

dkwodroop quarterly

THE DOORS QUARTERLY 19

♪ Hello, dear readers,

Quarterly No 19 is the one you hold in your hands now, and again I tried to make

it as interesting as possible for you. You know even The Doors read the Quarterly with great pleasure and interest, and bootleggers seem to find the magazine so important, that I even get promotion copies (!) (with no sender-address...) of bootlegs to do a review... have you ever heard of such a funny thing like this? Well, sure I will do so, and as you know I talk about bootlegs as they deserve it: bad quality (or rip-off-)products will get a bad review, and good products will get... must I say that? Sure, everybody is interested in illegal releases, and as prices go up, I don't want you to spend precious money on shit, but only on records which are worth to buy. On the other hand I saw in The Doors' private record collections a few bootlegs, too, and they seem to enjoy a few releases, although they are not that proud about a few bootlegs, because the concert wasn't good or the sound is too bad. In fact, The Doors never went to court because of a bootlegger, but they seem to be fed up specially with the latest Italian releases on CD... the RIAA is trying to stop the releases coming in from Italy. We'll see what's going to happen...

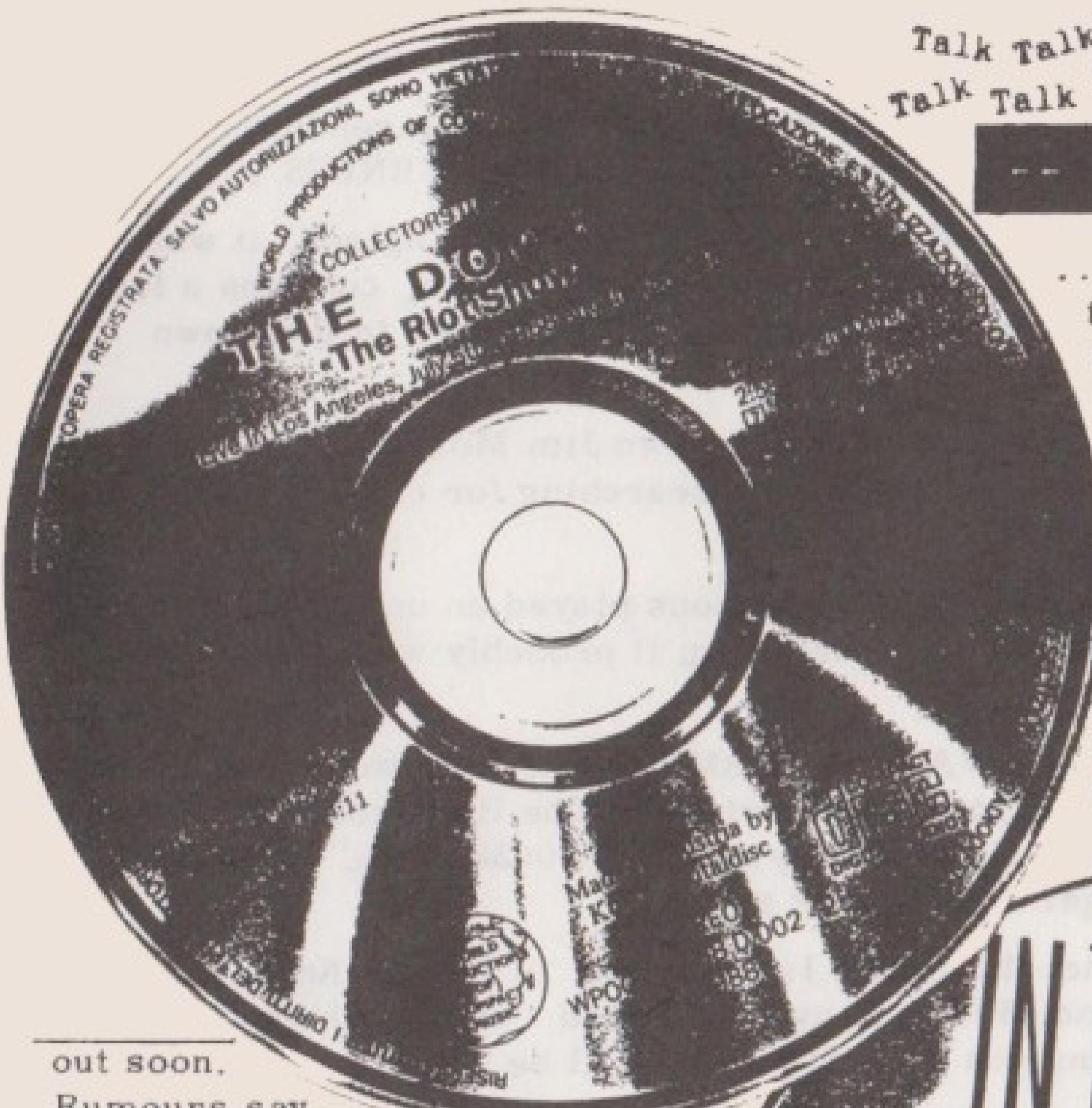
♪ Robby Krieger was in England for a few concerts with The Night of the Guitars - tour, unfortunately I couldn't go to see him... a few German dates were cancelled because of unknown reasons; but I hope IRS Records will put up a tour in 1989; I had so many people phoning me to ask about the tour, that we almost could fill the concert halls with Robby Krieger-fans...

♪ I really have mixed emotions about WILDERNESS, the new poetry book of JIM MORRISON, containing edited poetry from 1966-71; to tell you the truth -- I think it is worth to read on one hand, on the other hand it is edited poetry from 1600 pages of poetry, edited by his parents-in-law and Frank Lisciandro and his wife... and it seems to be more interesting what they edited out from this final version. The editors say that there were 50(!) different versions of the poem called "The American Night" --- why then did they publish only one version? Why not a "work-edition" with all versions to see the development of Jim's work on this special poem? Worth to read Jim's comments about Miami, his beautiful complete version of Orange County Suite and a few early versions of Doors-lyrics... but notice: in the complete book there is no word about The Doors, and as the editors say: "...he recorded seven albums of songs... he toured onstage...", well, alone? This again raises up the question: What would Jim have been without Robby Krieger, Ray Manzarek and John Densmore??? I'd like you clubmembers to write me some comments on this question for the next Quarterly, and if you have annotations about WILDERNESS, please add them.

♪ Talking about The Doors Quarterly 20, well we have the money to do a colour photo on the cover of this forthcoming issue, a kind of birthday present to the Quarterly, to commemorate that legendary day in 1981, when Ray Manzarek said to me: "...you would be the right guy to do a fanclub!". Well, I always do my very best, and the Quarterly is still going strong. Where does the money for the colour cover come from? Well, at the last club-meeting there was an auction of autographs & records, and that along with a third of the admission for the party pays a colour jacket. And surprise, surprise: you will find 2 never published Doors-colour shots on the cover... really rare photos from my private archives. You can't wait? But you have to wait. Till the end of April, I guess. We are planning a clubmeeting in Antwerpen (Belgium) in May and one in Paris later that year; and another one at Dortmund's Live-Station sometime next summer... would you like to come?? So have fun with this Quarterly, read the Robby Krieger interview I did, the John Densmore interview from Australia, about the new record-releases, the final Scott Hyder article, and -- don't forget to write me if you have something to say about the group which this magazine is devoted to...

... is a magazine for members of
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Talk talk
Talk talk talk about the DOORS

-- THE NEWS --



... for the first
time there are
more Underground CD releases than
vinyl editions of the Doors...

... also available: CD radio shows. One is called IN THE STUDIO, and the show is about the first Doors-album. Another set is reported to have 5 CDs, one on each studio album with interviews and different rarities. Rumours go that there are two LIVE CDs with unpublished Live-concerts...

... an official Jim
Morrison Inter-
view disc
will be

out soon.

Rumours say
that there'll be the famous
Sally Stevenson - Interview on
it...

... No copy of the well-known Jerry Hopkins interview is available. Jerry himself says that by mistake the original tape was erased. . .

... the Lizard King-play in London is not playing anymore.

. . . ROBBY KRIEGER was on tour with his own band for 7 gigs in the U. K. . . and he got pretty good critics for the one song on the IRS sampler GUITAR SPEAK IRS 42240 called Strut a -various; by

way it was the song Robby played for me
when I saw him at home in L. A. last year....

... no news about the CD Box yet. All studio albums are available as single CDs and albums by now, but the box will contain an extra CD with rarities & B-sides of singles...

... HMV published in London a special L. A. Woman CD/LP box. Nice collector's item, limited numbered copies (2500). The booklet in there is really worth the price; but unfortunately HMV used the Extra-price CD/LP only ...

... Rivendell Rarities is an auction house somewhere in New York. They sell Jim Morrison autographs, signed Doors photos & photo outtakes, among other music stuff...

... the first edition of WILDERNESS, Jim's new poetry book, is almost sold out. You should run to get a first edition, hardbound with a nice jacket, before the paperbacks are coming...

. . . there are plans to put a Jim Morrison bronze-statue on the Ocean Boulevard in Venice beach, California, the place where it all started. But--it's a question of money right now. . . .



... unfortunately all ROBBY KRIEGER tour dates in West Germany were cancelled. Tour dates were already in all music papers. Nobody knows how and why...

... MTV Europe recently showed a 45-second clip of Jim Morrison's legendary film called HWY (see photos in this DQ), to announce the coming of WILDERNESS...

... a new book called THE DOORS IN THEIR OWN WORDS is out in England. It was compiled by John Tobler and Andrew Doe from hundreds of interviews, contains a few rare photos and has to tell The Doors their own story and point of view in their own words. Useful and interesting...

... Leon Barnard, former Doors press agent, writes an own Jim Morrison book called "Projected Rumour". With tiny ads in newspapers he's searching for contact to Doors-fans...

... strange: one night my phone rang, and some anonymous played an unpublished Doors-Studio song for me called "Someday soon" or something; it probably was Jim himself who played it on the phone, or? ...

... good ol' Lennon has got a star on the WALK OF FAME on the Hollywood Boulevard, and if you want the Doors to get a star, you should write to "The Hollywood Chamber of Commerce; 6255 Sunset Boulevard, Suite 911; Hollywood CA 90028, USA." If they get enough votes for The Doors, they'll get a star, they say...

... Fanclubmeetings are about to come: this April 1st in Paris; in May in Antwerpen, Belgium; and this October in Dortmund, W/Germany again. And - there'll be a Doors party at the Whiskey a Gogo in Los Angeles on July 3rd ... I'll be there...

... THE DOORS IN EUROPE, the latest video of the group, was shown on cable TV in the States late December '88. It will come out soon on a Home Video cassette. Didn't see it yet, so wait for comments on that in DQ 20...

... DQ 20 will have a colour cover, a special present for all members. The money we got from the last clubmeeting will be used for that...

The Doors are closed

DOORS fans hoping for a new album from the recently-discovered cache of Jim Morrison songs are going to be disappointed — the band's surviving members steadfastly refuse to put the Morrison words to music.

"Yes, we are aware of the material and yes, it is authentic, but the group is definitely *not* re-forming to put new music to any of the songs," mutters band spokesman Danny Sugarmann.

Presumably, with The Doors' back-catalogue selling more and more every year, the lads just don't need the millions of pounds that recording companies would offer just to get them back together and playing again.



But the *pièce de résistance* here would taste just as sweet even if it were not set off as such by the fraying mediocrity of *Guitar Speak*, and it comes as "Strut & Various," an uncharacteristically funky thang by former Doorman Robbie Krieger. Enlisting the support of a pumping rhythm section and raving horns, Krieger rides this excellent tune and soloing vehicle into a euphoric place uncharted by any of the other obtuse orators who've gathered not to praise the guitar, but to bury it. His bluesy jazzed approach comes off here in more force than he's ever displayed except during the Doors' most wayward and all-too-seldom instrumental blitzes, and heard against his previously recorded repertoire, his performance is unparalleled. Lots of harmonic crosstalk, plenty of pulse, hordes of chops just straining to find an audience; had Larry Carlton not taken those two lessons with Joe Pass, he might have ended up sounding something like this. Krieger really channelled his experience and sensitivity to the requirements of a project like *Guitar Speak*, finding just the right spots for soaring phrases, tall melodies and even some high-velocity Les Paul-harmonized scale flourishes. It's even a little show-offy at times, but when your foot's stomping hard and loud enough to drown out the complaints of any non-guitarists who may be in the room, you don't have to notice this, and you can then feel a little less guilty about being suckered into buying this album.

Do you write like Jim Morrison?

Jim Morrison, born James Douglas Morrison, is analyzed through his handwriting to be a most controversial and remarkable person. He is the rock world's unusual man of mystery. I would consider his style of writing Morrison's mystique. Write "J. Morrison" in the box below:



Now compare it to the actual signature of Jim Morrison:

James, Morrison

How does your writing compare to Jim's? Do you note any similarities?

Careful analysis of Jim's writing has led us to conclude that because Jim connects his first initial "J" to the second capital letter "M" he is secretive, active, independent and critical of self.

There is no capitalization of the first or last initials in Jim's signature. By writing lower case letters, Jim shows that he prefers informality and is unceremonious.

"Morrison" is not written in a connected form and although a brief name, "Morrison" is split into three separate parts. Disconnected letters, not consecutively joined together, often reveal an inventive, original

mind with remarkable creative ability. It also reveals that the writer has a highly impulsive manner with an explosive personality.

Do you break up your words into split parts? If so, it may reveal that you act on impulse. However, Morrison's script varies and is composed of connected and disconnected letters within the word. This implies that Jim Morrison is of varied moods, versatile, but usually endowed with good reasoning powers and creative ability.

Note the unusual first "O" in Morrison. This is actually a doodle—or the figure "8" for infinity.

At first glance, Jim Morrison's signature appears to be nothing more than the aimless scrawl of an illiterate. Actually, he is the opposite. Jim, although eccentric, is brilliant, self-assured and fairly vain.

Jim has been quoted as preferring the color turquoise. Few men favor this unusual color and those that do usually have an exceptionally high opinion and regard of themselves. Significant about his choosing this color is that the psychoanalyst terms this characteristic narcissism or self-love! These men seldom give forth much true love, have difficulty having a complete and unselfish love for any other person. Frequently men who favor turquoise are exacting persons and are likely to find that others envy them and what they have accomplished.

Something really unusual about Jim's handwriting? Note the lower loop of the "J" which comes to an angular ending. This reveals the writer has a sharp wit, alert mind but is a person of a daring nature. Jim is shown, through his handwriting, as a person who must always do his own

DB'S HANDWRITING GENIUS, JANUS, REVEALS SOME FASCINATING FACTS ABOUT ONE OF THE MOST INTRIGUING PERSONALITIES ON THE ROCK SCENE — AND MAYBE (IF YOUR OWN WRITING IS AT ALL SIMILAR) — ABOUT YOU!

thing, his own way. When lower loops are long and pointed as in the "J" we find that the writer often has an intense drive and physical vitality, a possible erotic nature.

Jim's signature also shows the "T" and "J" minus the dots that a conventional person would probably include. The lack of these dots would indicate a personality so involved in the intricacies of life that he ignores the everyday little happenings. This would show that Jim might wear just the essentials—like his black vinyl pants—but leave the underwear off, for this is just so much excess baggage to him.

Jim writes his own lyrics based upon love-death as the ultimate high. After careful analysis of his handwriting, we recall the quotation from Charles Frohman, "Why fear death? It is the most beautiful adventure in life."

We would sum up Jim's handwriting as one who is extremely self-sufficient, but if he were abandoned could rapidly "crack up." His feelings are so intense that professional help would be difficult. So keep loving him and he will be happy and secure.

