boulevard Voltaire (best metro: Oberkampf) in *Paris* on July 30th. Robby would love to see many of you Quarterly-readers at his concerts (he told me in a fax)! Get your tickets soon! (If you are in New York on July 21 - 23, don't miss Robby playing three dates there - check the local papers for the venues) ...

News compiled by Rainer Moddemann ©The Doors Quarterly Magazine

Credits (color pages):

Front Page - Jim Morrison gives a smile in London at the ICA Gallery, The Mall, September 7, 1968 (*rare press photo*).

Page 2 - Jim Morrison's private publication *The Lords - Notes On Vision*, original copy. (*Photo by R. Moddemann*)

Page 59 - Former Elektra president **Jac Holzman**, Santa Monica, June 1996. Jac is holding a copy of Rainer Moddemann's book *Doors* in his arms. (*Photo by G. Luckner*)

Page 60 - The original *Stoned But Articulate* interview tapes. (*Photo © Ozit Records*)

All efforts have been made to locate copyright holders of the photos and articles in this magazine. Apologies are due to those who have proved untraceable or who remain unknown to the editor.

JIM MORRISON AND DIONYSOS

written by Hervé Luxardo, France

Foreword I.

"Jim Morrison was an ass (...). I've got nothing important to say (...). Free dope, easy girls, nothing very important really (!!!), no message whatever (...). The Star Wars, Clint Eastwood, Tarantino trilogy: that's what my universe was mainly based on".

Noël Gallagher, "Oasis" (interview in *Liberation*, April 20 1995).

Foreword II.

"Whom the gods love die young"

(Menander, circa 342-292 BC)

Since one has to begin, let us begin by the end! Let us take up the paradoxical stance of our heroes even if it means some kind of plagiarism. For didn't the Doors start their career by "*The End*"? So what if we took Jim Morrison's words for granted? What if these words contained the keys of the true "*Morrison Mystery*"? Let us start then by "*The End*", i.e., by the last album of **The Doors**: "*L.A. Woman*"; one feels that one may unlock there one of the bolts which gives access to the dazzling but obscure singer of The Doors.

Twice does Morrison confront us with the old Greek myths, first in "*The End*", his first

LP with the myth of Oedipus, then in "*Hyacinth House*" his last LP with the myth of Hyacinth, which did not acquire so much fame. And what is it all about if it is not stating a second and last time that the poet's destiny had been written from his birth onward. As in the case of the Greek hero, nothing will impede destiny's inexorable drift. Hence, The Doors step into death's realm as soon as they get born (i.e., "*The End*") by bursting noisily into the world of music. Hence, they also became "*life awakeners*" and they taught the American youth that the vital element was intimately linked to death (just like Dionysos represented both life and death). Right from the start the group placed itself⁴ at a cross-roads between the known (i.e., life) and the unknown (death). The group was therefore inviting its audience to an initiate quest whereby each generation had to discover that the most intense life was also animated by the breath of death. With *The Doors*, pessimism ("*End Of The Night*") is forever coupled with a certain hope in the future ("*Light My Fire*"). One cannot therefore be surprised that The Doors should announce their own disappearance as soon as they are hatched into the world: one already has to think of "*the time to die*" (in "*Take It As It Comes*"). "*I'll tell you again, we all must die*" (*Alabama Song*) Morrison sings, and also "*I hate to remind you / But you're gonna die And you are going to be leaving all your life*" ("*Someday Soon*"). Whenever signs of life are present, death is near: "*death is always near*", can one hear in "*Roadhouse Blues*" which is a song brimming over with joy and energy, as if the livelier you were, the nearest to death you came, experiencing thus a unique moment of incommunicable bliss when life and death seem to embrace each other. It would be pure nonsense to believe that The Doors had a bleak, gloomy vision of life. For very regularly the musical moments which they offer are a deep, infinite joy. And the first LP is all the more lively and exuberant that the instant is unique, one could almost say enchant, because something

new is being created there, notably through a passage beyond (i.e., *Break On Through To The Other Side*)². It has been repeated on and on that The Doors took their inspiration from the Greek Tragedy just as it was performed in the festivities of the great Dyonisia of Athens in the 5th century BC. Besides, it is known that Jim Morrison was a book addict and that the frequent use to quote from "*About the inscription of the E in the temple in Delphi*" by Plutarch (42-120 AC) and from "*The Birth of Tragedy in the Spirit of Music*" by F. Nietzsche, published in 1872), two books which were in fact establishing the distinction between Apollo and Dionysos in order to grasp "*the great categories between dream and intoxication, between speech and music, between peacefulness and melancholy, between optimism and pessimism*" (Angèle Kremer-Marietti). To make a long story short, the Dionysian conception which was supposed to have engendered Art (F. Nietzsche) was to be opposed to the *Apollonian Reason*, a dangerous power which was believed to undermine the energies of life.

As far as sounds were concerned, Dionysos' music gave birth to "*fright and delight*" whereas Apollo's brought regular beats and harmony. Perhaps Morrison had also read "*The Phenomenology of the Mind*" by Hegel who argued that the truth could be acceded thanks to a "*dionysian delirium in which no part of the body escapes intoxication*".

Of course it could be once more contended that all this only serves to add up to the Morrison mythomania. Yet wasn't it one of Morrison's aims to have our modern times rediscover that man (i.e., a man cut off from the past in general and from his past in particular, always rushing about and surrounded by the ephemeral) who is disconnected from the sacred, hence from a religious sense and from art, can only find himself again through accepting his tragic fate '*I'll tell you about the loss of God*' (in the W.A.S.P.); and precisely how is it

possible to reach this goal without turning back to the cradle of humanity, i.e. to ancient mythology, hence Morrison's appeal to "*reinvent the gods, all the myths from deep elder forests*"; that is why "*we are assembled inside this ancient theatre*" (in "*An American Prayer*").

The singer of The Doors developed his ideas on the need for unity and the surpassing of everyday triviality and individualism in order to step over "*the abyss of the ephemeral*". And quite logically, because Morrison inspired himself from the Greek God, he also imbibed himself of the frenzy which was so typical of the cult of Dionysos.

In the same way and because of this dionysian source, the music of The Doors repeats the violent passion which used to "*tear away the Maenads* (the God's chosen wives; a state of ecstasy) *from the peace of a domestic life*". Just as Dionysos who made "*prodigies and frightful signs*" appear, The Doors sometimes seemed to hypnotize the crowds.

How disturbing it is to hear the organ-player Ray Manzarek who spoke of a "*collective hallucination*" when he referred to the "Miami-incident"; some witnesses actually swore they saw "*multitudes of snakes*" on the stage of the Dinner Key Auditorium!

It can be easily understood how the group could inspire distrust and even hostility from the part of the authorities who reproached them with savagery entailing loss of conscience in their audience. Here again the similitude with the Greek God is striking since Dionysos was said to have women loosen themselves into folly as soon as they had left their domestic lives. The God of disorder! In the Greek description, he is said to be surrounded by goddesses and nymphs that walk deliriously through the forests. Euripides speaks about Dionysos "*springing in the pine forests of Parnassus*" -No wonder Morrison should refer to forests in his songs! (like in *The W.A.S.P., The Celebration Of The Lizard, Moonlight Drive*); "*Let us celebrate the depths of the ancient forests*" is

one example of what can be found in "An American Prayer".

But let us go even deeper: what about Bacchus that is found on representations of the time holding up a burning torch made of pine wood and who springs about railing against lost souls?

Don't we find him also in "The Bacchantes" of Euripides "*uttering loud cries as he shakes his fine hair to and fro.*"?³ This is the same picture that is to be found 2500 years later on the rock scenes of America with Morrison springing about in a quasi ritualistic fashion, sometimes hurling abuse at the audience. Through this monstrous folly which is the same as the folly of Dionysos and which took hold of Morrison, we are faced with a world of insanity. "*Once I had a little game / I liked to crawl back in my brain (...) I mean the game called go insane*" (in the *Celebration Of The Lizard*). And if Morrison asks us "*to forget the world*" it is precisely, because the show that he proposes is halfway between ecstasy and horror. Who can help us if it is not the God himself? (Who reassures us): "*No way to lose / I'm going too/ Release control, we are breaking through*". Amazing live and cruel destruction both coexist there.

"One can say that nothing great could be created without a sprinkling of folly. One should rather say: without being permanently solicited by folly" (Shelling).

And it is true that sometimes a faint glimmer of madness can be perceived in the eyes of the creator? And who never got a glimpse of the sometimes terrifying aspect of Morrison's eyes?

With the second album of The Doors, "*Strange Days*", one can justifiably wonder whether Morrison didn't completely identify with the Greek God.

Once again, they can be found at the end of the album with "*When The Music's Over*", an enigmatic, elegiac musical piece. What do we find there? First a God makes his entrance. The savage spirit of Dionysos/Morrison breaks up the sound track right from the start. The din, just as ancient times,

announces the arrival of God (in this case it is a deluge of sounds, organ/ guitar/ drums/ Morrison's shouts). The din is followed by its counterpart: the silence of death. Everything is built up to provoke a paralysis on the audience. One can only be surprised by the spreading noise. In Antiquity, Dionysos was also called Bromios (i.e., the one who roars) and the dionysian din was produced with drums, blowlamps, cymbals and flutes. This fury of noise before silence is in fact one of the shapes of the inanimate. And one has here to bear in mind a sentence from Morrison in the beginning of 1967: "*I am interested in (...) chaos*". The peaceful image of a neat world has burst into pieces. With the music of The Doors everything that was hostile and strange can therefore come out into light: "*the girl in the window won't drop*". The arrival of God/Morrison signals the beginning of frenzy. And who can resist the desire to dance? "*Turn on the lights ... For the music is your special friend Dance on fire as it intends*".

During the Dionysian ceremonies, the Maenads used to dance "*intoxicated by pleasure*" singing out:

*"Evoe, Bacchantes, come or come
In the name of Dionysos sing out
To the sound of the timpani sing out
Glorify our joy giver
Music calls you out"*

In "*The Bacchantes*", Euripides shows us God opening the closed doors by magic, thus liberating the chained Maenads. One of the many names of this deity is by the way "*The Liberator*" (in "*Universal Mind*": "*I was turning keys I was setting people free*"). Through these half-open doors, Morrison can let us perceive what had yet remained invisible and thus wipe out the frontier lines and confuse the traditional categories differentiating men from women, and the living from the dead. Everything then becomes strange (*Strange Days, People Are Strange*). Indeed, Dionysos represents what is strange and alien inside every individual and every city ("*People are strange, when*

you're a stranger / ...) Streets are uneven (...)"). He is the one who not only shows the picture of otherness but who makes you "other" through the absorption of wine: for one is not totally oneself when one has become drunk. He thereby makes contraries meet and Morrison is doing nothing else when he makes normality and folly, noise and silence, shouts and melody, beauty and grins coexist. The parallel would not be complete if one forgot to mention the procession which accompanied the God coming out of the temple.

A parade which today can only be "oft" (i.e., "*The Soft Parade*") since God is lost to modern men (*The W.A.S.P.*). It remains that the parade is a privileged moment where man's world is invaded by images of Gods: it is a moment of absolute strangeness which opens the doors of mystery. Drawings of Dionysos which were found on amphorae represented him accompanied by animals among which the lion, the panther (or the leopard) and the snake. In "*Soft Parade*", one can find the cobra and also the leopard which was linked in a special way to the God because it combined both beauty and danger. The Greek had chosen that animal because they thought it to be more dangerous than any other and also because it combined the Maenad's softness and wildness, Maenads who were capable of the most extreme cruelty when they tore their living preys to pieces.

As The Doors' parade slowly begins, the world seems being under a spell (Morrison's voice is calm and soothing with a melodious accompaniment at the harpsichord). But nothing is ever secure as with Dionysos, and very quickly Morrison becomes frightening: "*Cobra on my left, leopard on my right!*". The following line announces a "*deer woman in a silk dress*" who is only the image in the mirror of Maenads who once donned themselves with fawn skins when they walked in procession along with the god for the great Dionysia.

Strange imprecations then end the poem: "*The radio is moaning, callin' to the dogs / ...) Callin' on the dogs*" and this is furiously repeated as if Morrison was being delirious. Here again life and death intertwine and embrace each other since dogs represented the realm of the dead in Ancient Greece. The world of The Doors / Dionysos once more becomes a din which is once more both terrifying and mesmerizing. In that final tumult "*all the forces of life are assembled*" ready to transgress all the limits to change themselves into a dangerous savagery: "*when everything else has failed, one can still whip the horse's eyes*". This savagery (which frightens) will be found again in the last LP of The Doors i.e., *Riders On The Storm*. For the last time we can have a glimpse of the dionysian world, and this time it is a feminine world which is not necessarily linked with sex (contrary to what has very often been asserted, the sexual act has a very peripheral importance with The Doors). What is more fundamental is birth (cf. "*into this house we were born*") and children (cf. "*Let your children play*"). Just a few steps from this seething life (i.e., theme of birth and the presence of children) the storm of death prowls ("*There is a killer on the road / ... sweet family will die*"). And it is precisely within this alliance between life and death that the mystery of The Doors and of Morrison takes refuge. It is also because Morrison's death which was as violent as Dionysos', was heroic, that he can survive in men's memories. As all the Greek heroes, Jim Morrison has become a hero for the simple reason that he has had to fight against "*The Monsters*" of modern life and win them over. Going through these difficult ordeals made his life become exemplary. Hence, he was granted eternal glory by the living. What is still surprising is that Morrison seems to have vanquished death since he comes back to visit us regularly through his music. For death only looks at those who are still alive. The dead hero Morrison and his "Doors" remain open on the world of the living,

although they are forever on the other side (cf. *Break On Through To The Other Side*), standing beyond a door that no living soul can trespass. There, where deafening noise and silence reign, "when music's over"...

"We live, we die
And death not ends it
Journey we more into the nightmare"
Jim Morrison, "An American Prayer" (1970)

¹See Rock & Folk Magazine No 334 ("The Morrison Mystery" by Philippe Manoeuvre)

²"At the end of the concert there is a second of silence. Something new has entered into the hall" (declaration by Jim Morrison - Jan. 1967.)

³Jim Morrison, just like Dionysos, used to swing his hair to and fro, with his head turned back up, intoxicated by the pleasure imparted by the melodious sonorities.



for Rainer

J Coke 96

Photographer Jim Coke from Long Beach, California, is preparing a book containing the best pictures he took in the Sixties. Among them are photos of Jim Morrison and The Doors he took at the Magic Music Festival, Devonshire Meadows, California, on July 16, 1967. Jim Coke is also planning an exhibition of his photos in Los Angeles, for which he enlarged some of his photos on a plastic banner. See me struggling hard to keep Jim's lifesize photo in balance. (Photo by Jim Coke)

DOORS LEGEND **RAY MANZAREK.**

HE HASN'T TALKED MUCH ABOUT HIS PAST.
UNTIL NOW.

RAY MANZAREK
the **DOORS**

Myth

and Reality

THE
SPOKEN
WORD
HISTORY

Featuring Unreleased Music, Never Before Published Photos,
Detailed Liner Notes and Over Two Hours of Spoken Rock History.

For Only:
\$19.98 Double CD
\$15.98 Double Cassette
\$49.98 (Double CD Only)
For **RAY MANZAREK**
Autographed Copy.
Allow 4-6 Weeks for Delivery

Plus \$7.50 Shipping & Handling
for the First CD or Cassette Ordered.

\$5.00 Shipping & Handling
for Each Additional CD or Cassette Ordered.

**MONSTER
SOUNDS**
ENTERTAINMENT

- Send Bank Draft
or Money Order
Payable in U.S. Dollars to:
MONSTERSOUNDS
ENTERTAINMENT
4924 Balboa Blvd. #396
Encino, CA 91316
Allow 4-6 Weeks for Delivery

ALSO AVAILABLE:
PAUL KANTNER's
HISTORY OF THE
JEFFERSON AIRPLANE
FEATURING
UNRELEASED MUSIC
\$19.98 Double CD
\$15.98 Double Cassette
\$49.98 Autographed
(Double CD Only)

Mehr als irgendeine andere Rock'n'Roll-Band haben The Doors die Popkultur nachhaltig beeinflusst. Rund ein Vierteljahrhundert nach dem Tod Jim Morrisons und der nachfolgenden Auflösung der Band ist ihre Musik immer noch lebendig und kraftvoll; Songs wie Riders on the Storm oder The End lassen uns auch heute noch frösteln. Was ist also das Geheimnis der Doors-Songs, was macht sie so unvergänglich und zeitlos?

Der Rockjournalist Chuck Crisafulli liefert die Antworten zu diesen Fragen und enthüllt in diesem Buch erstmals die wahre Geschichte hinter jedem Doors-Song. Crisafulli sprach mit College-Freunden der Bandmitglieder, zeitgenössischen Musikern und vielen anderen, die bislang unbekannte Fakten über The Doors zu erzählen hatten. Er durchforstete Original-Interviews mit Morrison & Co. auf der Suche nach dem Realitätsbezug und der Inspiration zum einzelnen Song. So entstand ein ungewöhnliches Buch, das viele neue Aspekte und Facetten über die Kultgruppe zutage bringt.

Aus dem Amerikanischen übersetzt von Rainer Moddemann (Doors Quarterly Magazine)

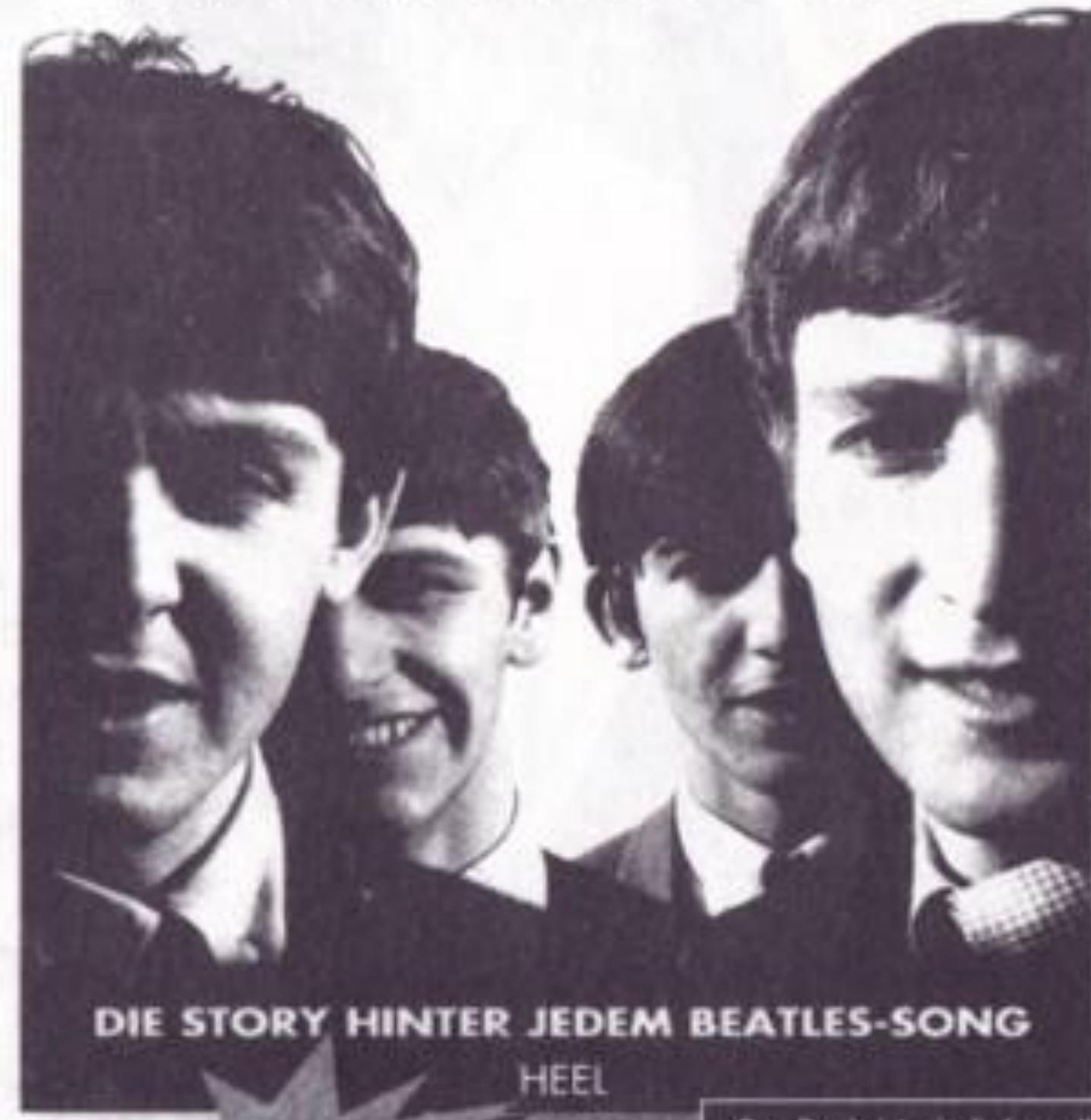
Chuck Crisafulli
Light my fire

Die Story hinter jedem Doors-Song
ca. 176 Seiten, ca. 150 teils farbige Abbildungen, Format 216 x 280 mm,
Hardcover kaschiert
DM 58,-/SFR 59,50/OS 423,-
ISBN 3-89365-587-5

In dieser Reihe ebenfalls erschienen:

STEVE TURNER

A HARD DAY'S WRITE



DIE STORY HINTER JEDEM BEATLES-SONG

HEEL

DM 58,-

„Das Buch ist ein liebevolles Sammelalbum von unterhaltsamen Geschichten und faszinierenden Anekdoten. Dazu kommen viele interessante Fotos, von denen eine ganze Reihe in Turners Buch zum ersten Mal veröffentlicht wurden. Der gute Druck trägt zum positiven Gesamteindruck bei.“ Beatlemania

