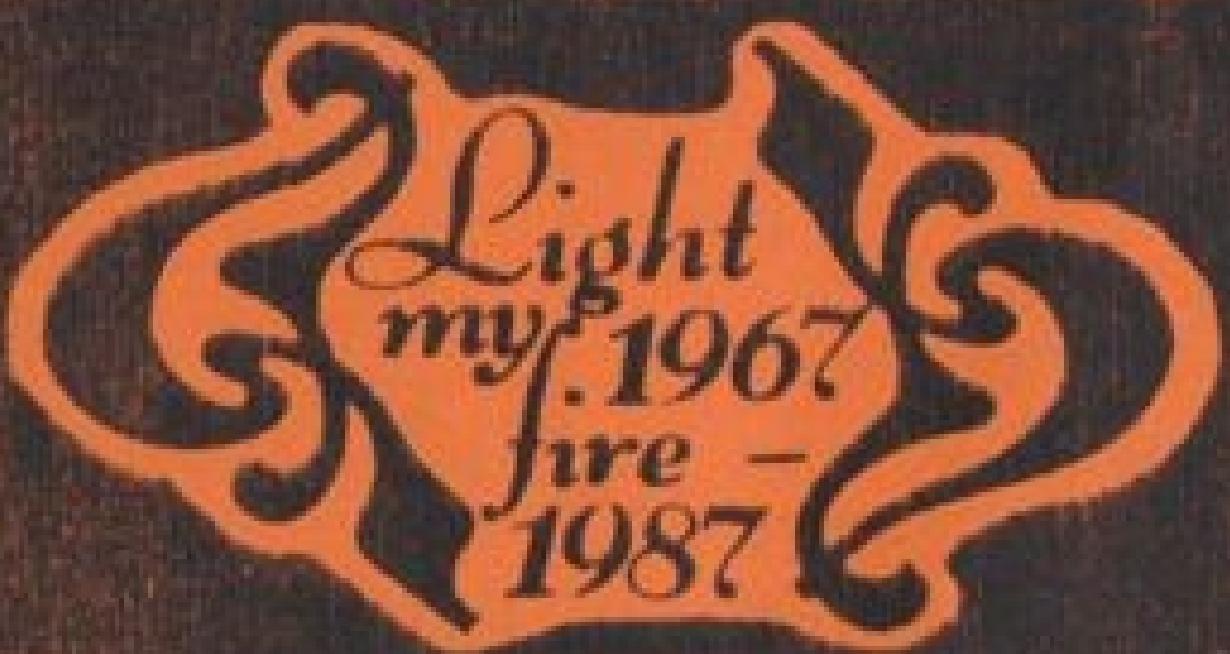


IT WAS TWENTY YEARS AGO TODAY...



THE DOORS

QUARTERLY

THE DOORS QUARTERLY¹⁴

Release date of this DQ:
June 26th, 1987

Hi Doors people,

there's no way to escape: a nostalgic feeling is in the air, and not only The Beatles' Sgt. Pepper album was released 20 years ago today, but also The Doors' Light my fire. And - even more important: The Doors first album. A Celebration - 20 years of the Doors, and still going strong. Ask people about the year 1967 - they'll talk about the magic summer of love, the hippies in the streets and the music in their heads - "The Doors" and "Sgt. Pepper". Revolution was in the air, students' revolts and LSD, long hair and incense sticks. The Doors and The Beatles gave us the feeling of being important, opened our minds to strange phenomena we never experienced before. There will never be another year like this -- 1967!

The DOORS QUARTERLY MAGAZINE is going to change its outfit, dear friends. From the next issue we'll have a nice printed envelope with high-quality photos (you surely noticed that all Quarterlys are just xeroxed), and a poster with each magazine. And the best news: the membership-fee won't rise! We discovered a printery over here, which made us a good offer. So wait for the next DQ with a better title-page. If you were lucky to join us from the beginning in 1983, keep your original Quarterlys safe, because original prints of our magazine sell for a high price on record fairs. I never thought that Quarterlys would become collector's items, but club members told me so.

I can recommend a new book coming out soon. It is called "A Graveyard Poem" and will be released in France this July. It contains entirely photos of Jim Morrison's grave on the Pere Lachaise, along with some rare Jim Morrison poetry and articles. The publisher asked me to write a foreword for the book and I did, recalling the days the bust was still clean. All the photos show the bust in its early days (1981), clean and pure white. If you want a copy of the book, just write me. Unfortunately I don't know the price yet, but I'll let you know soon.

Robby Krieger sent me a new photo of himself, with greetings to all people in the fanclub. It will be in the next Quarterly, for your pleasure.

The latest trick to make a good deal of money: American dealers cut ads for Doors--record releases out of old music magazines (Crawdaddy, Rolling Stone ...) and sell them for 10 - 15 dollars. Just one page! For hard-core fans only!

What fans pay for rare albums: Thomas Collmer recently paid for a copy of "Phantom's Devine Comedy" (you know: Phantom is the guy who caused the "Jim is alive" stories after the release of his 7" record "Calm before the storm") 100 Dollars!!

Another fan paid for a copy of the German "Break on through" copy 85 DM! And even the original German releases of the early Doors albums on the "Golden" Elektra label go for an incredible price! Even new albums cost a lot if they've got a limited edition: The Jim Morrison Interview picture disc was about 25 DM, when it came out in April 87. Now it costs about 40 DM, if you are lucky to find one ... you see, it's worth buying the records as soon as they come out, otherwise you pay more than you might expect.

I was talking about a bootlegger being busted (DQ 13) who wanted to produce a boot-

... is a magazine for members of
THE DOORS FAN CLUB
DOORS QUARTERLY MAGAZINE
Am Oelvebach 5
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Blz: 360 100 43; Mr. Moddemann

leg copy of "Three Hours For Magic". Well, the latest rumour says that he's back again. But it is doubtful that he's gonna make this Doors bootleg, because a bootlegger in Holland has got the same plans ...

The next story is an incredible one, but it is true, believe me: Three years ago a very well-known bootlegger from Hamburg, Robert Nitze, died. Too many drugs ... but he left behind a garage full of bootlegs, covers and original matrixes. His parents didn't know what to do with the stuff and sold it to a Hamburg record-dealer, who didn't really know what he got there. So he wrote a list of all the material he got, along with a list of matrix-ordernumbers. When I got the list, I immediately discovered one Matrix number being a Doors bootleg ... now the original Matrix is on my wall: LIZ 1968 --- it is the record called "Jim Morrison The Lizard King" I am talking about in my "Bootlegging The Doors" article. The best thing is the guy who sold it didn't know that this was a bootleg matrix --- now I own a Doors item which exists only one time in the world ... burglars keep away ... I have to install an alarm these days ... If you'll get this Quarterly in time: You can meet me in Paris on July 3rd, guess where ...

See you THERE ! 

Talk Talk - Talk Talk Talk about the DOORS



... the new official DOORS Live album is out.

It is called LIVE AT THE HOLLYWOOD BOWL, and it was released this June 12th. It is an EP with only 10 minutes on each side, in fantastic stereo, not too many overdubs but many cuts - read Heinz' article about the EP in this Quarterly...

... and the video LIVE AT THE HOLLYWOOD BOWL is out in the States, but - as usual - the video is not out over here in Europe. So we can't say anything about the video except that there's the complete concert to be seen. We can't wait for a European release, hopefully it will not take such a long time as it happened to DANCE ON FIRE!...

... more records: a new bootleg reprint of the double "The Beautiful Die Young" is out called LIGHT MY FIRE (Toronto & Stockholm concerts), and a clubmember saw another bootleg on a record-fair, which he didn't know ...

... the official JIM MORRISON INTERVIEW PICTURE DISC came out in England this April. It is a blue picture disc with a black and white picture of the group taken backstage at the Roundhouse in 1968. The interview was taped in 1969 by Howard Smith of The Village Voice, the sound quality is not the best, and there's not the complete interview on the disc. But it's good to hear Jim saying: "It's nice of you to come over on a rainy day like this ... ", and after half an hour the interview is getting weird ...

... new Morrison-book out in France "A GRAVEYARD POEM", containing photos of the bust on Jim's grave only, nice one ...

... clubmember Osamu from Japan is about to write a Doors discography for a Japanese magazine ...

... the LIVE AT THE HOLLYWOOD BOWL is also available on CD and in the near future also on video-CD; clear picture, crispy sound ...

... a new pressing of "CLASSICS" will be out next year, Danny Sugerman told me in his last letter, and it will include the great track "WHO SCARED YOU", it'll be out on CD as well, digitally remastered by Rothchild & Botnick ...

... therefore "13", "Weird Scenes" and the quad "Best of..." will be deleted ...