JIM MORRISON paris — —guide

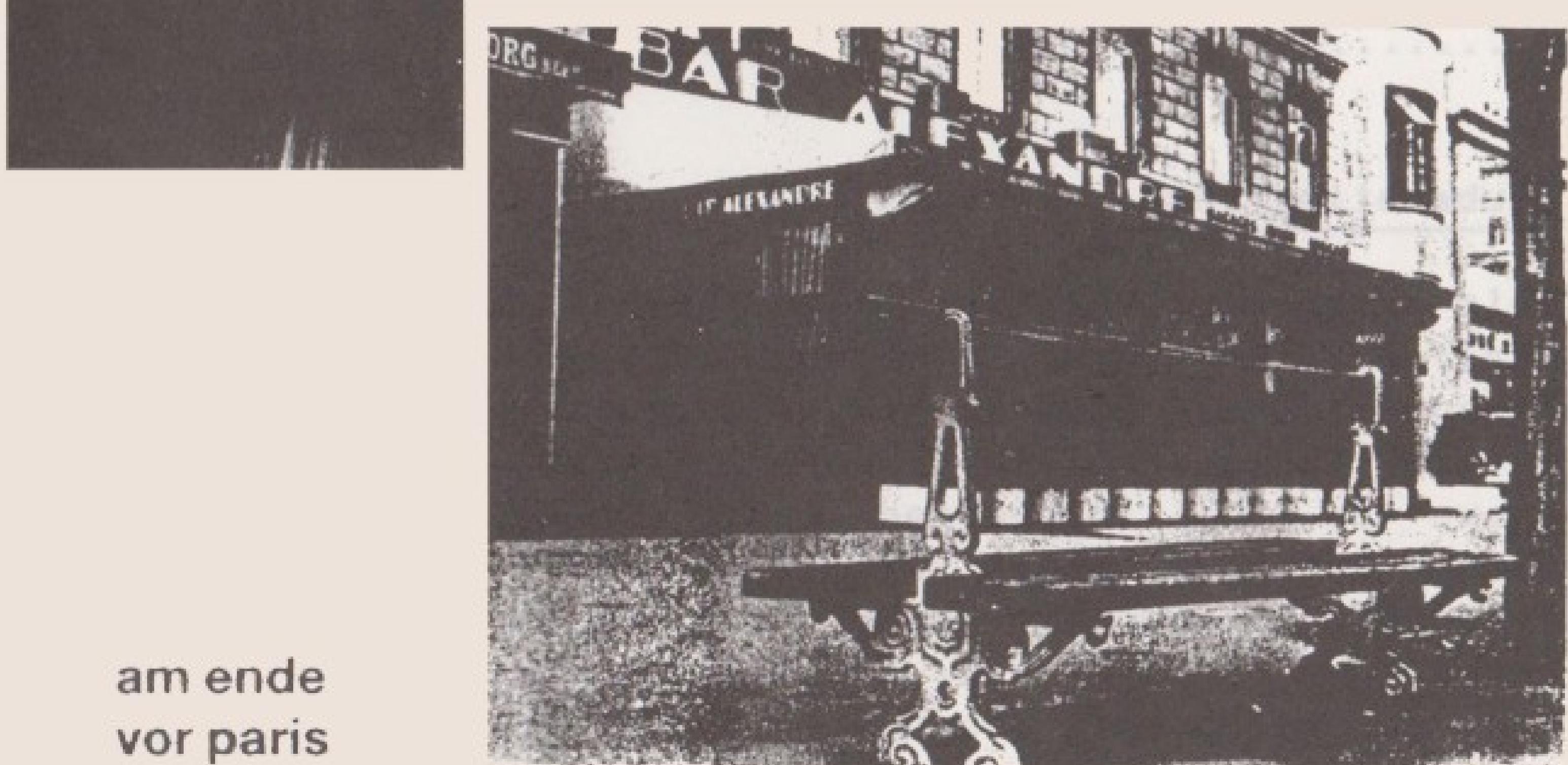
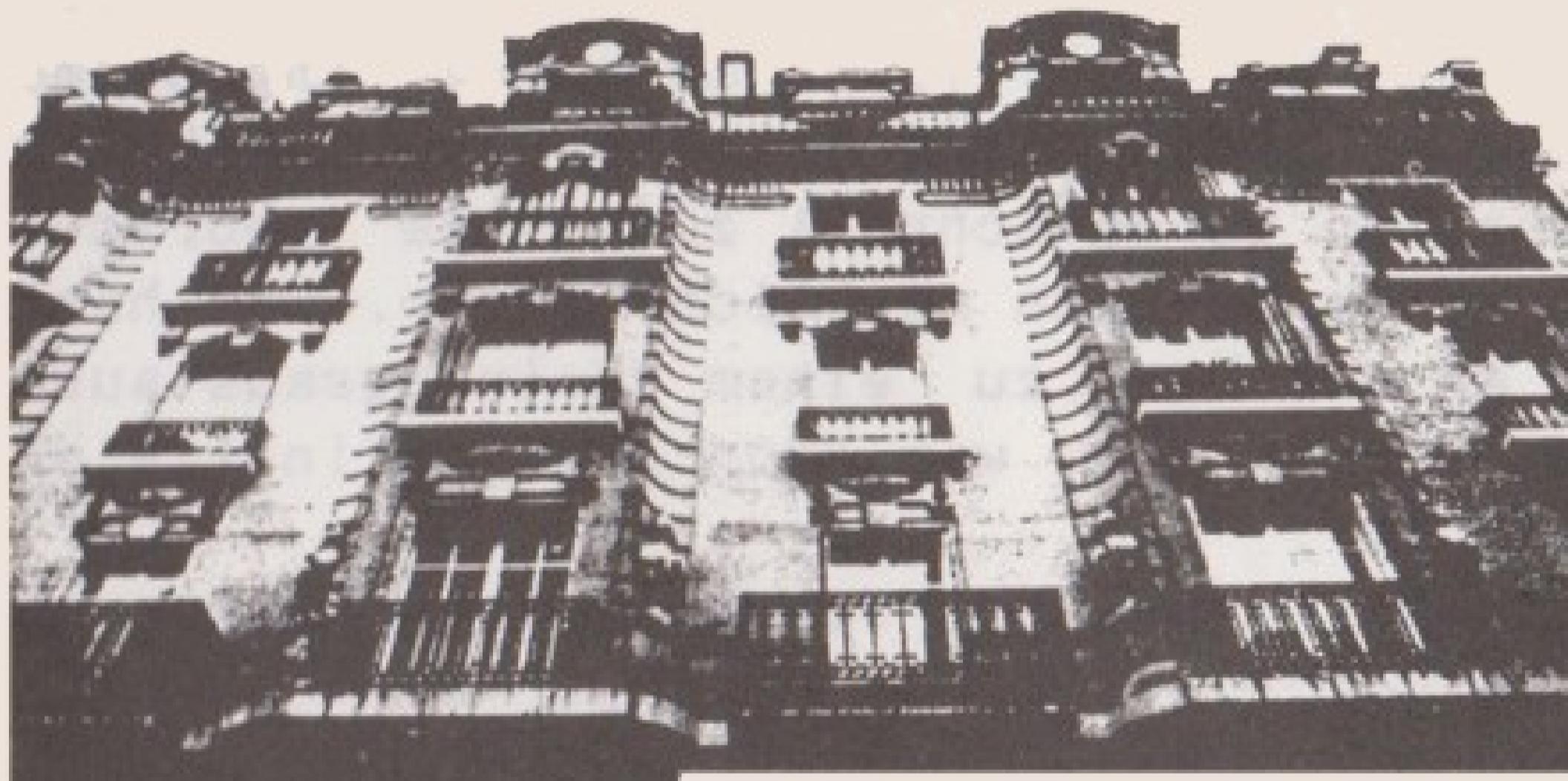
by Rainer Moddemann

Almost all Jim Morrison fans go to Paris, at least once in their life, to see Jim's grave... but, as everybody knows, Jim was in Paris from March to July 1971 (and went to Spain, Morocco and Corsica for a few weeks inbetween); and he was in Paris a year earlier. So he spent quite a few long weeks in Paris, and not much had been reported of places he went to. So we collected all informations together to give you a useful guide to make your own memory-tour... BUT: respect the places! Don't do any graffiti, don't ring at doors. Right? You can do the tour in one day, taking the metro. Use a street and Metro map.

1. Go to Jim's grave early in the morning. Père Lachaise opens 8.30-6pm in the summer. Metro: Philippe Auguste; the fastest way to get to his grave. Go up Rue P. Bayle, left at Rue de Repos and on the right you see the gate. Don't look like a Doors fan. If you do, the cops will look through your bags for alcohol, video and drugs. The cops seem to hate all tourists, especially if you even look like you know who Jim Morrison is. Buried in the 6th division (you should better buy a cemetery map in one of the flower-shops near the gates of Père Lachaise) or just follow the graffiti or the strange white wipe-offs (under them there was graffiti). It's easy to find. Again: go there early in the morning which means there are no cops, and you have your own peace with the grave. Friendly cops will let you stay there as long as you want if you are quiet (don't sit down or drink alcohol), the ugly ones will chase you away after 5 minutes...
2. See the places where Jim used to live in Paris. Of course Rue Beaureillis No 17, where he lived on the third floor (and died there, as the official certificate says). Get out at Metro Bastille and walk down Rue Saint Antoine on the left side. There's an ugly concierge watching the house, so you might not get the chance to get inside. If you do, keep left hand and go up the stairs (PLEASE: No graffiti, although some people unfortunately did before...) His flat has got a big dark wooden door... don't ring and leave the people live there in peace(they never let someone come in, that's why!)
3. See the hotels where he used to stay: L'Hotel in Rue de Beaux Arts 13 (Jim fell out of one of the windows onto a car). Mick Jagger usually stays there. Metro: St. Germain d. P.
4. He (and Pamela) also stayed at the George V Hotel (Avenue Georges V 31); Metro Charles de Gaulle Etoile). One of the most famous Parisian Hotels, the Beatles stayed there during their Paris dates, and The Doors usually stay there when they are in Paris. Jim stayed there in 1970.
5. Don't miss the Alexandre. An expensive bar/restaurant... but Jim spent there a lot of time drinking and eating; beautiful furniture and friendly waiters. Almost opposite of Hotel Georges V in the same street No 53, Jim took Hervé Muller out there for dinner and sat outside the restaurant. Look at the photos in "JM au dela des Doors" by Hervé Muller.
6. Go to LE MAZET, Rue St Andre des Arts No 61, Metro Saint Michel. Today a bar where street musicians use to meet, in 1971 an insider-place to buy shit. Very dirty. Jim went there sometimes, nobody knows why.
7. Even if you don't go inside because it is too expensive, you must see the Cafe de Flore; Boulevard St Germain 172. One of the most beautiful Art Deco Bars in Paris. Just have a look, it was Pamela's favourite bar, and Jim went there very often with her.
8. Spend all your budget (if you want) at the restaurant Aux Deux Magots, close to the Cafe de Flore, but No 168. Jim and Pam often had dinner in there. Really--the most beautiful restaurant I've ever seen. Satre's favourite place to eat, too, and the Doors go there when they are in Paris. Both No 7 + 8 Metro Odeon.
9. Just around the corner there's the Whiskey a Gogo, former Rock and Roll Circus in 1971. Gilles, a friend of Hervé Muller, found Jim in the hallway, totally drunk, sitting on the floor, fighting with visitors. In fact Jim went there very often, and as rumours go, he died inside the discotheque and was taken to his flat to avoid a scandal... nobody

- knows. You shouldn't go inside: the place changed a lot since 1971, and the prices are a pure rip-off. Just try to get into the hallway and imagine Jim sitting there... at daytime you can't go inside: the door is locked. Use Metro Odeon. Rue de Seine No 57.
10. See some memorials: The bench close to the Alexandre (it's still the same!). Jim threw himself onto it screaming "I don't want to go! Where are you taking me?", after a heavy drunken night at the Alexandre... (see No. 5)
 11. Walk across the Père Lachaise and FEEL Jim walking there many years ago in 1971. He went there with Alan Ronay a week before he died and said to Alan: "When I die, I want to be buried here in the ground of the Père Lachaise..." They saw (as reported) the graves of Edith Piaf and Oscar Wilde.
 12. Walk along the Rue Saint Antoine (Metro Bastille). Jim used to buy food there in many of the shops, especially cheese in the tiny little shop at the corner of Rue Beaubourg/Rue St. Antoine. He bought his newspapers in a shop close to his flat in the Rue Beaubourg (today there's a liquor store in it) and sometimes had dinner in the restaurant opposite his house (reasonable prices!).
 13. Don't miss the Place des Vosges. Jim went there quite often to relax (the place looks a bit like the architecture in Venice, Italy). Metro Bastille.

There are some more places to see: Hotel de Lauzun (couldn't find that), Place Tristan Bernard (where Hervé Muller lived on the 5th floor of one of the buildings; Jim stayed there for a night), but quite uninteresting, the Théâtre de la Musique (where Jim saw the play "Le regard du sourd" by Bob Wilson); couldn't find that; but walk around the area of the Quartier Latin, Jim did the same, rest in one of the countless bars, walk around the area at night, like Jim did, and you might catch a feeling of the Parisian nights in the hot summer of 1971, when Jim was there breathing the same smokey air...



am ende
vor paris

Das diesjährige offizielle Jahrestreffen des Doors-Fanclub konnte nicht wie gewohnt in seiner Stammkneipe in Gladbeck stattfinden, da das *Dietzel* leider abgerissen ist, sondern in einer eigens für dieses Treffen angemieteten Discothek im Dortmunder Hauptbahnhof: Im *Live-Station* am 20.10.1988. Trotz der fehlenden Werbezettel, die Druckerei hatte sie nicht pünktlich geliefert, waren auch zahlreiche Nichtmitglieder erschienen, um ihrem Interesse an den Doors neuen Antrieb zu geben. Weiterhin sorgten die zentrale Lage und die gute Erreichbarkeit für auswärtige Clubmitglieder für die bisher unerreicht hohe Teilnehmerzahl von 320 Besuchern. Die Räumlichkeiten des *Live-Station* waren somit gut gefüllt. Geboten wurden Videofilme der Doors auf Großleinwand, unter anderem auch der 20 Jahre verschollene Film(-ausschnitt) "live at the Römer, Frankfurt 1968". Am Schallplattenstand konnten gebrauchte LPs gekauft werden, und der interessierte Fan bot bei einer Versteigerung von Autogrammen mit. Da es im *Live-Station* keine Sitzecken gibt, blieb die erwartete "Gruppchenbildung" untereinander bekannter Mitglieder aus. So konnten sich alle, die einen Gesprächskontakt suchten, ungezwungen in der Menge bewegen, was auch gerne angenommen wurde. Die Stimmung war durchgehend friedlich; ein mehrfach die Auktion störender Typ wurde schnell zur Ruhe gebracht. Gegen Mitternacht wurde es dann merklich leerer. Der harte Kern fand sich dann an der Bar zu einem Meinungsaustausch zusammen, aber "um 05:00 Uhr war dann doch definitiv das Ende erreicht!" (Rainer).

Es war ein interessanter Abend; den Veranstaltern Rainer und Detlef gebührt ein Dankeschön!

.....

Clubmeeting 1988

This year's clubmeeting took place at the discotheque *Live-Station* in Dortmund, October 20th, 1988.

Although there was a lack of promotion 320 guests came for getting inspired by The Doors. Several Doors-videos were shown to the interested fans, including rare never-seen-before footage, which was lost for 20 years. In this friendly atmosphere many contacts to other fans were happening. At 05:00 a.m. the meeting ended.

Many thanks to the organizers Rainer and Detlef.

bau

sssmile

walter=durst!!!

\$

c'm on,
man
£;S;
DM

NOTES FROM THE UNDERGROUND

Written by
R. Moddemann

Nobody knows if they are legal or illegal. The record companies and the groups say they are illegal; the makers and their lawyers say they are legal ... I mean the mass of CD and vinyl releases coming in from Italy (but most of them are "Made in Germany"). Nowadays there are 8 Doors CDs around, and if one review talks about them being bootlegs, you'll get an interim disposition by the maker's lawyer which means: You are NOT allowed to call them "bootlegs", otherwise you have to pay a lot of money (as happened to F. Schoeler, a critic of the German "Musikexpress" ... he called a CD "bootleg" and has to pay 500 000 DM if he does it again...). so , let me call the products "Underground Releases" or "Half-Legal-CDs" or whatever... I can't call them "Bootlegs", although the circumstances look like this...

I mentioned 3 CDs in DQ 18, here are 4 more. Another CD called THE NIGHT ON FIRE containing the entire HOLLYWOOD BOWL video soundtrack is not out yet, but will soon be around, as the dealers announced.

The first CD (see below) is called THE RIOT SHOW, and (according to the writing on the cover and on the CD) it is an Italian release, but made in Austria. A black and white photo of Jim's bust on the Peré Lachaise is on the front cover, in the middle page see the well-known New Haven photo and on the back there are street signs telling you the tracks of the disc. The CD has got a very good stereo soundquality, all tracks taken from videos (official releases), and it is also available as a vinyl album with the same cover & tracks.



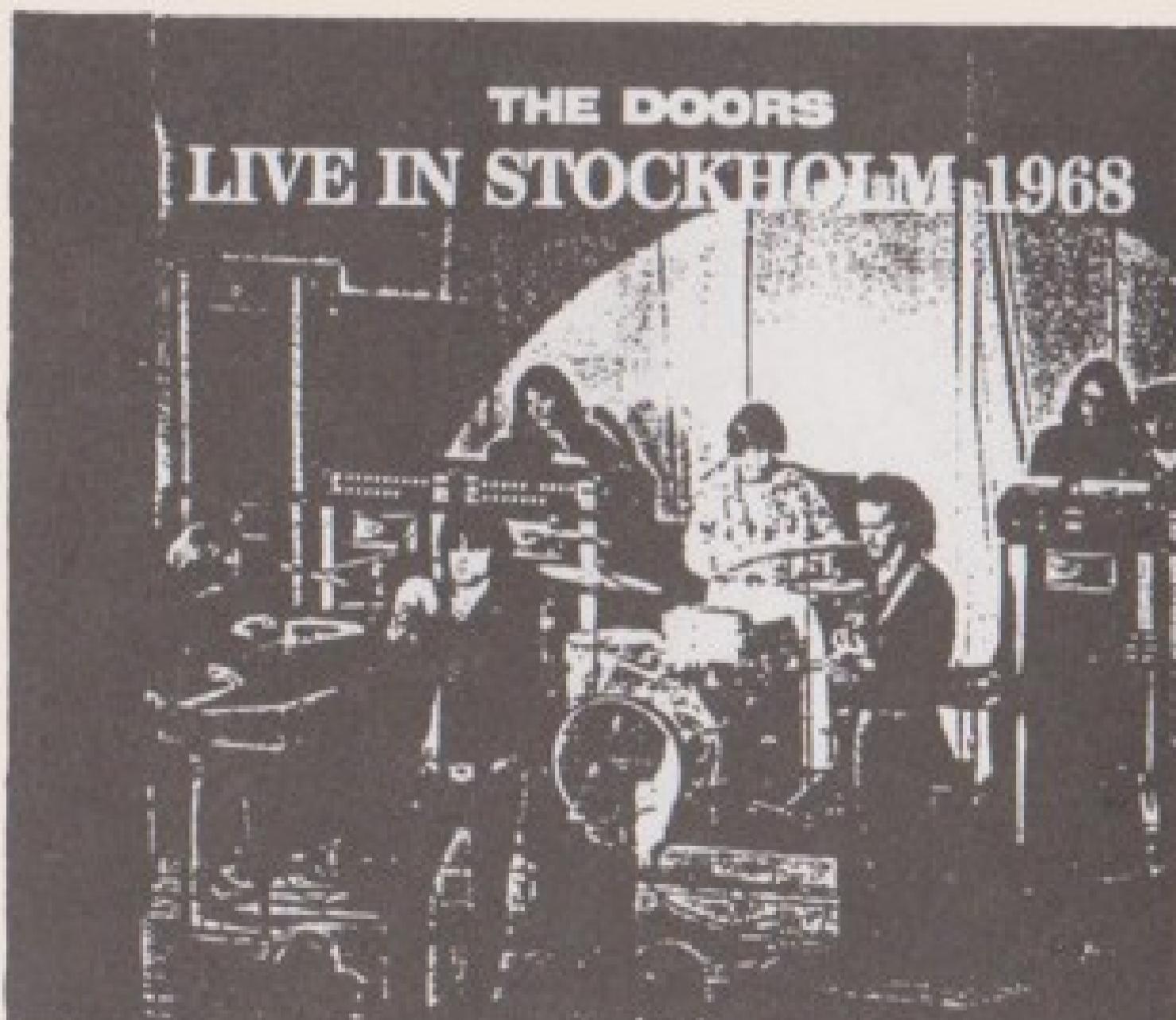
1.



2.



3.



4.

★ THE RIOT SHOW (World Productions of Compact Music; WPOCM 0888D002-2) 1988

When the Music's Over/Alabama Song/Backdoor Man/Five to One/Unknown Soldier/Moonlight Drive/Horse Latitudes/The End (all tracks from LIVE AT THE HOLLYWOOD BOWL video, CD leaves out the tracks released on official EP/CD)
Moonlight Drive/Light my Fire (Live Jonathan Winters TV Show 27.12.1967; first song from DANCE ON FIRE video, last song from unknown sources, but also in very good soundquality). Price of CD around 35-40 DM.

ORANGE COUNTY SUITE is the second Doors CD from Document Records, who also published THE STOCKHOLM TAPES (see DQ 18). Again a really nice CD in very good soundquality. The CD contains mostly the stuff from the bootleg release ROCK IS DEAD (Tangie Town Records) but wasn't taken from a disc but from a master-tape. All tracks were digitally remastered with some noise-reduction system (unfortunately you hear that on the CD) which means all noises were deleted inbetween Jim's poems and start again while he is speaking. Also on the CD: Light my Fire & some concert raps during The Doors' Felt Forum concert on January 17th, 1970. Note that the song and the raps are not on the bootleg album BRING OUT YOUR DEAD, but a never-before released concert excerpt. The CD has got a really beautiful cover with a never-before-seen studio photo of the group and (different to all other releases) detailed informations about the tracks, copied in most parts from the prior bootleg release ROCK IS DEAD. The CD was made in Germany, mastered in Austria and comes from Italy... a nice European product.