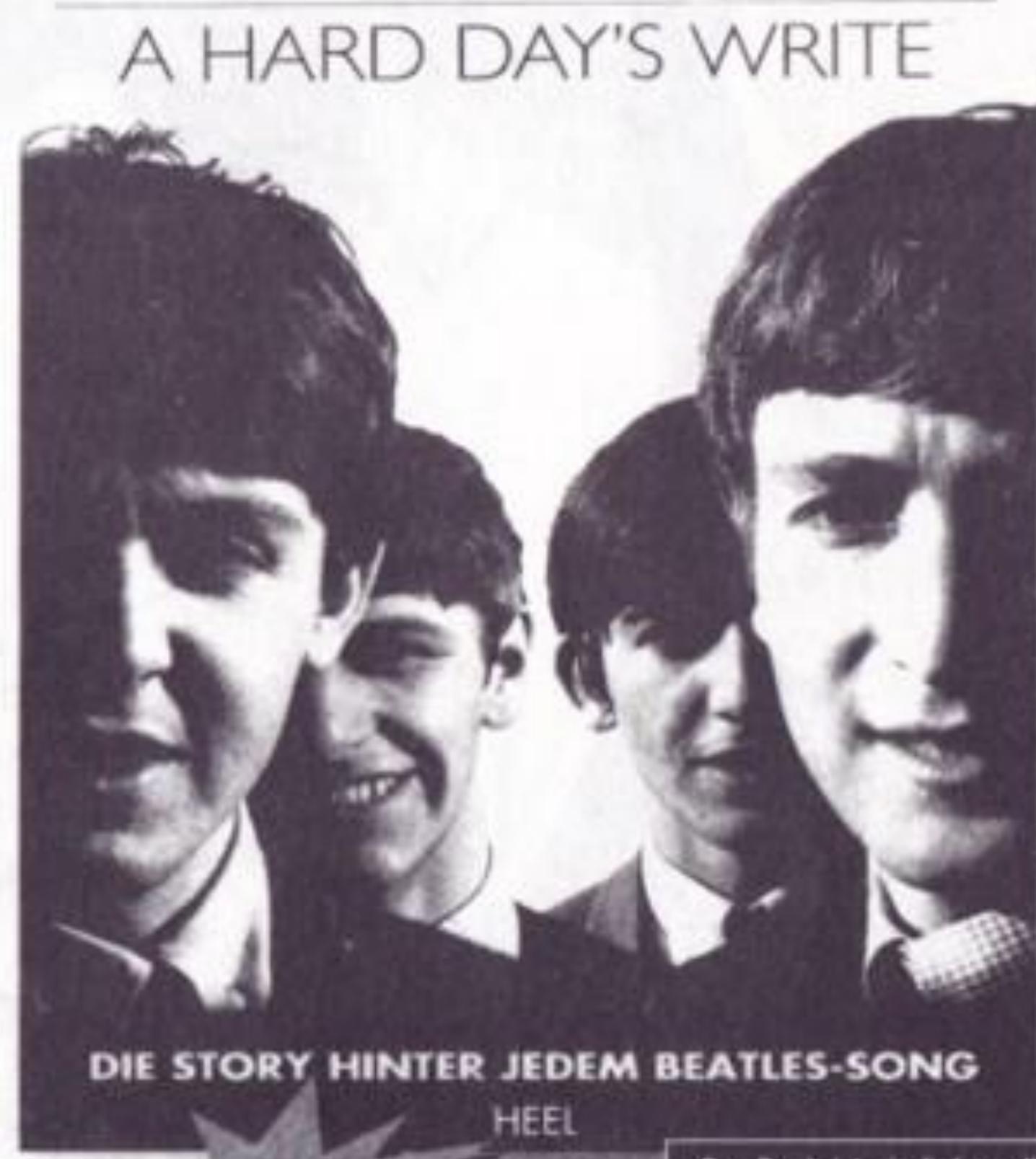
Chuck Crisafulli

LIGHT MY FIRE



**Die Story
hinter jedem
Doors-Song**

HEEL



DIE STORY HINTER JEDEM BEATLES-SONG

HEEL

DM 58,-

„Das Buch ist ein liebevolles Sammelalbum von unterhaltsamen Geschichten und faszinierenden Anekdoten. Dazu kommen viele interessante Fotos, von denen eine ganze Reihe in Turners Buch zum ersten Mal veröffentlicht wurden. Der gute Druck trägt zum positiven Gesamteindruck bei.“ Beatlemania

Nur noch wenige Exemplare erhältlich:
Die DOORS-Biographie

Rainer Moddemann

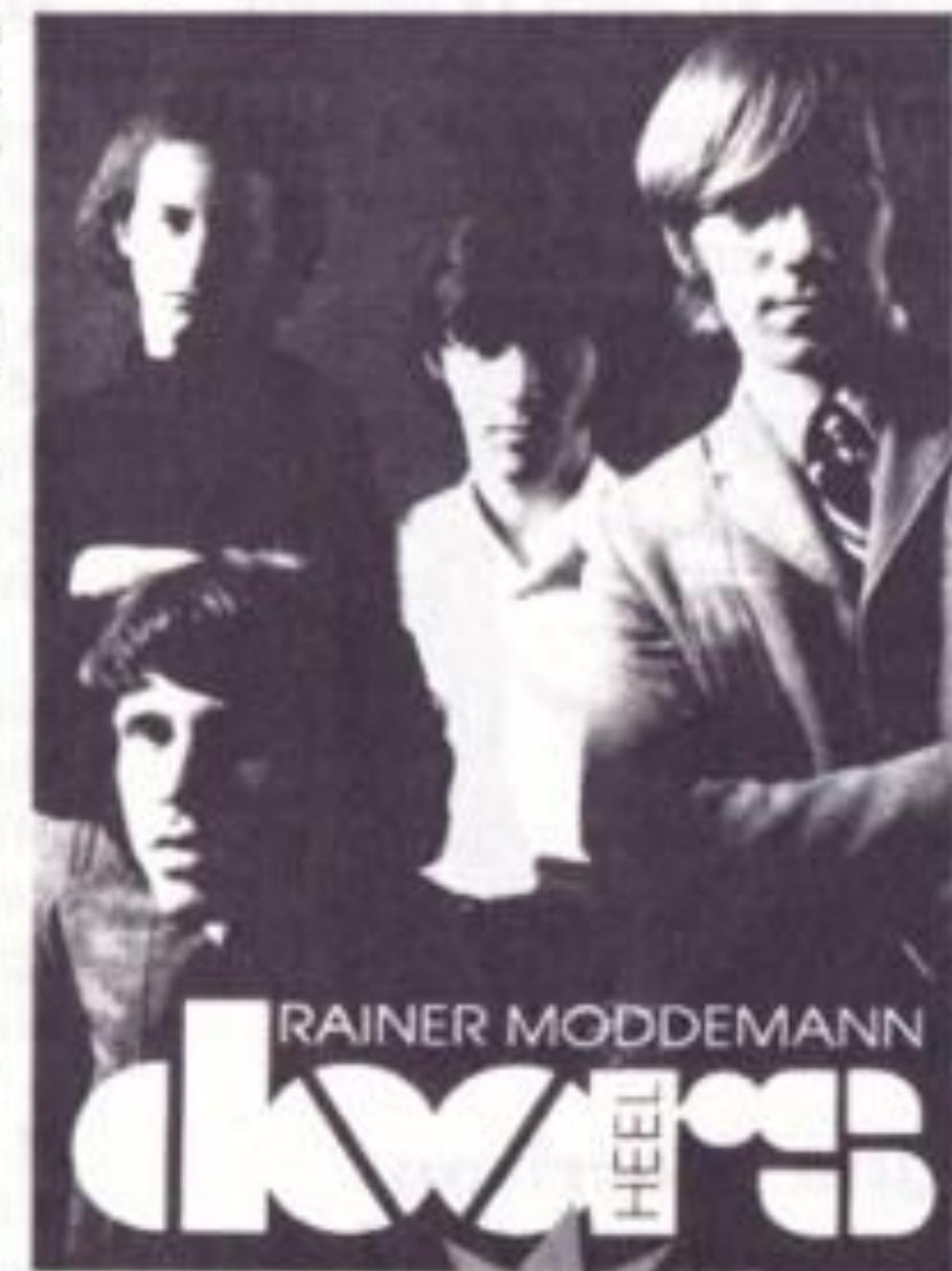
The Doors

290 Seiten, ca. 270 teils farbige Abbildungen, Format 213 x 302 mm, gebunden mit farbigem Schutzumschlag
DM 68,-/SFR 69,-/OS 496,-
ISBN 3-89365-237-X

Steve Turner

A Hard Days Write

Die Story hinter jedem Beatles-Song
208 Seiten, ca. 200 teils farbige Abbildungen, Format 290 x 290 mm, gebunden mit farbigem Schutzumschlag
DM 58,-/SFR 59,50/OS 423,-
ISBN 3-89365-500-X



RAINER MODDEMANN
the doors

DM 68,-

HEEL BÜCHER

Hauptstraße 354 · 53639 Königswinter

Bestellhotline: Tel.: (05 31) 79 90 79 · Fax: (05 31) 79 59 39



After Miami Charges Filed

The Doors' Leader Morrison Surrenders on Lewdness Count

He will fight extradition, Wood said.

Morrison is charged with "lewd and lascivious behavior in public by exposing his private parts and by simulating masturbation and oral copulation" plus five other counts of indecent behavior.

THE CHARGES pending against Morrison call for a maximum three-and-a-half-years sentence if convicted.

Morrison's Beverly Hills attorney, Max Fink, indicated the singer will fight the legal moves to extradite him to Florida to face trial.

"This thing has been blown so completely out of proportion," Fink said.

"It's just not an international cause celebre at all. I think that in a few minutes time I could dig up more important matters in Miami and in Florida."

THE CHARGES stemmed from a singing performance of The Doors before a crowd of 11,000 at Dinner Key. Approximately 31 off-duty Miami police were present during the performance, but made no move to arrest Morrison, the lead singer.

A total of six warrants for his arrest were drawn up by the Dade State Attorney's office after a strong public reaction was registered against Morrison's performance.

The public reaction to Morrison's performance prompted several Miami teenagers, headed by Mike Levesque and Julie James, to counteract his appearance by holding a teenage decency rally.

The decency rally Mar. 23 attracted 30,000 to the Orange Bowl and was rated an overwhelming success. Top show business performers,

including Jackie Gleason, Anita Bryant and others, showed up to support the rally.

Morrison and his singing group left Miami the day after his appearance, before the arrests warrants were drawn up.

After the warrants were issued in Miami, at least 11 scheduled performances by the Doors were canceled.



APR 5 1969

By JIM SAVAGE

Herald Staff Writer

Shaggy, bearded Jim Morrison, self-proclaimed "King of Orgasmic Rock," was free Friday on \$5,000 bond after surrendering to the FBI in Los Angeles on warrants charging him with lewd and lascivious behavior in Miami.

Morrison, 25, is wanted in Miami on one felony and five misdemeanor charges for his Mar. 1 performance at Dinner Key Auditorium as lead singer with The Doors.

He had been sought since warrants were issued Mar. 5.

THE CONTROVERSIAL
Morrison surrendered to the FBI on a fugitive warrant and faces an April 14 hearing on extradition.

"It could take as long as a year if he decides to fight our efforts to extradite him back



Jim Morrison
...booked in L.A.

to Florida from California," said Roy Wood, assistant Dade state attorney.

The extradition procedure includes numerous appeals, which can delay action if the defendant chooses to pursue them. Morrison has indicated

Miami News Photo by SAL CRISANTI

Around Greater Miami

Singer Files Suit In Bid to Halt 'Conduct' Trial

JUN 9 1970
James Morrison, a rock singer who was charged with lewd conduct after a performance at Dinner Key Auditorium last year, filed a federal court suit in Miami Monday to halt his trial.

Morrison is scheduled to go on trial Aug. 3 in Dade Criminal Court.

The suit, filed by attorney Donald I. Bierman, attacks three statutes under which he is charged. They relate to lascivious conduct, public exposure and open profanity.

The suit says the statutes are vague and punish conduct that is both within and out of the scope of the police powers.

Morrison, who appeared here March 1, 1969, along with the rock group The Doors, wants the laws declared unconstitutional and his trial delayed until a decision is made in federal court.

'Doors' Singer Must Face Trial

Rock singer **James Morrison**, accused of giving a lewd performance at Dinner Key Auditorium last year, has failed to get a court order barring prosecution next month.

Morrison, lead-singer of The Doors singing group, will be tried in Criminal Court. He had petitioned in federal

court for an injunction against the trial until he can test the constitutionality of the state statute he is accused of violating.

Federal Judge William Mehrtens ruled that he could not interrupt Morrison's trial. The judge said, however, that if Morrison is convicted and feels that some federally protected right was violated in state court he can petition in federal court to upset the conviction.

JUL 12 1970

JIM MORRISON, now sporting a beard and long flowing hair, arrives, notebook in hand, for start of trial today.

Movies Rated 'X' May Enter Trial Of Rock Musicians

X-RATED TRIAL: Defense lawyers for Doors singer **Jim Morrison** will attempt to have the films "I am Curious (Yellow)," "Woodstock" and "What Do You Say to a Naked Lady?" shown to the jury after the trial begins Aug. 10. The lawyers will try to use the films to show the nation's "contemporary moral standards" — a basis for court interpretations of obscenity statutes. Morrison is charged with lewd and lascivious behavior, open profanity and drunkenness in connection with an appearance he made at Dinner Key Auditorium.

The TIPOFF

THE MIAMI HERALD

Sun., Aug. 2, 1970

Doors' Morrison in court as jury selection begins

By IAN GLASS
Miami News Reporter

The Criminal Court Jury due to be picked today to hear the indecency trial of **Jim Morrison**, who calls himself "The King of Orgasmic Rock," may get to see some adult movies free of charge.

Before the trial started, the 25-year-old singer's California lawyer, Max Fink, said he would seek permission of Judge Murray Goodman to show a half dozen movies, including "I Am Curious, Yellow," to illustrate "what present community standards are. I am not even going to call on the X-rated movies."

Fink, who is 62, said, "We have to accept the generation gap. People like Morrison's

group, The Doors, are protesting the problems created by their forebears." Fink said he would base his defense on Morrison's right to freedom of expression.

The charges — lewd and lascivious behavior, indecent exposure, open profanity and drunkenness — stem from a controversial performance in front of 10,000 at Dinner Key Auditorium in March, 1969.

Fink said he will ask of the jury members only that they are well read and aware of the new, different social order. He pointed out the irony of the trial being held here — "Considering Miami Beach is one of the most immoral cities in the U.S."

Fink said he expected the trial to last six to 10 weeks and said he can call up to 100 witnesses.

Mike Gershman, press agent for The Doors, who was listening, shuddered. The others — Ray Manzarek, Robby Krieger and John Densmore — are due to start a European tour Aug. 28. They earn between \$15,000 and \$25,000 a performance.

Assistant State Attorneys Terence McWilliams and Leonard Rivkind, who are prosecuting, say they are ready to call on up to 56 witnesses.

Morrison, who is free on \$5,000 bond, wore a comparatively subdued white shirt and black slacks today. He was accompanied by the other members of the group.

Accused rock singer ‘to face the music’

NOV 7 1969

The rock singer who's accused of indecent exposure during a Dinner Key concert will return next week "to face the music."

Attorneys for Jim Morrison, The Doors vocalist and self-proclaimed "king of the orgasmic rock," made a surprise appearance in Criminal Court today to promise his return.

They came to insure that Morrison can be released on bond as soon as he surrenders. Judge Murray Goodman set bond at \$5,000.

"He's ready to face the music," said Miami lawyer Robert Josefsberg.

Josefsberg was accompanied by Los Angeles attorney Max Fink, who promised "to fight all the way" to clear Morrison "of these ridiculous charges."

Morrison is charged with lewd and lascivious behavior, indecent exposure, open profanity and drunkenness. The charges grew out of a Dinner Key Auditorium show before 10,000 Dade teenagers last March.

Extradition proceedings had been under way for several months in California to force Morrison's return to Miami.

Do you own or have access to any old newspaper clips concerning Jim Morrison and/or The Doors? Send them to us! Any contribution will be much appreciated!

Morrison Is Ready To Face the Music

Nov 8 1969
Lawyers for hard rock singer Jim Morrison made a surprise appearance in court Friday and said he is ready to return to Miami to face indecency charges from his March 1 concert at Dinner Key Auditorium.

Morrison, leader of The Doors and called the "king of orgasmic rock," is charged with lewd and lascivious behavior, indecent exposure, open profanity and public drunkenness following his appearance before 12,000 young people here.

"He's ready to face the

music," said Miami lawyer Robert C. Josefsberg, who will represent Morrison along with Los Angeles lawyer Max Fink.

Judge Murray Goodman set Morrison's bond at \$5,000, rejecting the lawyers' requests for a lower figure.

MORRISON J. S. sefsberg said Morrison will return to Miami from Los Angeles next week. A trial date will be set after his arraignment.



Morrison Pleads Innocent

NOV 11 1969

Pop rock singer Jim Morrison pleaded innocent Monday in Criminal Court to charges of indecent exposure and lewd behavior arising from a March 1 performance at Dinner Key.

The thick-maned lead singer of The Doors, who nearly brought down the house with his on-stage antics in his last appearance here, stood silently before Judge Murray Goodman at his arraignment.

HE WORE A tan sheepskin-lined swede jacket over a blue shirt, blue and white striped pants and cowboy boots.

His attorney, Robert Josefsberg, spoke for him, waiving the reading of the charges and entering the not guilty plea.

Morrison's jury trial was set for April 27 and he was released on \$5,000 bond. He took a return flight to Los Angeles immediately following his arraignment.

MORRISON'S charges stem from a Doors concert before more than 10,000 youngsters where police said he acted in an indecent manner by exposing himself.

If convicted, the 26-year-old Floridian could receive a three-year prison sentence on a felony charge of lewd and lascivious behavior. He is also charged with public drunkenness, open profanity and indecent exposure, all misdemeanors.

FLASHBACK

MIAMI

The Testimonies Part 4 (continued from The Doors Quarterly 32, 33 and 34)

In the previous Quarterlies you've read what Jim Morrison, Robby Krieger and John Densmore were asked in the courtroom and what they answered. This time you can read the testimony of Ray Manzarek, dated **September 16, 1970**. The complete testimony appears in print for the first time. It had been computer-scanned from the original full-length documents in order to make a better reading for your eyes and to compress it for a suitable appearance in this magazine. It is unabbreviated. This testimony closes our series about the Miami trial. (R.M.)

THEREUPON

RAYMOND DANIEL MANZAREK

was called as a witness on behalf of the defendant, and being first duly sworn, was examined and testified on his oath as follows:

DIRECT EXAMINATION BY MR. FINK:

Q: Will you state your name, please?

Ray: Raymond Daniel Manzarek.

Q: Are you a member of the group known as the Doors?

Ray: Yes, I am.

Q: How long have you fellows been together?

Ray: About four and a half years now.

Q: When did you start to work professionally?

Ray: About four years ago.

Q: Where do you live?

Ray: Los Angeles, California.

Q: What instrument do you play?

Ray: I play the organ and the bass.

Q: Are you also an author and composer?

Ray: Well, I work on the songs, Jim does most of the writing. Robby writes some of the songs, too, but Jim is the main poet in the group.

Q: Do you recall being in Miami performing at Dinner Key Auditorium on March 1 of 1969?

Ray: Yes, I do.

Q: Do you recall going on stage with your fellow members of the Doors that night?

Ray: Yes, sir.

Q: Do you remember the performance that night?

Ray: Somewhat.

Q: How long would you say the performance by the Doors lasted?

Ray: Approximately an hour.

Q: While you were on stage was James Morrison also on stage?

Ray: Yes, he was.

Q: What observation did you make of Mr. Morrison during that hour or so you were on stage with him?

Ray: Well, I observed that he was at the microphone singing and doing more or less the show we had planned and the show we usually do.

*(objection, sustained.)
(stricken.)*

Q: Did you observe him do a show that night?

Ray: Yes, I did.

Q: To what extent was Mr. Morrison within your view and observation as you were on stage?

Ray: One hundred per cent of the time. I could see him constantly.

Q: And during the time that you saw him, insofar as his pants or trousers were concerned, was he wearing them?

Ray: Yes, he was.

Q: Did he ever, while you were observing him, remove them or any part thereof?

Ray: Not his pants or his trousers, certainly not, but he did take his shirt off and I think it was a very wise idea, too.

(objection, sustained.)

(answer stricken.)

Q: Did you see Mr. Morrison remove his shirt?

Ray: Yes, I did.

Q: What were the circumstances?

Ray: The circumstances were that in an auditorium that held comfortably 7,000 people, there appeared to be, I suppose, 12 to 15,000 people. It was very hot. The temperature on stage seemed to me to be a hundred and twenty degrees. We were all just boiling, too many people in the place, too crowded, too close and Jim took his shirt off.

Q: Did Mr. Morrison at any time in the course of that evening expose any private organs?

(objection, sustained.)

Q: Did Mr. Morrison at any time during that evening and while you were observing him expose any private organs?

Ray: No, he did not, not unless you consider his chest a private organ.

(objection, overruled.)

Q: I am speaking of his penis, pubic hair.

Ray: No, no, no exposure.

Q: Did Mr. Morrison at any time while you were observing him do any acts of masturbation

or pretended masturbation? *(objection, sustained.)*

Q: I show you here Exhibit I. That is Defendant's Exhibit I, and ask you if you remember at any time Mr. Morrison being in that position.

Ray: Mr. Morrison was in many positions. If this was taken two seconds, taken a second later his hand would have been somewhere else. It might have been at the top of his head.

(objection, sustained.)

Q: Did Mr. Morrison move about?

Ray: Constantly.

Q: Can you tell us to what extent?

Ray: He moved all across the stage. He came over to the organ where I was, stood by me for a while, went by John, the drummer, went over to Robby's side, back to the center of the stage.

Q: Did he gyrate his hands, body, arms, legs?

Ray: Yes.

(objection.)

Ray: Jim moves about a great deal on stage.

Q: Is Jim what is known as a rock singer?

Ray: Yes, he is.

Q: Insofar as body movements are concerned, how do rock singers perform?

(objection, overruled.)

Ray: Rock singers move about. It is the nature of the music that makes people move. That is why we play the music, to make people move, enjoy themselves.

(objection.)

Q: Is that what happened that evening?

Ray: Exactly what happened. Everybody moved around. Everybody enjoyed themselves.

Q: Did Jim move?

Ray: Certainly.

Q: Constantly?

Ray: A large part of the time.

Q: Did you ever see Jim with his hands down in his pants moving them around in his crotch area while you were observing him?

Ray: No, not with his hands inside his pants, no.

Q: While you were observing him, insofar as Robby Krieger is concerned, do you recall whether or not there came a time during the performance that night ... I am speaking of Dinner Key March 1, 1969 ... when Robby Krieger took a solo run playing the guitar?

Ray: Yes, in just about every song Robby takes a solo. In "Light My Fire" he takes a ...

(objection.)

Q: In "Light My Fire" did he take a long solo?

Ray: Yes, he did.

Q: At that particular time what did Jim do?

Ray: It is customary ...

(objection, sustained.)

Q: Have you ever been a witness in court before?

Ray: No, I haven't, first time.

Q: Just tell us what Jim did while Robby was taking his long solo.

Ray: Well, Jim went over to Robby's side of the stage because the spotlight is on Jim. If Robby is taking a solo most spotlight workers don't know he is taking a solo and it is time to turn it on him.

(objection, comment stricken.)

Q: We have to limit ourselves to what happened this particular night of March 1 of last year, not what somebody thinks or did, but what happened.

(objection, sustained.)

Q: I just want to limit it so we can avoid objections. Tell us, on this particular night at Dinner Key Auditorium, March 1 last year, a year ago, while Robby was doing the long solo in "Light My Fire", what did Jim do?

Ray: Jim went over to Robby's side of the stage and stood around Pobby for awhile while Robby was playing to direct the attention of the audience to Robby, and was on his knees, was standing, was moving around Robby.

Q: Did he at any time while he was on his knees or any other time stick his tongue out and wag it up and down?

(objection, sustained.)

Q: In your observation was Jim's tongue hanging out of his mouth wagging?

Ray: I didn't see his tongue out of his mouth.

Q: During the time while the Doors were on stage did the audience tend to move forward, crush down toward the stage?

Ray: Yes, they did. It was very crowded and the audience during "Light My Fire" started to surge toward the stage. Many people came on the stage.

Q: At first I take it a few came on, is that correct?

Ray: Yes.