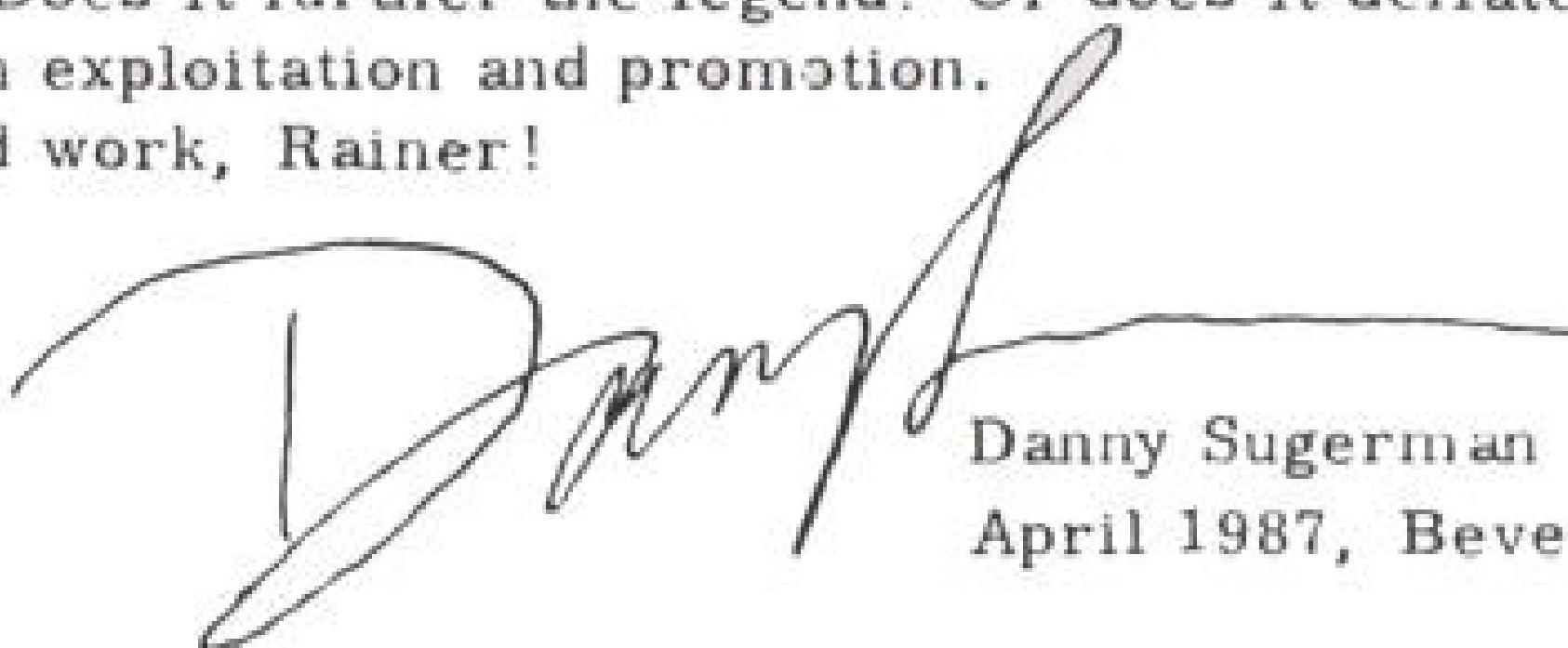
... all Doors-LPs have been digitally remastered and will probably turn up in limited edition box set, featuring a special single with "Who Scared You" ...

... the next Quarterly will have a nice printed jacket with four rare pictures on it, along with the new free fanclub poster (I intended to put this poster in DQ 14, but Juergen, who's working on the preparing of the poster, didn't deliver it in time), and we'll be happy if you all would join the club for the next 20 years (remember: It was twenty years ago today...) ...

Many people (myself inclusive) complain about the mass of "BEST OF..." compilations. I asked Danny for information and he wrote me the following letter:

..."By the way, I resent your implication that these repackages are useless. First, we are deleting 13, Weird Scenes and the quad Best Of to make room for the new one. The Greatest Hits you will agree, I assume, is the first definitive repackage (the only single LP to include the "hits" from first LP to last); the Classics package is a fine companion piece to that. And now, to make available a double LP, featuring the latest advances in sound quality available to us, the Best Of, which I think is the definitive in terms of both sound quality programming and packaging. These LP's aren't designed for the old loyal Doors fans but for the new fan (and to make sure there is a new fan) --- as well as the audiophile. The way the business is set up there must be new releases in order to keep the awareness level high enough to encourage discovery on a consumer level. Regardless of how much I love this band I must realize, too, this is a business. It is because of my affection for the Doors and my commitment to Jim Morrison I favor these records --- it brings the Doors music to more people in the best sounding way possible. I think now we are deleting records that are superfluous to make way for the new one we come forward a good step in defeating any arguments against the move. You might say we're harvesting the catalog. Although -- I still defend the albums, if only on purely a business level, that have come out. 13 was released because the band was late delivering a new product and the record company not only needed a Xmas product from their biggest act (a small dependent label), but they were concerned with counter acting an anti Doors wave and proving to the record outlets the band still had pulling and sales power. The move worked and the LP went gold. Weird Scenes is harder to explain but functioned at the time as a decent if unspectacular tribute to Morrison. The Best Of should have been pulled years ago but who knew Quad wasn't going to happen? Sorry if I sound defensive but this stuff isn't done rashly and the motivation is always questioned and the bottom line, the deciding factor is does it enhance the Doors' legacy? Does it further the legend? Or does it deflate it? There is a very thin line between exploitation and promotion.

Keep up the good work, Rainer!



Danny Sugerman

April 1987, Beverly Hills

NOSTALGIE...