★ ORANGE COUNTY SUITE (DOCUMENT RECORDS DR 019 CD) 1988

Bird of Prey/ Rock is Dead/ An American Poet/Orange County Suite Poems from Jim's poetry session on December 8th, 1970; Rock is Dead recorded early 1969 in a studio¹ Soft Parade/Light my Fire(+ raps; recorded January 17th, 1970 during the first show of four. The same part of "Soft Parade" - the intro:"When I was..." was also used for the official "Absolutely Live" album, which makes the CD very interesting, of course).

Price of CD around 30-40 DM. Available in a few record shops in W/Germany.

CD No 3 is made in Germany, too, has got an English writing around the CD's edge, but seems to come from France... another international disc. And --- another nice cover, taken from a postcard with a nice photo of Jim with a pending lady. The photo was taken up the hills of the Hollywood Bowl on July 5th, 1968. Another release with Matrix tracks (same track on AUTUMN LIFE, see DQ 18, but in different order) from the Matrix Club, San Francisco, March 7th 1967. The sound-quality is the same as on AUTUMN LIFE, but with a cut at the beginning of Backdoor Man, which proves that the CD was copied from a record (I guess from the Italian bootleg release called DEFINITELY CLOSED). The CD has got a fold-out cover sheet with a few promotion Doors photos on it, nothing sensational.

★ CRAWLING KING SNAKES (BACK TRAX CD 04-88004) 1988

People are Strange/Alabama Song/Crystal Ship/20th Century Fox/Moonlight Drive/Summer's Almost Gone/Unhappy Girl/ Backdoor Man/My Eyes Have Seen You/Soul Kitchen/Get Off My Life/Crawling King Snake/I Can't see your Face In My Mind

All tracks recorded March 7th, 1967 at the Matrix, San Francisco. Price about 35-40 DM. The last CD release is a DOUBLE... well, a really nice cover: a colour shot from their Roundhouse concert... but the CD contains BOTH uncut Stockholm concerts, more than 130 minutes of music. Unfortunately both CDs have got not the same sound-quality as the bootleg triple box called The Complete Stockholm Tapes. The sound-quality of THE STOCKHOLM TAPES CD (Document Records, see DQ 18) is better, although this one has just got the best tracks of both concerts. Anyway, forget the loss of some heights in the sound, and some bubbles in the lower regions of sound--- the double CD box is another item for the record collection of greedy fans, and of course another item from the underground for the record companies' lawyers...

★ LIVE IN STOCKHOLM 1968 (THE SWINGING PIG RECORDS TSP-CD-004-2) 1988

CD 1: Five To One/Love Street/Love Me Two Times/When The Music's Over/A Little Game/The Hill Dwellers/Light My Fire/Unknown Soldier

CD 2: Five To One/Mack The Knife-Alabama Song/Backdoor Man/You're Lost Little Girl/Love Me Two Times/When The Music's Over/Wild Child/Money/Wake Up/Light My Fire/The End (CD 1 Live at the Konserthuset, Stockholm, September

20th, 1968; CD 2 was recorded same day, same place but is the 2nd show).

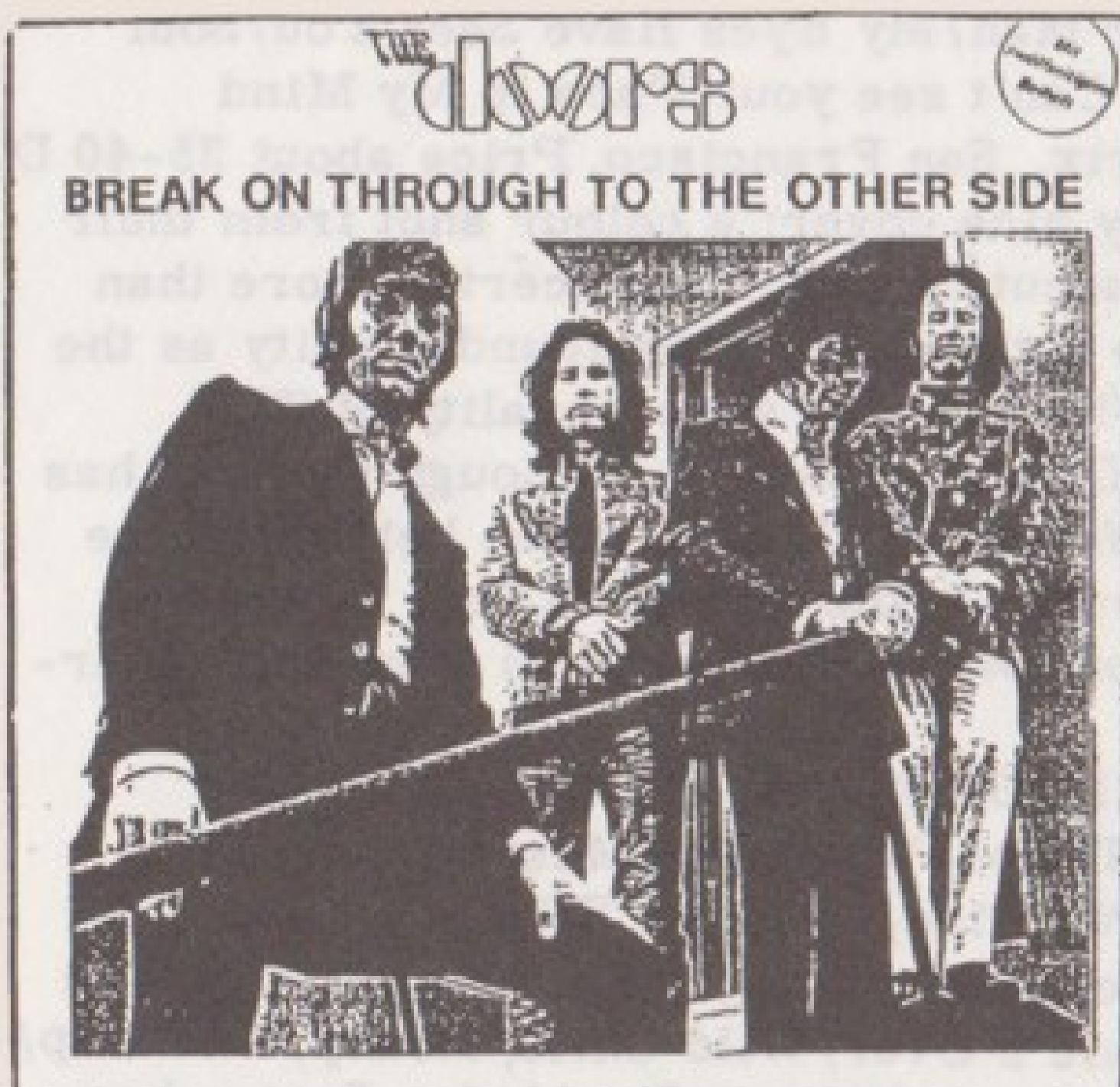
This double CD box was made in Germany, has got a Luxembourg address on it and is distributed by mail order only. Price about 60-80 DM.

By the way --- Swingin' Pig was a well-known bootleg label in the early 80's among Rolling Stones fans (they really published some excellent Stones-bootlegs among other stuff), was gone for a few years and now returned the half-legal way. Surprisingly they still use their old bootleg-logo (a dancing pig snapping its fingers) along with the old TMOQ (Trade Mark Of Quality) bootleg label. I wonder where this all will end... and, above all, how and when all the underground releases from outer space could be stopped through legal laws... read my intro of this DQ about this problem. Well, it's not a problem for the fans who are happy about these releases, but it seems that even The Doors, who never cared about bootleggers (except a few T-Shirt & button makers) are not that happy about all this underground stuff... although (according to one of the CD-makers) they earn money with the underground CDs... money is going over to the USA to the group from Italy... for the release of the CDs described above... a slight paradox, isn't it?? SWINGIN' PIG (to my surprise) also distributes a PROMOTION LP called A SLICE OF SWINGIN' PIG VOL 1, which contains superb unpublished tracks from their underground CDs, a superrrare collector's item containing the following (superb)rare tracks:

How Do You Do It/Leave My Kitten Alone (The Beatles)/Roll Over Beethoven(The Rolling Stones)/You're lost Little Girl (The Doors)/I Saw Her Standing There (The Beatles)/Mr Tamourine Man (The Byrds)/Little Red Rooster (The Rolling Stones)/Baby's in Black (The Beatles). All taken from different CDs (the Doors track of course from LIVE IN STOCKHOLM double CD)... and for Beatles fans (Like me!) the Beatles tracks are from the CDs called SUPERRARE TRACKS VOL 1 & 2; a must for all Beatles Fans...

Let's switch over to the vinyl section... THREE HOUR FOR MAGIC is available again; an Italian triple bootleg, same quality, same pressing and same quality as the first pressing; and BREAK ON THROUGH TO THE OTHER SIDE (Live at the Hollywood Bowl 5.7.68; video soundtrack) is available again. To my surprise the disc is available with two different labels, and at the beginning it is bubbling in one channel, but it has got a nice cover with a text in German language... a German bootleg, of course... again the cause of publishing an EP with (only) excerpts from the video by the official record company. No wonder!

Two new bootleg releases come from the USA, and I must say both records are real ripp-off products... no track listing on the cover, just the group's name and the title of the album, and the same back cover for both discs, a reprint of the well-known TAKRL-label, and in the xeroxed sheet included the bootleggers say to be the "estate" of this legendary bootleg label... but they aren't! Well, all tracks were taken from original TAKRL albums, but they were copied in bad sound-quality on bad recycled vinyl... pity.



And above all the 2 boots have got the silliest covers I've ever seen, just the title of the album along with "The Doors" is on the cover, not to forget a yellow sticker with the TAKRL man under his headphones... silly "artwork". Same sticker, but in record-size is on the back of each cover. Worst thing: some songs are represented double on DOWN THE LIGHTS, in different soundquality, but the same recording. For hard-core collector's only, because the records are really expensive, and if you realize the lack of a good cover and the bad soundquality, you should not buy these products in favour of other, more careful releases.

Cover of "Break on through to the other side".

1. DOWN THE LIGHTS —————→

TAKRL 2401; USA 1988 (double album)
bright pink cover with artist and album
title in black. TAKRL man with headphones
on the back, sticker of the same on front
in yellow and black. Taken from videos
(Feast of Friends, Dance on Fire). The
soundquality varies from excellent stereo
(the Dance on Fire-tracks) to bad mono.

2. WICKED BLUES —————→

TAKRL 1401; USA 1988

bright violet cover with artist and album
title in black, same back & sticker as
above. Taken from videos entirely. Sound-
quality: very good mono for all tracks.
Crackles on both albums (bad vinyl)

3. THE RIOT SHOW (vinyl version); same cover and tracks as CD (see CD section)

4. POEMS, LYRICS AND STORIES (Picture Disc Version) see tracks & cover in DQ 18.

5. THE LOUNGE WIZZARD —————→

Document Records DR 1004, 1988

Beautiful shape picture disc single,
available in two different shapes. Same
photo(colour) on CD The Stockholm Tapes.

→ Feast of Friends Soundtrack (till "Frederick")

Light my Fire (Ed Sullivan)+Roadhouse Blues
(both from Dance on Fire); The End (Feast...),
Texas Radio & The Big Beat +Love me two
Times+ Touch Me (from Dance on Fire);
Light my Fire (Ed Sullivan), The End (Toronto
1967), Wild Child + Touch me (Smothers Bros)
Complete Critique interview with all 4 Doors

→ Tell All the People+Alabama Song/Backdoor

Man+Wishful Sinful+Build Me a Woman (all
from Critique video); Light my Fire+Unknown
Soldier (The Doors are Open video); The Soft
Parade (from Critique video). Although men-
tioned on the xerox-sheet added, Five To One
is not on the album.

→ Love Street+ Backdoor Man (Both songs

live in Stockholm, Sept. 20th, 1968 (text says
Sept. 9th)
Soundquality: excellent stereo. Nice collector's
item.



THE DOORS

Talk Music

"I have a theory," said John Densmore, "that your personality is expressed in the kind of instrument you play: Like, if you're a drummer you like to hit things. If you're a guitar player you like to pick on people."

"Ooooooo," said everyone in the room, wincing in mock pain at the strained humor.

"What about the organ-player?"

"Well, there's a difference between an organ player and a piano player, I think. Piano is kind of percussive. Organ is much more flowing. There's holding of notes," John explained. "Of course, Ray plays both so it's hard to say."

The young musicians sitting around joking are none other than the Doors, a dynamic group famous for a harsh, biting style of music that has been called "theatre of cruelty" and "de Sade rock." But offstage, Ray Manzarek, John Densmore, Robby Krieger and even black leather-clad Jim Morrison are really nice guys.

They're kind to interviewers too. If you ask them the proper questions they'll even tell you a little about how they record. This is what the always articulate Ray had to say: "When we go into the studio we never really know exactly what we're going to do. We think, 'What should we put in here?' and 'what should we put in there?' and everyone has some idea one way or another for a different line or a different sound. It's never definite. We use to work from two in the afternoon to two in the morning."

When the Doors are appearing at a nightclub they prefer to do just one set per evening. "You can put all of your energy into that one set rather than having to hold back some and keep a little in reserve for the second set. You're not afraid to do everything that there is to do in one full, tight

set," Ray said. "In two sets you tend to dissipate yourself and three sets is ridiculous."

"We're warmed up as soon as we start. We're all just ready to go," explained Ray. "We're all into it from the moment we start. It's just a matter of how long we can keep our energy level up."

When a group improvises as much as the Doors do, how do they keep their sound together?

"Ah, well that's the trick. That's where it's at. That only comes with the musicians knowing each other and knowing what's right for the particular song that you're playing," said Ray.

"You can't get it by discussing it," added John. "After a band has been playing together for a year they can just feel it."

"You've got to really know your own instrument before you can get into any kind of improvisation....either by yourself and doubly so for group improvisation," Ray advised. "I guess that if there was anything to say to young musicians, first and foremost, is you've got to master your instrument."

Many young musicians are being influenced by the Doors so we had the group tell us how and why they chose the instruments they play. By the way, don't be surprised if you see the Doors playing instruments other than the ones they mention in this article. Creative musicians are always trying something new.

"I like Gibson guitars best. Mine has a solid body, although I may switch to a hollow body. Six strings. I use light strings," said Robby.

"I use all kinds of amplifiers. Whatever is around. The biggest one. Fender and Jordan are good. I've played through some good Vox amplifiers, but I'd prefer to stay away from them."

How did Robby choose a Gibson?

(from HIT PARADER,

11/1967)

"That's the only one I've ever had, actually. I looked around and all the good guitar players seemed to be using Gibsons. I think they look the best and I think they have the best prices for their guitars."

"I have a Gretsch drum set," said John. "Just a regular set. But I do use a Ludwig snare drum. I think they really make the best snare drums. Rogers drums are good but I don't like the sound of their snare drums. Ludwig snare have a real heavy sound. Rogers sounds like a little snap."

"I use Zildjian cymbals. I like to use a medium thin crash and I like my ride to have rivets."

"There's some new cymbals out that are supposed to be as good as Zildjian. They're called Piaste. But you have to get formula 602. If you don't get that in Piaste cymbals they're lousy, kids."

"I like wooden drum sticks with plastic tips. I don't like them real heavy. Every time we go somewhere and I use someone else's drum set these guys always have these huge tree trunk sticks. I'm used to thin ones. You can get the same power with thin sticks. You just snap your wrist."

"I play Fender piano bass and a Vox organ. I like the Vox because it has a flat top and the bass can sit on top of it. It has the best organ sound. You can't get it to sound like anything other than an organ. There are a lot of organs that you can make sound like all kinds of instruments, but they don't sound like organs. The Vox is good if you want a good, straight organ sound. That's all. I used on the first album," said Ray.

"It's not so much a matter of sounds as it's what you play. That's where the infinite variation comes in - your choice of notes rather than choice of sounds." □ don paulsen





A SYMBOLIC STUDY BY SCOTT HYDER

PASSAGES OF A POET AN D PUER

written for
C.G.Jung
Institute

dedicated to
Jim Morrison
and his
Feast of
Friends



PART 4

It is, of course, the search for immortality, not the simple urge to die, that motivated Morrison's '*strange days*'. His '*journey to the end of the night*', had this as its destination point once he finally managed to '*break on through to the other side*' and achieve the magical union with the Mother denied him on earth. That he was aware of this quest is evident. In '*Love Me Two Times*' he tells his lover to '*love him twice today/he's goin' away...once for tomorrow/once just for today*'. She can love him, but not hold him. As with most heroes, he has a higher calling, and is not faithful to mere mortal attachments. And, '*Yes, the river known*'; *breathing underwater till the end*, he has remained his whole life within the unconscious, seeking reunion with the mother, in lakes, rivers and the sea throughout his songs.

Jung says,

The maternal significance of water is one of the clearest interpretations of symbols in the whole field of mythology so that the ancient Greeks could say that 'the sea is the symbol of generation'....All living things rise, like the sun, from water, and sink into it again at evening. Born of springs, rivers, lakes, and seas, man at death comes to the waters of Styx, and there embarks on the 'night sea journey'. Those black waters of death are the water of life, for death with its cold embrace is the maternal womb, just as the sea devours the sun but brings it forth again....
(par. 319)

The projection of the mother-imago upon water endows the latter with a number of numinous or magical qualities peculiar to the mother....In dreams and fantasies the sea or a large expanse of water signifies the unconscious. The maternal aspect of water coincides with the nature of the unconscious. Hence the unconscious, when interpreted on the subjective level, has the same maternal significance as water. (C.W. Vol.5 par. 320)

The two songs which illustrate Morrison's unconscious preoccupations most graphically are '*Horse Latitudes*' and '*The End*'. Beginning first with a cursory examination of '*Horse Latitudes*', it would be more precise to call it poetry than a song, since it was written while Morrison was still in high school, "after seeing a lurid paperback cover showing horses being jettisoned from a Spanish galleon that was becalmed in the Sargasso Sea". (Hopkins and Sugerman, p.19).

The image stuck and was later incorporated in one of the Doors pieces, Morrison shouting the words above background pandemonium.

Here the sea is seen as hard and moody, the currents that have been thwarted from movement (aborted) breed tiny monsters, and, a line of significance to past analysis, '*true sailing is dead*' already. The monsters represent the libido being blocked from the incestual urge, rising up from the unconscious in forbidden union.