Q: Then did more come on?

Ray: Yes.

Q: What did you fellows do when the people started coming on stage?

Ray: Fortunately it was near the end of the song so we just finished out the song. Our equipment man said, *"You better stop."*

(objection, sustained.)

Ray: What did we do?

Q: What did you do? You did have an equipment man with you to set up and protect the equipment?

Ray: Yes, right, who was on stage with us.

Q: Where is he now?

Ray: He is in Los Angeles.

Q: Then what did you do?

Ray: We saw there were too many people on stage and things were starting to get a little violent. There was some fellow I found out later was the promoter who was on stage and who was starting to push and shove and grabbed the microphone away from Jim. We thought, it is time to get out of here, that is enough, better not carry on the performance anymore.

Q: Did you leave?

Ray: Yes, we left the stage.

Q: After you left the stage did you go to your dressing room?

Ray: Yes, we did, to cool off.

Q: Approximately how long did you remain in the dressing room?

Ray: We must have stayed there an hour and a half to two hours.

Q: Were other people there besides the Doors?

Ray: A large crowd of people, yes.

Q: Did you see some police officers?

Ray: There were a few police officers in there, that brought in some friends, signed some autographs for a lot of people, some people there for interviews, some friends.

Q: In the meantime did the crowd in the auditorium disperse and leave?

Ray: Yes, they did.

Q: Did you see any police officers around the place?

Ray: There were many police officers. There were police officers even when we left an hour and a half or two hours later.

Q: And while you were in your dressing room after the performance or in that period of time, did an officer come up about a hat?

Ray: Yes, he did.

Q: Tell us what happened.

Ray: Well, it seems his hat went into the audience and he didn't get his hat back and our manager reimbursed him the expenses on his hat plus some extra for his own trouble.

Q: Was there an argument about it or a quarrel?

Ray: No, hardly, just the opposite. He took it in a very good natured way and everyone had a big laugh about it. Since it didn't cost him any money he was able to get his hat back through the money we gave him, he wasn't concerned about it and we all had quite a joke about it. (*objection, overruled.*)

CROSS EXAMINATION BY MR. McWILLIAMS:

Q: Your organ was behind Morrison, isn't that a fact?

Ray: To the right of him and about two feet, three feet back, approximately forty-five degree angle to Jim.

Q: Most of the time when he was facing the audience you were looking at the back of Morrison?

Ray: No, more to the side.

Q: You weren't able to see the front of him, were you?

Ray: No.

Q: That was most of the time during the performance he was back there at that forty-five degree angle?

Ray: Yes, all the time. I can't leave the organ.

Q: How much beer did you have in the dressing room?

Ray: I had a can or two, probably two cans of beer.

Q: How many did Robby have?

Ray: Robby had ... gee, I don't know. Robby is not much of a beer drinker. He had probably two cans.

Q: John didn't have any?

Ray: John had some orange juice.

Q: There were two six-packs in the dressing room, right?

Ray: I suppose there were. I can't really recall how much there was.

Q: How much did you see Morrison drink?

Ray: We were on stage, Jim came late. I didn't see him drink any beer in the dressing room. I didn't know he went into the dressing room.

Q: Did you have some of the champagne on stage?

Ray: I wish I did. I know somehow I didn't get any.

Q: You saw a bottle?

Ray: I saw a bottle. Jim was holding it. Somehow I couldn't get ahold of it. I suppose he had a drink or two out of it. Before I could get hold of it, it seemed to be poured all over everybody.

Q: You don't remember seeing him drink out of it?

Ray: No. I remember him pouring it, or if not him, somebody pouring. Somehow I remember champagne flying all over everybody.

Q: You were watching a hundred per cent of the time, isn't that a fact?

Ray: No.

Q: Didn't you testify you were watching Morrison about a hundred per cent of the time, isn't that what you said?

Ray: Yes ... I don't know. Did I say that? I will have to take that back if I said it.

Q: You are changing your testimony?

Ray: I have to look at the organ sometimes. I see him most of the time. I have to watch him to get the leads, get his cues.

Q: You didn't see him a hundred per cent of the time?

Ray: No.

Q: You didn't see him put his hands inside his pants?

Ray: No, I didn't.

Q: But you were watching 90 per cent of the time?

Ray: A good percent of the time. I have to keep my eyes on him to find out what is going on.

Q: I show you Defendant's Exhibit E and ask you if you can recall seeing that.

Ray: I saw many things, saw him move his hands all over the place.

Q: Did you see him put his hands inside his pants all the way down to his crotch, yes or no?

Ray: No, I didn't.

Q: But you were watching most of the time. How many times did you see Morrison put his hands inside his pants?

Ray: I don't think I saw him put his hands in his pants.

Q: Not once?

Ray: No.

Q: But you were watching most of the time?

Ray: Yes.

Q: Did you see the lamb on stage?

Ray: Yes, I did.

Q: Did you hear Morrison say, "*If it weren't so young I would fuck it*"? Did you hear that?

Ray: Yes, I did.

Q: Now, that particular evening to your knowledge did Morrison have any medical problems before he went on stage?

Ray: Not to my knowledge.

Q: Did he have any fungus or any itch, medical ailment?

Ray: Don't know. You will have to ask Mr. Morrison.

Q: You say you have been four years with Morrison?

Ray: Yes. Even more. We went to school together.

Q: What other occupation do you have other than that of a professional musician?

Ray: None.

Q: So it is safe to say your entire future depends on what happens in the courtroom here, isn't that a fact?

Ray: No. You are asking me what I will do with the rest of my life. I probably won't be a musician for the rest of my life. There will be other things.

Q: When was it in the performance you heard Morrison say, "*Do you want to see my cock*"?

Ray: I don't think those words were said. I never heard that.

Q: You never heard those words?

Ray: No.

Q: What words did you hear him express to the audience he wanted to see some nakedness; what were the words you heard?

Ray: Jim said, "*I am not talking about no revolution. I am not talking about no demonstration, I want to see love. I want to see you love your brother. I want to see love, love, love. I want to see some nakedness around here,*" as he was taking his shirt off. "*I want to see some nakedness around here*" and I would have done the same if I didn't have to keep my hands on the organ.

Q: You are telling the jury you thought it was proper to remove your clothing on stage?

Ray: Under those circumstances, certainly.

Q: Was Morrison drunk that night or was he stoned on something else?

Ray: No, he didn't appear to be drunk to me.

Q: His eyes didn't appear to you glassy?

Ray: He had just been on a flight from Los Angeles.

Q: His eyes were glassy, isn't that a fact?

Ray: His eyes were glassy? I really ... I can't say. I don't know what glassy eyes are.

Q: Isn't it a fact his timing was off that night, that his words were behind the music, lagging?

Ray: He was off his timing, sometimes behind, sometimes ahead, sometimes right on the beat. Jim's timing is ... it varies from performance to performance. He plays with the beat so it is really hard to say whether his timing was off.

Q: So that it is safe to say most of the time while you were observing Morrison, you were observing him from a forty-five degree angle and weren't able to see the front of Morrison, is that right?

Ray: Right.

**REDIRECT EXAMINATION
BY MR. JOSEFSBERG:**

Q: Did you ever see the side of his pants go down while you were observing?

Ray: No, the side stayed right where it belonged.

Q: Mr. Manzarek, you were asked about your economic dependence on Mr. Morrison. Do you have any degrees?

Ray: Yes, I do, Bachelor's Degree in Economics, Master's Degree in Motion Picture, Fine Arts from UCLA.

Q: During the last year and a half have you been offered other jobs?

Ray: Yes, I have.

Q: Do you know if they pay more or the same amount that you make now?

Ray: They didn't really say how much they were paying but it didn't really matter to me because I didn't want another job. I am one of the Doors. We want to keep the Doors together so I don't care about another job.

Q: Before when you said due to the heat you would remove your clothing, were you referring to your shirt?

Ray: Certainly, shirt and jacket.

Q: This terminology about nakedness which you heard Mr. Morrison say, what was done physically by Mr. Morrison after saying that?

Ray: Well, he took his shirt off. Nakedness is not nudity. He didn't say get nude, take all of your clothes off, although if somebody in the audience had wanted to do that ...

(objection, sustained.)

**THIS IS THE END OF THIS
SERIES**

**RAY MANZAREK
IN
AUSTRALIA**

written by George Simpson

On the 29th of July 1995, Ray Manzarek appeared at a CD shop in Melbourne, Australia, as part of a promotion tour for the recently released CD version of An American Prayer.

As far as I'm aware it was the first time Ray had been to Australia. Danny Sugerman was with him and there was a huge response to the event as a result of a fair bit of media advertising. A friend of mine and I went along and were amazed at the size of the crowd. I took a few photographs for the Doors Quarterly Magazine. We joined the queue and waited for well over an hour to get in the shop to see Ray and Danny. The record store owners laid down the rules, if you wanted to be admitted you had to buy a Doors CD or book and then your receipt became your ticket to join the queue to meet the guys and have them sign something, like a CD booklet or a book.

I bought the CD RKO Live as I already had the Doors CDs. I took along my copy of The Doors Illustrated History by Danny Sugerman, which they both signed. Then I took a few photographs of them signing something for the next person and while I did that my newly signed book was stolen from right in front of me. It disappeared so fast I didn't even notice it disappearing. I never even got to read what they had written on it for me. I suppose it's just as well that I didn't see the mongrel stealing it because if I had I may have eventually been charged with assault.

Apart from that one major disappointment it was a good day. One fan came all the way from Alice Springs in Central Australia just for the opportunity to see Mr Manzarek. Apparently Ray was a little overwhelmed by the amount of interest and the size of the crowd. They had allowed one hour for the event and ended up staying for two and one half hours that winter afternoon in Melbourne.

Soon after this my lovely wife replaced the book for my birthday, but I still have no idea just what Ray and Danny wrote in my old copy.



top: **Dinner Key Auditorium**, Miami, Florida. Today its name is **Coconut Grove Center** and it is still used for concerts. *Photo: Patricia Devaux.*

down: **Danny Sugerman** and **Ray Manzarek** in Melbourne, Australia, July 29, 1995.
Photo: George Simpson.



NEW BOOK RELEASES

JERRY PROCHNICKY & JOE RUSSO: JIM MORRISON - MY EYES HAVE SEEN YOU

AM Graphics & Printing, San Marcos 1996. ISBN 0-9651481-9-X

If you love to look at photos of Jim Morrison and think you've already seen the most interesting ones in Danny Sugerman's or Frank Lisciandro's books or in any other book you're completely wrong. In other words: this stunning visual biography of Jim Morrison has got the most amazing photos of Jim I have ever seen and it is not just pure fun to look at them but they also show the real side of the man, if not the real inside. In addition to those 103 photos on expensive glossy high-quality paper there is a carefully edited text which is limited to song and poetic verses to provide autobiographical insight and additional meanings to the photos, as well as photographers' thoughts, interview quotes and descriptive captions. The book contains about 90% never-before-published images, and the most interesting ones show Jim Morrison and Van Morrison jamming at the Whisky A GoGo in 1966, The Doors at the Whisky A GoGo, Jim right after being maced in New Haven, The Doors at the Westbury Music Fair in 1968, Jim during the Miami trial and many private shots taken by fans. The authors even managed to get pictures of the last Doors performance with Morrison in New Orleans on December 12, 1970. Many photos are in color. The remaining 10% of the photos have appeared in minor, long-forgotten periodicals and remained unseen by many new generation Morrison fans. In addition, the authors present flyers for Doors concerts and some odd drawings by fans (those are the only two pages I do not enjoy). About the authors: Joe Russo is the singer of the New York coverband *The Soft Parade* and has already published a book on *The Monkees* some years ago, while Jerry Prochnicky is the co-author of the book *Break On Through* (William Morrow Publishers 1991; Quill 1992).

Jim Morrison - My Eyes Have Seen You can be ordered directly from Jerry. Send \$28 outside USA (or \$23 inside USA) postpaid in US funds (or \$ cash in a registered letter) to Jerry Prochnicky, 1611-A South Melrose Drive #121, Vista, CA 92083, USA. **HIGHLY RECOMMENDED!**

FRANÇOISE FAURESTE: SOUFFLE D'ESPRIT

La Pensee Universelle, Paris 1994. ISBN 2-214-09916-6

(Review written by Valerie Loubot, Paris)

Written under pseudonym, this book comes out of the blue - a text that was dictated to "Françoise" by Jim Morrison himself from "the other side". Françoise Faureste evokes through the texts the voice of a dead soul, a soul we wanted to approach and touch - Jim's soul. Françoise leads us through a spiritual travel full of softness and strength, frustrations and beauty. She calls it "*her dialogues with Jim*". Between all those philosophical texts and rituals we can discover opinions, needs and frustrations. Descriptions of nature are getting real in human shape. Essential substances on earth like the sun are repleted with life. I myself really enjoyed those texts. Not just because they got a direct relation to Jim but because they bring you a little indefinable. "*Jim dictated me those texts, first in English, then in French, I had to learn English to translate and understand what he wanted to tell me,*" Françoise confessed to me, when I met her at the Beauteillis restaurant some time ago. When I asked her how the book was written, she said, "*Jim called me from the other side and guided me to write this book. I didn't know any word in English when I wrote down his words.*" I've seen her original English manuscript - no word was wrong. Astonishing and very strange!

JIM MORRISON: AMERIKAI IMA

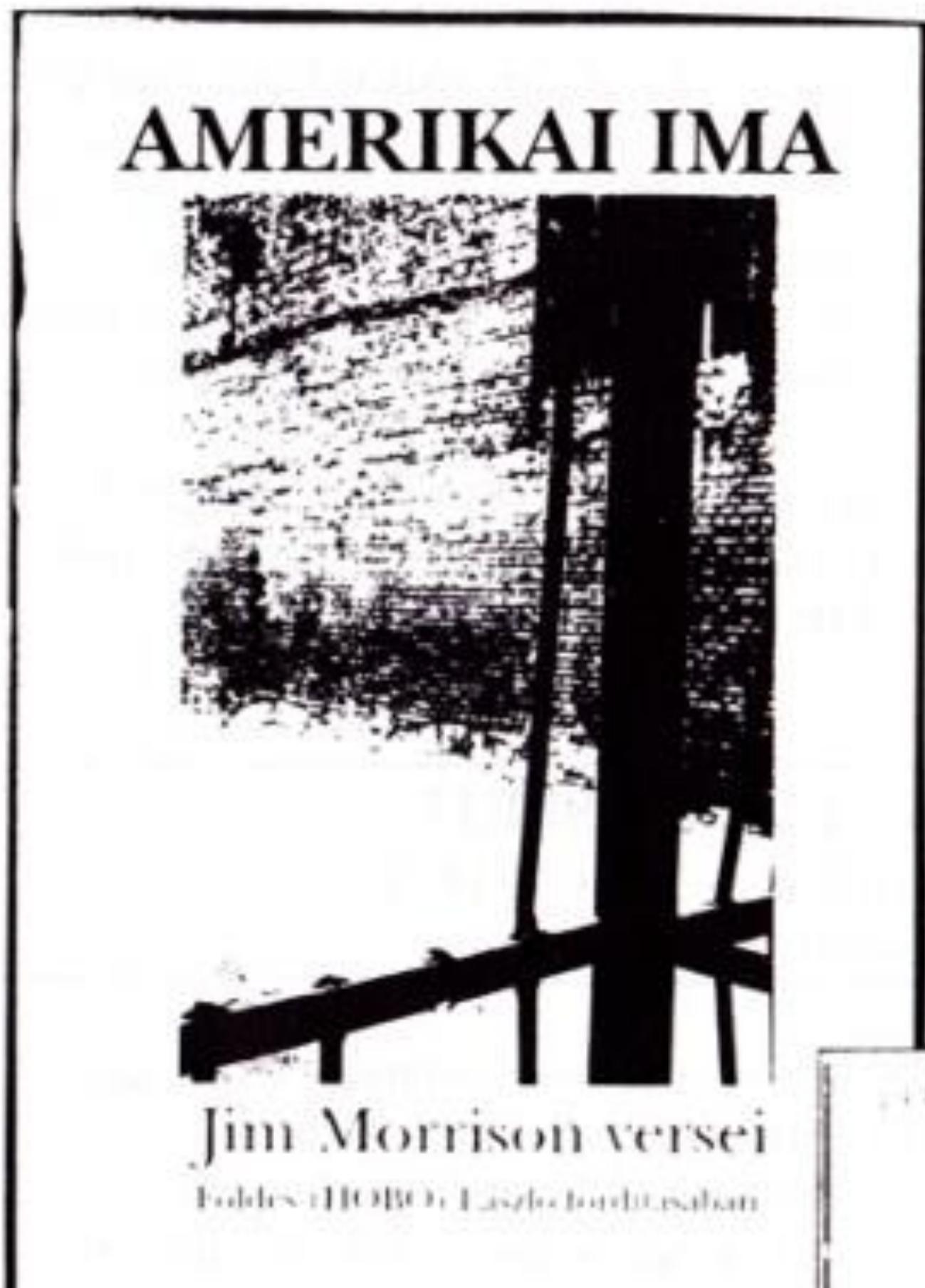
Orpheusz Kiadó új mandátum kiadó, Hungary 1993, ISBN 963797146-7

Jim Morrison, who always caught a lot of attention in the Eastern states, got honoured in this Hungarian translation of his posthumous poetry book *The American Night*. The translator, Földes (Hobo) László, is the singer of a Hungarian coverband presenting Doors songs in Hungarian language (Hobo has a double live album out which is pretty disturbing to listen to, although his voice is pretty interesting).

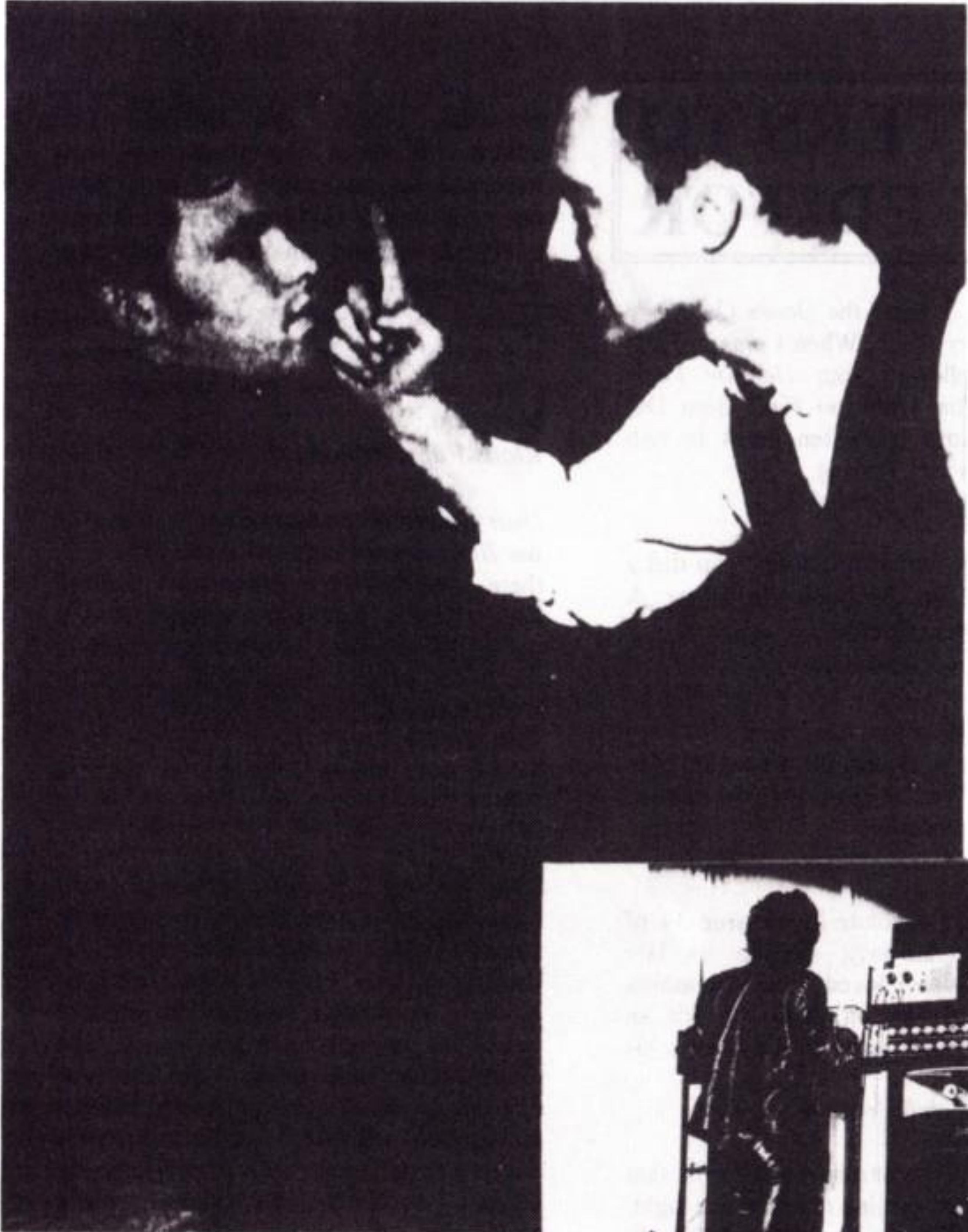
THE DOORS / JIM MORRISON: TESTI CON TRADUZIONE A FRONTE

Arcana Editrice, Milano 1982 (first edition), ISBN 88-85008-48-8

I mention this Italian translation of The Doors' songlyrics (in addition they put in Jim's *Ode To L.A.* *While Thinking Of Brian Jones*) because it has a beautiful cover photo of Jim Morrison, taken at the Aquarius Theater in 1969; a bearded Jim with glowing hair wearing sunglasses. I've seen similar shots, but this one is unknown to me. Nice! (The translation might be from 1982, but this is a very new Italian edition from 1996).



Three books for hard-core collectors only:
Left: Amerikai Ima from Hungary
Middle: Souffle d' esprit from France
Right: The Doors/
Jim Morrison from Italy



From the book

Jim Morrison:

My Eyes Have Seen You.

A rare photo of Jim's first time being on the theater stage at Florida State University in the one-act drama, "The Dumb Waiter".

Right: Backcover of the book

Jim Morrison: My Eyes Have Seen You.



JIM MORRISON: MY EYES HAVE SEEN YOU

is a remarkable and stunning visual biography that will delight fans of The Doors, those fascinated with the 60s, and anyone interested in contemporary photography.

ISBN 0-87534-817-9
\$20

LETTERS TO THE EDITOR

Dear Rainer, I enjoy the *Doors Quarterly Magazine* very much. When I was in Paris recently I followed your *Definite Paris Guide For Jim Morrison Fans* from DQ 34. I saw Jim's grave ten times in two weeks. It was very moving.

Johannes Jepsen, Denmark

Dear Rainer, congratulations: you did a splendid job on the book *On Stage*. A must for each collector.

André Vehres, Germany

Dear Rainer, your magazine is very interesting. It is always fun to read it, I'm very happy to be part of the *Doors Quarterly* community.

Joanna Raczyński, Germany

Dear Rainer, I absolute loved issue 34 of *The Doors Quarterly*, despite its late arrival. I also loved the smashing photograph of Jim on page 42. It's an excellent one and really, to me, shows his sensual side.