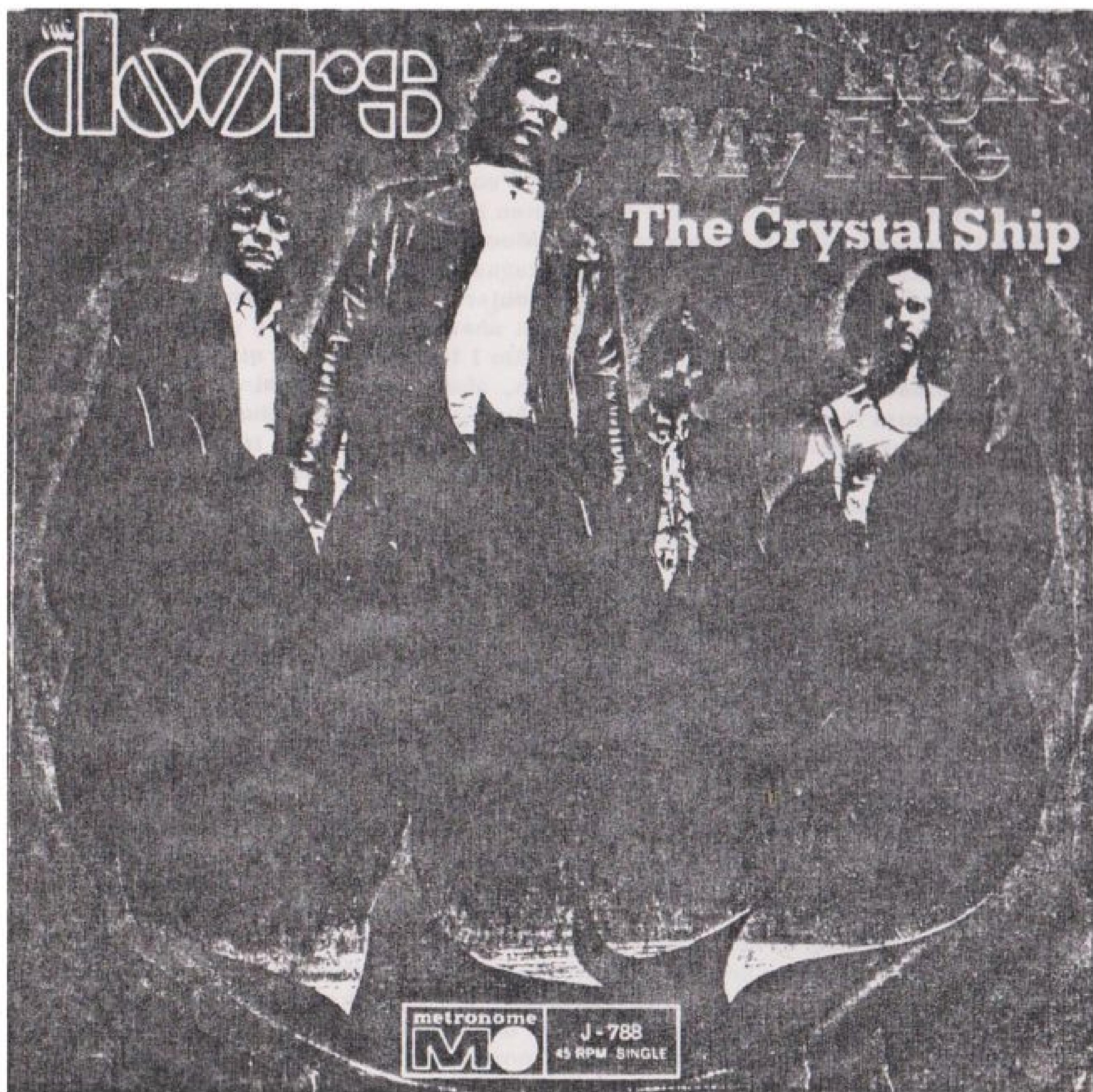
Ein kleiner persönlicher Rückblick

Kaum zu glauben: es ist wirklich schon so lange her! Zwanzig Jahre - wo sind die geblieben? Ich erinnere mich noch genau, ich hörte Light my fire zum erstenmal im Autoradio auf irgendeiner Spazierfahrt, ein heißer Sommer war er, der 67er, und all die bunten Klamotten, die wir uns selbst batikten. Welch ein dämlicher Name für eine Gruppe, dachte ich. "Die Türen", wie albern; und wie der Sänger da am Schluß des Songs herumbrüllte. Orgel in der Popmusik? Haßte ich damals wie die Pest. Ja, Beatles, Stones, Monkees ... das war eingängiger, ohne viel Schnickschnack, obwohl mich "Sgt. Pepper" auch reichlich verwirrte - wie schaffen die denn das, diesen Trompeten- und Orchesterkram auf die Bühne zu bringen, wenn sie wieder touren? Und diese ewige Länge von diesem merkwürdigen Song, der einfache Baßgrundlauf - höchst merkwürdig! Alles in allem - ich fuhr nicht darauf ab. Wenngleich auch der verhallte Gesang dieses Schreihalses mir gefiel, aber Lennons nasales Genuschele von "I'm only sleeping" von der Revolver-LP gefiel mir eben besser. Trotzdem lauerte ich später am Kofferradio, um in der Radio Luxemburg-Sendung "Die Großen Acht" mit Camillo Felgen (mein Gott, ist das lange her!) diesen merkwürdigen Song mitzukriegen. Da kam er dann auch, kürzer als beim erstenmal; die Singleversion. Spritziger, dachte ich, nicht so langatmig. Trotzdem, Light my fire war (so Camillo) die Nummer eins in Amerika, aber nicht meine. Den Lovin' Spoonful Titel "Summer in the city", oder "Penny Lane", das war besser. So vergaß ich "Die Türen" wieder, und "People are strange" kriegte ich erst gar nicht mit. Die Tage waren mit Problemen in der Schule ausgefüllt, und ein ganzes Schuljahr kosteten mich die drei "M": Musik, Mädchen und - Mathe.

Szenenwechsel: September 1968, Samstagnachmittag im Zweiten. "4-3-2-1 Hot And Sweet" waren angesagt, mit Ilya Richter, dem langnäsigen Affen, der aber dennoch immer den allerneuesten Schrei ansagen konnte. Da waren sie wieder, die "Türen", mit einem neuen Song "Hello I love you", und sie elektrisierten mich. Dieser Sänger schrie immer noch, aber diese Wahnsinns-Lederklamotten! Der Organist in einem albernen hellen Anzug und weißen Schuhen, und dieser Gitarrist mit spärlich wehenden Haarbüschen, sie standen in Frankfurt auf dem "Römer", das Mikrokabel in die Gitarre gesteckt und donnerten diesen herrlich ungewöhnlichen Song - Moment mal, habe ich das nicht schon einmal über die Doors gedacht? Scheinbar SIND die Leute ungewöhnlich. Warum hat dieser Sänger ewig die Augen beim Singen zu? Und die Haare waren auch länger als die der Beatles. Und dieses verachtungsvoll gaffende Spießervolk drumherum. Diese Souveränität des Vortrags! Alles Dinge, die mir imponierten. Eine Woche später schon wieder die Doors, diesmal im "Beat Club". Wenn dieser Dave Lee Travis mit seinen irren Koteletten nicht ewig in die Songs hineinquatschen würde!

Live im Beat Club mit Light my fire, Morrison streckt dem Publikum seinen auf- und abwippenden Hintern entgegen, springt hoch, brüllt was unverständliches und schreit dann seinen Song von der Bühne, elektrisch, aufregend und neu. Gewöhnlicherweise hat der Beat Club zwar immer die fetzigsten Hitparadenheuler, aber die trällern dann allzubrav vor der Kamera herum. Und dieser Morrison (den Namen kannte ich aus einem Bravo-Artikel über das Frankfurt-Konzert) spielt da den Wahnsinnigen, nicht brav, nicht den Leuten gefallen wollend! Sofort kaufte ich mir die "Hello" Single, und die Light my Fire entdeckte ich für 50 Pfennig in einer Woolworth-Wühlkiste, ein Mordsfoto drauf, mit viel Feuer um die Gruppe herum. Die Platte dudelte auf dem alten Plattenspieler so lange, bis sie schwer rauschte, machte Feten mit, die mit Senf an der Decke endeten, bis ihr ein Zigarettenstummel den Garaus machte, nie war ich so sauer auf jemanden. Kürzlich kaufte ich für mordsteueres Geld auf einer Plattenbörse ein guterhaltenes Originalexemplar, mit dem starken Foto und den Flammen,

und sofort war jene Zeit wieder da, die Zeit 1967/68, wo man mit unverständigen Eltern wegen jedem Zentimeter Haarlänge Krach bekam, wo Batikhemden am Rücken klebten und abfärbten, wo ich Mathe hassen lernte, wo die Musik noch gut war und wo Samstags der ständige Kampf zwischen Sportschau und Beat Club tobte ... war das für eine Zeit, wo ich die Gruppe kennenlernte, der ich heute, 20 Jahre später, eine Menge Zeit opfere.
Die Türen, die sich mir im Jahre 67 zaghaft öffneten, stehen nun seit 20 Jahren offen, haben sich nie geschlossen, und ich habe fantastische Doors-Freundschaften seitdem geschlossen, und soweit ich das absehe, werde ich auch weitere 20 Jahre mit den Doors fertig werden, soviel Rätsel gibt mir ihr "Light my Fire" heute noch auf... Rainer Moddemann



Intensity was a primary characteristic of Jim Morrison, and also of the Doors. In todays popular music, there are very few stars in rock-music with comparable intensity. What caused this intensity? Was it an attempt to escape? Was is it just a sign of an estranged life?

The search for the source of human existence and the purpose of our being was a basic theme of Morrison. Kenneth Burke wrote that acting is'nt only a method of doing something, but also a way to be someone. Morrison might have been conscious of that. He knew Nietzsche and the postulation that was assigned to him': 'Get the one you are'. Morrison did this in a very special way. Through Nietzsche Morrison may have been looking for his own freedom. In an Interview (with Lizze James from 1967; see DQ 10) he said: "The most important sort of freedom is, to be that which you really are, to be yourself. Our society forces you to change reality with a game. Everybody renounces the ability to feel for the benefit of a mask"². Morrison's intensity was no mask, perhaps the way he lived it out. He was a child of his time, growing up in the era of rock'n roll (in the fifties) and the protest of the youth for a new kind of living (in the sixties). This era was based on the subculture of drugs and the yearning for freedom. Morrison was engaged in the struggle for individual liberty and freedom. It was a main theme of his thoughts. Thereto it fits, transgressing limits, to ignore or even to expose socially sanctioned standards.

This made him something of an outsider from school onwards. His behaviour was manifested in his open nonconformism and in his intense lifestyle. He belonged to those people who, as Thomas Luckmann³ wrote, "don't like to know anything about the orderly term, or who are unable to fit into. Deviation and deviates of this kind can -in different mixtures- appear as attractive as threatening. Anyway, they are a problem for the social practice. The mass-participation of the anti-obscenity-demonstration after the Miami-Concert in March 1969 can be understand this way

Morrison's intensity was not only sparked by Nietzsche's writings. It was pretty evident that mankind is on the wrong track, that most people are not the ones they really are. They bear a bunch of masks and deny their spirit and their body⁴. This is based -so Morrison- on the fear of freedom. He mentioned, people are afraid of freedom, because they are afraid of the unknown. The process of the 'getting the one you are', the process of getting self-identity is probably a painfull process, because oneself loses much security. Morrison has had experienced this, probably before he became a rockstar. Combined with the fact that people are too afraid of taking the chance on a new and better way of living, it must have come as a frustrated realization to him, that would have increased his hopelessness.

Another cause of his intensity may have been based on his wish of testing limits, the limits of reality and being. His remark, that he wanted to try every experience at least once, has to be understood that way. This requires an intense lifestyle, it should be remembered that it was the time of the student resistance and massive drug-consumption. The limits of intensity were therefore often extravagant and lead over to Excessiveness. An (extreme) example⁵: "That night, Jim wanted to get a little high, so he smoked about a ½ ounce of hash, I'd had, swallowed my entire stash of ups, dropped a few hits of LSD, and downed it all with 2 quarts of vodka. I saw him do all of this, and he was still going strong".

There are lots of reports about Morrison's drug and alcohol-excesses, the incidents in Miami, Phoenix and Atlanta; the film-festival where he received an award for 'Feast of friends'. The press exploited these stories

as it always does. Morrison liked drinking. He often mentioned it. He drank because of the fun it brought, later because of despair too. But he always confessed to drinking. Danny Sugarman wrote⁶: "Jim probably died of self-indulgence. But unlike Janis and Jimi, Jim was not into drugs. He was into booze. Morrison drank with such a flair, made it look like you were missing something if you weren't drunk. He loved it. Drinking doused the fire inside, made it tolerable, numbed the pain and enabled him to unlock other worlds he pain otherwise overrode and blanketed".

Ray Manzarek once mentioned, that Morrison was on the way out. Maybe he was on the escape from routine and torpidity. Cohen/Taylor wrote⁷: "How can we say we're all still free and undetermined, individual and unique if our daily life is set so much to the sign of uniformity"⁸. The authors continue: "Repetition has to bee feared, the new has to bee greeted. Only if we experience life as a progress, as a permanent change, we can be sure that we're on the way to personal, individual freedom"⁹. It's possible -and even probable- that Morrison saw himself as a prisoner of routine. Anyway he seemed to fear routine and torpidity, they seemed to have frustrated him. His attempts to avoid his fixing of his image on a rock-star and his attempts to gain a foothold in film and literature, can be seen as a sign of it.