There follows the agonizing portrayal of the horses' fate, pushed overboard to struggle against the vast waters in vain and then, finally, to disappear under the depths. Regarding the symbolism and psychological importance of the horse,

Jung says,

"Horse" is an archetype that is widely current in mythology and folklore. As an animal it represents the non-human psyche the subhuman, animal side, the unconscious.... As a beast of burden it is closely related to the mother-archetype.... As an animal lower than man it represents the lower part of the body and the animal impulses that rise from there. The horse is dynamic and vehicular power: it carries one away like a surge of instinct. It is subject to panics like all instinctive creatures who lack higher consciousness. Also it has to do with sorcery and magical spells--especially the black night-horses which herald death. (347) It is evident, then that "horse" is an equivalent of "mother" with a slight shift of meaning. The mother stands for life at its origin, the horse for the merely animal life of the body. (CW 16, par.348)

De Vries notes that Mithradates, in order to incur favors, sacrificed horses to the sea (p.259), and that, because of its relation to witches, who cause storms, it was unlucky to have a horse on board ship. (202)

As for 'The END', recorded on the first album of the DOORS incidentally (which makes for a neat efficiency of the beginning and end occurring simultaneously, in keeping with Oroboric symbolism), the incestuous portion in the middle is perhaps the most concise, graphic bit of Oedipal drama ever. Nevertheless, the song aroused considerable shock and attention--which, of course, was at least part of Morrison's intention, anyway, according to information in the biography. The opening can be read as a farewell to a friend or an anticipation of the death towards which Morrison was striving. The second stanza implies the latter view, considering the limitless and free picture evoked in contrast to the desperate land.

The imagery of the next verse is suggestive of the mythic identification which seemed so romantic to Morrison in his youth: that of a damned poet, shaman, rebel and visionary. The wilderness of pain could easily represent the aimless wandering of the Fall. The children are insane, due to the dearth of fertility within the desiccated season of spirit.

On the periphery of the collective consciousness lie the threatening forces of the unconscious. The scattered imagery of his mind then bring us to the lake waters and the snake, a mighty big serpent indeed. As large as he is ancient, this powerful symbol demands attention.

Jung states that "the dragon represents the negative mother-imago and thus expresses resistance to incest, or the fear of it. Dragon and snake are symbolic representations of the fear of the consequences of breaking taboo and regressing to incest."

(CW Vol 5, par 395)

Thus, there exist both reason and resistance to 'breaking on through to the other side'.

"The serpent symbolizes the mysterious numen of the 'mother' (and of other daimonia) who kills, but who is at the same time man's only security against death, as she is the source of life." (Jung, CW Vol 5, par 452)

In the hopes of exploring the significance of the serpent symbol in greater depth, and at the risk of uncovering an unresolved difference of opinion between Analytical and Archetypal psychologies, I'd like to quote Hillman's perspective of the serpent and the puer at some length.

The serpent is primordiality itself, which can transform anything, so that we experience it in sexuality, project it backwards into ancestors as their ghost, envision it in earth or below it, hear its wisdom, fear its death. It is a primordiality of religion. Its meanings renew with its skin and peel off as we try to grasp hold... The slippery flow of meanings make it possible for Great Goddess and daimon to merge, to lose their distinction, so that by means of the serpent (Hera sending the snakes to baby Hercules) the mother gets at the puer and brings his fall into heroism. She tempts him into the fight for deliverance from her. By falling for the challenge he is delivered of his own daimon. In the mixture of the three components - man, mother, snake - the snake loses its life, the man loses his snake, but the mother has her here. This leaves him without wisdom, without chthonic depths, vital imagination, or phallic consciousness, a one-sided solar-hero for a civilization ruled by the mother or the senex whose snakes have gone into the sewers. By losing chthonic consciousness, which means his psychoid daimon root that trails into the ancestors in Hades, he loses his root in death, becoming the real victim of the 'Battle for Deliverance'... Because the heroic way to spirit goes against the snake, it is secretly a self-destruction. (Hillman,112,113)

While this is hardly a position paper on the puer issue, it strikes me as important, nonetheless, to examine a few issues of particular bearing and relevance to an understanding of Morrison. I feel in sympathy with the 'spirits' of Hillman's argument, but I wonder whether it's really an argument that matters--that is, an argument of 'matter'.

Beyond a quibble, I wish to imply a question of essence. Namely, if the serpent is capable of assuming all forms and defies neat definition in any case, why would that chthonic aspect which he considers a vital root to the ancestors in Hades be destroyed or disturbed by virtue of the fact that the aspect of the serpent pertaining to the Mother is actively engaged in by the man wishing to free himself from behavior which is destructive and regressive.

In other words, if the man who overcomes the mother qua serpent loses his own daimon in the process, isn't there some doubt as to whether that was in fact his daimon to begin with? Further, isn't the heroic struggle in fact frequently self-destructive, anyway? Lastly, I would question whether Morrison ever attempted to engage a heroic effort to overcome the instinctual impulses of the serpent as negative mother, and still he succumbed, even with the retention of his chthonic connection to the underworld--which is anyway, as the domain of the unconscious, part of the Great Mother's territory, it would seem.

In any case, to return to '**The End**': we then have a calling to the land of the setting sun, darkness and death--old Morrison favorites--followed by a promise to somehow take care of things when the pilgrims arrive. A cryptic line about the blue bus brings us to the Oedipal confrontation, where the son as killer takes a mask from the gallery.

Cirlot notes that:

All transformations are invested with something at once of profound mystery and of the shameful, since anything that is so modified as to become 'something else' while still remaining the thing that it was, must inevitably be productive of ambiguity and equivocation. Therefore, metamorphoses must be hidden from view--and hence the need for the mask. Secrecy tends towards transfiguration: it helps what-one-is to become what-one-would-like-to-be; and this is what constitutes its magic character, present both in the Greek theatrical mask and in the religious masks of Africa or Oceania. The mask is equivalent to the chrysalis. (Cirlot, 205)

Thus, in a self-created ritual form, Morrison conducted himself and his audience in an initiation to free repressed libido in a would-be catharsis of imagined murder and incest. He had once spoken of a conviction in being able to cure crowd neuroses, given the right setting and four people working together. With the DOORS

he found the other actors in his drama, and it was powerful, but he came to question the ultimate effect, particularly as the crowds came more and more simply for the effect. He also was a little stunned at the reality of the concert scene when he saw the footage some friends had taken. They had been alert...to record the violence of the performance, of Jim writhing on stage in mock agony, of police heaving teenagers bodily back into the audience only a few feet away from him. 'The first time I saw the film I was rather taken back,' Jim said later, 'because being onstage and one of the central figures in the film, I only saw it from my point of view. Then to see a series of events that I thought I had some control over...to see it as it actually was...I suddenly realized in a way that I was just a puppet of a lot of forces I only vaguely understood.' (Hopkins & Sugerman, 210)

'The magical incest' was practised over and over again, as Morrison tried either to exorcise his own demons and those of the audiences that came to see the DOORS or to foment their passions, so as to come ever closer to '*the other side*'. Perhaps he himself was unsure of which archetypal path he was really on, although the lyrics to his songs suggest otherwise. Still, in an interview, quite early in the career of the group, he said:

"It's a search,...an opening of one door after another.
As yet there's no consistent philosophy or politics.
Sensuousness and evil is an attractive image to us now,
but think of it as a snakeskin that will be shed sometime.
Our work, our performing, is a striving for metamorphosis.
Right now I'm more interested in the dark side of life...
the dark side of the moon, the nighttime. But in our
music...we're seeking, striving, trying to break through
to some cleaner, freer realm.
It's like a purification ritual in the alchemical sense.
First you have to have the period of disorder, chaos,
returning to a primeval disaster region. Out of that you
purify the elements and find a new seed of life, which
transforms all life and all matter and the personality
until finally, hopefully, you emerge and marry all those
dualisms and opposites. Then you're not talking about evil
and good anymore but something unified and pure. Our music
and personalities...are still in a state of chaos and
disorder with maybe an incipient element of purity kind of
starting." (Hopkins & Sugerman, 143)

Remembering the information Morrison volunteered in his publicity bio for their first album, where he declares his belief in the '*external revolt (as) a way to bring about internal freedom*' and his hope of reaching the mental through the physical, starting outside, rather than inside, one might question the depth of his alchemical knowledge, beyond the level of its theoretical foundations. Certainly the opus of his lyrics suggest a rather neophyte status, and his remark that there is or was "maybe an incipient element of purity kind of starting" (italics mine), would suggest the overload of qualifiers to be expected from a puer anxious to be caught in anything, including his own web of dreams, desires and drivel.

Planning his departure even at the beginning in '*The End*' with '*The end of laughter and soft lights/the end of nights we tried to die/this is the ee---end*', he continued to 'get together one more time' long enough to supply the world with a good number of laments, last words and fated farewells. As shaman, he wrote himself a song entitled '*Shaman's Blues*', in which he announced, '*There will never be another one like you/there will never be another one who can do the things you do...*'

The modest inflation was warranted, of course, considering the sacrifice his destiny required of him for the benefit of us all--and perhaps, in fact, it was: warranted; required; for the benefit of us all. In any case the lyrics imply that he thought so: '*How*

you must think and wonder/how I must feel/out on the meadows/while you're on the fields/---I'm alone--for you--and I cry...

The next lines become derisive and haughty and distant, and one is left as up in the air as the last phrase, which, along with the cryptic, enigmatic lines, provide the sort of suspension and anticipation one would expect from a trickster/puer. Right after he's crying for us in the meadows, he tells us, '*No sweat, man/Optical promise, heh-heh-heh (laughing at a private joke)/You'll be dead and in hell before I'm born/Sure thing--bridesmaids/The only solution is in amazing---*'

Perhaps the amazing thing about this little speech is the sense of incompleteness, as though there were something more, something important, he was going to say before he was cut off in mid phrase, ending 'amazing' with an upswinging intonation. And perhaps that is the message.

As Jung said of the puer aeternus, "*This type is granted only a fleeting existence, because he is never anything but an anticipation of something desired and hoped for.*" (CW Vol 5,392)

Morrison seems to be giving notice to the listener of his impending exit--as in all songs, only this time with levity and bravado, not the deep, pained pose of '*End of the Night*', '*When the Music's Over*', or '*The End*'.

As an optical promise, he is leaving, taking his secrets with him, even if he has sacrificed himself for 'us all'. He is certain of rebirth, and disdainful toward the rest who will 'be dead and in hell'. There is even some hint in the song of death, asking us if we've considered "how 'it' (death) will feel, '*Cold, grindin'grizzly bear jaws/hot on your heels.*' If this is what he is or was experiencing, he may indeed have anticipated problems, since the bear corresponds to the nigredo of prime matter, and hence it is related to all initial stages and to the perilous aspect of the unconscious and as an attribute of the man who is cruel and crude. Since it is found in the company of Diana it is regarded as a lunar animal.' (Cirlot p.23)

Alchemically speaking, it is unlikely, given the knowledge of Morrison's alcoholism and general extremism, that he developed that incipient element of purity which was starting within him too far, although of course, that's speculation. Nevertheless, the image of the bear on his heels corresponds well to the mythic framework inherent in Morrison's lyric and symbolism already examined. The underlying archetypal portrait emerging from the study of his lyrics reveals a man without a strong center, bent on excess and chthonic identification, and moving inexorably further into the domain of the devouring mother-imago of the unconscious. The lines and shadings provided by the individual symbols vary in quality, size and scope, but together they seem to provide an interesting and possibly accurate etching of the archetypal myth which Morrison embodied, above (or beneath) and beyond the surface personal information of interviews or his biography. From '*Horse Latitudes*', where he himself announced that '*true sailing is dead*' through the flights and escapes of '*Not to Touch the Earth*' and the lost purpose of '*Ship of Fools*', an image has slowly taken shape. Now with the posing bravado of the shaman, another facet of the myth falls into place, especially so as the bear is in the company of Diana, since she is:

The goddess of woods, related to nature in general and to fertility and wild animals. She bears the Greek name of Hecate, meaning 'She who succeeds from afar', and she is therefore linked with the 'Accused Hunter'...Accompanied by dogs, she becomes a night-huntress, in turn linked with the demons of

HIGHWAY



chthonian cults... (H)er characteristics vary with the phases of the moon: Diana, Jana, Janus. This is why some mythological and emblematic designs show her as Hecate with three heads, a famous triform symbol which--like the trident or the three heads of Cerberus--is the infernal inversion of the trinitarian form of the upper world... (T)hese threefold symbolic forms of the underworld allude also to the perversion of the three essential 'urges' of man: conservation, reproduction and spiritual evolution. If this is so, then Diana emphasizes the terrible aspect of Woman's nature. (Cirlot, 81)

Morrison can easily be shown as the embodiment of the perversion of those three urges on both cultural and personal levels. In so far as his compulsion towards night and death forced him to be on the run from Diana's chthonic companions, both his own and his culture's 'casual joys' were being 'tracked down', following the imager of his '*Strange Days*'. De Vries notes that as 'Diana Nemorensis' (Diana of the Woods), the goddess is the wife-goddess of the 'King of the Woods', a priest, acting and dying as a Sacred Fertility King. She was the protectress of the lower classes, but especially of the slaves, and the King of the Wood was usually a slave.(135) This recalls Morrison's concept of the public as the slaves of the 'Lords', those who kept the populace under their control through the manipulation of culture.

"The Lords appease us with images. They give us books, concerts, galleries, shows, cinemas... Through art they confuse us and blind us to our enslavement. Art adorns our prison walls, keep us silent and diverted and indifferent." (Morrison, *The Lords & The New Creatures*, p.89)

Thus, while mirroring the cultural perversions, he also was aware of and in opposition to the enslavement of the collective by a sterile, decadent spiritual order. His life can be seen, therefore, not only as unconscious reflection of his times, but as a ritual embodiment of the culture in need of regeneration through a sacrifice.

Morrison conceived of the DOORS originally in alchemical, spiritual terms, for all of their sensuality, and was interested in the concept of rock theater, mixing music 'with the structure of a poetic drama'.

Of Los Angeles, the city he adopted as his own, he said: "This city is looking for a ritual to join its fragments. The DOORS are looking for such a ritual, too..." (Hopkins & Sugerman, 143)

Sacrifice is associated immediately with blood, especially in the primitive cultures and instinctual mentality. Morrison's lines in '*Peace Frog*' categorize the incidence of blood's emergence and flowing. Within the song, Morrison intones lines referring to some Indians who bled and died when a truck turned over in the desert as Morrison was just a child of four. The incident marked him deeply, and he was convinced that the soul of one of the Indians had entered his body at the time. He 'dreams about the break of day' and notes that 'blood on the rise is following him', suggesting the same hunted quality of the lunar bear hot on his heels. The dying blood-red sun of L.A. evokes the image of the death of a sun-king, which could apply to this son of L.A., as he 'dreams about the break of day'.

For sun-kings, the graves were ships, laden with rich burial gifts, and Morrison, wishing to be 'delivered from reasons why' and saying he'd 'rather fly' also his ship, '*The Crystal Ship*'. It is an image which is rich in meaning. De Vries notes that ships can be seen as symbols of the human body carrying the soul, as the world, or again, they are associated with the sun's passage and sun-kings.

In so far as the ship has a connection with death, immortality and resurrection, he notes that Balder was burnt in his own ship which was set sailing while burning. It is an image of transcendence, as sailing to the other world as well. (De Vries, 420) It can also be a lunar emblem. Its crystalline aspect involves the symbol of the spirit and intellect associated with the spirit. Cirlot notes that 'mystic and surrealist alike share the same veneration for crystal. The 'state of transparency' is defined as one of the most effective and beautiful conjunctions of opposites: matter 'exists' but it is as if it did not exist, because one can see through it. As an object of contemplation, it offers neither hardness nor resistance nor suffering.' (Cirlot, 74) It is a poetic and pristine image, the crystal ship; in the song it 'is being filled' for the journey, presumably of death, but Morrison is already speaking of getting back, his confidence in the belief of the Eternal Return as pronounced as in '*Shaman's Blues*', if more subdued: 'We'll meet again.'

These songs and their symbols, as well as the symbolism they offer as distinct poetic structures and as seen together, offer a perspective into the spirit and the soul of Morrison. They reflect his longing for sacred depths as well as the personal and cultural alienation of a world without meaning or ritual. Failing to experience an initiation within the context of the traditional collective and perceiving the traditions, values and beliefs of that collective as empty and a lie, Morrison, like many in the youth culture of his day, sought to create his own initiations, values and beliefs. He sought escape, it is true, and perhaps as much from the raging forces within his unconscious as from the forces of society against which he raged.

But he also sought transformation, and, in part at least, his battle within existed as such a difficult one to resolve precisely because of the inadequacy and crass superficiality of collective and the times. The mythic impoverishment of the material age is appalling and itself an important factor in the analysis of the psychological conflicts and unresolved tensions so evident within Morrison and the youth of the 1960's as well as today. The impotence of the collective to initiate the young, and the sterility of the wasteland to which the young would be initiated even if the collective could do so, manifestly display the loss of an underlying spiritual basis and orientation in the psyche of the contemporary collective. As a child--or, to put it in the modern vernacular, 'product'--of the age and the collective, Morrison reflected the contemporary problems on both personal and archetypal levels, enacting the sacrifice necessary to a restoration of life and spirit collectively. His self-sacrifice can be viewed as succumbing to the pull of the unconscious, as a return to the Great Mother which issued him to bring a message of renewal as divine child, to be, as Jung said, an 'anticipation or promise of something desired and hoped for'. But to reduce life and the sacrifice to a 'nothing more than' (a phrase employed by Jung himself, leading into the notion of the puer as anticipation), seems to be to deny the depth and timeless scope of the unconscious, not as mother but as the seat of psychic being; to minimize the effect of personal sacrifice on an archetypal scale; and, to assume we understand the way to cultural renewal more clearly than we really do--that is, that we operate from an assumption of the pre-eminence of individual integration to the exclusion or detriment of the collective way of renewal, a way which has required the mythical and archetypal sacrifice of the individual himself throughout time.

Romance was associated with the pain and suffering Morrison identified with, but there was still the pain and suffering of the soul as an ever-present reality. It is reminiscent of Nietzsche's Zarathustra who, Jung says,

hunts, fights, and tortures himself. In him, instinct wars with instinct...he is wounded by his own arrow. As we know the arrow is a libido-symbol, the meaning of this 'piercing' is clear: it is the act of union with oneself, a sort of self-fertilization, and also a self-violation, a self-murder, so that Zarathustra can justly call himself his own hangman (like Odin, who sacrifices himself to Odin).

One should not of course take this psychology in too voluntaristic a sense: nobody deliberately inflicts such tortures on himself, they just happen to him. If a man reckons the unconscious as a part of his personality, then one must admit that he is in fact raging against himself. But, in so far as the symbolism thrown up by his suffering is archetypal and collective, it can be taken as a sign that he is no longer suffering from himself, but rather from the spirit of the age. He is suffering from an objective, impersonal cause, from his collective unconscious which he has in common with all men.