David Liam Cahill, Ireland

Dear Rainer, I'm writing to tell you that you are an angel coming out from the night. An angel to all Doors fans. When I thought that my eyes had read almost everything about The Doors or Jim Morrison (biographies have become quite repetitive), you sent me your magazine. Thanks for the awakening and for the fanzine. I can hardly wait to receive the next issue. I became a *Doors Quarterly* addict.

Ricardo Torga, Portugal

Dear Rainer, every *Doors Quarterly* has been superb. I especially enjoyed your latest article in DQ 34 called *Jim Morrison's Quiet Days In Paris*.

Daniel Lott, U.K

Dear Rainer, in each *DQ* you describe interesting discs and books. The information about the discs are very important for collectors and fans (and me, of course!). In the case of the books everyone should make up his own experiences and build up his own opinion by reading. Your *Paris-Guide* is a really good helper to walk through Paris and find out the Paris of Jim Morrison.

Klaus Ruf, Germany

Dear Rainer, with regard to your review of the *Butts Band-Complete Recordings* CD, there is at least one more track besides *Kinky Reggae* that is not present. It is a non-LP track called *Mike's Blues* which is the B-side of the single *Get Up Stand Up* (ABC Records 4050).

John Becker, USA

Editor's note: Thanks, John, for the info and especially for the tape of *Mike's Blues*. As I do not own this single - does want to sell his copy? Rainer

Dear Rainer, I found your article *Quiet Days In Paris* a compelling and depressing piece to read. I guess this will be the final chapter of your English edition of your book. I have never believed he died of heroin, as he was obviously a sick man during those last weeks, that he was ignorant of the dangers of mixing alcohol and asthma medicine, or chose to ignore a doctor's advice, seem sadly in character. As I read it I started having feelings of panic, a part of me inside was screaming "*Somebody do something to help*". The mystery surrounding his death, I have always felt, clouds the fact that he was a great singer/poet. Jim and The Doors were, and are, special. That I still care about him and his legacy, and know other people like yourself also care, gives me a feeling of belonging to a special fraternity. During the early seventies my thirst for information about The Doors seemed a lonely quest. I managed to obtain an American copy of *No One Here Gets Out Alive* about a week before it was finally published here. Then there were the two B-sides only available on the *Weird Scenes Inside The Goldmine*

LP. The taps on the floodgates opened with *Alive She Cried* in 1983, but it was a long time coming.

John Hobbs, England

Dear Rainer, I still enjoy reading the article *Quiet Days In Paris*, which was magic, even if it did bring a small lump to my throat. Reading the text and looking at the photos I can't help but feel deep sadness for Jim in his last few days. I hope that doesn't sound bad, it is not intended so. Reading Alain Ronay's account of those last days, and hearing that Jim had written to Patricia Kennealy expressing his upset, it seems as if suicide could perhaps been the cause of death. I have known at first hand, people that have attempted suicide, and like Jim, they seem to wear an actor's mask so all appears to be okay. But, the letters that they leave behind in the result of their premature death, do indeed tell another story. I guess this is one of the many possibilities. Whatever the real cause was, we can never bring Jim back, and we should continue celebrating his memory via his writings and songs that he left us.

Jon Trotter, U.K.

And now a few letters examining the question, "*What is the mystery behind Jim Morrison?*":

Dear Rainer, in my complimentary issue of *The Doors Quarterly Magazine* which I got in Paris you ask us about the mystery behind Morrison. Well, he tried to explore the sense and the level of consciousness that mankind has lost, or probably never have had. Not an easy thing to do, really, and one to surely make a person stand apart from other people. Jim tried, and burned out in the process.

Håvard Mykletun, Norway

Dear Rainer, the mystery are maybe the great lyrics in his songs and poems. He is still mysterious for his fans because he looked very sexy, especially in black leather, and he had a sexy voice more than

any other sexsymbol. His articulation in interviews is great and the fans are well able to understand his opinion. A man is never dead until he is forgotten - long live the Lizard King.

Maren Thomsen, Germany

Dear Rainer, everyone who is interested in this great man Morrison has got his own personal reasons for loving him. I mean, the man was as much a poet as he was a musician, he was a rebel and a Gentleman at the same time (or maybe a couple of hours later). Another thing that attracts people is the mystery itself. As far as I'm concerned people in general are attracted by things they can't figure out (for example: outer space, death, the origin of life etc.) I know I am! The life and death of Jim Morrison holds a lot of secrets, even mysteries if you want. That itself gets people interested in the man. As far as I'm concerned there is no straight answer to your question, it's a very individual matter. As for myself I got into Jim Morrison through his work with The Doors, but now, more than 13 years later, I love every single thing that's got to do with him (does this sound familiar to you?). Especially his poetry. Jim's writings got me into writing myself, but also into reading the works of his two heroes, Rimbaud and Baudelaire. The three of them could now be considered as being my heroes, although Jim will always be the one to inspire and interest me the most.

Kevin Chiotis, Belgium

Dear Rainer, the nature of each human being as well as the motives for his behavior can never completely put into words because they often get aroused by unconscious drives. Especially the reasons for Jim's behavior are impossibly to explain because his personality is very complex and full of contrasts. But maybe just this is the cause that he hasn't lost anything of his fascination in the course of the years. Everyone can recognize a part of his own nature in him and it is his naturalness and humanity, his mind and sense of humor as

well as a certain charisma that affects people.

Waltraud Hagemann, Germany

Dear Rainer, imagine a big square with many yellow spots and just one in green. What would catch your interest - the yellow ones or the single green one? I think you could compare the green spot to Jim. He was the one who caught interest, because he was different. Additionally, he was in the middle of public interest, because he was famous. He was - no doubt - very intelligent (I don't really mean Maths, but logical stuff and thinking in general). He still is interesting. He managed to do things we would never dare to do. I wouldn't dare to try understanding him. His world, his feelings, his philosophies - I

think we shouldn't try to understand him. He was one of those people nobody ever will understand. But those are the most interesting ones.

Silvana Watermann, Germany

Dear Rainer, Jim was a very unpredictable person and you could expect everything from him. I think that he was a very clever and sensitive man. He did all those things because he wanted to have a very different style but also a different attitude from all the others, not only from his friends but also from his "competitors". Jim always wanted to be the center of everything to catch everybody's attention even when he was with Pamela.

Vaso Matsiki, Greece

Dear Rainer,

it proved very hard to get a good photo of my Jim Morrison-tattoo. It made him look faded in some and not enough detail in the others. I send you the best one I have got. I hope it's o.k. It was Mike from Skin Graffiti, Swindon, Wilts, who did my tattoo. I think his artwork on my back is brilliant. Also I would like to mention about Ray Manzarek working with a musician called Darryl Read. My friend Barry, Darryl's friend would like me to tell all the Doors fans that Ray worked on the Darryl Read album and if anyone is interested in the album write to Barry Smith, 11 Medoc Close, Wymans Brook, Cheltenham, Glos, GL50 4SW, England.

Claire Stenning, England



Dear people having Morrison-tattoos - please send in a photo of your tattoo and add the story behind it - for one of the next Doors Quarterlys. Aehm - does anyone have a Krieger, Manzarek or Densmore-tattoo?

THE FAN PAGE

written by Robert Thomson, New Zealand

*"The music was new
black polished chrome
And came over the summer
like liquid night"*

My journey as a Doors fan began in 1974. Late one evening, hanging out with friends, an ancient 'record player' worked through a stack of scratchy well-used L.P. records. Over the smoky haze my attention was drawn to the music thumping from the speakers. It had a blues influence within a rough, no holds barred, rock base. But what was even more exciting was the lyrics. This haunting flow of imagery riding in tandem with the excellent rock music totally absorbed my senses. Was '*Roadhouse Blues*' just a strong beginning to an average album? The type of situation experienced so much. By the end of '*Maggie M'Gill*' I realized that '*Morrison Hotel*' was more than just an excellent record, but something altogether better. Stuffed full of profundities, metaphors and dark imagery. Challenging and disturbing but totally enjoyable. What a great album! I loved every second of it. I had experienced a musical trip through a dark wild America and there was no turning back!

For me the music of the mid 1970's was a little uninspiring, boring and sometimes contrived. Obviously there were the exceptions (Led Zeppelin, The Who, Pink Floyd, Lou Reed, etc., etc.) and excellent records were being made, I was listening to them! However some of the excitement and creativity that characterized the late 1960's seemed to have gone. The Beatles were no more, a 70's '*Wings*' was no substitute. Superstars of that era, the likes of Elton John and Bowie (at the time glamping it up in his Ziggy Stardust form) went unexciting to me, even though they had far more talent than

anyone had a right to. To my ears The Doobie Brothers and The Eagles were lightweight, to be listened to after one too many Valium. Some of the others were just embarrassing to me, remember Kiss? Or that whole disco thing, yuk! Throw in the haircuts and ties and green suits to boot, very scary indeed. It was a timely necessity when a thing called punk helped give music a kick out of this formulated mediocrity, injecting some creative energy.

After that first encounter The Doors rapidly became an influence on me "*Cancel my subscription to the resurrection ...*" During this period of time the fights had been turned off. The shaman, the electric poet, the lizard king was gone and with him the band that had seduced a generation in that distant summer. When I bought my copy of '*Morrison Hotel*' I discovered that a large percentage of the records had been deleted, a situation that would luckily soon change. I bought '*L.A. Woman*' and the compilations '*'13*' and '*Weird Scenes Inside the Goldmine*' and later '*Absolutely Live*' and got down to some serious listening!

By now I was a fan for life even if I didn't fully realize it. But I wanted more. I wanted to know more about this band. At this time there were no biographies or books available. Only articles in rock music encyclopedias could give me a rudimentary history. There were few pictures or posters, and no videos, V.C.R.'s weren't available yet - life can be a real bitch sometimes! Gradually I assembled information and material. Any reference, any article in a magazine, the odd photograph and especially the records that were progressively available. By the late 1970's I could buy new copies of '*The Doors*', '*Strange Days*', '*Soft Parade*' and '*Waiting for the Sun*'.

Musical nirvana! Then to throw a little more oil on the fire '*American Prayer*' was released. Being a true Doors fanatic I find it

difficult to say that I have a favorite album or song, they are all great.

With Francis Ford Coppola's film '*Apocalypse Now*' The Doors 'renaissance' appeared to really gain momentum. With the publication of '*No One Here Gets Out Alive*', the interest in Jim and the band simply exploded. Rolling Stone magazine featured Jim on the cover with that memorable heading '*He's Hot, He's Sexy And He's Dead*'.

My fascination with the band grew stronger. I started to develop an uneasy, although comfortable familiarity interest to the music. Never a ride in the middlelane, something more challenging, more involving, disturbing and pleasurable. An uneasy trip on a musical and lyrical juggernaut. The sensations a true Doors fan could relate to '..the blue bus is calling us, driver where are you taking us...?'

I was determined to fulfill my Doors obsession as much as possible. A fan must be indulgent! With the dedication that only a enthusiast could comprehend, my information and memorabilia steadily expanded and so did my collection of Doors music. Official compilations and live recordings were steadily added. Bootlegs and promotional "45s" were hunted out together with picture discs and copies of radio shows. All these were bought, traded or stolen over the years. Trips overseas would find me in record shops, always on the lookout for further material: Italian, German, French and U. S. pressings, even that Russian compilation. And the amount of releases I owned multiplied even further with the advent of the compact disc and the variations that this format could bring. In addition to all the official Elektra CDs, including new combinations and live records, we had 24 carat gold pressed CDs and more bootleg CDs of concerts or rare studio material. Doors fans everywhere know that live recordings are essential. Not only do they give the sensation and atmosphere of the

concert, every recording of a song is a variation, a changeling. And with all the live versions one realizes the true creative genius, lyrically and musically of The Doors.

Doors fans were also blessed with the amount of material available on video. I remember sitting spellbound when watching '*Dance on Fire*' for the first time. Prior to the release of the videos I could only wonder about the concert experience of The Doors. Watching '*Live at the Hollywood Bowl*' - how many of us would give our eye teeth to have been there that July night in 1968?

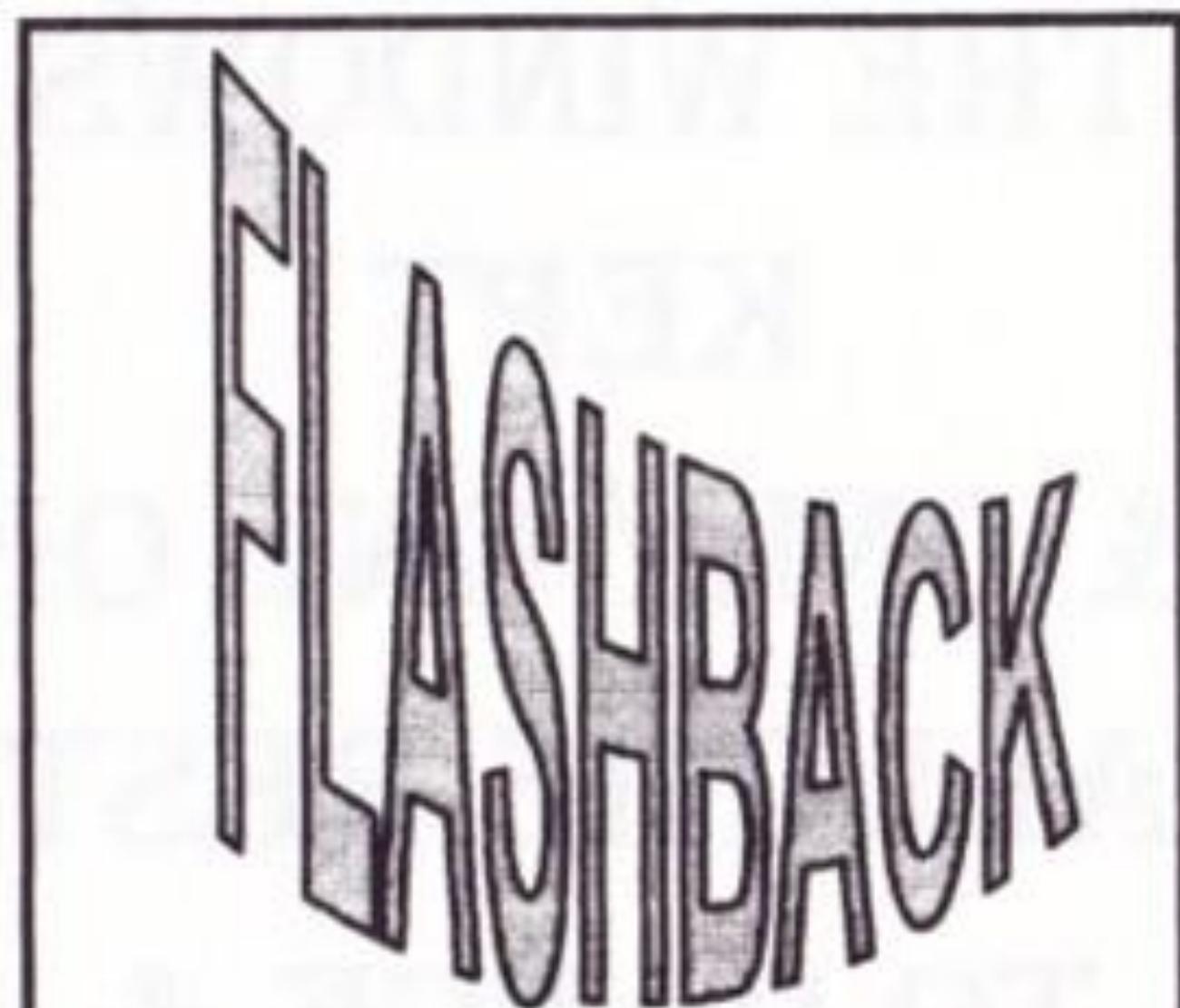
There have also been disappointments over the years like losing my copy of Mike Jahn's rare and valuable book '*The Doors: An Unauthorized Biography*'. And how many fans felt they could have easily produced a far better movie than Oliver Stone's '*The Doors*'. I sure did. Couldn't it have been so much better? And then the odd negative book would appear like the insulting '*Dark Star*', is the author '... *always a playground instructor, never a killer ...*'? Many great biographical books have been published over the years however, too numerous to list them all here, but the excellent '*Break on Through*', '*An Hour For Magic*', '*The Doors, The Illustrated History*', '*Moonlight Drive*', '*The Lizard King*' or '*Feast of Friends*' are worth mentioning among many other goodies! Also Jim's own poetry '*Wilderness*', '*The American Night*' or '*The Lords & The New Creatures*' are available, the lyrics of the songs in other books, or assorted quotations in another book. Things have changed over the years, it seems new material is being written all the time. Moreover, reading Ross Clarke's book '*Dance on Fire*' introduced me to '*The Doors Quarterly Magazine*'! Essential for the fan. A visit to Peré Lachaise would be the highlight, perhaps the reason for a trip to Paris. Meeting people who had been to a concert, and in one case talking to a person who had met Jim is always interesting

obviously (to say the least!). Rimbaud, Blake, Kerouac and others first came to my attention as a result of reading about Jim Morrison. Now as the 90's march on we can access a whole world of Doors material and fellow fans through the internet.

Growing up in the sixties I remember the atmosphere of the time, watching a world in a wild spin with fashion, politics, challenged social attitudes, entertainment and the arts, the dark shadow of Vietnam. Therefore I can feel a strange sense of intimacy with the Doors music. However the awesome property is that it transcends time. The Doors are as relevant and 'new' today as they were in those early days in Venice in 1965, the reason why we are still listening to this band thirty years later. The music hasn't aged, it is as new and relevant today as if it was written yesterday. The Doors achieve this by the strength and power of the music and the genius of the lyrics. This formula creates a unique atmosphere of mood and imagery. This is the essence of the popularity of the band, the reason we are all fans. I still get a strange euphoria hearing the intro of '*The End*', don't you? Or find it difficult to concentrate on anything else if '*Riders on the Storm*' is playing. Music of real artistic and creative worth doesn't age. Good music will appeal to and influence successive generations.

Three excellent musicians and a vocalist rapidly became America's biggest band. Then as quickly as they achieved this success conventional society would feel at risk with them, or more especially Morrison "...they got the guns but we've got the numbers. Gonna win. Yeah, we're takin' over...". America got scared. Morrison to me was and always is the quintessential rock star; "...he was a monster, black dressed in leather...". With an excess of genius, the poet, the shaman, the Lizard King, lived life out on the edge. Sadly it was inevitable, that this lifestyle would take its toll. We are left with

the emotions, the images and the what-if questions. Happily like so many others throughout the world I continue to, and probably always will get enjoyment from this brilliant band. '*When the music's over, turn out the light*'...



A comment on The Doors' Hollywood Bowl concert from the magazine *Hullabaloo*, October 1968:

This season's opening concert at the Hollywood Bowl proved to be a hummer for all those involved. The crowd was unruly, loud, and offensive. If they came to hear the DOORS in their first Los Angeles appearance in months, it wasn't apparent. The only real response that the group got was when JIM MORRISON fell down on the stage. Otherwise, the mob, which had paid up to \$6.50 a seat, talked, walked around, and threw things. The biggest applause of the evening came when the management announced that SIMON AND GARFUNKEL had been signed for later in the season... It seems to be the "in" thing these days to hate JIM MORRISON. As one Venice, California, resident put it: "At first, MORRISON wanted you to hate everyone. Then, you realized that the only one you wanted to hate was MORRISON." The DOORS, before all of their Gold Records, used to live in Venice... At the DOORS' concert in San Diego, bad JIM jumped into the audience and also did a kind of dance with the police. But everyone remained cool.

**THE BARN
ARE STORMED
THE WINDOWS
KEPT
& ONLY ONE OF
ALL THE REST
TO DANCE &
SAVE US
W/ THE DIVINE
MOCKERY OF
WORDS
MUSIC
INFLAMES
TEMPERAMENT**

*James Douglas Morrison
An American Prayer
1970*

A Key To The Kingdom

**Some notes about the Jim Morrison myth
by Larissa Bendel, Germany**

Taking into consideration that these lines are part of Jim Morrison's "*An American Prayer*" and are ripped out of their original context - in which they should be interpreted - one could also take a different look at these verses: Although not necessarily consciously from the writer's side, the six lines above can as well be interpreted autobiographically; I would even say that they might serve as '*the keys to the kingdom*' - the kingdom James Douglas Morrison.

Morrison, the person who has been characterized with so many attributes from uncountable friends, strangers and people belonging to the media, still seems to be able to grasp only in rather subjective ways. Being idolized as the ultimate ecstatic "*grunge king*" by young people in the Nineties, others still call him dangerous, a "*rebel without a cause*", and again others have invented names like "*Lizard King*" in order to find a way to define this complex human being.

But what is the mystery behind this person, that even 25 years after his death the interest in Morrison has not ceased, but that at the same time no one has really managed to "*explain*" him, either? I would answer this question by saying that there are actually two mysteries swirling around Jim Morrison. One, that has been made up by the media and which is built on rather superficial ground, and then a second one which Morrison himself names in the verses above and which, to me, is the honest - and only - way to get close to what Jim Morrison stands for and why he is still so popular.

The first image, which is the one created by the media and people with commercial interests, can be stretched out into various directions, depending on what Morrison is being used for: If the people should think of

him as a heavy, ecstatic drinker, if a Woodstock-revival shall be pulled into the present decade to make the "Generation X" feel what the Sixties were like (in that case there are T-shirts produced of Jim) or if youngsters should be warned of such a rebellious, naughty person. Jim Morrison's complex personality simply serves as the perfect example to use all kinds of commercial interests around the Doors and the big part they have been playing in Rock'n'Roll.

The central expressions to actually answer the question about the myth Jim Morrison (the second version!) are the verses

"*To dance and save us*
W/ the divine mockery of words"
and
"*Music inflames temperament*".

Despite all the legends around Jim, he first and foremost was a musician and a poet, and both are the basic aspects of his life he has been (and should be) remembered for. And I would add that music and words are essential elements of life for all human beings. It is something universal, something everyone can and has to respond to in this way or another. Even if one does not understand the language in which a song is sung, it is nevertheless possible to react to it - to the sound of the words, to the melody or the way it is sung or played. Therefore I consider it quite true when one writes "*Music inflames temperament*" - we, our bodies and minds, react to music in all kinds of different ways, it is hardly possible to stay entirely neutral if you hear a song.

And then there is "*the divine mockery of words*". Why would so many people call Morrison's words dangerous, obscene, anti-establishment and so on if they did not react to them? Jim's words obviously have been changing or at least causing something in the people's minds who hear the songs or who read his poems.

Therefore words - his included - as well as music are something which is not temporal but everlasting. Of course, every word is being written under the influence of its time, but due to the lasting, continually changing, never-ending hermeneutic process words do mean things to people in different times - not necessarily the same, though.