The cause of escape attempts from routine and torpidity, that lead us into fixed lines, are explained by Cohen/ Taylor again: "We don't live at his places really, we don't achieve work on our identity there, the real life takes place elsewhere"¹⁰. Morrison was on the search for the freedom of his own. His life contained few escape attempts, probably in his youth already. His opposition to the obligatory participation in various groups, clubs and activities is a sign of it.

Like very few other rockstars, Morrison's stage-act was a mirror of his personality. Evidence of this acts can be found in numerous newspaper-articles and on video. His intensity wasn't limited to his stage-act. His private life was intense too. Robbie Krieger once mentioned in an American Radio-Doors-Special (The Source, 1983) that Jim was "trying to figure out big questions, why do we exist. He was intense". He remembers Morrison leaving the Doors-Office in one of his suicidal phases, returning short time later -totally changed- in a good mood with a new song: 'People are strange' (People are strange, when you're stranger; faces look ugly when you're alone). The moderator adds: "The complexity of Jim Morrison's personality was always evident by his intense moody behaviour. Jim's intensity increased with the political tensions of the late sixties America". The incidents of Miami, and the well-known incidence which lead to the Phoenix-trial illustrate that.

His intensity is possibly based on his pain too. Without the pain, without the permanent doubts, which were a motive of his life, Morrison would never had got the one he finally was: One of the most brilliant, but also tragic stars in rock-music. Sugarman wrote: "Without the pain Morrison would most likely be alive, but he would not have written what he did, he would not have generated the magic and the charge that was so abundant and powerful. He would be alive, yes, but we would not know him, we would not care for him as we do now"¹¹.

- 1) Some people say it's from Pindar(os). In this context, Nietzsche is named as the author.
- 2) compare with: Amselm Strauss: Spiegel und Masken, Frankfurt/M. 1974; orig.: Mirrors and Masks: The Search of Identity, 1959
- 4) Thomas Luckmann, preface from Howard S. Becker: Außenseiter, Zur Soziologie abweichenden Verhaltens, Frankfurt am Main 1981, p.XIV; orig.: Outsiders: Studies in the Sociology of Deviance, New York 1963

- 5) compare: Interview JM with Lizze James, DQ 10
 - 6) from an Interview with Danny Fields in Relix, June 1981, p. 17
 - 7) in: Cream Special Edition: The Doors; Summer 1981, p. 39
 - 8) Stanley Cohen/ L. Taylor: Ausbruchsversuche, Frankfurt/M. 1977; orig.: Escape attempts, The Theory of Practice and Resistance to Everyday Life
 - 9) Cohen/ Taylor, p.31 10) Cohen/ Taylor, p.204
 - 11) Cohen/ Taylor, p.31
 - 14) in: Cream Special Edition: The Doors; Summer 1981, p. 39
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- I'm looking for two Doors-boots to fill the gap in my collection: EP 7" Roadhouse Blues/Break onthrough/Backdoor man/Five to one (DEP-1)(not the picture disc!) AND "If it ain't one thing it's another" double 12" (LXXXIV SERIES # 50) on violet and magenta vinyl. Swap or buy. Rainer Moddemann Am Oelvebach 5; D. 4150 Krefeld 12.

- DOORS-Singles for sale! Ask for big list!
B. P. Mense, Postbox 29, NL-7480 AA Haaksbergen, Holland.

- I pay 50 DM for a copy of the book by Mike Jahn: Jim Morrison and the Doors (Grosset & Dunlap, 1968). Send offers to Rainer Moddemann, Am Oelvebach 5, D. 4150 Krefeld 12, W/Germany.
- GERHARD NEEDS DOORS-RECORDS! Send your offers to Gerhard Schieder, Autokaderstr. 3-7/38/1/3; A-1210 WIEN; Austria

Put your free ad in the next Quarterly! Anything you want to sell or buy (Wantlists) concerning The Doors! Wer Doors-Platten sucht oder verkaufen will, kann fürs nächste Quarterly eine kostenlose Kleinanzeige aufgeben. Einfach das Angebot oder die Suchliste an unsere Adresse schicken!

CLUBMEETING 1987

Das diesjährige CLUBTREFFEN findet am 3. Oktober 1987 wieder in Gladbeck statt. Ideal zum Kennenlernen, Gedankenaustausch, Bierchen trinken und Videogucken. Vielleicht kommt auch wieder eine Sessionband Live. Voranmeldungen an mich (Rainer) oder Arno (02043/41400). Auf Wunsch verschicke ich eine Skizze zum Treffpunkt GASTSTÄTTE DIETZEL, Horster Str. 68, 4390 Gladbeck. Beginn: 19.00 Uhr! COME to this years Fanclub-meeting to the address above. We will talk, learn to know us, drink a few beers and watch videos. Probably there'll be a session band playing Doors-songs. Date: October 3rd, 7 pm. I'll send you a map, if you want. Phone me (Rainer; 02151/571862) or Arno (02043/41400) if you want to come! If you want to stay for a night, we'll arrange something for you. SEE YOU!



ZEITSCHRIFTENSTAUB ÜBER ZWILLINGSPLANETEN

von Thomas Collmer

12. Februar: eine Jim-Morrison-Lesung in der Hamburger Markthalle. Für den Schauspieler Volker Langwagen bleibt Rimbaud unangefochtener Lieblingsautor - dem trunkenen Schiffer der modernen Dichtung waren seine bisher wichtigsten Vermittlungsprojekte gewidmet. Doch auch die Morrison-Texte aus der Sammlung "Ein amerikanisches Gebet", die er diesmal vortrug, sind für ihn von persönlicher Bedeutung. Ungefähr sechzig Zuhörer, die sich in der Halle verloren hätten, saßen im Foyer an Bartischen verstreut; bessere Atmosphäre. Where are the feasts we were promised? Zunächst der altvertraute Sachzwang: zwölf Mark Eintritt (jaja, die Miete...) waren geeignet, münchen potentiell Interessierten abzuschrecken und so doch wieder nur jenen 'harten Kern' anzulocken, dem die Gedichte eh bekannt sein dürften. (Aber was heißt schon 'bekannt'? Gelaufig, vertraut? ...) - Curses, invocations: betrunkene Punk und friedliche Nostalgiker, Pseudokulturfolger, Avantgarde-Kundige und Analphabeten, wo ist eure Schnittmenge? Volker kennt solche Zielgruppenkonflikte, in Berlin ließ er die Saaltür offen, der draußen Hockenden wegen. Bei seinen Rimbaud-Auftritten war das Echo geteilt, denn er ist ein Interpret, der nicht nur mit Wort & Sprechstimme, sondern mit Bewegung / Raumausfüllung / Stoff zum Einwickeln / Lautstärke und dem ganzen Körper zu arbeiten pflegt. Diesmal hingegen zurückhaltend; die Aufgabe ist nicht leicht, etliche Morrison-Texte MÜSSEN wohl (meine ich jedenfalls) schlicht und zurückhaltend gelesen werden, andere wiederum lassen Spielraum ("Horse Latitudes" etwa 'stimmt' sowohl gebrüllt als auch leise gemurmelt...) - Durchaus nicht schlecht gelesen, aber irgendetwas fehlte mir. Lag das nicht auch daran, daß deutsche Übersetzung allein (sowieso nicht optimal bei Fischer/Reimann) den echten Morrison kaum herüberbringen kann? - Und weitere Probleme: die Gedankenkollektion "Eyes" überfordert naturgemäß den Nicht-Insider - ich kann zwar verstehen, Volker, daß Du die Sache nicht zu intellektuell aufziehen woltest, noch ein paar Bemerkungen und persönliche Einschätzungen (blieben äußerst spärlich) hätte ich schon wünschenswert gefunden, auch eine kurze Einführung zum Dichter J.M. überhaupt. Das Markthallen-Info sagt, Du habest Morrison gewählt wegen Deiner Verliebe für Dichter, die "nach einer anderen Fahr-

heit und Schönheit suchen", das hätte gut einfließen / 'erläutert werden' können (und sei es durch Hinweis auf Rimbaud-Erfahrungen). Will aber den Mund nicht zu voll nehmen, kann mir selbst nur schwer vorstellen, wie es ist, da vorn zu stehen und sich zu konzentrieren... "Ich lese diesen Satz nochmal, weil einige nicht zugehört haben" - Gut so!... - Ein Gespräch mit Volker zeigt rasch, daß er zu denjenigen gehört, die sich intensiv mit Morrison auseinandersetzen, ihn zwar als existentielle Herausforderung empfinden, aber beileibe nicht als billiges Ich-Ideal und stellvertretende Projektionsfläche für die eigenen Größenphantasien verinnahmen (wie das viel zu oft der Fall ist) - im Gegenteil, Volker sieht Morrison kritisch, sieht auch die Gefahren, die von jemanien ausgehen, der 'Fans' und Phantome gebiert, fragt sich, inwieweit der DICHTER Morrison überhaupt als originell betrachtet werden kann und nicht als ein bloßer Epigone von Rimbaud & den Surrealisten, ist sich der Antwort ebensowenig ganz sicher wie ich selbst. Episoden experimenteller Herangehensweisen: in einer leeren Halle mit Kästen Bier und Gedichtband... Der Alkohol, dämpft er ab, macht er offensiv? (Und die Silbereidechse, warum wirkt sie 'unsteckend') Und die Koinzidenzen, Merkwürdigkeiten, kleinen Besessenheiten, Warnungen und velvet hours... Have YOU been born yet & are you alive? - Zur Zeit arbeitet er als Maskenbildner bei "Cats", das hat er längst satt ("Dead cat in a top hat..."), ist halt ein notwendiger Job, doch Rimbaud & Morrison sind mehr, und vielleicht wird er eines Tages eine Art Hamburger Abschiedsperformance machen, mit beiden zusammen... D'you remember when we were in Africa? - Ich bin jedenfalls sehr gespannt darauf, hoffentlich kommt es zu Stande... - Als sich am Ende zaghafter Beifall regt, wehrt er ab: "DAS nicht!..." Gut so... Doch er KÖNNTE Morrison zweifellos noch ganz anders bringen (ju, WIE genau, das weiß ich allerdings auch nicht...)...