(CW Vol 5, par 447)

layout by arno f. bednorz

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FAN CLUB MEETING PARIS APRIL 1st
Would you like to meet me and
many other people of the Fanclub?
Then come to Paris this April 1st.
We'll meet at Jim's grave at about
11 am. If the cops chase us away,
see us in the bar LE CELTIC, which
is opposite the metro Philippe Au-
guste. SEE YOU!
*Yours
Tom*



An afternoon with Jim Morrison

Jim Morrison's voice is soft and whispery on the telephone. "Hey, you wanna go to the beach? We're leaving soon, you'd better hurry."

I hurried. It seemed like an odd place for an interview, but it was a hot day and the beach (and Jim Morrison) sounded awfully good.

When I arrived at the Doors' office, John Densmore and Doors' manager Bill Siddons were just leaving for the beach. Jim climbed into my funny pink convertible and we tootled off. Jim took off his shirt (I) to soak up some more sun; and then proceeded to leaf through a thick manila folder that was full of poems he had written — all of them the product of one night's creativity. After a furious night's (or morning's) scribbling, Jim hands his work to the secretary, who neatly types it up and puts it in the folder. Jim always carries them with him (along with a steno pad and a small black journal); not too long ago he lost his whole collection, so now he takes no chances.

I drove while Jim read. He isn't exactly loquacious. Our conversation went like this:

"Do I turn on the Santa Monica freeway or stay on the San Diego freeway?" I asked.

Jim nodded.

"Does that mean I stay on . . . ?"

Jim shook his head, never once looking up. I turned off.

We didn't suspect anything was wrong until we reached Santa Monica. As soon as we turned off the freeway, we were shrouded in thick, cold fog, like one big gray cotton swab. Everywhere.

"Damnit!" said Jim. I said worse. A beach isn't much good in the fog.

We drove around trying to find John and Bill, but there was no trace.

"Are you hungry?" asked Jim.

"I'm always hungry," I answered.

"Pull in over there . . . ?"

Over there was Olivia's Place, a rundown diner politely described as funky. The outside was old, faded pink, inside was old, faded green. There was a tapestry of JFK over the cash register, a faded landscape on the wall, a shiny jukebox, plastic booths, and a menu written in pencil.

Jim ordered liver and onions. I ordered coffee.

"I thought you were always hungry," he teased.

He went back to the folder, reading his poems and making changes here and there. He took out one sheet of paper and tore it into bits; he kept one fragment, inked out some letters, and handed it to me. It read:

Fall down.

Strange gods

Their shirts

cloth & hair

All along

Ornaments

Bluer than

Welcome.

Soft lizard

"Who was the poet who cut up his poems and scrambled up the pieces?" I asked. "Was it Rimbaud?"

"No...uh...you're thinking of William Burroughs."

"Oh, right."



His food arrived, which he carefully layered with salt and pepper before tasting. He ate slowly, just as he talked slowly and moved slowly. Occasionally he would tilt his head to one side and smile, slowly, as if he was secretly amused at something.

"What happened with the New Haven bust?" queried.

"Oh . . . everyone was . . . acquitted."

"Did you appear at the trial?"

"...no..."

"What does that mean? I mean, how does that affect..."

"It means I can't ever go back to New Haven."

"Oh. Are you working on a new album?"

"Yes..."

"How many tracks are done?"

"Oh, about... half... about four I guess."

"Will there be any long tracks on this one?" I pursued.

"No."

While Jim continued to eat (slowly), he talked a bit about his poems, and how so many of them are the products of his dreams. "But I have to write them down right away or I forget them."

He finished eating and we headed for sunny Hollywood; Back on the warm freeway he put aside the poems

and stretched, arching his back, closing his eyes and rolling his head, letting the wind take his hair, sometimes grabbing the top of the windshield and pulling himself up. It was distracting, yes.

It wasn't really much of an interview, and I certainly don't know much more about Jim than I did before. He's one of the most naturally sexy people I've ever met; yet he often appears to be playing the role — a calculated portrayal of a modern tormented sex symbol. The disconcerting thing is that I've caught glimpses of him when he isn't playing the role, and he's different then — relaxed, almost talkative — but this happens only when he's with friends, people he's known and can trust. But even his friends agree that he can be totally unpredictable, withdrawn, and not a little weird.

"Why don't you make up some really gossipy, wild things about him," said one girl. "They'll probably all be true!" she laughed.

JOHN DENSMORE PHONE INTERVIEW

by BILLY PINNELL, broadcast 25.8.85. PART 3 (cont. from QUARTERLY 18)

Billy: I guess the most infamous incident to do with Jim was in Miami in 1969 when he was charged with lewd behaviour and indecent exposure. That was a very serious charge. Can you recall what did really happen that night?

John: Sure I can. Uh, first of all the charges were several felonies in a couple of minutes. I guess the felony being indecent exposure and, uh, it's funny, they dropped the felonies and left two misdemeanours; one which was public drunkenness, no, that's the one they dropped, and that was the one that was true. Jim was drunk, and it was really too bad, because by then he was getting pretty drunk and messing up our live shows which in the beginning I personally was so proud of, because we really knocked 'em dead "live" for 90% of the time and as he got more self-destructive that percentage got worse, so --- sad, but uh, as far as I can tell - and I was there - Jim did not expose himself, uh, he did take his shirt off, and he was definitely drunk and kind of errating the audience. We had to stop songs 'cos he was rapping a lot. He had seen this Living Theatre a few nights before, it was real confrontational theatre in the States, you know, an anti-war kind of theatre. And Jim got real inspired by that, and he started things like: 'What are you doing? Letting them stick your faces into the shit of the world...' or whatever (laughs). And, uh, he didn't expose himself. Uh, what can I say? The warrants were issued four or five days after we left town, and, uh, there was a whole bunch of people on stage, he invited them up, and it was real chaotic, but kind of play for infestation; in fact there was a policeman onstage who --- Jim was wearing a hat with a skull and crossbones on it, somebody gave it to him, and the cop picked it up off his head and threw it in the audience and Jim picked the cop's hat off and threw that in the audience, and then later, after it was over, uh, the policeman, came to the dressing room, we paid him for his hat and we had a good laugh, and then we left. So, as far as I can see, I think some younger kids who maybe were fourteen or so, uh, were saying to their parents this wild concert they went to, and maybe they heard 'fuck' or something, and the parents got indignant and called the local politicians and they figured 'Well let's make an example out of this rock-band, you know, let's get down on this uh devil-music, you know (laughs), so it really escalated into what I consider a big political thing.'

Billy: John, while Jim was certainly the center of attraction onstage the band were contributing some great music on record. There's a song called "Spanish Caravan"

(CONTINUES ON PAGE 33 !!!!)

LETTERS *from you to us*

Congratulations, Rainer, DQ 18 has got a very nice visual quality. Keep up the good work!
I hope that all of you who were in Dortmund on October 20th had a great time!

Pedro Duarte, Portugal

Über das DQ 18 bin ich wie immer sehr begeistert, besonders über den Bericht "Der Blues des Schamanen" von Nathalie Senard. Gerne wäre ich auch zum Clubtreffen am 20.10. nach Dortmund gekommen, habe aber das DQ mit dieser Information erst am 25.10. bekommen (Poststempel 7.10.), was wohl zu spät war! Dietmar Krampitz, Ober-Mörlen

Der lange Beförderungsweg der letzten 2 DQs ist ein Skandal! Nach L. A. dauerte es 3 (!) Tage, nach Köln (von hier knapp 60 km) aber 15 Tage! Eine Beschwörung bei der Post blieb bisher ohne Reaktion. Meldet mir die Laufzeiten dieses DQs, damit ich konkrete Eingaben bei der Post machen kann. (RM)

Das DQ 18 ist wieder erste Sahne. Interessant Deine persönlichen Eindrücke Deiner Amerika-Tour, gut auch Danny Sugerman's Beitrag. Höchst amüsant Dein Indian Summer-Artikel. Auch das Poster ist gut! Traurig stimmt mich die Entwicklung auf dem Pére Lachaise. Habe vor, zum Jahreswechsel nach Paris zu fahren, bin gespannt, was mich erwartet.

Ludger Isfort, Wadersloh

Thank you very much, Rainer, for the latest DQ. I must say: "Great!". You're the greatest among all Doors-Fans. The one and only. You are an evangelist of Doorism + Morrisonism for the next following generation.

Osamu Nozawa, Japan

It is good to hear that the DOORS QUARTERLY is considered as a bible for Doors-Fans. Send me a prayer, at least from Japan... (RM)

Ich war auch im Live-Station und war vollauf begeistert von diesem Doors-Abend. Übrigens fand ich den Eintrittspreis erschreckend niedrig. In erster Linie wollte ich natürlich Jim hören und sehen, und dann so viele Informationen wie möglich aufsaugen, einatmen, kaufen. Ein Wochenende später fuhr ich nach Paris, um in der Stadt des Lebens, der Liebe und des Lichts einen unsterblichen Toten zu besuchen. Mir war ja aus dem Quarterly bekannt, daß die Büste geklaut war, aber uns erwartete noch Übleres: ein kahles, völlig von den Schmierereien befreites Grab; des Grabstein lag quer auf dem Grab, mit der Schrift nach unten. Und auch jetzt lief ein rotgefrorener Bulle umher und bewachte aufmerksam das Geschehen, wie ein paar starke Jungen den Stein wieder aufrichteten. Nur frage ich mich jedesmal, warum stehe ich eigentlich hier? ; irgendwie ist das so ein nichtsgebendes Erlebnis. Schön ist nur die Vorfreude auf den Pére Lachaise, das Herumlaufen auf dem Friedhof mit dem Bewußtsein, daß Jim hier auch rumgelaufen ist, lebendig hier war. Anja Koch, Essen
Liebe Anja, es war auch mal anders! Ich erinnere mich an unvergänglich schöne Stunden auf dem Pére Lachaise an Jim's Grab in den Jahren 1973-79 ... (RM)

I read the Doors Quarterly 18 with great pleasure, a really fine one. I feel bad about Jim's grave. I have planned a trip to Paris summer '89, but now, as the grave looks so chaotic, it seems more like an obligatory trip than an enjoyment. I wish they could stop this vandalism, and have the grave look a little like in the nice booklet STONE IMMACULATE. It would be great to see his grave in that condition. Where will this end? I'm sure some guys will try to open the grave one day ...

Brian Lund, Denmark

Well, Brian, they caught some American guys one night, who were already 2 metres deep digging there; and once they actually caught a naked couple DOING IT on Jim's grave; I think the situation over there in Paris is self-encumbered by the fans, or the so-called fans, who don't realize that this is a graveyard. Some people seem to think that they could behave "limitless and free", because Jim is there in the ground. No wonder that the cops are all around the place. At least they stop some things, but cause new troubles, of course. Read D. Sugerman's annotations on this in DQ 13!

(RM)

Dear Rainer, in reply to George Simpson's letter, it seems that George is responding to one of the most recent Doors-nights at the RUBBER SOUL in Melbourne, Australia. I believe there have been five so far. The first Doors-night was excellent, the crowd was just below capacity, they played Doors songs frequently and in the last hour they played exclusively Doors-material. Unfortunately however the Doors-nights have become progressively worse (I have not attended the last two) for the simple fact that they have played a lot less Doors songs during the evening, for some odd reason. As for the crowd situation, I assume as word has spread the Doors-nights have become increasingly popular which probably explains the third Doors-night I attended the Rubber Soul club was packed to capacity. It was uncomfortable but I have been to other clubs in Melbourne which have been just as crowded. Its just that these Doors-nights bring the masses in. The level is quite loud, but according to my memory it was not so loud so as to distort. And regarding the comment that they only have Doors-nights to get people into the club to buy beer then I'd like to point out the Rubber Soul was one of the first venues in Melbourne to get into the 60s revival some years ago and they also run regular Stones, Beatles, Monkees etc nights as well... Nick Black, Australia

Dear Rainer, first I'd like to thank you for the last DQ, the most interesting, informative etc so far until now. The best article was "An afternoon with Robby Krieger", nice photos too. I can't wait to read your Krieger -interview! The series "Bootlegging The Doors" and "Notes from the underground" are as always well-written and detailed and very necessary. Because now we know everything there is to know about a bootleg especially: which concert, songs, quality of recording and record, and even the price. So we'll never buy a bootleg again that we already have and never give our precious money to those greedy bootleggers who keep re-releasing the same bootlegs again with different names, covers etc. We know now what is worth to buy and what we should avoid. Why did you waste 2 pages on such a lousy group called Indian Summer and write only a few lines on other, better cover groups such as Wild Child?

Hans Wyndaele, Belgium

Simply because I don't know that much about Wild C., except that they are good! (RM)

A couple of weeks ago I saw a television program from Belgium. It was about Nietzsche, his life and work. They told a story about something that happened at the end of his life, at the time he was going insane: He was walking around town somewhere, when he saw a man hitting his horse. Nietzsche felt so terrible about it that he started to cry and kiss the horse. This story sounded so familiar to me that I began to wonder where I could have heard it before. Then I remembered "Frederic", that strange poem with Jim Morrison playing a piano in "Feast of Friends". The rest of the Nietzsche-story in the TV broadcast fitted perfectly: the landlord, the piano, his mother. Only they didn't put him into an asylum, but Nietzsche's sister took care of the family, and also of his publications after she rewrote them giving fascistic meanings to his words. From the moment I heard and saw Jim Morrison telling this story I always wondered how on earth he could make up such a fantastic story. I just could not understand that somebody makes up fantasies like that. I never thought about the possibility that it might have really happened. Did you know that? Am I the only one who's so stupid that it took me so long to find out? By the way there's a good Doors cover group in Holland called The Comedown. They're great. Marjolein v. d. Berg, Holland

I enjoyed the time we had together in Paris on the 3rd of July, even though the police this year were really bad... I really want to let you know that I think you are doing a beautiful job with the fanclub; you are doing something very special for Jim, and I'm sure all his old friends (and new) appreciate it very much. Keep up the excellent work! Donny L. Truly

(in the army now, W/Germany)

Bin schwer enttäuscht, daß mir keiner 'ne Heino-Platte schenkte. Brauche Heino-Platten jeglicher Ausgabe wirklich dringend. Originalpressungen bevorzugt. Arno Bednorz, Gladbeck

Briefkorrespondenz über die Doors mit anderen Doors Fans gesucht! Bitte schreibt mir!
Kirsten Gößling, Wölfratherstr. 12, 4000 Düsseldorf 1, W/Germany

Suche für Tochter Lana alte Polydor-MÄRCHEN-Singles. R. Moddemann

Als ich diese Platte zum erstenmal hörte, stellte sich bei mir ein ähnliches Gefühl ein, wie es der Autor des Artikels so schön beschrieb. Allerdings geht dieser in seinem Überschwang doch etwas zu weit: Daß diese Platte "typisch nach Doors" und "spezifisch (nach) Jim Morrison" klingt, kann wohl nur jemand behaupten, der sich nie aufmerksam eine Doors-LP angehört hat. Und die Erwagung, daß Krieger, Densmore und Manzarek hier tatsächlich mitspielen, entbehrt nun gar jeglicher Sachkenntnis in Sachen Doors. The Phantom haben schlicht und einfach einen vollkommen anderen Stil drauf als die Doors, und das sowohl textlich als auch musikalisch. Eine "nahtlose Anknüpfung an das Doors Oevre von 1971" oder gar eine "in einem alchimistischen Kessel garkochte Essenz" aus "dem gesamten Schaffen der Doors" kann ich jedenfalls nicht erkennen. Das einzige, was The Phantom mit Jim Morrison gemeinsam hat, ist die STIMME, und die hat er wirklich nahezu perfekt drauf.

Die Mutmaßung, die Doors oder deren Plattenfirma hätten The Phantom daran gehindert, "ihr rechtmäßiges Erbe anzutreten", indem sie die Platte "vom Markt zurückzogen", ist aus einem einfachen Grund falsch: Die Doors hätten nicht die geringste rechtliche Grundlage für einen derartigen Schritt gehabt, denn es findet sich bei den Songs oder auf dem Cover keine direkte Anspielung auf die Doors bzw. Jim Morrison. The Phantom haben nicht, wie so manche Covergroup oder der Pseudo-Poet Craig Strete, aus textlichen oder musikalischen Fragmenten von Doors-Songs eigene Lieder zusammengebastelt, sondern durchaus ein eigenständiges Werk geschaffen. Die bloße Ähnlichkeit (man müßte sagen: Gleichheit) der Stimme von The Phantom mit derer Jim Morrisons hätte nie ausgereicht, die Platte zu verbieten. Und die Doors haben dies auch nicht getan.

Der Grund, weshalb die Platte kein kommerzieller Erfolg wurde, ist denn auch woanders zu suchen. Man muß sich nur einmal die Stimmung des Rockpublikums von 1973 vergegenwärtigen. Damals, nach dem Tode von Jimi Hendrix, Janis Joplin, Al Wilson und Brian Jones, alle im Alter von 27 Jahren unter mehr oder weniger direktem Drogeneinfluß verstorben, und nachdem die Doors zwei LPs ohne Jim Morrison aufgenommen hatten, zweifelte kaum jemand am Tod von Jim Morrison. So erreichte The Phantom's Divine Comedy weder die alten, noch die neuen Doorsfans, denn wozu brauchte man sich eine Morrison-Kopie zu kaufen, wenn man doch den garantiert echten Jim Morrison auf insgesamt sieben Original-LPs hören konnte? Es ist anzunehmen, daß nicht mehr als ein paar tausend Stück davon gepresst wurden -- deshalb ist die Platte heute auch so selten. Die Bitte des Autors an die Plattenfirmen wird wohl ungehört bleiben, ich bin sicher, daß die Platte nicht mal als Bootleg ein Erfolg werden würde.

Der Titel der LP (zu deutsch: Des Phantoms göttliche Komödie) deutet im übrigen darauf hin, daß dies kein ernstgemeinter Versuch war, Jim Morrison auferstehen zu lassen.

Unbestritten bleibt die Tatsache, daß hier äußerst talentierte Musiker am Werk waren und das macht die Platte, zumindest aus heutiger Sicht, wiederum interessant. Und der Gesang haut einen wirklich vom Sessel. The Phantom singt die meiste Zeit genau so wie Jim Morrison auf der LP Morrison Hotel. Lediglich bei den wenigen Passagen, bei denen er sehr laut singt, unterscheidet er sich ein wenig von Jim Morrison. Trotzdem würde jeder Stein und Bein schwören, daß hier der echte Jim Morrison singt. Ich habe nicht wenige Leute mit der Platte geleimt. Die Platte nennt sich eigentlich "The Phantom's Divine Comedy Part One". Soweit bekannt, ist jedoch nie ein "Part Two" erschienen.

An dieser Stelle ist vielleicht noch ein Kommentar von Ray Manzarek zu dieser Platte interessant (aus 'Dark Star', UK, Februar 1980):

'I thought it was a very good Doors imitation, excellent. I heard 'Calm Before The Storm' playing on the juke box in Max's Kansas City Steak House in New York City and I went "...wait a minute, is that us? I don't know this song - did I play on this song?" It had piano and everything. I went to the juke box and there it was, The Phantom. His name was Ted something or other, from Detroit, tall guy who always dressed in black and silver.'