Having written all that, I would answer the question on a rather well-known, possibly even profane, ground: The myth of Jim Morrison lies in the fact that he has created a lot of special and valuable melodies as well as written many fanciful and fascinating poems. It is his thinking, his social-critical, creative, complex mind that he has luckily opened to others by writing words and melodies, which makes Jim Morrison still be alive. People love him for the same reasons as they still love Goethe, Walt Whitman, Emily Dickinson, Ernest Hemingway or Jack Kerouac: because these people lived their lives to the full, cared about what was going on around them and did not shut up when people tried to make them silent - and who, besides, produced wonderful words, verses and - Jim - music. And even though these people's literary texts can be interpreted on a very high level, it is not necessary, as the sound of the poems and the rhythms of the music descending from the soul are more than enough already to make the people react to and love them so that an academic evaluation does not have to be the first step. Having that in mind, the first image I described becomes completely unimportant - whether Jim exposed himself in Miami or not, whether Hemingway lived an excessive life with a lot of alcohol and women, whether... No matter what the media makes out of these people to sell their products or to artificially create myths at the end of the 20th century; what matters are the beautiful verses those people have left for later generations and that is what makes them be alive nowadays.

THE STORY OF THE *STONED BUT ARTICULATE* TAPES

written by Chris Hewitt

Chris Hewitt - Director of **OZIT RECORDS** (name comes from late 60's to early 70's underground papers / mags - OZ and IT / International Times) and Producer of the Jim Morrison "Stoned but Articulate" C.D. Album, talks about how Elektra even cropped up in his life in the music business, as early as the late sixties, and the story behind the tape from which he produced "Stoned but Articulate" which came out in 1996.

In reply to Rainer's criticism on my comment to VOX in the last Doors Quarterly, VOX Magazines "Inane" Journalist left out half of my quote which was "People may find it extremely prophetic or some people may think it is full of typical Morrison Bull-Shit" Jim to me can be looked at in two different ways always, surface deep, or what in underneath!

The Story of **OZIT RECORDS, TRACTOR, CHRIS HEWITT** and **JIM MORRISON** "Stoned but Articulate" tapes:

My eventual total dedication to a rock n' roll life style. I suppose began at Grammar School, when a classmate who played in an experimental group (based on the "Mothers of Invention") gave me a lump of marijuana to take home and try. By the time I had moved to college, I had become Social Secretary, promoting gigs and helping in a friends' "headshop" / alternative book shop selling Frendz, Rolling Stone, IT, OZ, Zig Zag, Nasty Tales etc.

After promoting Skin Alley, Quintessence and the Pink Fairies, (the Pink Fairies was a knock out night, never had to clear away so many spliffs or wine bottles and beer bottles - no bars allowed then!), I was introduced to a drummer in my, then, home town of Rochdale, who had hair almost down to his waist and lived just across the road to the College I was at. This drummer had already recorded an album with his partner / guitarist under the band name "**The Way We Live**". The album was entitled "**A Candle for Judith**". The band had at the point I met them, changed their name to "**Tractor**"

Here comes the first Morrison connection, (other than me listening to Doors albums when I was at school and college). The Two people who had signed "**The Way We Live**" for their first and second albums (second album as **Tractor**), were John Peel, former pirate radio and then BBC disc jockey, and Clive Selwood, then a Director of ELEKTRA UK / Warner Bros / Kinney and of course the man who handled anything to do with **The Doors in Europe**. Peel and Selwood's own indie label was called "**Dandelion**" (after Peel's pet hamster) and now in the nineties its late sixties / early seventies releases are much sought after.

For Jim Milne and Steve Clayton of "**The Way we Live**" / "**Tractor**" (who I still now manage since the 1970's) it was unfortunate that they made the wrong decision on reflection, Clive Selwood offered them a deal straight away with his new part time record label "**Dandelion**" or they could wait a few weeks whilst the demo tapes went off to Jack Holzman at Elektra. When Selwood assured them they would definately get a deal, with youthful enthusiasm and impatience, meant that "**Tractor**" signed to **Dandelion** and although initially distributed by Warners / Elektra, the Dandelion label never achieved the potential it could have for some of its artists.

Jim Milne, Tractors' songwriter and guitarist, was also training to be a teacher, as well as signing with Clive Selwood (and over the years, as his road manager, business manager and friend, I have seen him rise through the teaching profession, to his current position of Headmaster of John Lennon's first primary school). Whilst he was away at teacher training college, drummer Steve Clayton decided he might form a part time band with another friend of mine, nicknamed "Lefty Bill" who was a regular acoustic guitarist around folk clubs etc. "Lefty Bill" worked in a sound editing suite during the day, and so thinking nothing more of it back in 1968 he retrieved from the dustbin a few reels of tape (four) in boxes, which had scribbled on the "Doors singer Jim Morrison - Europe 1968 ." "Lefty Bill" took lots of reels of tape home to use on his four track at home to save him buying blank tapes, and so some of the Morrison tape was recorded over. Fortunately, even though he moved house many times, he took all his boxes of tapes with him.

In 1992, "Lefty Bill" was working on a sound recording project with myself, Chris Hewitt who had started remixing Tractor's archive material from 1968 - 1990, with the advent of C.D., British progressive heavy rock was suddenly in demand again. "Lefty Bill" just casually went upstairs one day after Chris had given him a lift home, and said "See if you can do anything with these Jim Morrison speech tapes, I don't know how much is left on them".

After several months tracking down a machine that would play it, there was now only a quarter of the tape width with Morrison on it (three tracks had been used for other recordings by "Lefty Bill"). I took it into a 24 track studio in Liverpool and with Tractor's / Merseybeat's Keyboard player, Dave Goldberg, who also helps engineer on albums I produce. We turned the control room upside down, linking up equipment in ways that had never been done before, to get Morrison to sound right. Two further recording studios (24 track) were used to achieve the final digital master of Jim Morrison, that appeared on Compact Disc, and in the interests of price and sanity, this was done over a period of four years, in between recording and mixing / remastering albums for other artists on OZIT Records and for other related labels.

During 1993, whilst starting to mix and process the Morrison tape, which entranced me the more I worked on it, I went, with my wife (now ex-wife) to watch the Oliver Stone movie. Although I knew it was over romanticised, for example, Nico was not the blonde bimbo she was made out to be in the film (I saw her in her final years as a junkie, hanging around Didsbury with the Factory Records crowd, as they tried to convince people that Factory / Manchester and Didsbury and the Hacienda were the English Andy Warhol scene, and very depressing and sad she, and they all were too, no way was Nico ever like the Oliver Stone movie !)

I was so fascinated though with the music and feel of Oliver Stone - Doors movie, that I went to see it three times, and my wife (who was, and still is, I believe suffering from a very bad case of some schitzoid disorder) fell in love with Jim Morrison and made our house a shrine to him, with posters, books and L.P. sleeves pinned to the walls. I found her one night crying, lay in our bedroom / Morrison shrine and she had drunk nearly a full bottle of Gordons Gin, and she told me she wanted to kill herself to be with Jim, as she loved him. I loved that woman then, but her love for Morrison was just another passing fad in her life, like her husband and her children (who will both become musicians, or work in rock n'roll, as they have been around it all their early lives).

For me though, Morrison poses increasing fascination for me daily, as I work on more and more archive recordings. (more about that in another issue.)



PIGPEN TO MEET POPE?

BY MICHAEL LYDON

The First European International Pop Festival, a resounding name for a still rather mysterious event, is being planned for Rome's huge Palazzo dello Sport February 19 to 25.

If it comes off and comes off well, it could be one of the biggest rock and roll shows of all time. But less than a month and a half before opening day, its organization seems chaotic and its origins shadowy.

By the second week in January the Festival organizers claimed to have signed seven British groups, and to have preliminary acceptances from 13

American (mostly San Francisco) groups. Invitations are also going out to bands from the Continent and all over the world.

Despite Monterey-like effusions about love and peace, plus promises to donate the proceeds to charity, the Rome Festival will be run on traditional European lines: performers will be paid, and a panel of judges will award eight "Golden Laurels" to the best groups. Thirteen four-hour shows are scheduled, making one-hour slots for 52 groups.

The seven English groups the Festival claims to have signed are Donovan, the Cream, the Who, Pink Floyd, Nice, the Crazy

—Continued on Page 4



BEATLES ZAP USA LTD

The Beatles closed the offices of Beatles U.S.A., Ltd., their fan club and business office in this country, and fired their American press agent. They severed all business connections here and will conduct their activities entirely from England in the future.

There have been shake-ups in London too. The Beatles have withdrawn from NEMS, the agency started by the late Brian Epstein, their first — and only — manager. Apple, the Beatle-owned corporation that also runs the boutiques of the same name, will represent the group in all its future undertakings. This

move had been expected after Epstein's death, but its occurrence now caught many in the music business off stride.

Although the Beatles own substantial stock in NEMS, active direction of the agency passed to Clive Epstein, Brian's brother. Speculation on the reason for the move suggests that the Beatles wanted to remove themselves from the policies of the Epsteins and pursue their own ideas for producing music, films, television shows and other enterprises. There has been no indication that the Beatles intend to sell or otherwise dispose of their stock in NEMS.

MONTEREY FILM BUMMER

BY SUE C. CLARK

A one hour television film of the Monterey International Pop Festival, currently being produced for the American Broadcasting Company, has resulted in considerable consternation among the musicians who appeared at the Festival (and who may or may not appear in the film.) The film focuses so much on the activities and performance of the Mama's and Papa's to the point that performances of some of the best groups who appeared are left out, that Al Kooper, former organist and star of the Blues Project, says the television film appears to be about the "John Phillips-Lou Adler International Pop Festival."

Al Kooper, formerly of the Blues Project and now the leader of his own band, Blood, Sweat & Tears, discusses the film in a special review on Page 17.

The opening number of the festival film is Scott McKenzie's song (and McKenzie is a friend of Phillip and Adler, who produced his record, managed him and wrote the song) "Wear Flowers In Your Hair." The second song in the film is "Creeque Alley" by the Mamas and Papas. They also sing "California Dreamin'" and are shown directing, watching, managing, supervising and speaking. Another curiosity is that the sound for

—Continued on Page 2

DOORS UP FOR MOVIE

The Doors have been offered \$500,000 by Universal International pictures to star in a movie. The film, scheduled for production this spring, will be written, produced and directed by members of the group, who are still considering the offer. Also in the works is a television special on ABC later this spring.

Meanwhile, the Doors are breaking into print. Slated for February release by publisher Price/Stearns/Sloan in an edition

of singer Jim Morrison's lyrics, which will be printed as poetry. The book is a "coffee table" volume, handsomely designed and illustrated with lots of pictures of Morrison. All the Doors are involved with a Random House softcover humor book, which will also have photographs, these to be taken by the group.

Elektra is keeping the title of their next album a secret, but

—Continued on Page 15

COVER OF ROLLING STONE, February 10, 1968, with 8 Morrison photos by Baron Wolman. This issue sells for 65 Dollars nowadays ... it was 25 cents (!) in those days!

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: LIVE (CD)

The Music's Over Lizard-333-TMO, Japan 1995

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.Who Scared You/ 14.(You Need Meat) Don't Go No Further

Sources: 1-11= Memorial Coliseum, Dallas, Texas, July 9, 1968; 12+13 were taken from the official Elektra album *Weird Scenes Inside The Goldmine*

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

In 1968 The Doors gave 73 concerts but only a few were circling among collectors on audience or TV tapes. The concert on this CD was not around for about 27 years but it must have gotten into the hands of a Japanese bootlegger who put it out on CD. Surprisingly enough, there's no mention of the venue, city or date on the CD or the coversheet. When I got a copy of the CD I thought at first glimpse it was the Frankfurt tape plus tracks recorded in Stockholm but it wasn't. In fact, I had never had any notice of the existence of this concert on tape. For the band, it was one of their standard concerts they did in mid 1968 taped just before the release of their third album, *Waiting For The Sun* (which was put out 3 days later).

Almost all versions of the tunes are similar to the ones published on *The Night On Fire* and *The Stockholm Tapes*. But there's one more thing you'll certainly notice: Jim is in a good mood (different in Frankfurt about two months later), his musicians are excellent (as usual), and the concert was full of energy. Just listen to the different ending of *Break On Through*. Wow - never heard that kind of ending before with any other version. Same energy goes with *Hello I Love You*. No certain other song variations are to be heard. I never trust singers saying, "So what do you guys wanna hear now?", 'cos every time one of their hits follows, as previously planned by the band. So Jim is not different from any other artist, and his question is followed by a driving version of *Light My Fire*. Unfortunately there's a fade-out/fade-in in the middle of the organ-solo.

First time on bootleg in excellent recordings - *Who Scared You* and the bluesy live-in-the-studio version of *(You Need Meat) Don't Go No Further*, the latter sung by Ray Manzarek with Jim in the background during the L.A. Woman rehearsals. Both songs have been bootlegged before but from scratched vinyl

copies of the *Weird Scenes Inside The Goldmine* double album or radio shows. On this Japanese bootleg both songs are excellent.

In total - a good new CD; not really exciting but previously unpublished rare material.

THE DOORS: THE LOOK BEHIND COLLECTION (2 CD)

LB-016, Germany 1996 (no record company mentioned)

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

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

Sources: The official first three Doors albums on Elektra Records, *The Doors*, *Strange Days* and *Waiting For The Sun*

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

Another unauthorized compilation of Doors songs. This story never seems to end. Above all, this compilation has an uninteresting cover sheet and an ugly title.

THE DOORS: THE NIGHT ON FIRE (CD)

Tangie Town Records TTR CD 9001, Czech 1996

1. *Break On Through* 2. *Alabama Song-Back Door Man* 3. *When The Music's Over* 4. *Texas Radio & The Big Beat* (cover says *The Wasp*) 5. *Hello I Love You* 6. *Light My Fire* 7. *The Unknown Soldier* 8. *Doors interview* **Sources:** 1-7=Kongresshalle, Frankfurt, Germany, September 14, 1968, complete first show; track 8 was taped at the Pierce College, Oswego, New York, USA, September 15, 1967 (complete recording) with all four Doors.

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

Still, after all those years, the Frankfurt concert is an uninspired standard concert of a band that was at the peak of their career. With a best-selling single, *Hello I Love You*, and a best-selling album, *Waiting For The Sun*, in the background The Doors began their European tour doing four celebrated concerts in London together with the psychedelic sounds of Jefferson Airplane. In Frankfurt, the next stop, it was all different. There were people attending their two concerts who didn't speak English at all or didn't get what The Doors were doing. There were yelling GIs from the surrounding military stations and patiently listening other Americans. It was hard for the band to get in contact with the audience, especially after the driving boogie of their support band, Canned Heat. The Doors were too different. Jim wasn't feeling well because he had drunk too much *Goldener Oktober* (a cheap German wine) in the afternoon of the same day. So - that's it. The people left and never came back. They missed the second show which is said to have been much better (read more about the Frankfurt shows and The Doors in Germany in DQ 36). *The Night On Fire* was a widely distributed German vinyl bootleg in the early 80's (now this album reaches prices at about DM 200). This CD was made from a low-generation tape with no cuts (no crackles and no surface noise can be heard, so I guess it was not taken from a vinyl copy). The sound is better than on the vinyl.

A surprise is the CD's bonus track - an interview conducted by two local DJs from Oswego, New York, Steve Flessner and Mike Lezard. The interview was held before The Doors went on-stage at the Pierce College, September 15, 1967. Steve and Mike are struggling hard to get their standard questions answered. After The Doors (especially Jim and Ray) noticed that the interviewers were not interested in

the band's music and their message but in how many copies of the singles and the album were sold, how much money the group gets for a single, how was touring and stuff, they started making fools of both DJs. Here are some examples: "Is there something you can say to all your listeners - what could it be?" "Fuck," is the answer. Jim says: "I'm Steve Flesser, and I'm listening to the Jim Morrison-show". "My name is Jim of the Doors, when I'm in town you'll always listen to the Mike Lizard-show." Ray: "I listen to the Steve Blesser-show, whenever I'm in town - which is rarely!" and "Steve Flesser is what's happening. Mike Lezard is also happening."

The CD cover and booklet has got a nice design inspired by the old vinyl cover using the same pictures and golden letters. The CD itself is gold plated and has got a picture of Jim's bust on it.

Recommended!



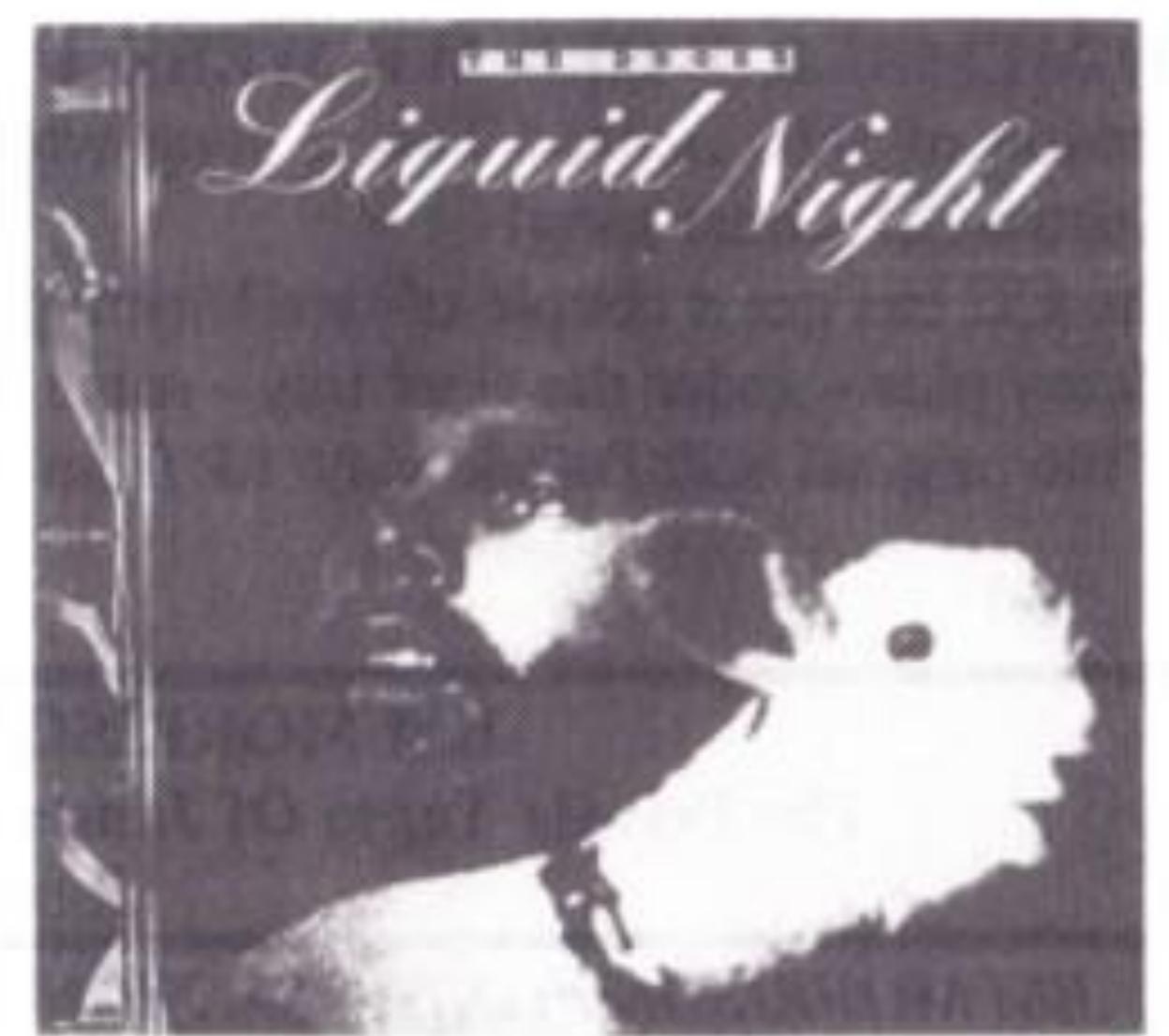
The Music's Over Lizard-333-TMO



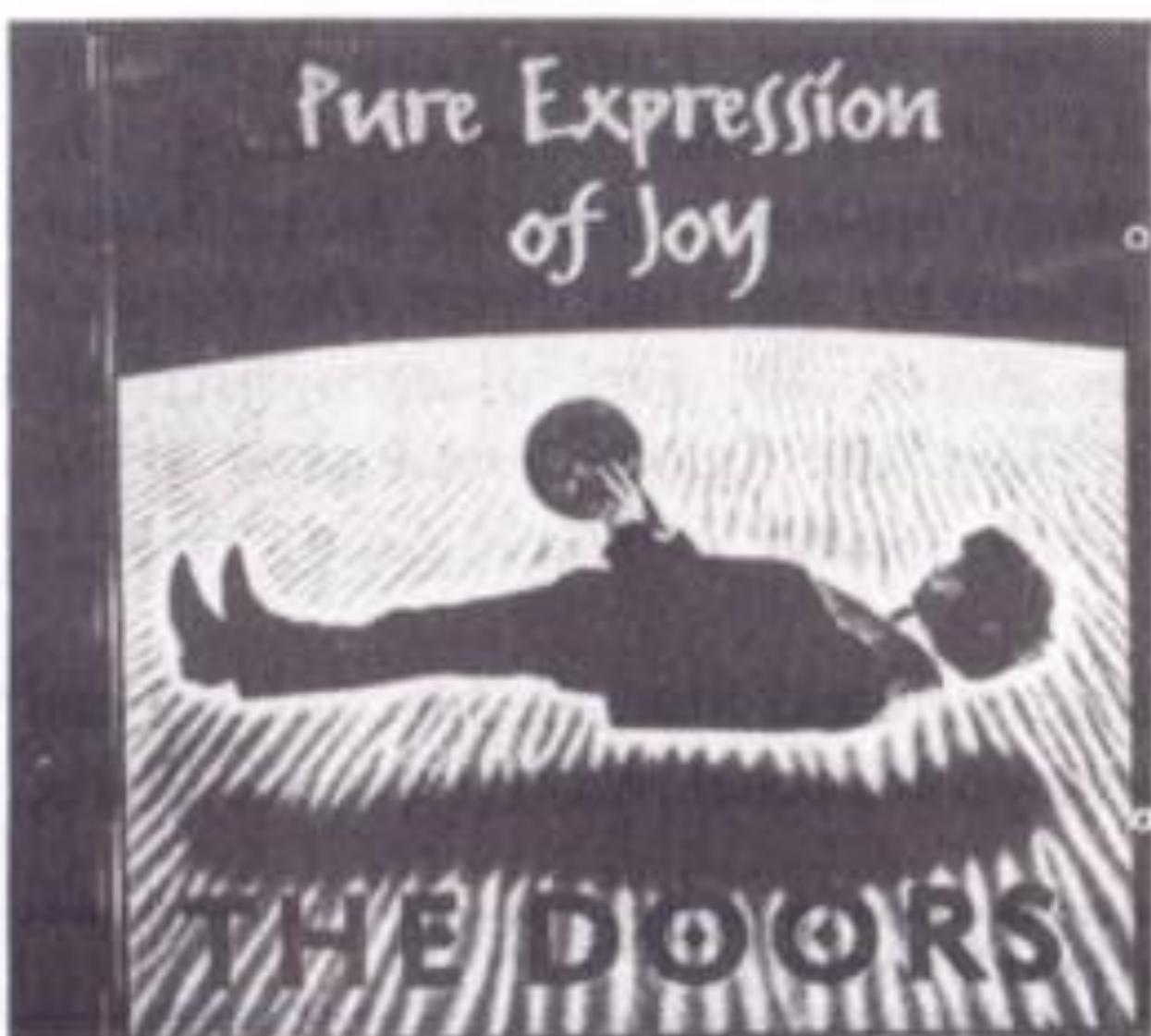
LB-016



TTR CD 9001



SBR 3169



Cool Daddy Productions 00626-A



T.B. 95.1040

THE DOORS: LIQUID NIGHT (CD)

Screaming Butterfly Records SBR 3169, 1996

1. Back Door Man-Five To One (cover adds "Fun Rap" between track 1 and 2)/ 2. Touch Me (cover says "Touch Me attempt")/ 3. Love Me Two Times/ 4. When The Music's Over/ 5. Wake Up-Light My Fire/ 6. Who Scared You/ 7. Spanish Caravan/ 8. Spanish Caravan/ 9. Wild Child/ 10. Touch Me/ 11. The Unknown Soldier Sources: 1-5=Dinner Key Auditorium, Miami, March 1, 1969 (complete performance, audience recording), copied from *Live in Miami* (RTW Records 004); 6-10= Los Angeles Forum, Inglewood, CA, December 14, 1968 (audience recording); 11=Hollywood Bowl, Hollywood, CA, July 5, 1968 (audience recording!). Cover says track 11 was from the L.A. Forum concert which is not true.