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BOOTLEGGING THE DOORS

A series written
by RAINER MODDEMANN

PART 2 (cont. from The Doors Quarterly No 13)

Let's have a look at the songs on "MOONLIGHT DRIVE". They all stem from one single concert at the Matrix club, San Francisco, taped on March 7th, 1967.

Side One: People are strange

Alabama Song

Crystal Ship

Unhappy Girl

Moonlight Drive

Summer's almost gone

Side Two: Twentieth Century Fox

Back Door Man

My Eyes have seen you

Soul Kitchen

Get off my life

Crawling King Snake

Just one song on the album can't be found on an official Doors album - the old Allen Toussaint blues "Get off my life", which has got the original title "Get out of my life, woman". I remember this song being a headlight for IRON BUTTERFLY concerts.

There were several reprints of MOONLIGHT DRIVE, with other titles and covers. None of them had a better sound quality, all were taken from one of the MOONLIGHT DRIVE copies. I'd like to talk about the reprints later. The missing songs from this Matrix concert are on the Tangle Town albums SINGING THE BLUES Vol. 1 and Vol. 2 .

From the beginning Germany was one of the bootleggers' capital countries. In the early seventies the law was different, and many 'classic' bootlegs like THE BEATLES LIVE AT SHEA STADIUM and THE ROLLING STONES GREATEST GROUP ON EARTH made their way into the record shops. And there was this black and white cover saying JIM MORRISON leader of the DOORS ...

The album came out in Summer 1974. On the frontcover you can see Jim Morrison's head 4 times, as if it was duplicated by mirrors. The photo actually was shot at The Doors' Fillmore concert in New York 1968. The writing on the cover says: "Live - never before released" JIM MORRISON leader of the DOORS THE LIZARD KING. round lp-1968. On the backcover you can see a list of the tracks and a sentence Jim once said during an interview: "We have fun, the kids have fun, the cops have fun, it's a weird triangle." There is a weird drawing of Jim Morrison on the right, a copy of a 1970 photo taken during their Isle of Wight concert, but here showing Jim singing with a snake in his hands, as if the reptile was a microphone.

Here's a list to identify the different pressings:

First pressing: Cover - laminated black & white deluxe cover with writing on the thin back "round lp - 1968 JIM MORRISON"

(summer 1974) Label - black with silver writing (see other side!)
Matrix - LIZ LP - 1968 - A and -B (scratched by hand)
Country: West Germany Edit.: probably 1000 copies

2nd pressing: Cover - same as first pressing

(spring 1975) Label - same as first pressing
Matrix - Side A : same as first pressing
Side B : MDM 46824 B (a mispressing! The record company used a matrix of an orchestral record by mistake!) The number is scratched by hand.
Country: West Germany Edit.: probably 1000 copies

3rd pressing: Cover - same as first pressing, but the drawing and the letters are slightly vague, and the paper is not pure white.

(1976) Label - black with silver writing, but different than first pressing.

The list of the songs on the label is not correct.
Headline "Live in the Roundhouse" instead of "Jim
Morrison The Lizard King"

Matrix - same as first pressing

Country: United Kingdom Edit.: probably 1000 copies

4th pressing: Cover: same as first pressing, but without writing on the thin back.

It is easy to identify the cover of the fourth pressing being a copy of the original, because you can't see a photographic screen (which gives the impression of "grey") on the copy.

Label - same as first pressing, but white writing on a black ground.

Matrix- Side one: LIZ LP 1508 A (the "Z" is scratched over), written by hand all across the inner groove.

Side two: LIZ LP 1508 - B (the "-" is scratched over), written by hand. On the record the writing appears in reflected face.

The best to identify the fourth pressing is to have a look at the grooves - it has got no song- separation. All the other pressings have got song- separation, so it is obvious that the bootlegger didn't use the original matrix.

The record has got crackles - it was taken from one of the first pressings. And - the sound is worse than on the other pressings.

Country- probably Holland. Edit.: not more than 500 copies.

As soon as the first pressing of "The Lizard King" came out, the legendary US-bootlegger "WIZARDO" made an own copy of the record. This is a true collector's item, because just a few copies came over to Europe. It is called "THE LIZARD KING PLAYS LONDON".

Cover - pink paper insert. Negative printing in black saying "the lizard king plays london live at the new roundhouse, 1968" along with a track list and The Doors' names and instruments. Wizardo used the drawing from the back of the original "Lizard King" and a Jim Morrison quote from "The Lords": "look where we worship". There is also the original WIZARDO logo on the cover - see other page.

Label - blue with silver writing: WIZARDO RECORDS; Side One/Two; Compatible for stereo; LIVE RECORDINGS; PRIVATE COLLECTORS EDITION; All Rights Reserved.

Matrix- WRMB 341-A and WRMB 341-B. On the B-Side there was at first 342; and the "2" was scratched over to "1". Written by hand. Notice that the inner groove is very short. The WIZARDO pressing has got no song-separation. Made out of recycled vinyl, the record has got a lot of crackles and a bad sound.

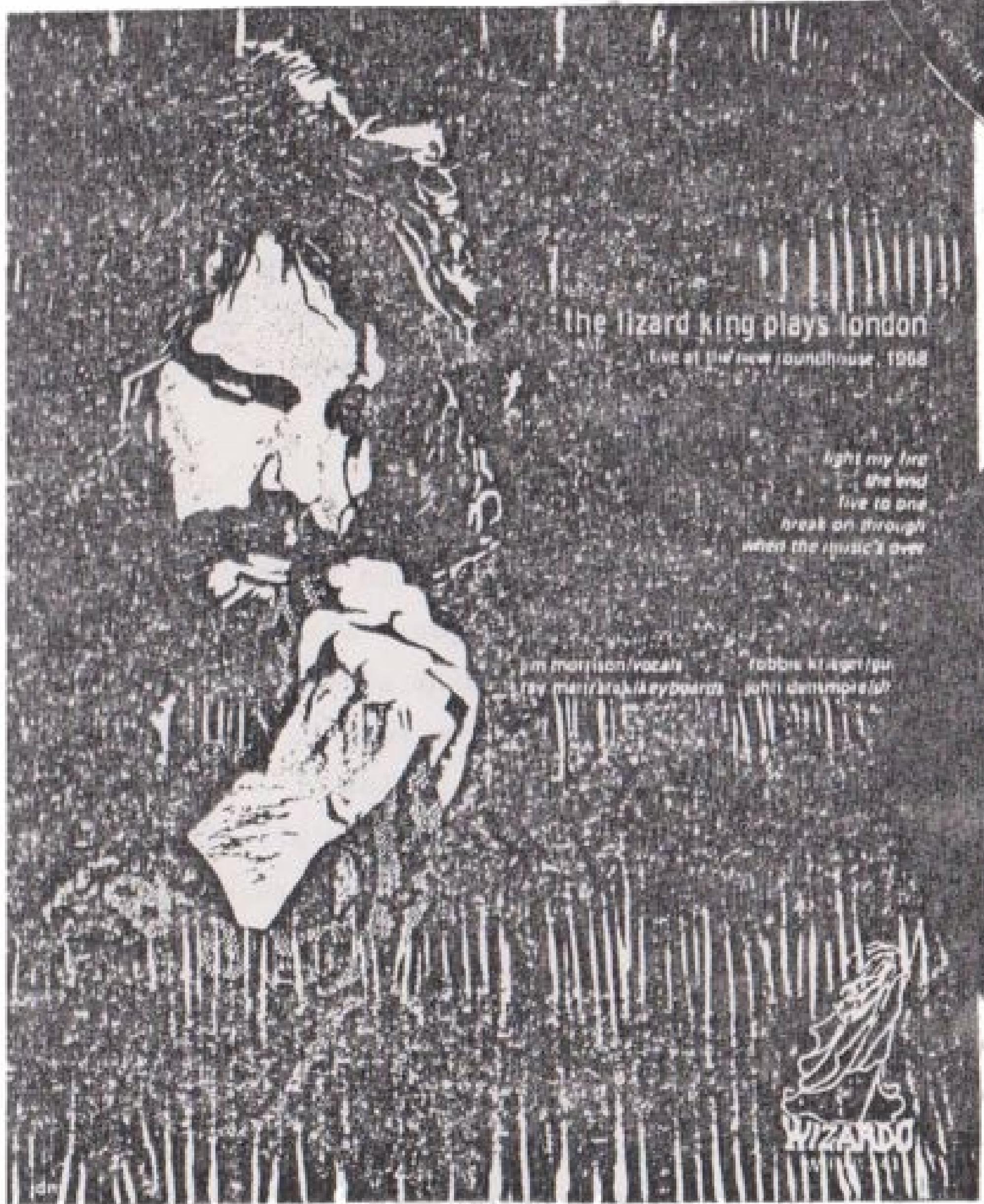
Country- USA. Edit.: not known. Probably more than 1500 copies.