One more thing, though, I played a gig with him. I was playing the Whisky A Go Go on July 3rd (Anm: 1974, HG), which is Jim's disappearance day, so we had a Jim Morrison Memorial Disappearance Party. Iggy Pop came up and sang 'L.A. Woman' and The Phantom did 'Riders On The Storm', playing his guitar and standing behind me where I couldn't see him. I started the vamp, the rhythm of the song, and this voice came out "...riders on the storm..." and I went, "Holy fuck!" I mean, the guy really had Jim down, he had that low voice down, but he wasn't able to....couldn't scream the way Jim could. Jim would scream and it'd send a shiver up your spine.'

Heinz Gerstenmeyer

A CRITIQUE OF A POET

by George Simpson

Jim Morrison was an extra-ordinary poet. And at times his imagery is very sultry. For instance, in "Who Scared You" the lines "... well my room is so cold, you know you don't have to go, my babe...". I can imagine a very large cold room with a queen sized bed and a young couple staying together in there, out of the cold. Then come the lines "... and if you warm it up right, I'm gonna love you tonight, my love...".

It leaves much to the imagination, just the right amount.

Then there's "Cars hiss by my window". I like to imagine the evening following a long hot summer's day. There's been a cool change, and there's been a heavy rain. A nice cold breeze is coming in an open front window. There's a busy road outside, not far away, and it is wet. It's a freeway, most of what you hear is that hissing from the tyres as they speed by. Stray headlights occasionally shine through the window onto the wall, and swing around, like in a camera obscura. The sea is choppy, and the waves make a similar sound as they lap onto the sand. Suddenly there's a disturbance of the peace, sounds like an explosion - it's only a sonic boom as a jet approaches the airport. You could swear that the chimney shook when you heard that boom.

And that girl's beside me, but she's out of reach.

Then a chilling thought enters your mind. Suddenly like the sonic boom did. Maybe it was an abstract idea relating to one of Manson's mad murderness. "A cold girl 'a kill you, in a darkened room."

This song is a perfect intro into the mood of Riders on the Storm.

Just add music and yeah, these are my favourites!

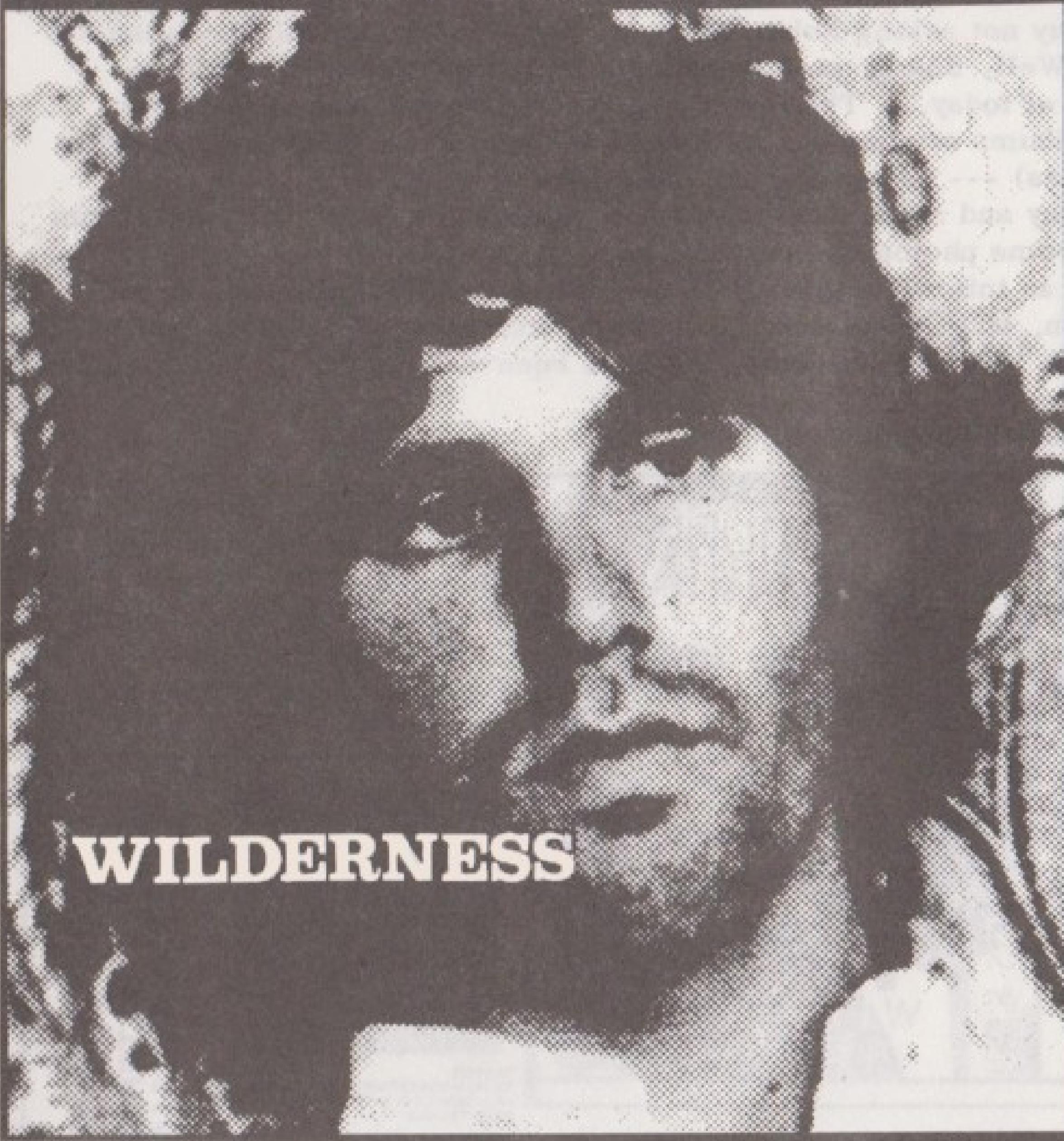
KLEINANZEIGEN / SMALL ADS

I want to correspond with other Doors-Fanclub members from all over the world, if possible of my age (I'm 44 years old). Netty Meelen, Heijermanshove 94, NL-2726 AL Zoetermeer, Holland/The Netherlands

I swift over to CDs, therefore I sell all my Doors vinyl-records. Write for list:Nico van der Weele, Pieter Saenredamstr. 213, NL-7312 RC Apeldoorn, Holland/The Netherlands

Auction; closing date 4 weeks after postmark on this DQ: ROBBY KRIEGER & FRIENDS USA min. bid 20DM; NITE CITY (w/lyric sheet; crackles but no scratches) min. bid 10DM; NITE CITY GOLDEN DAYS DIAMOND NIGHTS, disc was played wet, Germany min. bid 12 DM. J. Engler, Wildtalstr. 71, D-7800 Freiburg, West Germany

JIM MORRISON



WILDERNESS

old Morrison buddy Frank Lisciandro and his wife Kathy decided to publish the book named WILDERNESS, The Lost Writings Of Jim Morrison (critics from The Doors' family say they were smelling money...). Anyway, they had to edit the pages, put them into a context, rearranging fragments, and the result is surprisingly good. The 214 pages are filled with poetry, simple notes, songlines and imaginary visions of an L. A. resident with a universal mind. The publishers tried to put poems from 1966 - 1971 into a sensible order (like a diary of lifetime; The Doors tried to do the same with the "An American Prayer" album in 1978), birth, questions of existence, booze and drugs, the infinite of time. None of the pages had a date on, but the publishers did good work. They also added "Ode to L. A.", Jim's bye-bye for Brian Jones, and "Dry Water". "Jamaica" is a hard-sweating vision of battles in his own mind. Nobody ever before has summed up a whole life in one short poem that intense like Jim did with "As I look back", his own bye-bye from Paris. I don't agree with Lisciandro who said that some of the writings "... might seem simple to people who are more involved in reading poems, but if it's a way to introduce people to Jim's work, that was fine with us." Nobody knows if Jim would have done the same choice if he was still alive. Thereby note the immense difference to Jim's books published prior to his death - The Lords, The New Creatures and An American Prayer. This book is more than an introduction to his work. It is a guide through his life as a man who always was aware of his surroundings. But- the publishers left many things out. This book is edited, which means it is just an extract. Why not add a few more versions of the poem "The American night"; there are (according to the publishers) 50 different versions. This (publishing an

DIARIES FROM THE PAST

Notes on the new Jim Morrison book by Rainer Moddemann

"I'll always be a word man, better than a bird man" Jim says on the "An American Prayer" album. That's true. He always carried a notebook around, writing down his thoughts, experiences, fragments of songs and notes on vision. Although he lost or destroyed many of his notebooks, most of them were saved by Pamela Courson and his friends after he died. And when Pamela died, all of Jim's belongings she kept got into the hands of Corky Courson, Pam's father; who had nothing better to do than storing 1600 pages with Jim's handwriting on in his garage, not knowing what treasure he kept off the public.

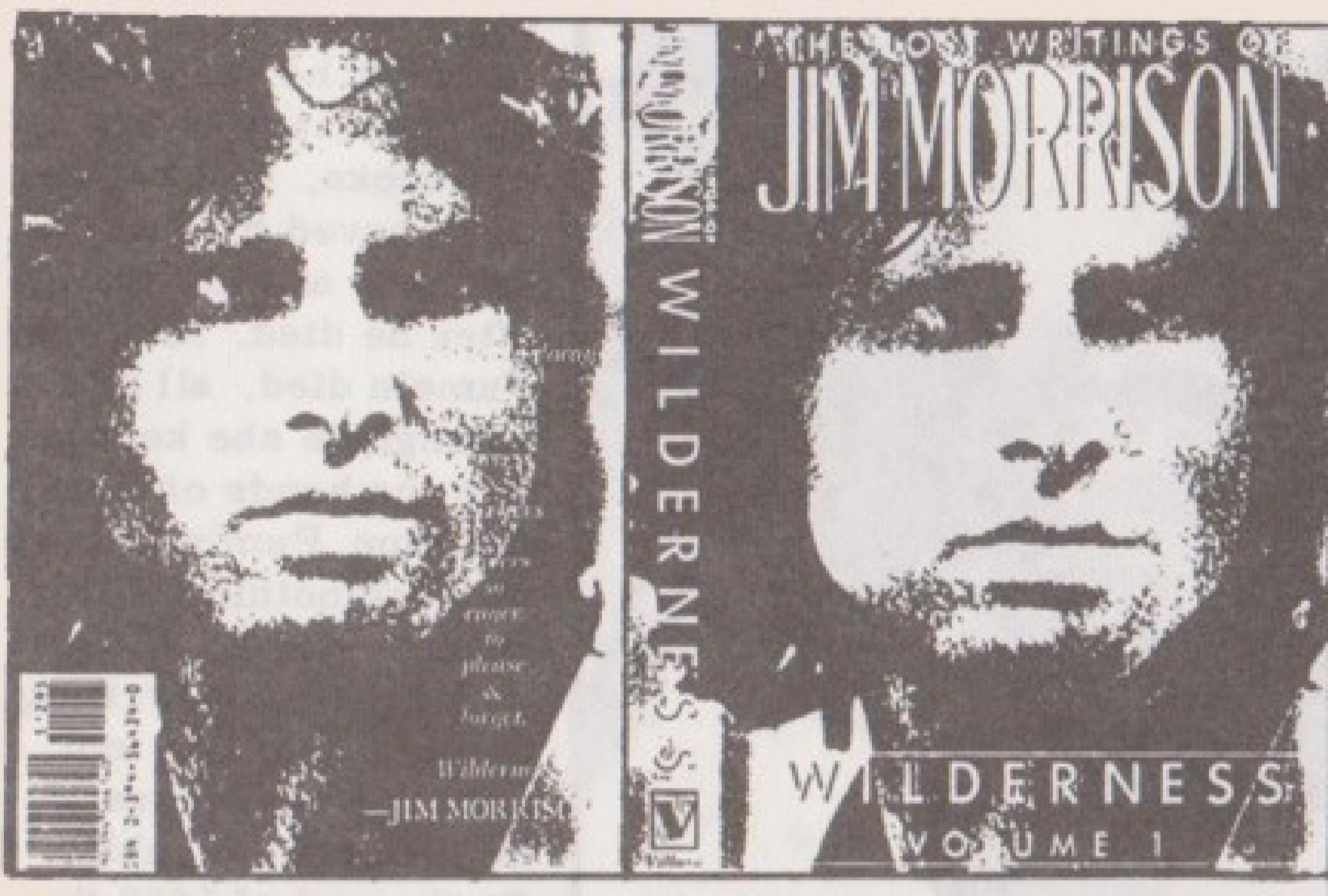
By the end of 1988 then, Corky, his wife Pearl,

early version with a few older ones) would have been a good chance to see how Jim worked out an idea of a poem. Another thing - Frank Lisciandro wasn't "Jim's closest friend" (as the jacket text says) (Frank denies that, too), and Corky Courson wasn't Jim's closest friend as well. Why not asking Robby Krieger, Ray Manzarek or John Densmore to help editing the stuff? Well, this gives the reader a little hint about the situation of "the Morrison-family" of today... The Doors are not mentioned in the book. But: "... he recorded seven albums of songs ... he toured and performed onstage..." (from the afterword of *Wilderness*) --- no word about The Doors.

But the book is worth to buy and read. The publishers added a few facsimile pages from the notebooks along with some photos Frank Lisciandro took of Jim.

Frank Lisciandro adds in an interview that Jim's massive note book collection is the property of Corky Courson, and Corky plans "... to publish as much of Jim's poetry as possible, if not all of it." You're welcome. We have been waiting for a sentence like this for ages.

Wilderness Vol 2 is already in preparation...

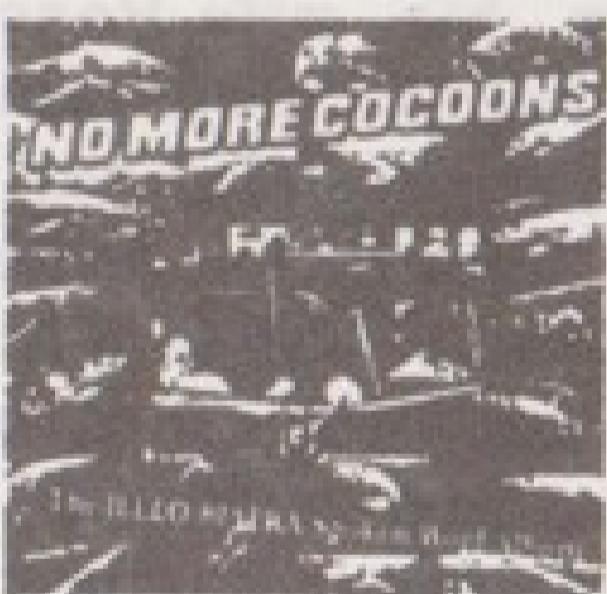


WILDERNESS Volume 1
The lost writings of Jim
Morrison
Villard Books New York 1988
ISBN 0-394-56434-0
includes index of first lines
214 pages

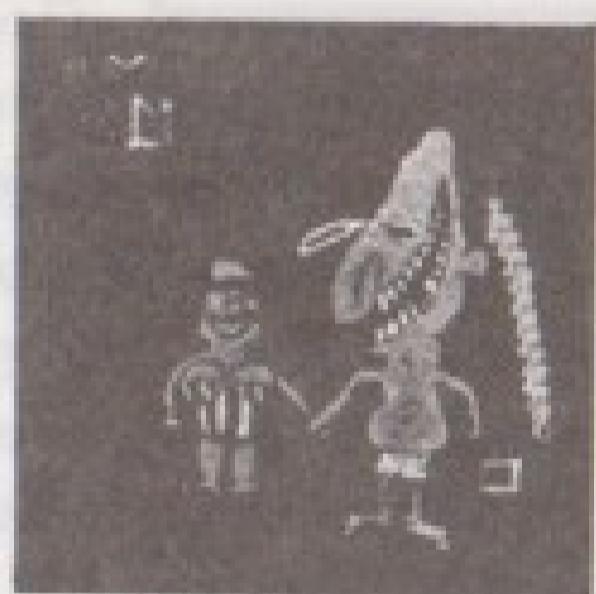


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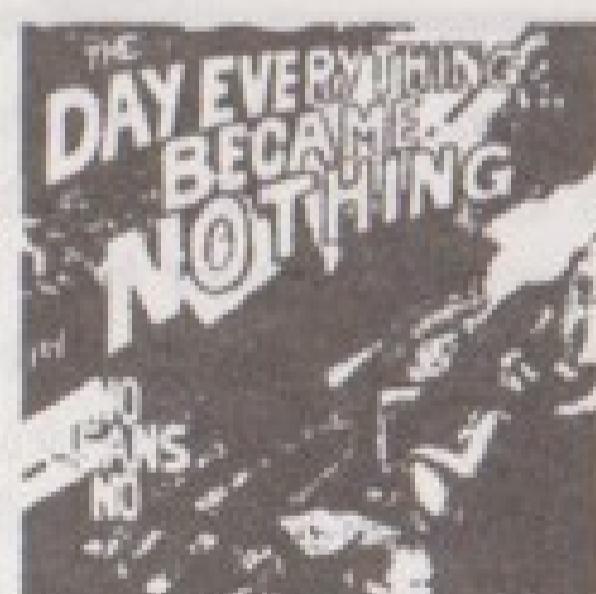
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(from
10/79)

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BOOTLEGGING THE DOORS

Part 7 (cont. from THE DOORS QUARTERLY 13, 14, 15, 16, 17 and 18)