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

Nobody really knows where this CD comes from. Let's assume it was from Czech. But that really doesn't matter. Although many fans already might own a copy of the famous *Live In Miami* CD (RTW Records 004) which is now deleted - I rarely see a copy of it on record fairs - (check the review of the *Live In Miami* CD in *The Doors Quarterly Magazine* #28) this CD is recommended. Just notice that there are 5 tracks that were never before published on a record. Also - up till now (with the exception of *Spanish Caravan* on the *Stages* 4-CD-Box) there is no audience recording available on record which was taped at the Hollywood Bowl concert.

I think it was a good idea to put another live version of *Touch Me* on this CD to check how the song sounded live in concert - remember: in Miami Jim cut singing the song at the very beginning and started to do his rap (re-read *The Doors Quarterly* 32 for the complete transcript of the tape). The version from the L.A. Forum concert is at full speed, full power. Unfortunately, "stronger than dirt" is almost inaudible. I love Jim's intonation of the final line in *Wild Child*, which is as strong as ever: "**DO YOU REMEMBER WHEN WE WERE IN AFRICA?**" Above all, on this CD there's a superrare live version of *Who Scared You*, a song which is - up to this date - never even published on an official Elektra CD. Great song!

The CD has got a couple of rare Miami photos in the booklet, the a copy of the liner notes from *Live In Miami* plus - under the clear tray - some more tear-out pictures, obviously inspired from the inner cover of the original Soft Parade vinyl LP from the USA. **Recommended!**

JIM MORRISON: THE LOST PARIS TAPES (CD)

The Private Tapes Of James Douglas Morrison (March 1969 and June 1971)

Jomo 3.5471.1, Canada 1994

I.: JIM MORRISON POETRY SESSION: FAR ARDEN: Radio Dark Night (Take 1)/ Radio Dark Night (Take Two) A Vast Radiant Beach (Awake) Moonshine Night/ Frozen Moment By A Lake/ Bird Of Prey Dawn's HWY Under Waterfall The Hitchhiker Winter Photography/ Whiskey, Mystics And Men Orange County Suite All Hail The American Night Far Arden Poem/ Texas Radio & The Big Beat #1 (Letter From Shirley) TALES FROM THE AMERICAN NIGHT: The American Night/ The Holy Sha Hitler Latino Chrome To Come Of Age - Black Polished Chrome/ Search On, Man/ Indian, Indian (Sirens And Horns Honking) Woman In The Window A Vision Of America: From The Book Of Days - A Vision Of America - Motel, Money, Murder, Madness Earth, Air, Fire, Water/ Discovery (Angels & Sailors) Now Listen To This (Texas Radio & The Big Beat #2) Stoned Immaculate/ White Blind Light (Thank You, O Lord) II.: LAST RECORDING SESSION: Guitar Tuning & Chats/ Orange County Suite

Sources: I.: Jim Morrison's first poetry session, Los Angeles, Elektra Sound Studios, March 1969 and II.: Jim Morrison's (presumably) last recording session recorded at a professional recording studio, Paris, mid-June 1971, with two unknown street musicians.

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

A reissue of the gorgeous 1994 release. To distinguish the original from the reissue just check the CD: if you have a black&white CD with no writing on it's the reissue. The original was in color saying *Made In Canada*. The soundquality is absolutely the same. For review, check *The Doors Quarterly Magazine* #32. Of course, this still is an essential recording and still a must for each serious collector.

THE DOORS: MISSING LINKS (CD)

Memorial Records, Memorec 403, Czech 1996

1. Whiskey, Mystics And Men #1 2. The Soft Parade Intro #1 3. The Soft Parade Intro #2 4. Whiskey, Mystics And Men #2 5. Love Me Tender 6. Rock Is Dead #1 7. Me And The Devil Blues 8. Rock Is Dead #2 9. Queen Of The Magazines 10. Pipeline (instrumental) 11. Rock Is Dead #3 12. Rock Me Baby 13. Mystery Train 14. Rock Is Dead #4/ 15. Someday Soon 16. Wintertime Love 17. Roadhouse Blues (vocals only, not complete)

Sources: 1=Elektra Recorders Studios, Los Angeles. Unpublished final studio version, which never got on the album *The Soft Parade*, date unknown, probably early 1969; 2-3=Elektra Recorders Studios, West Hollywood. Studio Session for the album *The Soft Parade*, date unknown, probably early 1969; 4-14=Elektra Recorders Studio, West Hollywood, February 25th, 1969. Studio Session for *The Soft Parade*. 15= Center Coliseum, Seattle, June 5th, 1970; 16=original one-vocal-track version from digitally remastered Elektra CD *Waiting For the Sun* (9 74024-2); 17=Elektra Recorders Studios, West Hollywood, early 1969.

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

This CD is a remake of the 1994 *Missing Links* CD and it looks exactly the same but has got 3 bonus tracks which are not mentioned on the cover or on the CD (track 15-17). To distinguish both versions check the CD: this new version has got the OSA sign while the 1994 version without bonus tracks has got GEMA on the CD. The soundquality is exactly the same. For review, please check *The Doors Quarterly* #30.

THE DOORS: ONE HUNDRED MINUTES (2 CD)

Tuff Bites T.B. 95.1040, Luxembourg 1996

Disc One: 1. Roadhouse Blues/ 2. Alabama Song-Back Door Man-Five To One/ 3. When The Music's Over/ 4. Love Me Two Times/ 5. Little Red Rooster/ 6. Money/ 7. Rock Me Baby/ 8. Who Do You Love

Disc Two: 1. The Soft Parade Intro (cover says Petition The Lord With Prayer - Poem)/ 2. Light My Fire-Fever-Summertime-St.James Infirmary-Fever-Light My Fire/ 3. The End/ 4. Soul Kitchen-Runnin Blue-Soul Kitchen/ 5. Break On Through/ 6. The Crystal Ship/ 7. Wake Up/ 8. Light My Fire

Sources: Disc One= Pacific National Exhibition Coliseum, Vancouver, Canada, June 6th, 1970. Disc Two: tracks 1-3= Pacific National Exhibition Coliseum, Vancouver, Canada, June 6th, 1970; tracks 4-8= Chicago Auditorium Theatre, Chicago, IL, USA, November 9, 1968

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

A new Tuff Bites CD (their CDs are known for their significant caricature covers and their usual digipack design). This double CD comes in a digi-fold-out-pack and features the complete Doors 1970 Vancouver show (with guest guitarist bluesman Albert King on a few songs) plus 4 songs from a 1968 performance in Chicago which has never been published before on disc. Therefore this double album is truly recommended - although some of you collectors might already have either *Canadian Night* (Buccaneer Records BUC 011) or *Vancouver 70* (Skeleton Records SKCD 1066) or both. But the Tuff Bites album features the complete concert (just one cut is audible between *Love Me Two Times* and *Little Red Rooster*) which means *Alabama Song* and *Love Me Two Times* are on there as well as a few little dialogues and instrument tunings between songs which were missed on all previous releases of this

concert (check reviews of *Canadian Night* and *Vancouver 70* in *The Doors Quarterly* #26. In general - Jim Morrison is in a phantastic mood, his voice is stronger than ever. The Doors were really getting back to the blues with the help of Albert King's unmisakable guitar riffs. The highlights are *Little Red Rooster*, *Rock Me Baby*, *The End* and of course the best version of *Light My Fire* that has ever been published. The soundquality is excellent stereo.

The mono audience recording-quality of the bonus Chicago tracks is worse, but better than nothing. More important are the driving versions of *Soul Kitchen* (this time combined with a few lines from *Runnin' Blue*: "Poor Otis' dead and gone ...") and a child's prayer: "Now I lay me down to sleep ...") and *Break On Through*. Also featured, one of the rare times Jim introduced the members of the band plus a few funny comments from some girls standing next to the recording microphone.

This double CD certainly should be on each hard core collector's shelf. A true document of one of the best Doors concerts in 1970 (just compare it to one of the worst concerts of the band, taped just one day earlier in Seattle, June 5th, 1970, presented on the otherwise excellent *Jim's Alive - The Ultimate Seattle Concert* (Tuff Bites T B.94.1009). **Recommended**.

THE DOORS: PURE EXPRESSION OF JOY (CD)

Cool Daddy Productions 00626-A, USA 1997

1. Pure Expression Of Joy 2. Wishful Sinful 3. Wild Child 4. Gloria 5. Frederick 6. Build Me A Woman
7. The Soft Parade 8. Spanish Caravan 9. Back Door Man 10. Wake Up-Light My Fire 11. The Unknown Soldier 12. People Are Strange #1 13. People Are Strange #2 14. People Are Strange #3
15. People Are Strange #4 16. People Are Strange #5 17. "Directing The Doors" 18. Hello I Love You

Sources: 1= Jim Morrison-Interview from official video *The Doors Are Open*; 2, 6+7= Critique, PBS TV, WNET, New York, May 13th, 1969, as remixed for the official video *The Soft Parade*; 3= Recording Session of the song *Wild Child* from official video *The Soft Parade*; 4= from official CD *In Concert* (mixed down to mono); 5= from bootleg video version of *Feast Of Friends*; 8,9,10+11= Roundhouse, London, England, September 7th, 1968, second show, from official video *The Doors Are Open*; 12-17= Murray The K. T.V. Show Outtakes, Battery Park, New York, September 22nd, 1967, taken from a bootleg video; 18= from The Doors' Demo Acetate, World Pacific Studios, Los Angeles, September 2nd, 1965, most probably taken from a good tape copy.

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

Although the cover of this CD looks very unusual (a "flying" Jim Morrison above a desert; the designer took a Günter Zint photo to create it), it contains material that many fans will already know. About half of the tracks are available officially on video or record, the other half is already widely spread among fans. Besides that, this original US disc is pretty expensive in Europe; therefore you might not really need it.

THE DOORS: THE INTERVIEWED DOORS (CD)

Discussion Records DISSCD 2, U.K. 1996

Source: Howard Smith's Jim Morrison Interview, Los Angeles, Doors Office on Santa Monica Boulevard, November 1969 (incomplete)

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

Most of you have a different copy of this interview CD, which was also published under the title *The Ceremony Continues* (Baktabak Records CBAK 24052/2) in a 60-minute version. This one here has an ugly cover, a misleading title (there's just Jim on there) and does not contain the complete interview, but just a 32 minute version. Forget it!

THE DOORS: PALACE OF EXILE (CD)

Colosseum 97-C-013, USA 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

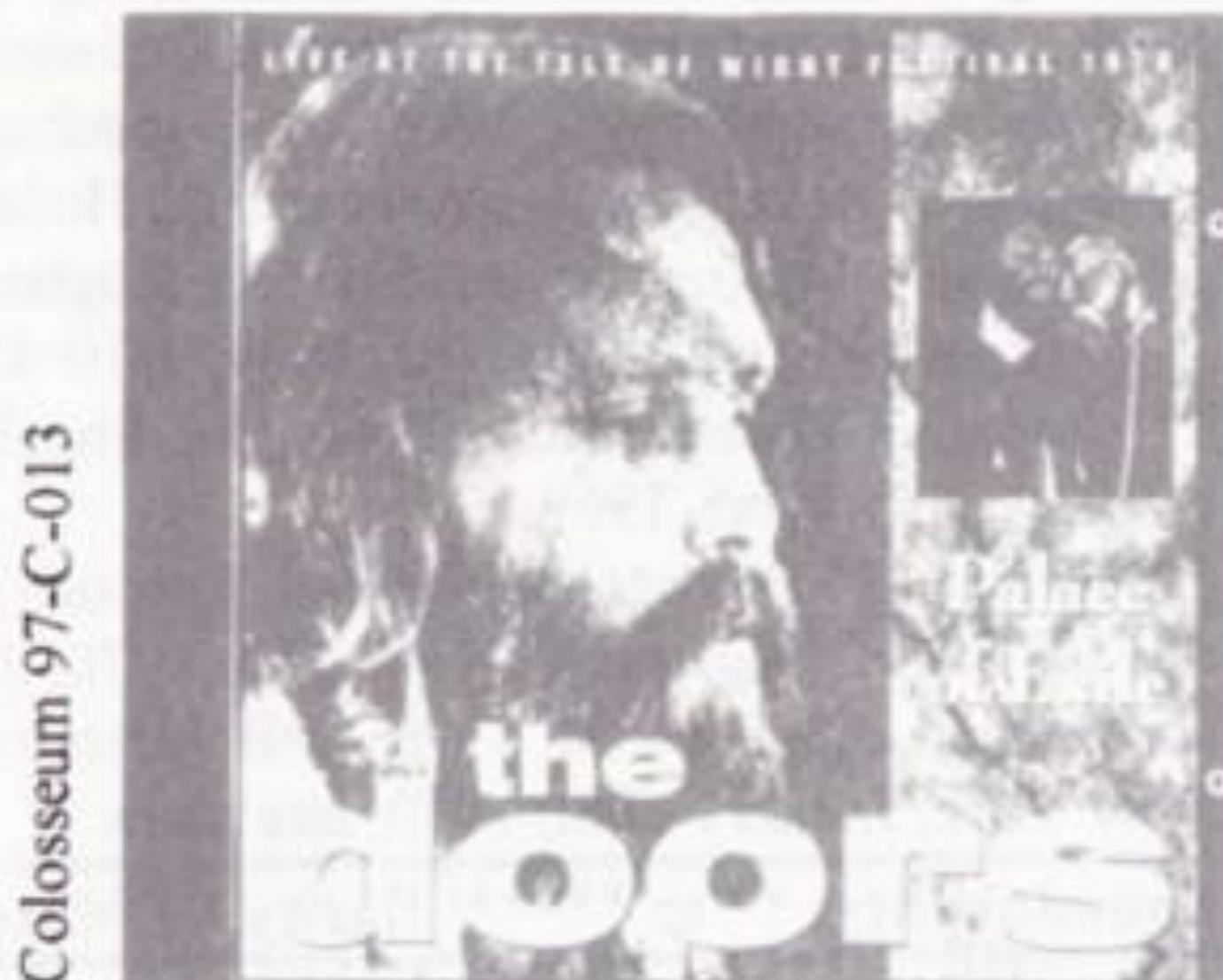
Source: Isle Of Wight Festival, Isle Of Wight, England, August 29th, 1970 (despite a nasty cut during *The End* it is the complete concert). Most probably copied from a complete soundboard recording, done by the film company.

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

If there wasn't a nasty cut during *The End* at 7 minutes 25 seconds (about 5 minutes of instrumental solos got cut out for no obvious reasons), this US bootleg CD would be absolutely perfect. The whole thing looks marvellous: a perfect fold-out cover plus a nicely designed inlay featuring photos from the official *Isle Of Wight video*. The disc is in hifi stereo and features the entire concert including the complete announcement and the song *Roadhouse Blues*, which many people attending that festival remembered but stayed unpublished on all previous bootleg releases of that concert. It is - as usual for this song - a powerful, driving version featuring Robby's great guitar solo, which I like better than on the studio version. Jim does his "cha-cha-luga-rap" in the middle break, like on the version published on *In Concert*. Unfortunately *Palace Of Exile* is a very rare disc, just available in the States, and it is very expensive. Despite that, it is a **very recommended** new release (compare it to the Tangie Town release called *First Flash Of Eden* TTR 9002, as reviewed in DQ 33, pages 15 and 16).



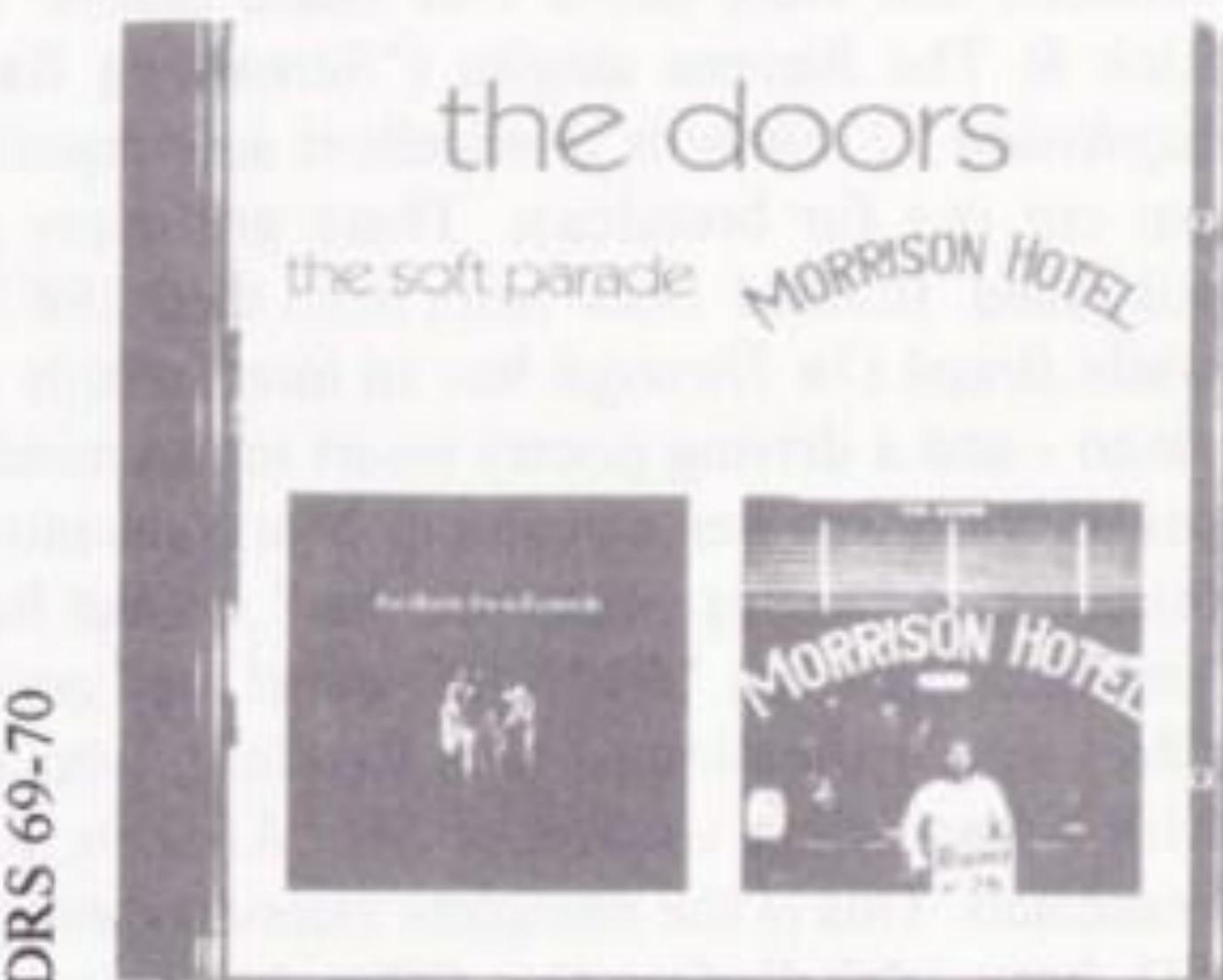
Discussion Records DISSCD 2



Colosseum 97-C-013



Elektra 60345-2



DRS 69-70

THE DOORS: STAGES (4 CD Box)

LZCD 002/3 and 004/5, Italy 1996

Disc One (The Doors 1965-1967): 1. *Soul Train* 2. *Geraldine* 3. *Henrietta* 4. *Just for You* 5. *Big Bucket "T"* 6. *Rampage* 7. *The End* 8. *People Are Strange* 9. *People Are Strange* 10. *Back Door Man* 11. *Break On Through* 12. *When The Music's Over* 13. *Wake Up-Light My Fire*

Disc Two (The Doors 1968): 1. *Soul Kitchen* 2. *Interview with The Doors* 3. *Hello I Love You* 4. *Spanish Caravan* 5. *Light My Fire* 6. *When The Music's Over* 7. *Wild Child* 8. *The Crystal Ship* 9. *Tell All The People* 10. *Love Me Two Times* 11. *Who Scared You* 12. *Touch Me* 13. *Texas Radio & The Big Beat* 14. *Break On Through*

Disc Three (The Doors 1969): 1. *The End* 2. *Touch Me* 3. *Love Me Two Times* 4. *Tell All The People* 5. *Alabama Song-Back Door Man* 6. *Wishful Sinful* 7. *Build Me A Woman* 8. *Interview With The Doors* 9. *The Soft Parade* 10. *Roadhouse Blues* 11. *Money*

Disc Four (The Doors 1970): 1. *The End* 2. *Break On Through* 3. *Ship Of Fools* 4. *People Get Ready-Mystery Train-Away In India-Crossroads* 5. *Someday Soon* 6. *Goin' To New York* 7. *Maggie M'Gill* 8. *Gloria-Easy Ride-My Eyes Have Seen You*

Sources: Disc One - Rick And The Ravens' official 7" singles 1+2=Aura Records 4511, 1965; 3+4=Aura Records 4506, 1965; 5+6=Posae Records 101, 1965; 7=Now Explosion TV Show, O'Keefe Centre, Toronto, Canada, August 8th, 1967); 8+9=Murray The K. T. V. Show Outtakes, Battery Park, New York, September 22nd, 1967; 10-12=Winterland, San Francisco, December 26th, 1967; 13=Winterland, San Francisco, December 28th, 1967;

Disc Two - 1=Continental Ballroom, San José, November 19th, 1967; 2=Interview with The Doors, Fillmore West, San Francisco, June 6th, 1967; 3+4=Hollywood Bowl, Los Angeles, July 5th, 1968; 5=Kongresshalle, Frankfurt, West Germany, September 14th, 1968, first show; 6+7=Singer Bowl, New York, August 2nd, 1968; 8=Chicago Coliseum, Chicago, May 10th, 1968; 9-12=L.A. Forum, Los Angeles, December 14th, 1968; 13=Copenhagen TV Studio, Copenhagen, Denmark, September 17th, 1968; 14=Concertgebouw, Amsterdam, Holland, September 15th, 1968, first show.