I am sure that there are more than 1 pressing of this record. But Wizardo never changed label or cover so that it is absolutely impossible to identify other pressings. WIZARDO, who belongs to the second generation of American bootleggers, made more than 95 different bootlegs. "THE LIZARD KING PLAYS LONDON" is his only Doors bootleg. A complete list of Wizardo boots is printed in HOT WACKS Book XI.

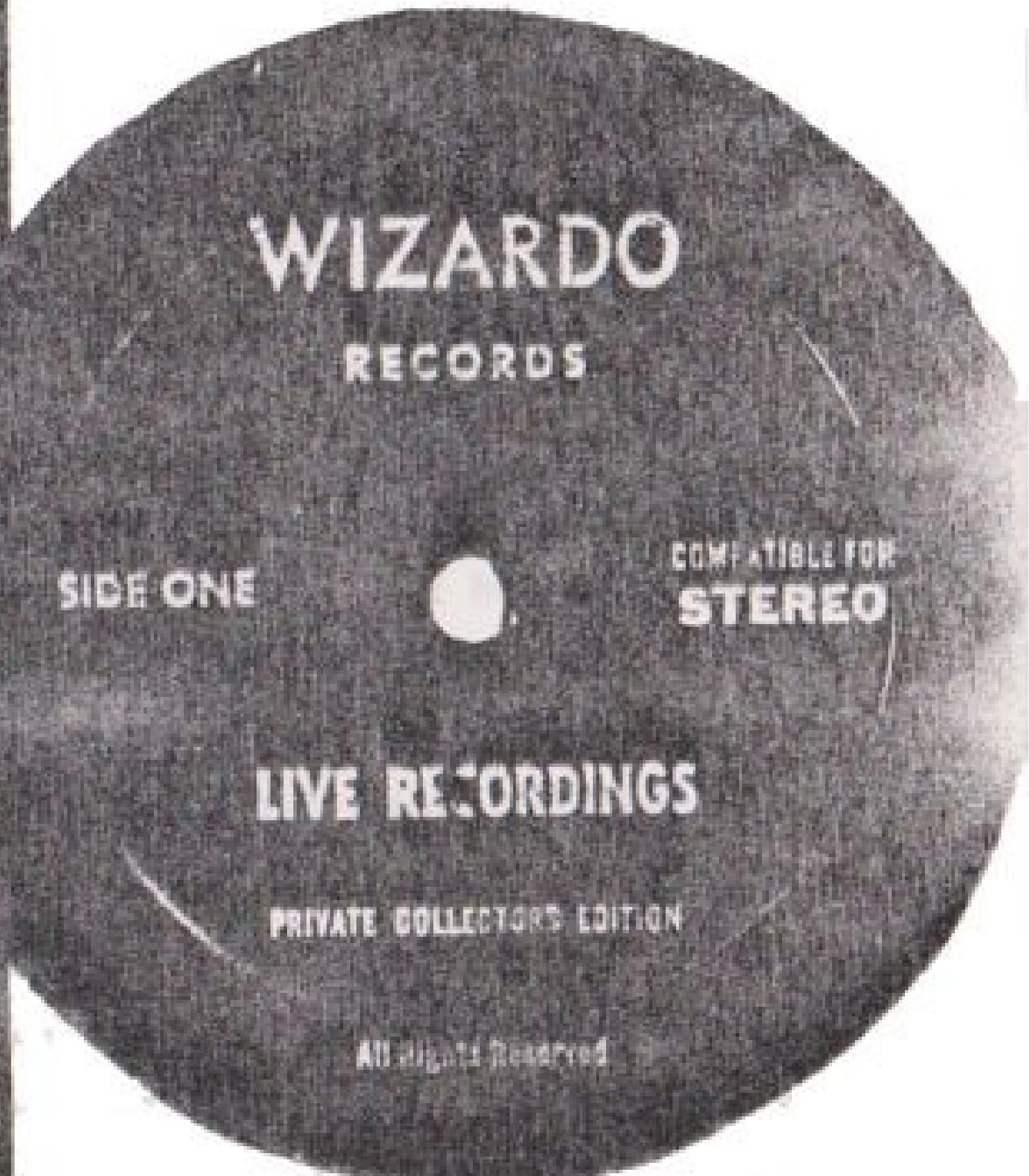
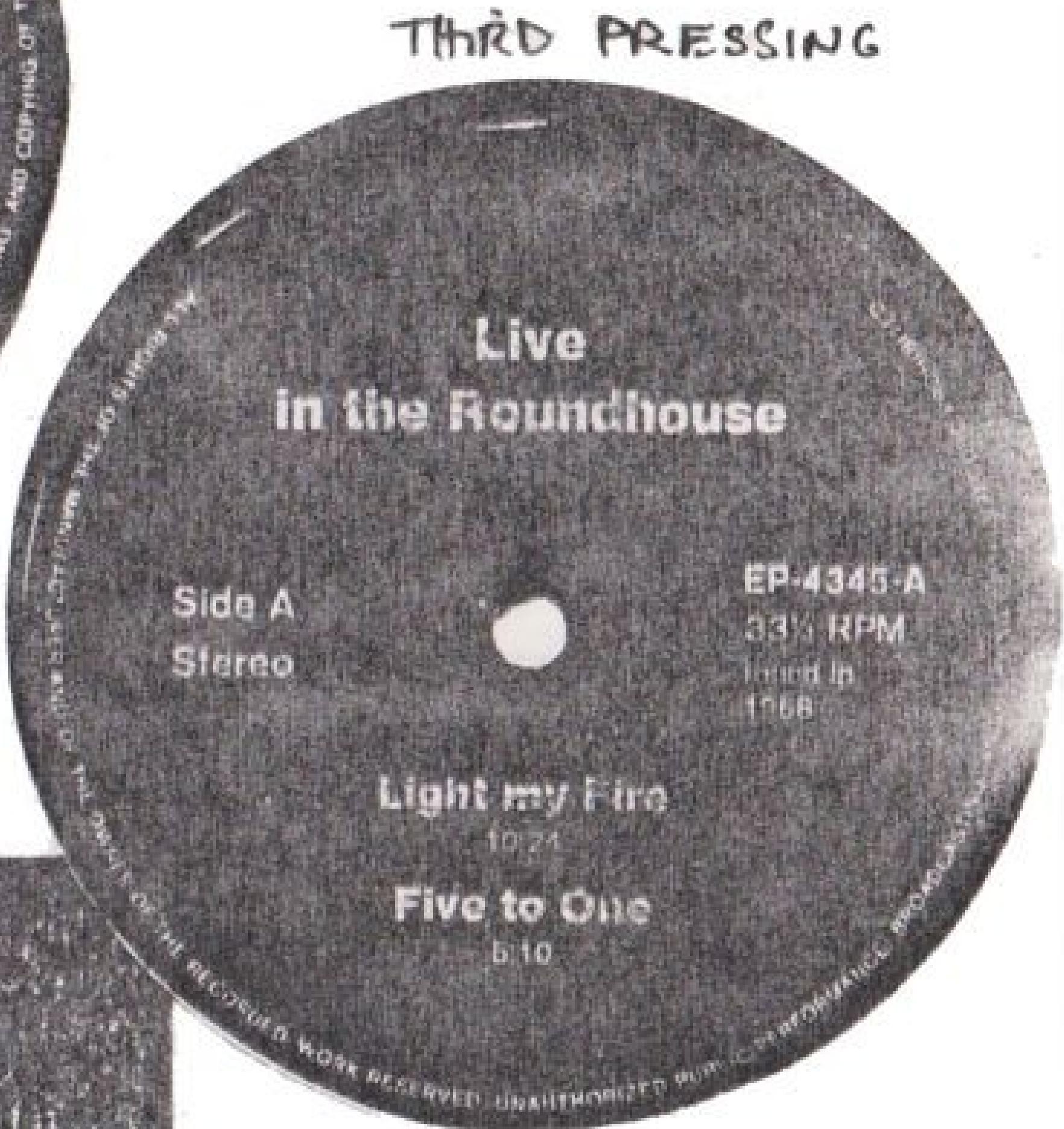
(part 3 of the article in DOORS QUARTERLY 15!)



First PRESSING



WIZARDO COVER SHEET



WIZARDO PRESSING

Last summer I made a short visit in Los Angeles. I was on my way from the east coast of U.S.A. to Japan and the weather was terrible when I left New York. Still, I was feeling relaxed, because I knew that the sun always shines in California. When I got close to the west coast I noticed to my surprise a thin brown cloud hanging over central Los Angeles. This was my first glimpse of the famous L.A. smog.

I noticed pretty fast that you are completely helpless without a car in this labyrinth world of highways. The sun was hotter than I had ever experienced before and I hurried to rent a car just to be able to turn the air-conditioning on. Finding my way was not too difficult and I soon arrived to the house where I was to be sleeping for two nights. It is easy to forget about the outside temperature when you are driving in a cool car, so when I got out of it I got another shock from the heat. The air was hot and rather humid and filled with a somewhat unpleasant smell of smog. I hurried to unpack and took the Santa Monica highway out west to Venice beach.