A series written by RAINER MODDEMANN

It's not easy to say if A CLOSED DOOR IS OPENED is a collectable item. Okay, it's getting rare. Okay, it's got some nice and never elsewhere published material on it. Okay, it was the second German bootleg. But that's all, what's good with this record. When you put it on your record player you might think there's something wrong with the stylus or with the speakers. But it isn't so. The record is that bad. A CLOSED DOOR IS OPENED is the worst Doors-bootleg ever made, although it seems to be done by a (or some?) fan(s). Apart from the worst cover I've ever seen, it also came with the worst booklet ever made and with the worst sound ever put on a record. These facts are so unbelievable that it makes this record collectable... I read about a John Lennon bootleg in a "Hot Wacks" review saying that the quality of the Lennon disc was "piss poor"... this Doors bootleg is even worse, although I don't know the Lennon-disc. The first pressing of A CLOSED DOOR IS OPENED (what a bad title, isn't it?) came in a clear plastic bag with a big red point on it. After you opened the closed plastic bag, a few paper sheets fell out: A big disc-sized coversheet in black & white with a lot of handwriting on it, a bad-printed 16-page booklet with no cramps, a xeroxed sheet with another article by the bootlegger talking about late additions and changes of the tracks, and finally the record itself... The wrap-around paper had a big photo on it showing Jim Morrison in a Frankfurt church, good picture, but printed so bad that you almost couldn't recognize Jim's face. The top says "Previously unreleased live tracks", The Doors, A Closed Door Is Opened. Left and right of Jim you can read the tracks of the album which (who wonders) don't appear on the album in favourite of some other songs. At the bottom you can read about the booklet included inside the plastic bag and the name ELI Records, along with a hand-written number. It says that your copy is a special numbered copy of a limited edition, but this (as in many other cases of numbered bootlegs) is not true, there were more than 1000 copies (what a wonder!) of this record. The wrapped-off part of the cover shows us again the tracks (which don't appear...), again the record company, who (the fuck!) produced, "supervised", "designed" the album, who (the fuck) were "the world-wide helpers" and a ridiculous "article" by the big "producer" him self, the anonymous "Mash". (In one of the following Quarterlys read more about him, he "produced a few more Doors-bootlegs with almost the same bad soundquality...") Read another Mash-article on the xerox-sheet explaining why and how he decided to change the tracks. The (xeroxed) booklet includes some articles, which are nice, but not rare. They are about The Doors' story, the Miami trial, Jim's death and the official "An American Prayer"; also added a Situation de Sépulture-sheet of the Père Lachaise cemetery. Some people were lucky to have this bootleg with them on July 3rd, 1981 in Paris. When the Doors showed up at the grave, they had to sign a few of A CLOSED DOOR IS OPENED, not knowing that this is the worst Doors-bootleg ever made. Here are the facts:

A CLOSED DOOR IS OPENED

- Side one: 1. Bill Siddons quotes William Blake
2. Oh Carol
3. Hello I love you (recited by Jim Morrison)
4. Hello I love you
5. Ray Manzarek about Hello I love you
6. Jim Morrison about his favourites
7. Rock me, baby
8. Who scared you
9. Money
10. The Unknown Soldier

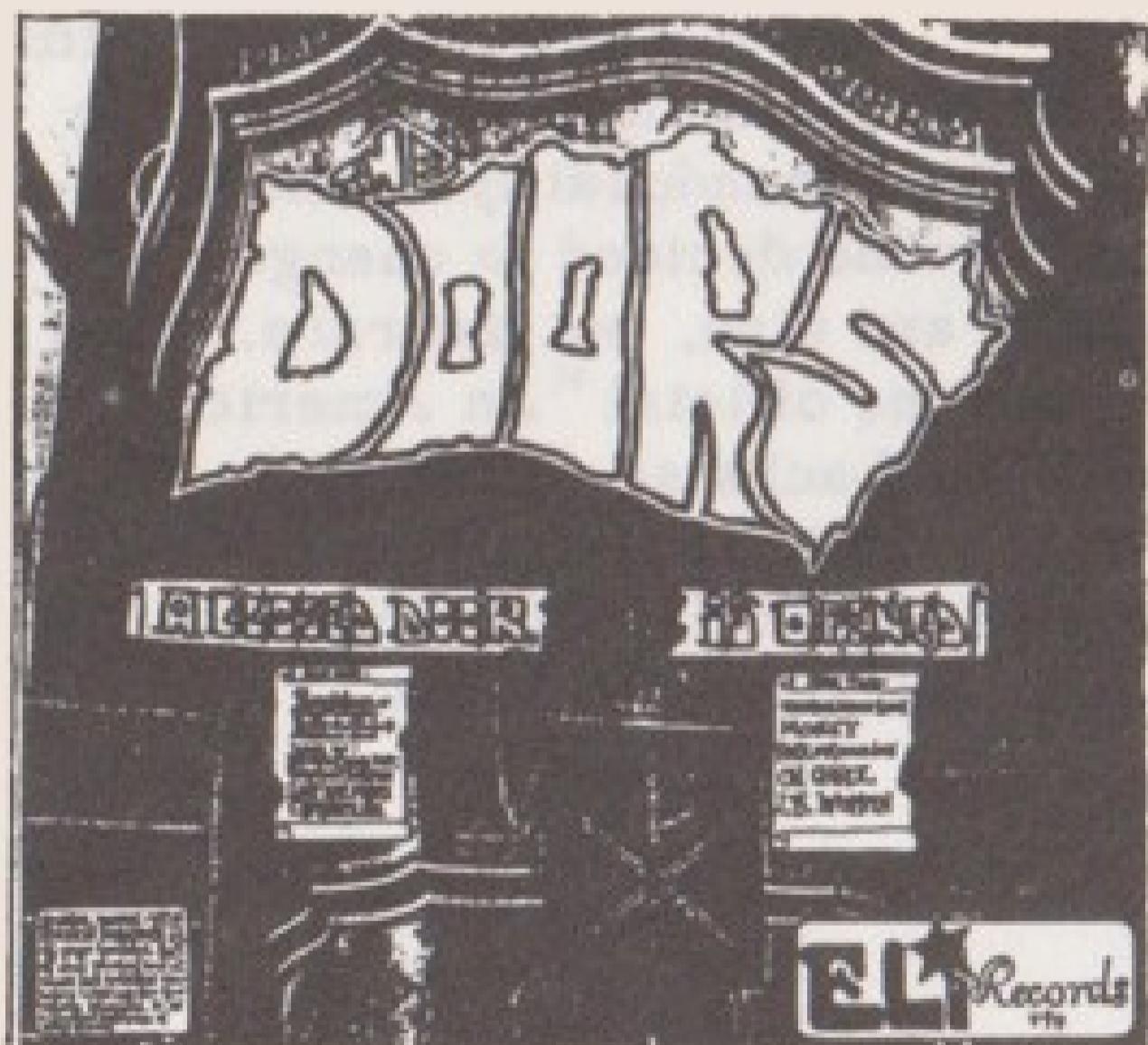
- Side two: 1. Horse Latitudes/Moonlight Drive(incomplete)
2. Hitler (dubbed with "My Wild Love")
3. Texas Radio and the Big Beat

4. Ghost Song (done during "When the Music's over")
5. The End/Across the Sea/Crossroads/Wake up/The End
6. Graveyard Poem (dubbed with "Riders on the Storm")

SOURCES:

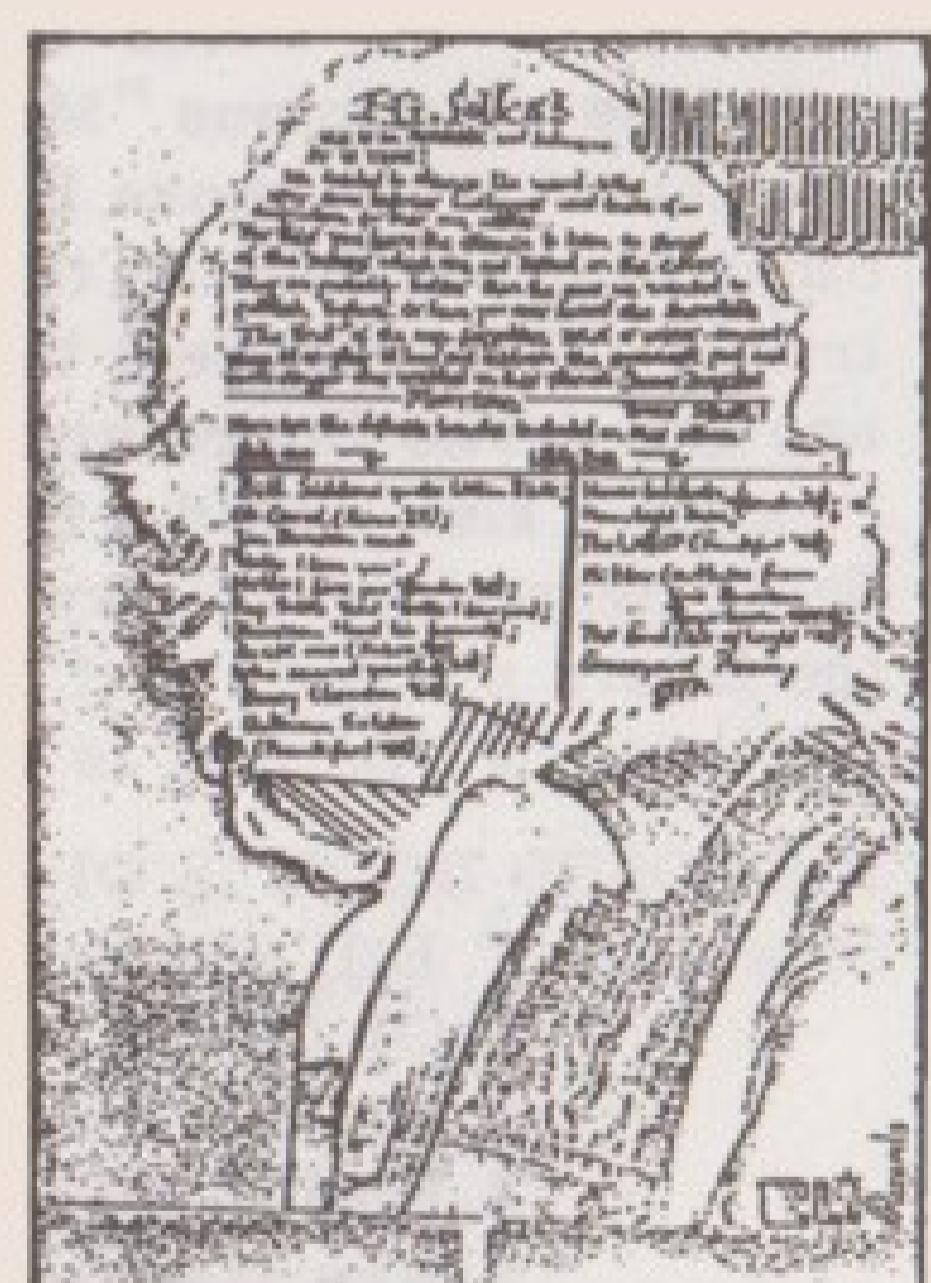
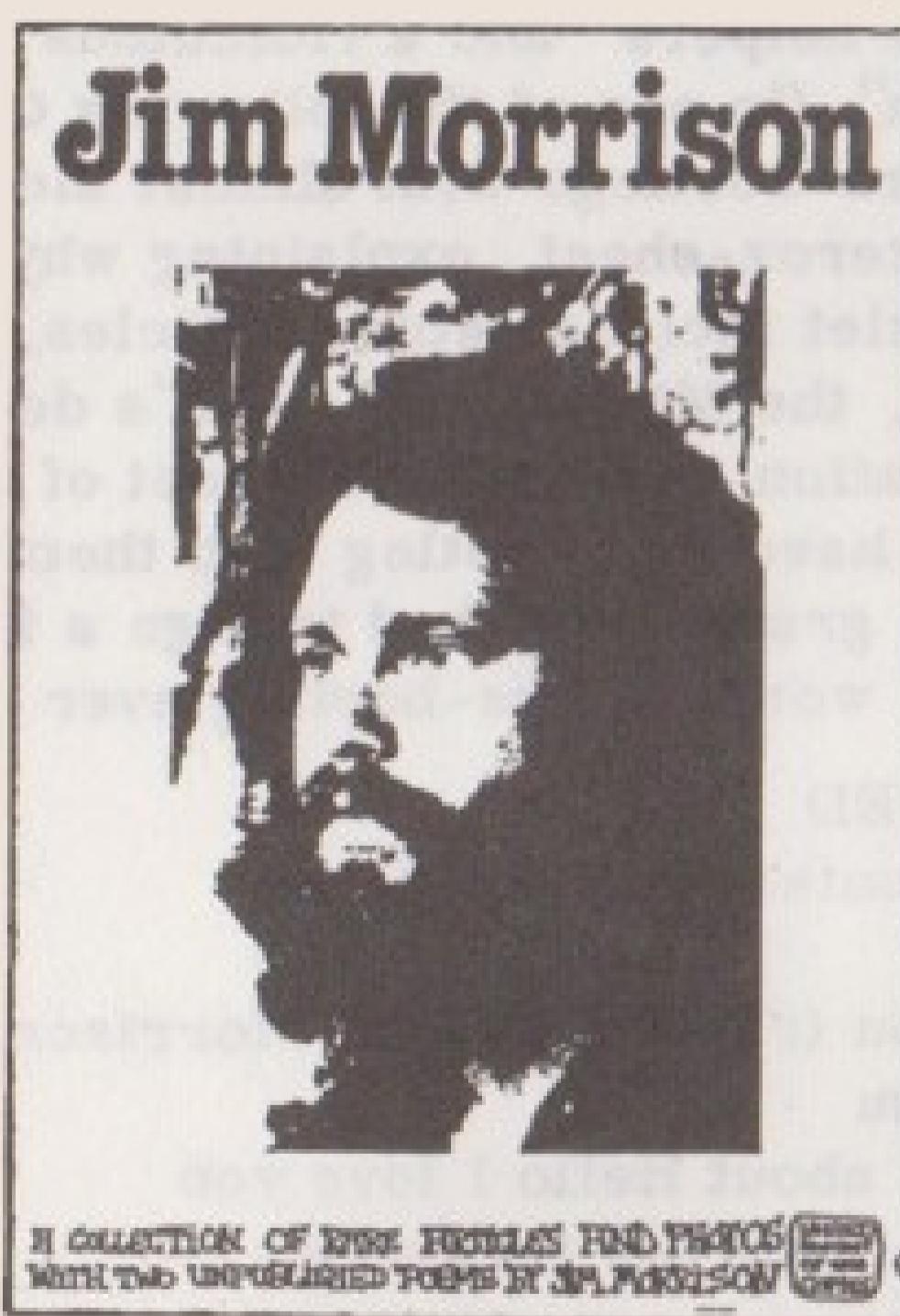
- Side one: 1. from the radio show Requiem for the Rockers
 2. San Francisco, Winterland, 5. or 6. 2. 1970
 3. Howard Smith Interview, December 1969
 4. London, Roundhouse, 6. 9. 68, audience tape.
 5. "The Doors Are Open", Granada TV Show, 6. 9. 68
 6. Howard Smith Interview, December 1969
 7. San Francisco, Winterland, 5. or 6. 2. 1970
 8. Los Angeles, Forum, 13. 12. 1968
 9. New York, Felt Forum, 17. 1. 1970
 10. Frankfurt, Kongresshalle, 14. 9. 68
- Side two: 1. London, Roundhouse, 6. 9. 68, 2nd show
 2. "An American Prayer" poetry session, 8. 12. 1970.
 From Promo LP INNER VIEW
 3. Frankfurt, Kongresshalle, 14. 9. 68
 4. New York, Singerbowl, 2. 8. 68
 5. Isle of Wight Popfestival, UK, 29. 8. 1970
 6. see side two, track 2.

FIRST PRESSING Cover : wrap-around paper sleeve in black & white with a photo of J. M. spring 1981 in a church in Frankfurt on the pulpit. Comes with a 16-page booklet and a xeroxed sheet in a clear plastic bag.
 Label: green label with German circle text. THE WIZARDS, ST 33 D. P., A-6199 A (or B); Live-Session. Nonsense tracks are mentioned on the label.
 Matrix: side one: A-6199 A-2/81 S I side two: A-6199 B-1/81 S I both Matrix numbers are printed. No song-separation.
 Country: West Germany Edition: 1000 copies.



Cover
of first pressing

booklet →



Xerox - sheet

SECOND PRESSING

Cover: same as first pressing, but much smaller than record.

Label, Matrix: same as first pressing. Edition: not more than 500.

THIRD PRESSING

Cover: even smaller than second pressing. No booklet added.

Label, Matrix: same as first & second pressing. Not more than 300.

All pressings came in clear plastic bags. First pressing was sealed. Price for first pressing about 25 DM, all others about 15 DM.

A funny thing happened half a year after the release of A CLOSED DOOR IS OPENED (according to a dealer who told me the story): The bootlegger mailed about 500 copies of this record to another bootlegger in England. This guy didn't trust his ears after he heard the record, but unfortunately he already paid the albums. To make the worst Doors-bootleg ever more attractive (remember the clear plastic bag and the ugly cover) he decided to print his own cover for the record. So some weeks later the same record appeared with another but fine cover.

cover:deluxe black & white cover, laminated, with red writing

summer 1981

THE DOORS WEIRD SONGS. 1967 Doors promotion photo on front, tracklist only on back. No booklet or xerox added.

Label and Matrix same as all other pressings.

Record made in Germany, cover made in England. About 500 copies.
Price about 45-65 DM.

(series will be continued in QUARTERLY No 20)



PHONE INTERVIEW

(cont. from page 23)

JOHN DENSMORE

from your "Waiting for the Sun" album, that showed off Robby Krieger's classical guitar play, that was quite a different piece for a Doors-song, wasn't it?

J: Yeah, Robby's background was folk- and flamenco Guitar, and uh, in rehearsals, when we were taking a break or whatever, I always used to ask him to play flamenco guitar, you know, it's an acoustic guitar, 'cos I just loved the sound of that real beautiful sort of uh open ethnic sound, and then we eventually took some little melodies

and uh Jim wrote the lyrics, or maybe Robby did write the words, I don't know.

B: Well we talked about before you're not having a bass player onstage. I noticed when you were recording the "Morrison Hotel" album you used a wonderful guitarist called Lonnie Mack to play bass on "Roadhouse Blues". How did that happen?

J: Well, that's funny, because Lonnie was just walking down the hallway of Elektra Records on that afternoon, and "Roadhouse" being a blues, and here's this great sort of blues guitarplayer: 'Hey, can we use you, will you play bass on this song?' So that's how that happened, sort of spontaneous.

B: Have you heard his new album? It's the first thing he's done on a band for years!

J: No I haven't. But I --- someone produced that who's popular.

B: Stevie Ray Vaughan.

J: Right. So I'm really curious about that.

B: And it's interesting too, John, that Robby's guitar playing on "Roadhouse Blues" has got a very strong "Lonnie Mack" feeling.

J: Really?

B: I think so.

J: Must have come through the bass!

B: Now your last studio album "L. A. Woman" was probably your most vary with blues and jazz feels on certain tracks and it's interesting you told me before you certainly had some jazz influences in your playing because I always found your drumming on songs like "Riders on the storm" shows great taste and restraint in a band that did play some great up-tempo songs. Did you feel comfortable in that sort of style?

J: Yeah, I was real happy with "Riders". I felt like it was the first time I got to really play not only what I loved but the sound I've always liked. We were co-producing with Bruce Botnick, the engineer, and I really kind of had made 5 albums and I knew what I was doing... (Read the final part in DQ 20, with SENSATIONAL exclusive never-before published informations about JIM MORRISON's death!)