Disc Three - 1=Roundhouse, London, England, September 7th, 1968, second show; 2+3=Dinner Key Auditorium, Miami, March 1st, 1969; 4-10=Critique TV Show, New York, May 13th, 1969; 11=Aquarius Theatre, Hollywood, Los Angeles, July 21st, 1969; 12=Aquarius Theatre, Hollywood, Los Angeles, July 22nd, 1969

Disc Four - 1=Toronto Popfestival, Toronto, Canada, September 13th, 1969; 2=Isle Of Wight Festival, Isle Of Wight, England, August 29th, 1970; 3=Cobo Hall, Detroit, May 8th, 1970; 4=Civic Auditorium, Bakersfield, August 21st, 1970; 5=Baltimore Civic Centre, Baltimore, May 10th, 1970; 6-8=Felt Forum, New York, January 18th, 1970, late show

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

Definitely one of the most important compilation sets ever released. This absolutely interesting box contains superrare material never released on any other CD or vinyl. There's a whole bunch of great versions that were never ever heard before. A rare glimpse into pre-Doors times is given with the six Rick & The Ravens singles ("Screaming Ray Daniels" on vocals). *The End* from the Canadian *Now Explosion TV Show* is in excellent soundquality and stands for itself. Unfortunately the Oedipal section got cut out for broadcast. There are many people out there claiming this version was the best ever published. In *Back Door Man* from their 1967 Winterland show Jim does a lot of howling and screaming while *Break On Through* has an interestingly different intro - not Densmore but Ray plays it on his bass piano - and a driving poetry insert in the middle section. *When The Music's Over* from the same concert comes with another screaming Morrison-intro and Robby really tortures his guitar while soloing. Jim totally stretches his vocals on the "... what have they done to the earth ..." section. Interesting enough, Jim adds the lines "*Poor Otis dead and gone ...*" (which later became the intro for the song *Runnin' Blue*) as a dedication to Otis Redding, who had died in a plane crash two weeks before. Disc 2 starts with a fascinating version of *Soul Kitchen*, followed by an interview done at the Fillmore West in San Francisco. This is the complete interview and just listen - it was partly published on Elektra's *Ghost Song* CD, but mislabelled on that CD as being taped in Stockholm 1968. The two tracks from the Hollywood

STAGES



THE DOORS

Stages
Limited edition



Bowl are the ones which didn't make it onto the official video (the first half of *Spanish Caravan* and the complete *Hello I Love You*); Ray once said in an interview they were not able to restore both songs so they had to be missed. Another version of When The Music's Over shows you the "dirty" Morrison - after alternate poetry excerpts from *Ghost Song* he continues with things like "A Mexican girl whore sucks my prick ..." and "Oh keeper of the royal sperm, please feed the king or the king will die ..." which makes the audience go wild. During this concert at the Singer Bowl in New York the audience heard *Wild Child* for the very first time. "Never performed before on public stage," he exclaims. Next are 4 great songs from The Doors' L.A. Forum concert including 3 songs from their *Soft Parade*-sessions (good live version of *Who Scared You*). *Texas Radio And The Big Beat* from Denmark is in perfect soundquality and without overdubs (as featured on the Elektra CD *In Concert*). Next I really enjoy the *Break On Through* version from Amsterdam - with Ray Manzarek sovereignly handling the vocals. Listen to the fantastic medley of *Gloria*, *Easy Ride* and *My Eyes Have Seen You* from the Felt Forum. The three songs are wonderfully combined by Robby's driving guitar, which is also present during The Doors' 14-minute version of their *Mystery Train Jam*. Also on this disc is the superrare Doors version of Jimmy Reed's *Going To New York* in fine soundquality. *Someday Soon* is a real find! Definitely published for the first time - a different version than on those countless Seattle CDs - Jim misses one verse. Fine interview excerpts, by the way. The only thing I miss are tracks from Dallas. One word about the soundquality - there are a couple of songs that do not pass hifi-technology and high-end speakers, but who cares. At least there is about 70% previously unheard or rare material, and this definitely is what counts! In the box you'll find the four compact discs, a copy of the book *On Stage* (a cut-out version) and a 16-page color photo booklet including comments on the tracks of *Stages*.

I was surprised to find the book *On Stage* inside that box and called the Italian publisher, *Moving Sounds Books*. They said that somebody had bought about 1.000 copies of the book for a wholesale price a few months ago without mentioning what to use so many copies for. They ended up in the *Stages* box (and now we can guess how many boxes were made). That's it.

Recommended!

THE DOORS: THE SOFT PARADE / MORRISON HOTEL

DRS 69-70, Russia 1996

1. Tell All The People 2. Touch Me/ 3. Shaman's Blues/ 4. Do It/ 5. Easy Ride/ 6. Wild Child/ 7. Runnin' Blue 8. Wishful Sinful 9. The Soft Parade/ 10. Roadhouse Blues/ 11. Waiting For The Sun/ 12. You Make Me Real 13. Peace Frog 14. Blue Sunday 15. Ship Of Fools/ 16. Land Ho!/ 17. The Spy/ 18. Queen Of The Highway 19. Indian Summer/ 20. Maggie M'Gill

Sources: All songs taken from the official digitally remastered US-CDs *The Soft Parade* and *Morrison Hotel*.

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

This disc containing both original albums on one CD looks very official but is a Russian bootleg made without licence. On the label there is no Elektra logo and the line "Just for Russia". The order number got borrowed from the legal Australian double CD release *Morrison Hotel And L.A. Woman*.

THE DOORS: THE BEST OF THE DOORS (CD)

Elektra 60345-2, Russia 1996

No, no, stop! This not an official release but a Russian mafia bootleg (if not counterfeit) using the very official Elektra logo on the label. A very nasty release which show how "official" bootlegs can look like. It features 17 (!) songs from the original Elektra release on one single CD. The booklet just says *The Doors - The Best*, and it is a reprint of the first Doors album cover (note that is is a little out of focus).

Widely spreaded, it demands that Elektra should open an Eastern branch and put out The Doors albums legally in order to avoid bootlegs like this one.

OFFICIAL RELEASES

THE DOORS: GREATEST HITS (CD)

Elektra 7559-61996-2, USA 1996

1. Hello I Love You / 2. Light My Fire / 3. People Are Strange / 4. Love Me Two Times / 5. Riders On The Storm / 6. Break On Through / 7. Roadhouse Blues (Live) / 8. Touch Me / 9. L.A. Woman / 10. Love Her Madly / 11. The Ghost Song / 12. The End (from *Apocalypse Now*)

Enhanced portion contains **bonus video** *The Ghost Song*, interactive lyrics plus online information.

This is a new US-version of the 1995 *Greatest Hits* CD with the well-known red triangle on the cover which got already reviewed in DQ 33, page 10. It contains The Doors' latest video, *The Ghost Song*, on its enhanced portion. This is playable on your computer CD-ROM drive (you should own at least a double speed drive); the latest version of *Quicktime For Windows* is included on this CD, so you needn't worry about the software. Just follow the instructions on the inlay sheet, it's easy.

The video contains clips of The Doors in the studio recording *The Ghost Song* (beautiful directing by Nick Wickham!) plus a lot of rare Morrison-photos in the background. It also has clips from HWY (in black & white). The online information gives you The Doors' internet address (watch Jim's "ghost" walking along a highway disappearing behind a hill!), while another program (just click your mouse-button) shows all available Doors albums and videos and their latest laser disc (which will be reviewed in DQ 36). Unfortunately this version of *Greatest Hits* is just available in the USA. In case somebody from Europe wants to buy it, pay attention to the extra line "**enhanced CD**" on the cover and to the extra liner notes on the back, because the "usual" *Greatest Hits* CD without the video is still on sale.

I also own a promotional CD of this *Greatest Hits* version. The disc is white (instead of red) and the "*For promotional use only*"-lines in golden letters on the cover make sure that "*sale or other transfer is prohibited*". Of course the price of such a promotional item on record fairs is almost double than the usual version.

THE DOORS: GREATEST HITS (CD)

Elektra WPCR-537, Japan 1995

1. Hello I Love You / 2. Light My Fire / 3. People Are Strange / 4. Love Me Two Times / 5. Riders On The Storm / 6. Break On Through / 7. Roadhouse Blues (Live) / 8. Touch Me / 9. L.A. Woman / 10. Love Her Madly / 11. The Ghost Song / 12. The End (from *Apocalypse Now*) / 13. Wintertime Love (bonus track)

This Japanese edition has not only got a bonus track (*Wintertime Love*; the mysterious "one-vocal version" from the digitally remastered US-CD *Waiting For The Sun*), but also an extra booklet containing the lyrics in English and Japanese.

I wonder if the Japanese fans will ever read correct Doors lyrics. As usual with Japanese lyric sheets, some things are just funny like "*You know the day is as strong as the night ...*", "... *I found an island in your arms, treachery in your eyes, arms that tease, eyes that lie ...*" in *Break On Through*; or "... *like a dog without a bone, an actor all alone ...*" in *Riders On The Storm*; or even worse in *L.A. Woman*: "*Well, I dig a little dynamite an hour ago ...*" and the great line "... *midnight alleys roam, up Chicago topless bars ... motel burning with madness ...*". The Japanese are reprinting those mistakes for more than 26 years now. Could anyone pass them a copy of the correct lyrics, please?

THE DOORS: MORRISON HOTEL AND L.A. WOMAN (double CD box)

Elektra DRS 69-70, Australia 1994

Both Australian-made compact discs come in a specially designed paper box. The box contains both original booklets and the inlay has another specially designed back. For hard-core collectors only.

THE DOORS: MATRIX LIVE RECORDINGS (CD)

Grifon Records GR-88005, Germany 1996

1. *Light My Fire* 2. *Backdoor Man* 3. *Break On Through* 4. *When The Music's Over* 5. *Alabama Song*
6. *People Are Strange* 7. *Fever-Summertime-St. James Infirmary-Light My Fire* 8. *The End* (incomplete version)

Sources: Track 1-6 + 9=Matrix Club, San Francisco, March 7th and 10th, 1967, track 7=Pacific National Exhibition Coliseum, Vancouver, June 6th, 1970.

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

I actually sent a fax to the distributor of this CD, TNT-Enterprises, in order to learn why this release was a legal one. Well, the copyright was licensed through an American Licence Company for a couple of thousand dollars, the artists get their royalties - sounds easy, right? So here it is - a new way to release material that everybody considered before as a bootleg recording. Grifon Records have three Doors releases, see reviews below. The liner notes, by the way, are far too short for such an important group. The label says the disc was pressed in Israel. The disc is sold as a cheapo in many shops - you shouldn't pay more than 16 DM for this one.

THE DOORS: SET THE NIGHT ON FIRE (CD)

Grifon Records GR-88007, Germany 1996

1. *Light My Fire*/ 2. *People Are Strange*/ 3. *Roadhouse Blues* (liner notes say this was a live version but it isn't)/ 4. *L.A. Woman*/ 5. *Riders On The Storm*/ 6. *Break On Through*/ 7. *Alabama Song*/ 8. *The WASP*
9. *The Unknown Soldier*/ 10. *The End*

Sources: All songs taken from the original Elektra Compact Discs.

Again, this is a legal licensed release, which is - of course - in perfect soundquality. It also has a nice psychedelic cover - the Doors' faces are in reverse colors. Also sold as a cheapo in many shops - you shouldn't pay more than 16 DM for this one. The liner notes, by the way, are the shortest summary of my own Doors book I've ever seen (but thanks to Olav Tangemann, who wrote the text, for mentioning my name after quotations). I only wish there weren't so many grammatical and spelling mistakes.

THE DOORS: TURN OUT THE LIGHTS (CD)

Grifon Records GR-88008, Germany 1996

1. *The End* (from the soundtrack *Apocalypse Now*)/ 2. *Touch Me*/ 3. *Hello I Love You* 4. *Waiting For The Sun*/ 5. *Love Me Two Times*/ 6. *Strange Days*/ 7. *Five To One*/ 8. *Spanish Caravan*/ 9. *Love Her Madly*/ 10. *The Crystal Ship*/ 11. *Roadhouse Blues* (Live)/ 12. *When The Music's Over*

Sources: All taken from The Doors original remastered Elektra Compact Discs except *The End*, which was taken from the soundtrack *Apocalypse Now*.

I never really liked "Greatest Hits" compilations, if they didn't show The Doors' songs in a chronological order. But, well, here's Grifon's second "Greatest Hits" compilation, and it's not bad - at least it includes

The Crystal Ship and *Spanish Caravan* which never were great hits, just great songs. I love the cover - an unpublished Günter Zint photo of The Doors in Denmark. Jim is standing in the front, and the other three are in the background, out of focus. Superb photo, for which it is worth buying this cheapo (see review for Grifon's *Set The Night On Fire*).

JIM MORRISON:
THE ULTIMATE COLLECTED SPOKEN WORDS 1967-1970 (double CD)
Ozit Records Ozit CD 0025, United Kingdom 1997

Disc One: 1. *Perceptual Notions* / 2. *The Isle Of Wight Interview (in full)* / 3. *Stoned But Articulate Interview (with questions)*

Disc Two: 1. *Out Of The Unconscious* / 2. *New Orleans ... Very Strange* / 3. *All Day Breakfast*

Sources: **Disc One** - 1= a collage made from various interview excerpts; 2= complete Jim Morrison interview by John Tobler taped the day after the Isle Of Wight Festival appearance of The Doors, August 30, 1970; 3=complete interview with Jim Morrison taped by an unknown interviewer, London, September 1968 including the interviewer's questions (previously published without questions on the CD *Stoned But Articulate*, OZIT Records CD0020).

Disc Two - 1=Interview taped before The Doors' concert at Pierce College, Oswego, New York, USA, September 15, 1967 (Jim's answers only); 2= Howard Smith's Jim Morrison Interview, Los Angeles, Doors Office on Santa Monica Boulevard, November 1969 (Jim's answers only); 3= Jim Morrison interview by Bob Chorush, taped in spring 1971 shortly before Jim went off to Paris (Jim's answers only).

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

First of all, after all those various interview CDs featuring the well-known Howard Smith interview with Jim Morrison, we as fans can be happy that this one came out. It features material not published in this complete form before, and, in addition, material that has not published before at all on disc. Listening to the interviews gets you closer to the man than any book release does. on disc one (32 minutes long) those (somehow funny) "*perceptual notions*" lead into John Tobler's (oh, John, how nervous you were!) insightful Isle Of Wight interview. Jim is talking about an unauthorized songbook on sale at this festival, his trial, his Roundhouse concert and the film *The Doors Are Open*, his feelings about festivals, about Arthur Lee; and there's even his nice annotation in there about Jimi Hendrix passing by with a cameraman running after him: "*Oh, look! An actual movie! That's beautiful! Looks like a priest.*" (this remarkable annotation was cut off the Raven Records release of the same interview). Finally on this disc there is the (meanwhile) famous *Stoned But Articulate*-Interview, but this time it includes the questions of the (unknown) interviewer, taped in London September 1968 at the time of their Roundhouse concerts.

Disc two (which is over 73 minutes long!) opens up with some of Jim's annotations taped in 1967 and leads into Jim's answers to Howard Smith (nice to have them without Howard's silly questions this time). Never published before: interview excerpts taped by Bob Chorush (check Jerry Hopkin's book *The Lizard King* to follow Jim's annotations in written form). These were recorded while Jim and Bob were walking, the rest was taped outside a restaurant next to a noisy street. This makes a very lively interview - just listen to that police car passing. Close your eyes and just feel you're right there; opposite Morrison, who is just sitting there talking about what he thinks and feels (Miami, Lizards and snakes, HWY, large audiences at concerts, his book *The Lords*,); all those annotations and answers cut together cleverly (without the questions) make the impression of Jim sitting there not really giving answers to questions but just rambling and talking to himself. One of his most remarkable quotes is, "*You have to be in a constant state of revolution or you're dead!*".

The psychedelic 12-page booklet contains an article written by Pete Feenstra, one written by John Tobler, a colorated photo of Jim Morrison in Paris, some memorabilia from the Isle Of Wight and

pictures of strange mushrooms, a joint, a lizard, and a Jim Morrison star - this one is to be found in front of the Hard Rock Café in Tijuana, Mexico.

Highly recommended!

RAY MANZAREK: THE DOORS - MYTH AND REALITY THE SPOKEN WORD HISTORY (2 CD Box)

MonsterSounds Entertainment MSE-1018, USA 1996

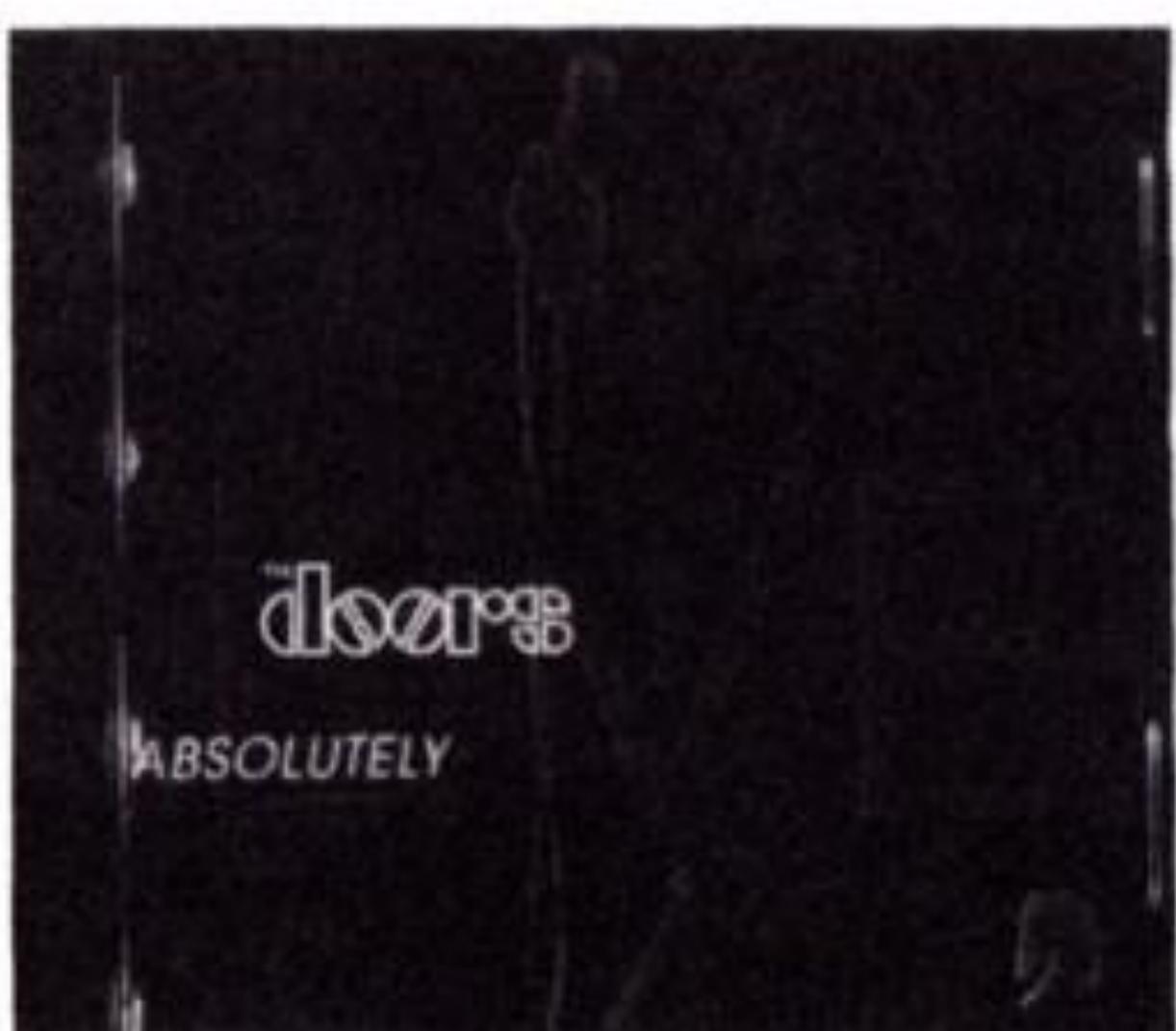
I tell you one thing, Doors people: This man, Ray Manzarek of The Doors, is the only guy in the world who could sell refrigerators to eskimos. This double CD presents Ray at his best: very talkative, very smart, very funny and honest. What he says comes from the heart. The so-called "Doors spokesman" presents a variety of Doors stories which are very interesting to listen to (funniest one: the story how Jim got his first pair of leather pants!). In his clear and distinctive voice he reveals secrets, never-before-heard stories and his philosophical (easy-to-follow) theories of how we live and how we will die; and the topic - of course - is Jim Morrison, woven into all his rhetorically well-produced expressions. Definitely a revealing "spoken word album" which is a great addition to each Doors collection. Ray also plays piano on a track called *All Men Are Created Equal*. A great booklet featuring the first photo of *Rick And The Ravens* I've ever seen and a superb (but far too short) Manzarek-biography written by Kirk Silsbee leads to a truly: **Recommended!**

Only one little question - why does Ray talk about himself grammatically in the third person instead of the first one? For example - "Ray Manzarek and Jim Morrison met at the film school ...". Any explanations?