Venice, California, is a canaled beach community in the westernmost section of Los Angeles. As a community is it not large - less than 39 000 people - but its residents are probably among the most diverse in any American town or city. Venice is a true melting pot. Artists and poets, rich filmmakers, and wealthy land speculators live alongside old people, poor people, whites, blacks, Chicanos, some eccentrics, and even winos. It is a strange mix, but this potpourri manages to live peacefully in the same neighborhoods.

I parked my car one block from the beach and as I stepped out of it I noticed that the air was much cooler. I could feel the presence of the cold Pacific Ocean in my breaths and the smell of the smog was completely gone. As I walked past a giant mural the last steps to the beach I could not think of anything else than old Doors songs. Spreading out before my eyes was the Pacific Ocean and a huge golden beach with beautiful palm trees. And people. A lot of people doing all kind of activities, and several small shops selling all kinds of wonderful junk. This was it. This was my first flash of Eden, and I raced down to the sea.

Venice was developed by Abbot Kinney in 1905. Kinney, a well-traveled and wealthy eastern cigarette manufacturer, recognized the similarity of the marshy, worthless land of the area to that of Venice, Italy. He envisioned a canaled town, a beach community that would foster a cultural renaissance along the Pacific coast. He dug miles of canals and constructed a two-block long, arcaded street that connected the beach to the lagoon, canals and

bathhouse. His pier, complete with Ship Cafe and a 3 600 seat auditorium, was 520 meters long. It was protected by a 150 meter long breakwater.

"Venice of America" opened on July 4, 1905. Nearly 40 000 people poured into the town, most coming by electric railroad or "Big Red Car", as they were called. They marveled at the Italian-style buildings on Windward Avenue, and at the twenty-four gondoliers olying the miles of canals. They listened to Ellery's band playing on the bandstand at the foot of the pier and took part in the cultural events at the lagoon. The public loved Venice. Many people visited the town to spend a day at the beach or on the lagoon. Some bought property, but few liked the cultural atmosphere of Kinney's Assembly. Kinney, an astute businessman, realized that the public wanted honky-tonk, so he gave it to them. In 1906, he imported the entire midway from the Portland World's Fair. He also constructed a miniature railroad as a municipal transportation system. By the summer of 1907, he had moved the amusements to the pier and built a bigger and better bathhouse on the beach.

Venice prospered. It became the biggest seaside resort on the westcoast. Twenty thousand people rented beach cottages and hotel rooms during the summer months, while another ten thousand commuted by electric car from nearby Los Angeles every day. The growth continued steadily until World War I and Prohibition started taking their toll. Disaster struck in 1920. Six weeks after Abbot Kinney's death the pier burned to a smoldering ruin. The financially strapped Kinney heirs rebuilt, using money that would have been better spent on cleaning up the canals and making municipal improvements.

Venice had many problems. Perhaps the most noticeable was that the canal water failed to circulate, thus becoming a health hazard. The breakwater was changing local currents, which in turn were shrinking the beach front. Winter storms soon threatened beach front homes, and the overtaxed sewage system was dumping raw sewage on the south beaches. With the city government split politically, little was accomplished.

Although Venice languished in the early 20s, partly because new forms of entertainment and the widespread use of automobiles competed for Los Angeles residents' entertainment dollars, it was an exuberant era. Venice and its newly rebuilt pier with three roller coasters still attracted a lot of attention. Hollywood stars such as Mary Pickford, May Murray and Charlie Chaplin kept summer homes along the beachfront. It was an atmosphere in which wild parties and sensational news stories thrived.

By 1925, when the public still would not support the financing necessary to make needed civic improvements, Venice was annexed to Los Angeles. Immediately the Los Angeles "Blue Laws" were enforced in Venice. It was not until a special amusement zone was established, that traditional community entertainments such as Sunday dancing could resume. The discovery of oil in Venice in 1930 was closely followed by the depression and Venice lost its glamour as a resort. By 1940, politics prevented the Kinney family from operating the pier. Venice was clearly turning into a slum by the sea.

In the 1950s and early 1960s, the "beat" generation discovered the run-down community. Kerouac, Ginsberg and Cassidy were there. They were followed by the artists and the hippies, and so Venice got its reputation as an off-beat, rebellious, artistic community. Although fewer artist's studios remain, the town still has an artistic look and feel. At least a dozen major outdoor murals adorn beachfront buildings. Numerous art galleries, showing some well known Los Angeles and American artists, but mostly works by Venice artists, are open to public.

Today a feeling of restoration pervades the community. Many of the old structures are being renovated. Some community members are seeking a grant to restore the arcades along Windward Avenue. Meanwhile the crowds are back and the carnival atmosphere that made Venice famous in the teens and twenties has returned. The ocean front is clogged, especially on weekends, with street vendors, jugglers, musicians and street artists, all vying for the attentions of the skaters and pedestrians that pack the Ocean Front Walk. There are diversions such as the roller disco area, the weightlifters' club and the paddle tennis players, and of course, on warm days, the surf and sand of an extremely wide beach.

Venice has a worldwide reputation through television and magazines. It attracts visitors by the thousands from all over the globe. Even for the people who live in the Los Angeles area, Venice is the "in" place to see and be seen on weekends. Some of the visitors come to seek the roots of the Doors' music. Even if you are not able to find any obvious signs you can feel a certain mood in the air. This is the cradle of the Doors alright. The environment was different at that time, but it is still very easy to make connections between Venice and the Doors .

As I walked back to the car I passed a bus stop sign and reading it made me quite stunned. The local bus line was called "Big Blue Bus". Maybe this was the blue bus mentioned in "The End" - I had to stay until the bus arrived, just to see what it looked like. After a few minutes it arrived and looked just like any other bus. On the side of it I could read "Santa Monica Big Blue Bus Lines". One thing caught my eye though: The beginning and the end of this line was printed in white letters in a special window. It read: Venice - UCLA.

This must have been a bus line that Jim was well acquainted with. He must have spent a lot of time on this journey, from UCLA out west to Venice, which happens to be about seven miles long. If you listen to The End with snake as a synonym for road and lake as a synonym for ocean, this special part of the song becomes quite understandable. The lyrics could certainly be something that Jim made up in the back of the blue bus on his way from UCLA to his beloved Venice.

I do not know if I am right about this. In Doors Quarterly 11 there was a quotation of John Densmore from 1968 saying that he does not know what the blue bus means, but this seems to me as a pretty good guess.

I was feeling quite good as I got back to the car. I had a lot of other things to experience in Los Angeles but I was already convinced that these hours in Venice would be the most memorable.



Rock Legend's Mystery

Editor Says Songs Are Jim Morrison's

By Katy Butler

An editor who inspected papers that are being promoted as the unpublished writings of rock star Jim Morrison said yesterday he believes they are authentic.

The diaries, songs and poems, which surfaced recently in San Francisco and are up for sale, were shown last week to Peter Gethers, editorial director of Villard/Random House.

"I certainly was convinced they were authentic, and I think some of it is incredible, and certainly poetry," Gethers said in a telephone interview from New York. "It certainly feels like Jim Morrison. I don't want to say too much because I'm hoping to buy them and publish them."

Villard has offered \$150,000 for the material, according to Robert Stricker, a literary agent and owner of Kul'cha bookstore, who is representing the purported owners of the papers. Stricker said the works — including 15 unpublished songs and a 24-page poem called "An American Knight" — turned up mysteriously about two months ago.

Existence of the material has been rumored for the past 15 years, ever since Morrison, the lead singer of The Doors and a heavy drinker and drug user, died mysteriously in Paris in 1971 at the age of 27.

Morrison, who subscribed with a vengeance to poet William Blake's advice that the "road of excess leads to the palace of wisdom," was popular in the late 1960s, when The Doors released dark, dramatic songs like "Light My Fire" and "Break on Through (to the Other Side.)"

After his death, Morrison became even more popular, and he is a cult figure among teenagers who were toddlers when Morrison was arrested in the late 1960s for exposing himself on stage. His grave, at Paris' famous Pere-Lachaise cemetery, is covered even today with flowers brought by admirers.

After Morrison's death, Stricker said yesterday, a strongbox con-



SINGER JIM MORRISON
He died in 1971 at age 27

taining the unpublished material was owned by Pamela Courson, Morrison's longtime girlfriend and common-law wife, who was with him in Paris when he died. Courson, reputed to be a heavy drug user, lived with friends in Sausalito and Los Angeles before her own death in 1973.

"Three editors have sat and read through this stuff, and it's elicited intense, chilling responses from them," said Stricker. "Morrison wanted to become a great poet, and it actually happened. Fifteen, 17 years later, this work stands up as really fine poetry."

Danny Sugerman, a Los Angeles agent closely associated with The Doors, who represents former Doors member Ray Manzarek, said yesterday that he had long been aware of the existence of the material.

"It's no secret that Jim wrote in Paris," said Sugerman. "Speaking personally, my question is, how did these guys get it, and what claim do they have on it? And on behalf of The Doors, we're all aware of it and we're looking into it. I've heard from some sources that the stuff is real good, and others say you don't even want to see it."