ROBBY KRIEGER

INTERVIEW ☆

BY RAINER MODDEMANN
with a little help from Arno Bednorz.
Los Angeles, June 1988

- Robby Does it work? (He points to the tape recorder and the video)
Arno Yes, it works. Say something nice.
Robby Nice.
Arno Very good. No, something nice.
Robby I have the same one (he means the recorder). No, I don't.
Arno He he he! Do you want a beer? (hands Robby a bottle of Coors). You need strong Robby, that's it.
Robby Jesus! (did his very best to open the bottle)
Rainer Well Robby, your new album - what kind of music will be on that one? Something like "Versions"?
Robby Yeah, sort of "Versions". There'll be a few of my own compositions plus some old ones like on "Versions".
Rainer Cover versions?
Robby Yeah. There'll be an Elvis Presley one.
Rainer Oh, which one?
Robby Well, Linda's extatic about that (Linda, Robby's PR manager, smiled). It'll be "I want you, I need you, I love you".
Rainer Ah, that one "... with all my heart."
Robby Yeah. And also the "Lonely Teardrops".
Rainer Isn't that a Roy Orbison song?
Robby No - Jackie Wilson. And a few other surprises.
Rainer You should do a Robert Johnson cover version, Robby, I know he's one of your favourites, and also one of mine.
Robby If I could do as good as he could I would do (he laughs).
Rainer The Rolling Stones did his "Love in vain", not mentioning that it was a Robert Johnson tune.
Robby Really? Mmh! Did they get away with that?
Rainer I think so. To my knowledge nobody complained.
Robby That's fun. Actually "Crossroads" is good the way Cream did it. I like that, although I still like Robert Johnson's version better, I think. It's amazing that probably very low percent of the people who heard Cream also heard Robert Johnson.
Rainer He was the master of slide guitar.
Robby Oh definitely!
Rainer Was he the first one who inspired you to use a bottleneck?
Robby Not the first, but one of the first.
Rainer He recorded less than 35 songs in a hotel room ...
Robby Yeah, not many. Some people have showed me some bootleg stuff supposed to be Robert Johnson. It's hard to tell. It might be. It's really bad quality stuff, you know, who knows.
Rainer I heard of a Robert Johnson CD coming out very soon, with all known songs plus unreleased material.
Robby Really? Must get this one when it is out.
Rainer Your Halfspeed Master "Robby Krieger" contains some surprising stuff.
Robby I specially like the song "Costa Brava".
Robby Good!
Rainer Have you ever been at the Costa Brava?
Robby Yeah. Actually we drove along the coast, stayed at this big old castle up there, I forgot the name of it, it was a beautiful place! Yeah, I liked that! And we went to Barcelona and Madrid, saw some Flamenco, and visited the Ramirez shop where I bought a guitar. I have three Ramirez guitars. Have one '63, the

Rainer
Robby
same exact model that Sabecca uses. That was fun - I didn't know that he used that model, and I had it for 20 years, and I saw him recently, looked inside his guitar ... a '63! Same one as mine!

How did you get the idea to write "Spanish Caravan"?

Oh, from Flamenco stuff that I learned. A song called "Granadinas", which is a form, one of the flamenco forms that everybody learns, that's more classical.

Rainer
Robby
So "Spanish Caravan" was a kind of cover version or a Spanish traditional? Yeah, in fact they sued us for it. The people who owned whatever song that came from, they tried to sue us for it, but they didn't get very much, 'cos it's such a widely known thing (sings the guitar solo from "Spanish Caravan"), but they claimed they owned this little something stupid.

Rainer
Robby
How much did you have to pay them?

Aaaah, not that much. I think we gave them the publishing that was earned in France or something, because that's where they were.

Rainer
Robby
Unfortunately "Spanish Caravan" was cut...

Rainer
Robby
Yeah. (grins)

Rainer
Robby
Where's the lost part of it?

Ha, I wish I'd know!

Rainer
Robby
That's pity! I heard you worked a long time on that.

Rainer
Robby
It was a couple of minutes that was cut out from the version on the album.

Rainer
Robby
I spent a whole day in the studio on that, and the producers cut it out finally.

Rainer
Robby
I still can do it, but I haven't done it in a long time.

Arno
Robby
Can you do it now?

(laughs) No, no, not today. I haven't picked up my Flamenco guitar for a year but I definitely plan to record that one day, you know, to re-record that.

Arno
Robby
That would be very interesting. Why did they cut that out?

Arno
Robby
Oh, it was a little long, they said.

Arno
Robby
Not commercial enough?

Arno
Robby
Yeah, probably. Maybe they wanted it for a single, but I don't know why they cut it, to tell you the truth.

Rainer
Robby
What guitar did you use for "Spanish Caravan"?

Rainer
Robby
For that part I used the actual Ramirez guitar, and I guess that's why they didn't use it, it didn't ... well, we used that guitar for the first part of "Spanish Caravan" and went to that electric one...

Arno
Sponsored by Coors (holds a bottle of Coors beer into the camera lens)...

Arno
I read in a book that Morrison also had a few of these?

Robby
Arno
Coors? No, he didn't like Coors that much (laughs). He drank Miller's.

Arno
It's not that bad stuff!

Rainer
Arno
I like it myself.

Rainer
Let's talk a little bit about the videos that The Doors released. First - "Dance on fire" -- do you agree with the visual concept? Did you work on that as well? Robby
On "Dance on fire"? I didn't really have that much to do with it. Ray was the video man and you know he loves to do that kind of stuff. I didn't really think we had that much good stuff that we could make a video, you know, but I guess the Doors' fans wanna see anything that we have, you know, anything possible, so...

Rainer
We visited one of our fanclubmembers over here in L. A. recently, and she had three versions of "People are strange" of the Murray The K show...

Robby
Three versions?

Rainer
Yeah. In one Jim forgot to start singing ...

Robby
Ah really (laughs)? How did she get that?

Rainer
I don't know. Probably some bootleg stuff. A good title for that would be "The making of People Are Strange", you know, it looked like the complete thing, with all takes.

Robby Really? Well, I remember that. Where did she get hold of that?
Rainer
Arno I don't know. But it looked funny!
We specially remember one funny scene: Jim was trying to tell you others to
make a joke, and he said: "Hey man, let's do..." and you always hear his
voice from his mike, but then he was cut by the director.
Robby (laughs) We didn't know what he was gonna do. Where were we standing? On a
fountain or something?
Rainer Yeah, on a fountain.
Robby (laughs) Well, I don't really remember.
Rainer Where was that taken?
Robby In New York down by the bowering.
Rainer Do you like the video Ray filmed for the song "L. A. Woman"?Robby Yeah, it's not bad!
Rainer The songline "Mr Mojo Risin'", did Jim get that from the song "I got my Mojo
workin'?"
Robby I'm sure that had something to do with it, yeah, we used to do that song some-
times, but you know that's the anagram of his name. Yeah, I think he got it
more from the Mojo-song, and he figured out later that it was an anagram of
his name.
Arno Is there another beer left?
Robby Yeah, look in the fridge in the kitchen.
Rainer Remember the super-8 film of the New Haven-bust . . . where did you get that
from?
Robby I forgot who came up with that one. Somebody that was there.
Linda You guys bought it from the guy who was there in the audience.
Robby And you know there were "Life Magazine" reporters and they caught a lot of it.
Rainer The "Unknown Soldier" promotion-film . . . who's concept was that? And who
did the camera-work?
Robby Jim figured that one out. Peter Abrahams, the guy who did the first "Break
on through" one, you know the first Doors-promotion-film, well the same
guy did that. Oh, Mark Abrahamson, that's him.
Rainer What about the Jubilee-scenes celebrating the end of World War II and the
Vietnam-clips?
Robby Who's idea was that? Oh, I forgot.
Rainer Did The Doors plan to record "Hollywood Bowl" for a later release on film or
for a live-album?
Robby Yeah, we did. You know we had that shoot, that three-camera shoot plus
8-track sound, yeah, we did intend to do that. We didn't know exactly what
to do with it for the future. You know we were making a movie at that time
called "Feast of friends", so I think we wanted to use it in that.
Rainer Do you remember where "Crystal Ship" was filmed for "American Bandstand" ?
It looks like a very early clip.
Robby Yeah, early '67, I remember. We were meeting Dick Clark. It's funny 'cos
Dick Clark was . . . ah, you know he had that "goody-two-shoes"-image(laughs)
and in order to get over that image he came to our dressing-room and he
started talking like "Hey guys, let's fuck some chicks" (laughs), trying to be
a real tough guy, you know "How's fucking junks" (laughs). Hey, let's get this
dog out! (Robby jumps up and tries to decoy his dog Teddy out of the room)
Teddy, come on!
Arno Sponsored by... (holds a new bottle of Coors into the camera)
Rainer Do you know that I found for The Doors the lost "Hello I love you" video
from Frankfurt, West Germany?
Robby Oh yeah, you did? From the show in Frankfurt? That's great!
Rainer And now I'm on the track of two indoor-concerts that were shot in the hall.

Robby Were those from . . . ah . . . Amsterdam?
Rainer No, Frankfurt as well.
Robby The indoor shot was the "soldier"-show?
Rainer Yeah, You did that song there, too.
Robby It was pretty dark in there.
Rainer Well I hope you can use it. But back to "Dance on fire": The "Adagio"-- when
 was that recorded? And did you actually use a string quartet during the
 recording?
Robby Well, not a quartet, but a whole string section, about 20 guys I think, and
 that was at the same time as the "Soft Parade", when we had all these strings
 and horns and stuff, so we recorded this one as well with them.
Arno Who's idea was it?
Robby Oh I forgot. We all liked that song for a long time, you know.
Rainer You used it in "Feast of friends" as well...
Robby Yeah, It's a good song. It's pretty popular in Europe, isn't it?
Rainer Yes, sure. And it became one of the rare Doors' instrumentals, also on one
 of the bootlegs, "Rock is dead".
Robby Yeah, that's right.
Rainer By the way - what do you think about bootlegs, I mailed you a few, I think,
 with rare Matrix' songs.
Robby Yeah, hmnn...
Rainer Do you remember those concerts?
Robby Oh yeah, I remember the Matrix.
Rainer Just one guy sitting there clapping...
Robby (laughs) I think that was a soundcheck, because the place was packed when we
 played there, so it couldn't have been one play, one guy clapping . . . it must
 have been a soundcheck.
Rainer "Rock is dead" - do you like this one?
Robby (laughs) No, I never liked that one, that was pretty much out of nowhere, you
 know I mean we were just kinda drunken, you know just fishing around for
 something, I wish it wouldn't have come out on a bootleg even.
Rainer I heard the tape was stolen from Rothchild...
Robby Yeah, that's the story.
Rainer When was the recording -- was it after or before the Miami trial?
Robby That must . . . ah . . . before.
Rainer Before? That's kinda interesting.
Robby Why? Why do you ask?
Rainer Well, because the lyrics sound like a comment on the Miami trial.
Robby Hmm, well, could have been . . . well, let's see: That was during the "Soft
 Parade" also, as I remember, or it could have been "Morrison Hotel", see,
 Miami was . . . was "Morrison Hotel" after Miami . . . I forgot...
Rainer Yeah, it was.
Robby Okay, then it might have been after Miami.
Rainer Would you like to do the soundtrack for the forthcoming Doors' movie?
Robby Sure! Well...
Rainer Ray is talking about the Doors' movie for years...
Robby (laughs) Yeah, I know. It might happen now. They have to come up with some
 money pretty soon to keep the whole thing going, you know. The people who
 have the rights, Bill Graham and this other guy, you know, they were
 supposed to get a writer who's gonna write the script and all that. So far we
 had about three scripts and they had been terrible (laughs) so I'm afraid that'd
 never happen, you know. But you never know.
Rainer Dave Brock of "Wild Child" could be a good actor for Jim's part, I think.
Robby Yeah, he could be great, he would be very good.
Rainer . . . for the "early" Morrison...

- Robby Yeah! (laughs) There are plenty of guys around who could play the "Later" Morrison (laughs)...
- Rainer Let's go back to the early days... your first band was called "The Psychedelic Rangers". What was this band all about?
- Robby (laughs) Just some friends of mine.
- Rainer Any recordings left?
- Robby No, I'm afraid not. Actually John was in that band, too. Our one and only demo was called "Paranoia". (sings) "Paranoo-i-a". Was kinda like "Love", like the old "Love" days, kinda like "Hey Joe" chords. That's good, actually. We had this great piano-player, a friend of mine named Grant Johnson, who lives up north now, and he could play jazz at that age, you know, and me and John and this other guitarplayer, a friend of mine named David Wolfe, who was my guitar teacher, we did a movie-soundtrack, ah - I forgot the name of it unfortunately, for the Psychedelic Rangers. But, you know, David and I, we both copied a terrible flamenco record called "Dos Flamencos", it had these two guys playing flamenco together, and he taught me how to play the guitar.
- Arno Talking about movies - have you ever seen HWY?
- Robby Yeah, sure. Well, it's not really a movie, but much of shots, and it's unfinished, you know.
- Arno Any chance to see this one day?
- Robby Yeah, hopefully, you know the estate owns it, and they haven't done anything with it. I wish they would do something with it, 'cos it's interesting stuff. I wish they'd put it together with "Feast of friends" maybe, and some other things. It would make a good video.
- Arno Is it true that part of the soundtrack was used for "An American Prayer"?
- Robby Ya! The phone-call.

READ PART TWO OF MY ROBBY KRIEGER-INTERVIEW IN QUARTERLY No 20 !

EINE STORY AUS FRANKFURT - 1968

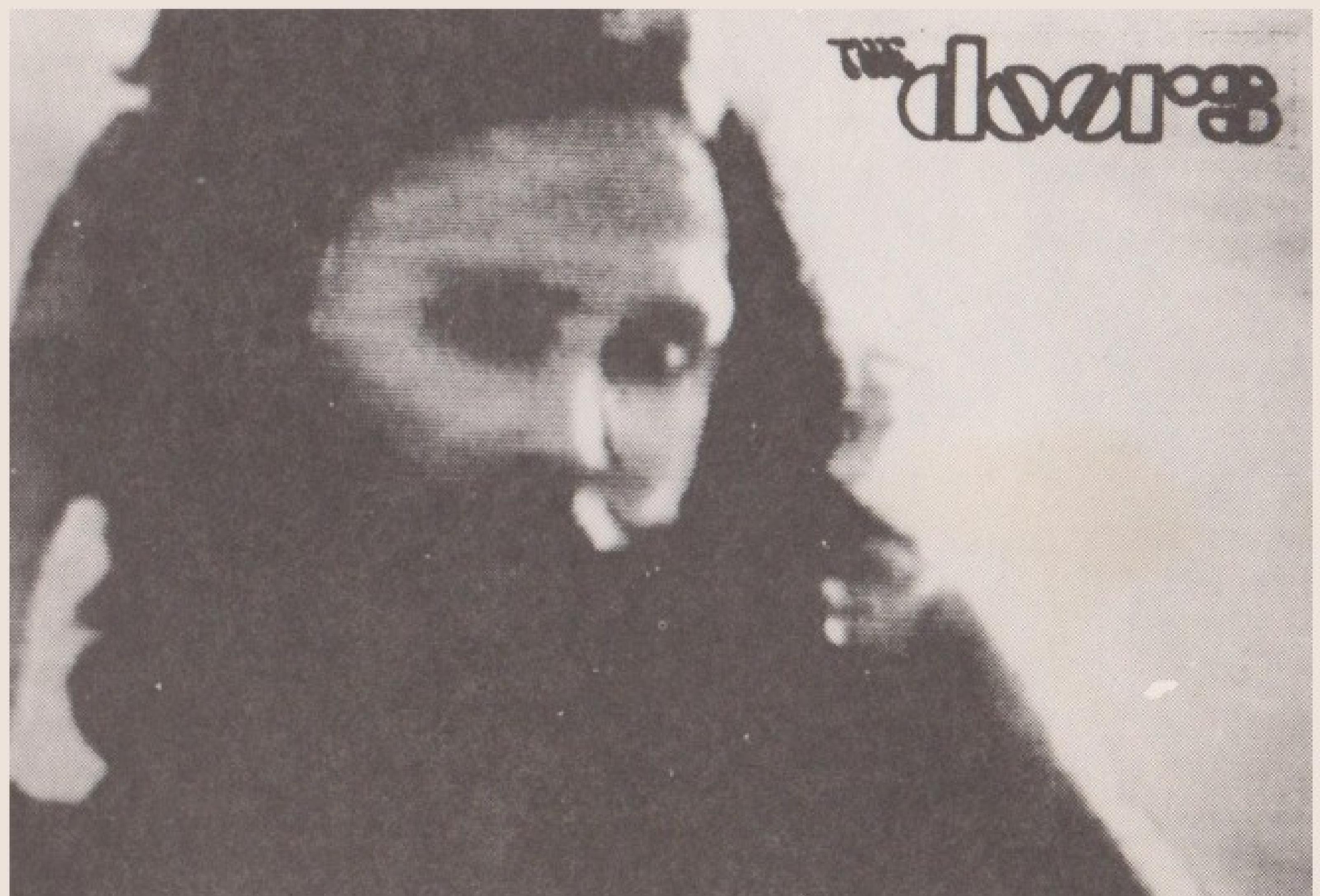
von Oliver Lüth

Die Mutter meiner ehemaligen Freundin war Mitarbeiterin im Metronome-Büro in Hamburg. Eines Tages kam ein Fernschreiben, daß die Doors eine Europatournee beabsichtigten. Es wurde ein Begleiter für sie während ihres Aufenthaltes in Frankfurt gesucht. Meine Ex-Schwiegermutter wurde vorgeschlagen. Aber sie lehnte es ab, da sie bis dahin nur Schlechtes über die Doors gehört hatte (vielleicht vergleichbar mit dem Auftreten der Punks in den 80ern). Also sagte ihre Kollegin Frau Cremin, heute Frau Schäffler, zu. Die Doors wurden am Flughafen empfangen, mit Blumensträußen etc. Frau Cremin war sofort von Jim eingenommen (hat sie mir jedenfalls erzählt). Alle fuhren gut gelaunt zum Hotel. An dem Tag, als die Doors ihr Konzert geben sollten, war Jim plötzlich verschwunden. Es kam eine Riesen-Hektik auf. Wo war er? Ein fieberhaftes Suchen begann, doch Mr. Morrison blieb verschwunden. Die übrigen Doors blieben ruhig, waren sie doch solches Verhalten von Jim gewohnt. Man suchte überall: doch leer sein Zimmer, leer die Bar, leer der Hotelgarten. Alle begannen, tierisch zu schwitzen. Wo war Jim? Irgendwann kam jemand und meinte, er hätte jemanden auf einem Baum sitzend gesehen. Alle rannten hinaus, und tatsächlich: Jim saß in einem Baum und las Gedichte! Alle Spannung fiel ab und man begann zu lachen. Diese Story steht natürlich in keinem Buch, für mich war sie total neu. Ich hing wie gefesselt an Frau Cremin's Lippen. Für mich gab es in diesem Augenblick nur diese Lippen und die Bilder, die sich in meinem Kopf bildeten. Auf jeden Fall versuche ich demnächst, mit Frau Cremin ein Interview zu machen, werde mir alle Mühe geben.

H
W
Y



... and last not least 2 photos from Jim's film "HWY".....



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