THE DOORS: ABSOLUTELY LIVE (CD)

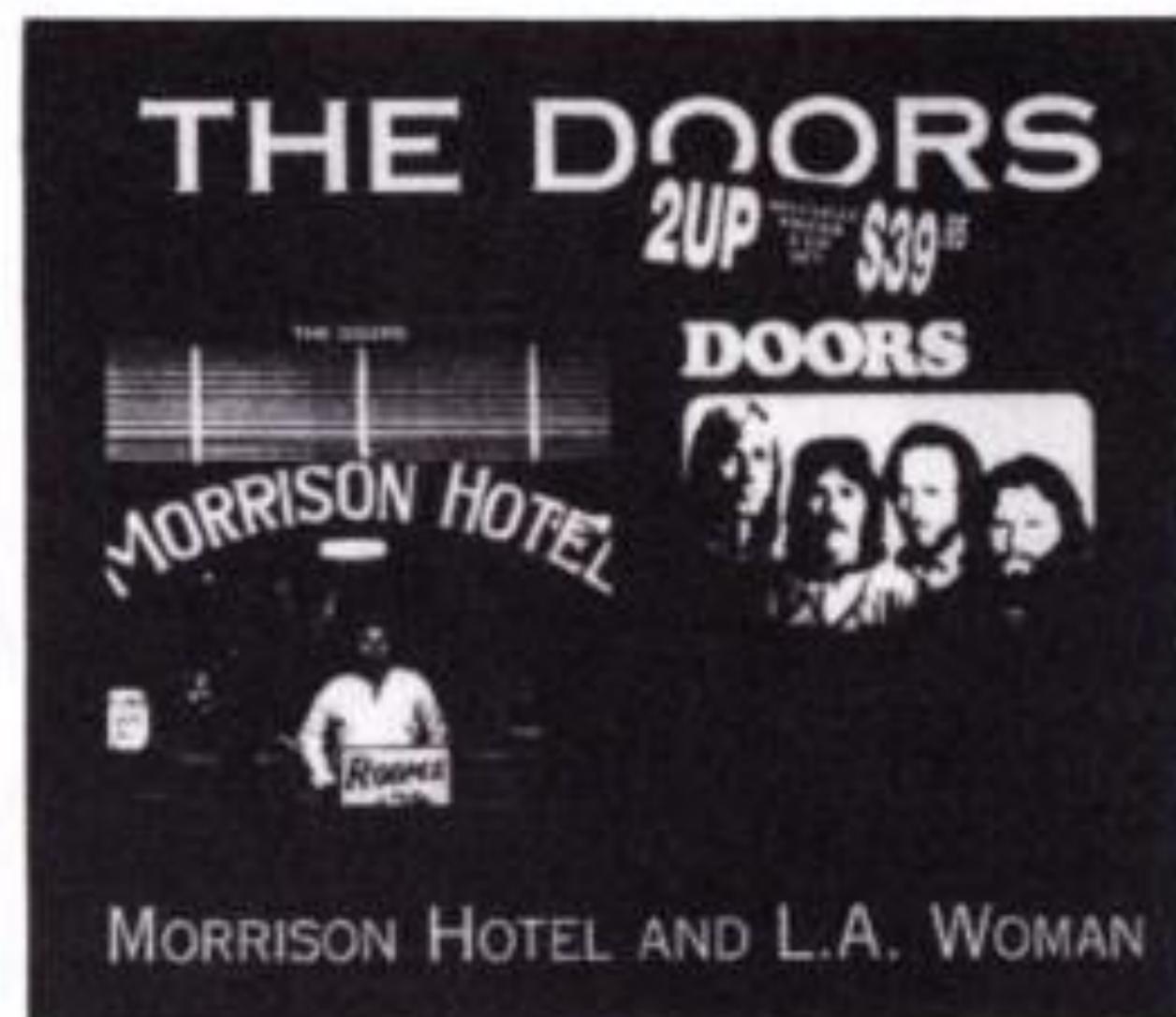
Elektra 61972-2, worldwide 1996

Finally, the long awaited full one-CD-version of the vinyl double album *Absolutely Live*, with no fade-outs and fade-ins as on the vinyl, and definitely in much better sound than on *In Concert*. Although I very dislike the newly designed high-tech cover and booklet, featuring David Sygall photos (and Ed Caraeff shots of Ray, John and Robby) which still do not match the album's title, this release is definitely a must for all fans (one of the last work producer Paul Rothchild ever did for The Doors) because of its great sound, the energetic performances (cut together from various shows) and the most interesting songs like *Break On Through #2*, *Universal Mind*, *Who Do You Love*, *Soul Kitchen* and of course *The Celebration Of The Lizard*. Among critics this album is one of the best live albums of all times, and even if you have the vinyl version, and even if you have *In Concert*, the new version of *Absolutely Live* on one (!) CD is a **highly recommended** must for everybody.





1



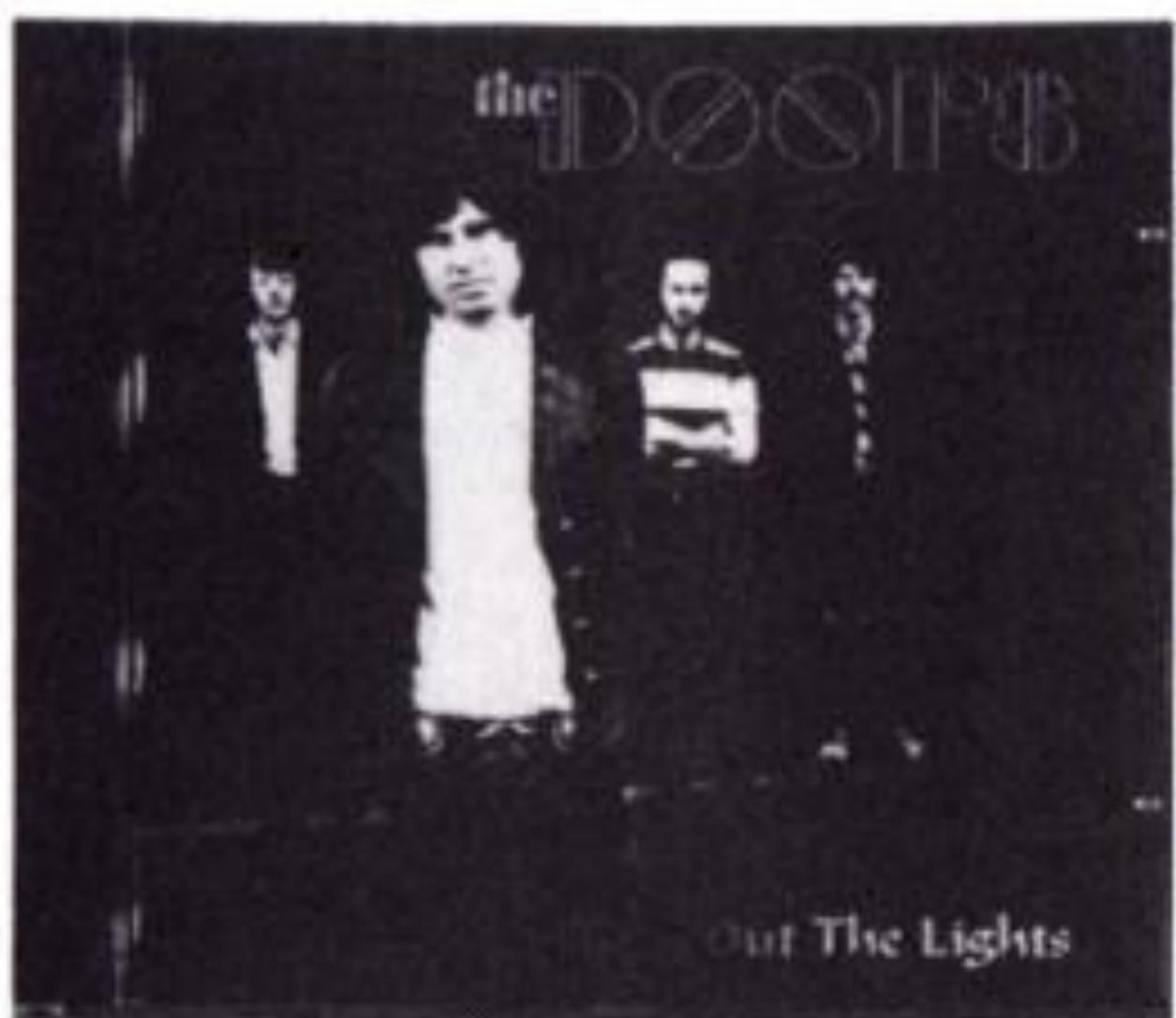
2



3



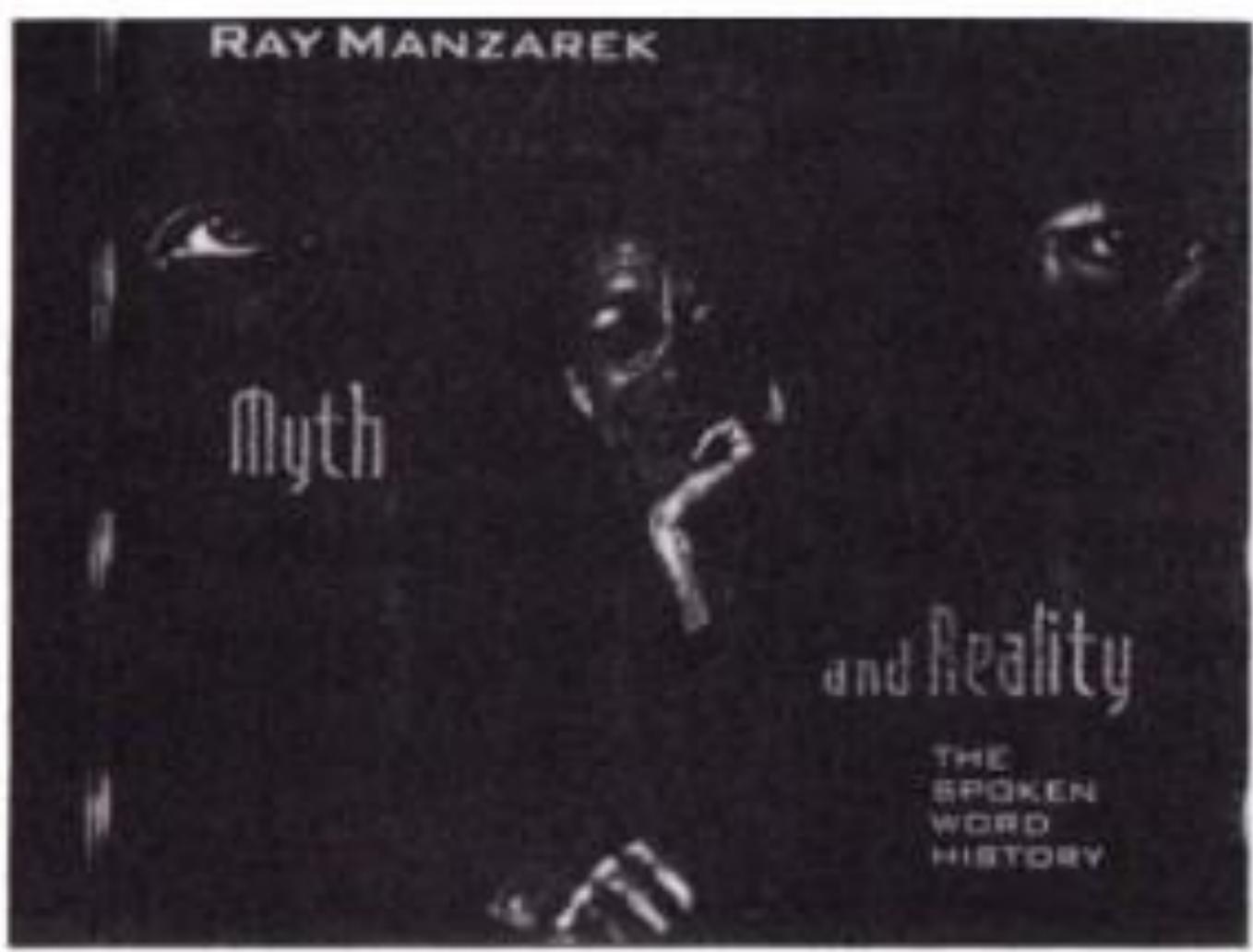
4



5



6



7

- 1=Elektra 7559-61996-2
2=Elektra DRS 69-70
3=GR-88005
4=GR-88007
5=GR-88008
6=Ozit CD 0025
7=MSE-1018



A rare photo in the history of The Doors:

During the encore after their second set in Frankfurt, September 14, 1968, Ray Manzarek took John's drumsticks and played drums - nobody knows where John went to. They played just for themselves and about 90 people who hadn't left the Kongresshalle - it was Jim's wish to get back on stage again.

This photo (photographer unknown) was taken from Clemens Fachinger's book *Jim Morrison* (Pabel-Moewig CD Books, Germany 1994).

Small Ads

KLEINANZEIGEN

Small ads are of course free of charge for subscribers of *The Doors Quarterly Magazine*. The editor is not responsible for the content of the ads. Für Abonnenten sind Kleinanzeigen im *Doors Quarterly Magazine* selbstverständlich immer noch kostenlos. Der Herausgeber ist nicht für den Inhalt der Kleinanzeigen verantwortlich.

- I'm an 18-year-old avid Doors fan and would love to correspond with people of my own age. **David Liam Cahill, Knocknasa, Abbeyfeale, Co. Limerick, Ireland**
- I would like to trade with Doors fans around the world tapes, CDs and memorabilia. If you are interested in a trade send me your trading list and want list. **Markus Plankenstein, Tribergerstr. 12, 71034 Boeblingen, West Germany. E-mail: an501412@anon.penet.fi**
- Hi **Doors-Fans!** I live in the United States. I am seventeen, and love to meet people from all around the world. Write to me and we can talk about The Doors, and other such aspects of life. **Michele Polhamus, 2124 Running Deer Lane, Freeport, Illinois 61032, USA**
- I'd like to contact other Belgian Doors fans especially Kevin Chiotis. Please write to **Tom Van Calck, Molenei 44, 2530 Boechout, Belgium**
- **BROKEN ARROW - The Neil Young Fanzine!** One of the finest fanzines around. After 14 years with Neil's personal support, the magazine always comes in full color. Now reached issue 65. For info send one CRI to **Alan Jenkins, 2a Llynfi St., Bridgend, Mid Glamorgan CF31 1SY, Wales, UK**
- **GOOD TIMES** - ein schönes deutschsprachiges Magazin über die Sechziger mit allen Dingen, die ein Fan dieser Zeit braucht. Kürzlich ist Ausgabe 25 erschienen, mit einem schönen Karikatur-Cover von 22 Rockstars (inclusive Jim Morrison). Ein Testexemplar gibt es für DM 10,- in Briefmarken bei **Good Times, Postfach 111321, 64228 Darmstadt, Germany**
- **HOLDING TOGETHER**, the Jefferson Airplane fanzine with up-to-date information on Jefferson Airplane/Starship/Hot Tuna. Now reached issue 21. For details write to **Bill Parry, 89 Glengariff Street, Clubmoor, Liverpool L18 8DW, England**
- Wanted: Any Italian Doors LPs on black Vedette label 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**
- **THE DOORS SCRAPBOOK SERIES!** The ultimate scrapbooks! Wonderful 3 issues with rare Doors articles and photos. Excellent quality. 96 pages each (Vol. 3 has 48 pages). UK £ 5.75 per issue, Europe £ 6.20 (cash only) per issue, USA £ 7.40 per issue (cash only), R.O.W. £ 7.75 per issue (cash only). Also available scrapbooks of Love, Byrds, Grateful Dead, Tim Buckley, Neil Young, Van Morrison, Bruce Springsteen, Brian Eno, Roxy Music, Iggy Pop, Lou Reed and Velvet Underground, Spirit and many other artists. Ask for catalogue. **David P. Housden, 'The Castle', Big Sky Studio, Stoncrosse House, Fitton End Road, Gorefield, Wisbech, Cambs, PE13 4NQ, England.** **FREE ARTHUR LEE !!!!**
- GENUINE JIM MORRISON BEADS for sale. They look exactly like Jim's bead on Joel Brodsky's famous pictures. Handmade! Original colors and size! Send DM 15 cash from overseas, DM 13 from Europe. Original handgefertigte Jim Morrison Perlenketten in Originalfarben und Größe wie auf den berühmten Joel Brodsky-Photos verschickt für DM 13 als Euroscheck oder bar. **I. Klever, Hoffeldstr. 11, 51469 Bergisch-Gladbach, Germany**
- Send DM 5 in cash for giant list featuring 3.000 CDs and 3.000 LPs for reasonable prices. Many rarities available, including **The Doors**. Please specify your interests. Gegen 3,- in Briefmarken kommt zu Euch eine Liste mit 3.000 CDs und 3.000 LPs zu günstigen Preisen. Viele Raritäten sind dabei, auch von den Doors. Bitte Sammelgebiete angeben. **Walter Nowicki, Hustadtiring 143, 44801 Bochum, Germany**.

- **Wanted dearly:** Unknown Soldiers CD (SC 52007); Keep The Fire Alive CD (HAWK 042). I'll pay any price or trade for both CDs this rare box: The Complete Matrix Club Tapes (KTS BX 009). *Paolo Facen, Schöneggstrasse 20, 5200 Brugg, Switzerland.*
- For my friend Jello Biafra of The Dead Kennedys I collect any obscure (German) LPs from all countries with weird covers (no Cds, please). He is collecting them for a book project. Please send anything your Grandma/ Mother doesn't want to keep anymore. The worse the cover and the music the better! Don't laugh - I already sent him a package of Heino-LPs. *Rainer of the Doors Quarterly*; see new address on page 3). Also - bitte nicht lachen - für ein Buchprojekt benötigt mein Freund Jello Biafra von den Dead Kennedys möglichst viele der übelsten deutschen LPs (oder internationalen LPs) mit den möglichst entsetzlichsten Covern (keine Cds bitte). Er sammelt diese für ein Buchprojekt. Ein Paket mit den furchterlichsten Heino-Platten (!) hat er bereits von mir erhalten - treibt von Omas Dachboden das Schrecklichste vom Gruseligsten auf - je schlimmer das Cover und die Musik, je besser. Danke! *Rainer vom Doors Quarterly (Neue Adresse Seite 3).*
- Cherche à correspondre avec des Doors Fans en région parisienne pour partager une passion. Ecrire à A. Bolton, 20 rue de la Pariisse, 77300 Fontainebleau; France.
- **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
- **Schwarze Seiten** - das Buch für Plattensammler; viele Adressen von Läden und Händlern, Plattenzubehör, Musikliteratur, Fanclubs, Plattenbörsen und vieles mehr. Ausgabe 1997 soeben erschienen! V-Scheck über 18,- + 2,- Versand an Kultur Buch Bremen, Verlag Thorsten Schmidt, Humannstr.47, 28239 Bremen.
- **Jim Morrison oil paintings** - tell me your favourite motive and which size you'd like it to be in (a xerox will do). Special price for Doors Quarterly readers, just contact me. S.Jochmann, Adolfshausen 9, 29646 Bispingen, Germany
- **Take it easy baby, take it as it comes:** Suche Doors-Fans zwecks Briefkontakt oder/und Treffs. K. Scheier, Friesenstr. 6, 96515 Sonneberg

FULL REAL NAME: James Douglas Morrison.

STAGE NAME: Jim Morrison.

BIRTHDATE & PLACE: Born December 8, 1943, in Melbourne, Fla. — near Cape Canaveral.

PERSONAL DATA: Six feet tall; weighs 145 pounds; light brown hair and blue-grey eyes.

FAMILY INFO: Has a younger brother.

HOME INFO: Jim has no particular home; he is often a guest in other people's houses or moves from one motel to another.

SCHOOLS ATTENDED: St. Petersburg Junior College, Florida State University and University of California at Los Angeles — where won a degree in fine arts and film-making.

INSTRUMENTS PLAYED / PART SUNG: Lead voice of the Doors.

FAVORITES —

SINGING GROUPS: The Rolling Stones and the Beach Boys.

INDIVIDUAL SINGERS: Likes too many to list.

ACTOR & ACTRESS: Jack Palance and Sarah Miles.

TV SHOWS: True-to-what's happening programs — such as news programs and documentaries.

COLORS: Turquoise.

FOODS: Any kind of meat — and rice.

HOBBIES: Has no hobbies.

SPORTS: Swimming and other water sports.

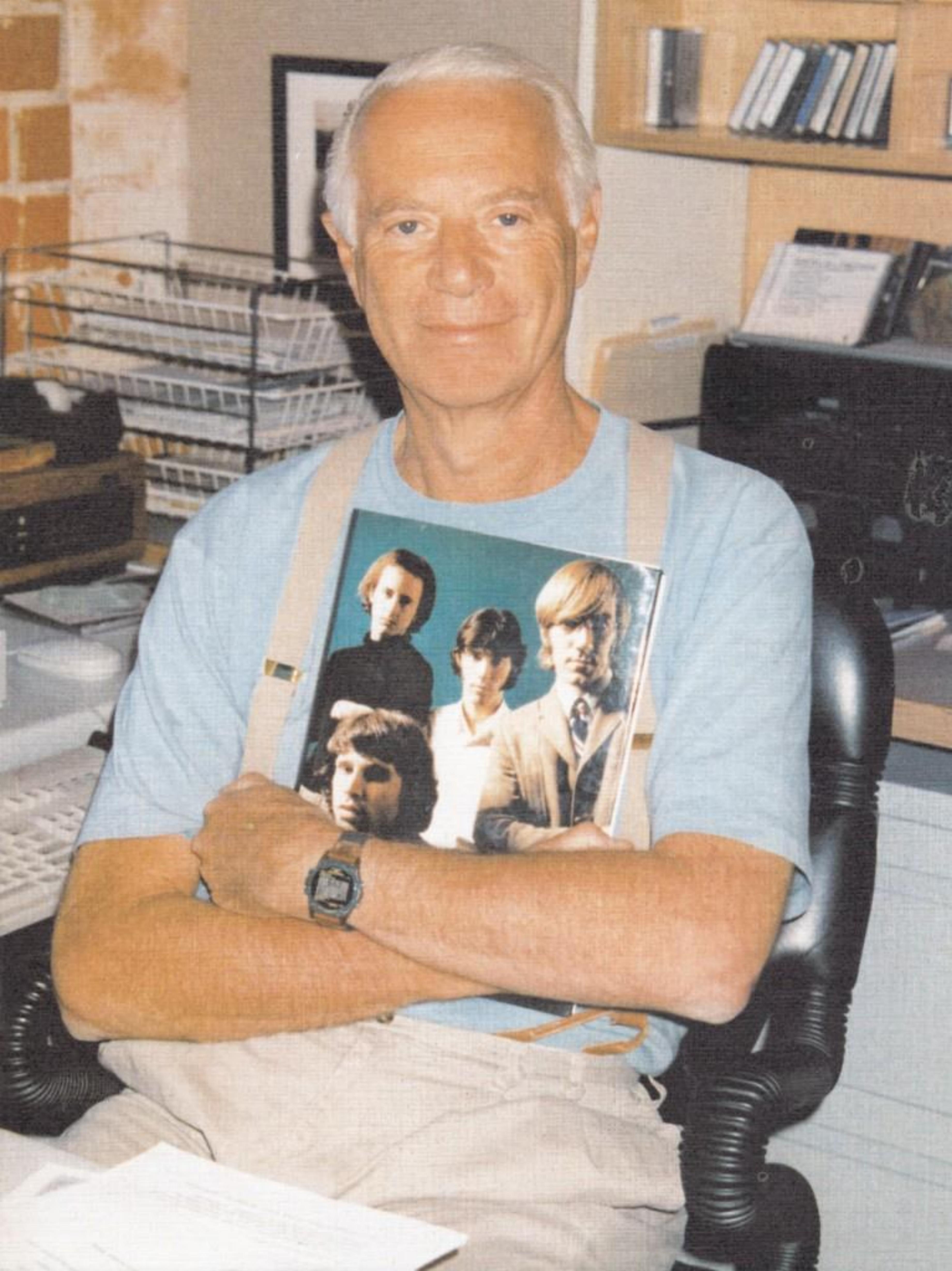
WHAT LOOKED FOR IN A GIRL: Looks for a "quality of awareness" — a responsive quality, both to him and to everything around her.

WHAT DO YOU LIKE TO DO ON A DATE?: Talk and get to know the girl — and have her get to know him.

BUSINESS PLANS & AMBITIONS: To let come what may.

PERSONAL PLANS & AMBITIONS: To have a "mystical experience."

Jim Morrison's first biographical info as given to the press by The Doors' record company, Elektra Records, in 1966. This was reprinted in many Teen magazines. Compare it to the Elektra Records bio printed in Danny Sugerman's book *The Doors - The Illustrated History*. In that one Jim pronounced his family as being "dead", here he "has a younger brother". Other differences: In the later one he named "horse races" as his hobby, his plans and ambitions are to "make films" and what he looked for in a girl were just "hair, eyes, voice, walk". Obviously this first bio was more detailed. But how come he was smaller in the second bio (just 5'11")?





H26 | DOORS - 68
EUROPE

Singer - Jim Morrison
100/1

VOCAL BOMBING
Lemmy

Singer 90
100/1
VOCAL BOMBING
Lemmy