... you see, there are no certain news about the box full of Morrison-poetry. Grant Jacobs, the lawyer, invited me to San Francisco to see the material and talk about a merchandise through the fanclub, unfortunately I haven't heard from him till then. But I'll keep you informed.

But I found some quite critical comments about "No one here..." book, and some news about the Doors-movie. Sorry, I don't know the source. (Rainer)

However, beyond any shadow of a doubt the major Doors-related event of 1980 was the publication by Warner Books in June of the self-proclaimed long-awaited biography of Jim Morrison, *No One Here Gets Out Alive*, co-authored by Jerry Hopkins, with an acclaimed book on Presley to his credit, and Danny Sugerman, who took upon himself the task of assembling and editing the final manuscript from Hopkins' previous drafts, which had been turned down by at least one publisher as uncommercially lengthy. The commercial viability of the artefact that eventually appeared was swiftly established as the book soared to the top of the best-seller lists and stayed there for six weeks; by mid-1982, several million copies had been sold, proving, if nothing else, that the American reading public liked their rock stars excessive and dead (something Albert Goldman's *Elvis* would confirm the following year). The rock establishment tended, in the main, to take a different view; whilst never denying that the book contained a mass of new information, especially that concerning Jim's childhood and teenage years, there were distinct reservations concerning the veracity of certain portions (some of the conversations presented as fact do, in fact, come over as less than plausible) and the involvement of Sugerman (who crops up quite frequently in the text of the book under the none too subtle pseudonym of Denny Sullivan), a self-confessed Jim Morrison acolyte. Jac Holzman, when questioned, was concise and acid:

"The book was nothing but a repackaging job – not serious. It was too monumental, and tended to sensationalise aspects of Jim's character best ignored. The death rumours? Not only sick but unbelievable. Danny Sugerman – how can I phrase this tactfully – wasn't as tight with Jim as you'd think from the book... I doubt if anyone knew Jim that well."

The general consensus of opinion in the rock press on the subject of *No One Here Gets Out Alive* continues on page 22!

LETTERS *from you to us*

Ich habe zwar noch nie einen Artikel oder sonstiges geschrieben oder getan fürs Quarterly, doch ich hoffe, daß das nicht soviel ausmacht. Ich bin froh, daß ich solch einen Doors-Club mit den Beiträgen unterstützen kann.

Monika Gangluff, Bad Kreuznach

Zunächst mal Gratulation zum DQ 13, es ist - wie schon die anderen 12 auch - einfach Spitze. Besonders gut hat mir der Artikel über die Doors Boots gefallen. Da ich selbst alle Doors-Boots haben möchte, bin ich schon auf die Fortsetzung gespannt. Natürlich war es eine Riesenenttäuschung für mich zu erfahren, daß ich nur die vierte Nachpressung von "Moonlight Drive" habe; es fehlen mir also noch drei. Meine ersten Doors Boots waren "Rock is Dead" und "Mr Mojo Risin'", inzwischen habe ich 45 Boots. Besonders die Boots, die in den letzten zwei Jahren herausgekommen sind, sind super, wie z. B. "Bring Out Your Dead" und "Singing The Blues". Ich kann es nicht verstehen, daß so hart gegen Bootlegger vorgegangen wird, da sie doch speziell bei älteren Gruppen wie Doors, Hendrix, Beatles usw. das Interesse der Öffentlichkeit wachhalten, somit den Verkauf der regulären Platten eher noch unterstützen. Ich finde da die Veröffentlichungspolitik der WEA z. B. viel schlechter; was sollen die ganzen Sampler und "Best of..." Pressungen, die eh nichts neues bringen? Meiner Meinung nach der beste Boot ist "Bring Out Your Dead", da er ein komplettes Konzert in sehr guter Qualität mit einer hervorragenden Version von "The End" bietet, die man auf offiziellen Platten vergeblich sucht. Fast ebensogut finde ich "Blues For A Shaman", "Stockholm Tapes" und natürlich sämtliche "Tangie Town"-Platten. Allerdings gibts auch negative Beispiele, wie "In Concert" oder "Celebration", die schlechtesten Boots überhaupt. Noch was anderes: Ich habe in einem Buch über "Velvet Underground" gelesen, daß "My Eyes Have Seen You" angeblich Jim Morrison über Nico geschrieben haben soll. Stimmt das?

Jörg Ackermann, Nürnberg

Anmerkung: Kann sein. Zu dem Zeitpunkt (der Song stammt aus allerfrühesten Zeiten der Doors) dürfte Nico aber eigentlich noch nicht mit Jim bekannt gewesen sein. Er schrieb den Song, während er vom Dach eines Hauses über die mit Antennen übersäte Stadt (Los Angeles) blickte (television skies). Vielleicht widmete er den Song nachträglich Nico; wer weiß?

Rainer M.

Heute kam das neue DQ bei mir an und ich war wie immer begeistert. Ich kenne die Doors zwar erst seit November 84, aber seitdem bin ich fasziniert. Schon im Oktober 85 war ich dann in Paris am Grab, und die Statue sah wirklich schrecklich aus. Ich fand es unheimlich schön, zwischen den Gräbern langzugehen, die alten Grabsteine anzusehen, dazu das Rauschen der Bäume und Vogelgezwitscher! Deshalb gefielen mir die Zeilen von Danny Sugerman in DQ 13 unheimlich gut. Ich hoffe, daß alle wirklichen Doors-Fans sich das zu Herzen nehmen!

Gundula Isernhagen, Wunstorf

Als ich die ersten Boots von den Doors hatte, war ich voll aus dem Häuschen. "Rick Is Dead" und "First Flash Of Eden" - Wahnsinn! Die regulären Alben gehen einem allmählich auf den Senkel. "Best of...", "Very Best of..." endlos! "Classics" war da eine Ausnahme. Man will natürlich keine Leichenfledderei betreiben, aber ein bißchen mehr könnte da schon rüberkommen. Es ist dann doch schon irgendwie klar, daß die Fans auf Bootlegs zurückgreifen. Ist zwar manchmal die Qualität unter aller Würde (wie z. B. "A Closed Door Is Opened"), so sind doch sehr viele Perlen dabei, die "Tangie Towns"

sind da wohl ein gutes Beispiel dafür. Meistens wird für reguläre Live-Alben sehr viel an den Aufnahmen herumgebasteilt (lest dazu unbedingt den Artikel von Heinz Gerstenmeyer "Absolutely Live" in DQ 8/9, S. 25 - 35). Frage mich, warum? Live ist Live! Da liegt der Vorteil von Boots: unverfälschte Wiedergabe und starkes Live-Feeling, wie bei "Bring out your dead". Vergleiche lassen sich gut anstellen: "Leather Pants In Denmark" zeigt, wie die Songs von "Alive She Cried" im Original klangen, ohne Overdubs. Nebenbei bemerkt: der "offene Brief" von Heinz im DQ 13 war stark. Das mußte ja mal gesagt werden.

Andreas Wulf, Halle

BLACK LIST: This Black List is in our DQ to warn you. Let me explain: If you are a true Doors fan, you try to get as much as possible about the group, you order everywhere in the world and send your precious money to dealers and other people selling Doors-stuff. Most of them are serious and send you the things you paid for. But there are people who rip you off! If anybody knows dealers, who didn't send material you paid for (Doors only!), tell us! We put their names in the Quarterly, a warning for all our readers not to order at their addresses! --- Von Zeit zu Zeit ist diese Black List im DQ, in der Namen von Händlern stehen, die von Doors-Fans Geld kassiert haben, aber die Sachen nie zuschickten. Die meisten Händler sind seriös, aber es gibt viele schwarze Schafe darunter. Nennt uns diese Leute! Wir veröffentlichen ihre Namen, als Warnung für alle, nicht bei diesen zu bestellen!

JOSE' LUIS MARTINS from Portugal (got money for Doors-photos, but never sent them!)

NANJO from SHIBUYA-KU, TOKYO (ripped off our japanese fan with Doors videos).

Continues from page 20

Alive walked a line between 'it's OK as far as it goes (which isn't really far enough)' and 'it'll do until the definitive volume comes along'. As noted above, the public took little if any note of the professional knockers, and purchased the book in droves, thus causing the Hollywood film industry to sit up and start making noises about a Jim Morrison film. One of the most vociferous proved to be John Travolta, announcing that he would be taking the lead role in any such venture. The cinematic side of the new resurgence of interest in the Doors swiftly resolved itself into two camps, each convinced of its own

Danny, can you comment on this? First on the statement of Holzman about "No one here gets out alive" and second on Alan Graham's pronouncement. Any other news about The Doors' movie? (Rainer)

special merits. On one hand, the Warners project based – not unnaturally – on the Sugerman/Hopkins book, and on the other a project announced by a decidedly unexpected source, the Morrison family. Having already shown their antagonism towards anything connected with the book by refusing permission for any of Jim's poems to be fully quoted, the decision to make their own film must have surprised many, especially the pronouncement that

"the film will be the family's view, because what no-one knew is that towards the end of his life, Jim mellowed out and became close to his family again"

according to Alan Graham (who married Jim's sister), who further added

"Warner Brothers were warned that if they make their movie, we'll sue them."

For a family whom Jim studiously ignored for most of his adult life, an amazing degree of concern was suddenly being displayed...

Side One
AN INTERVIEW WITH
JIM MORRISON
THE DOORS

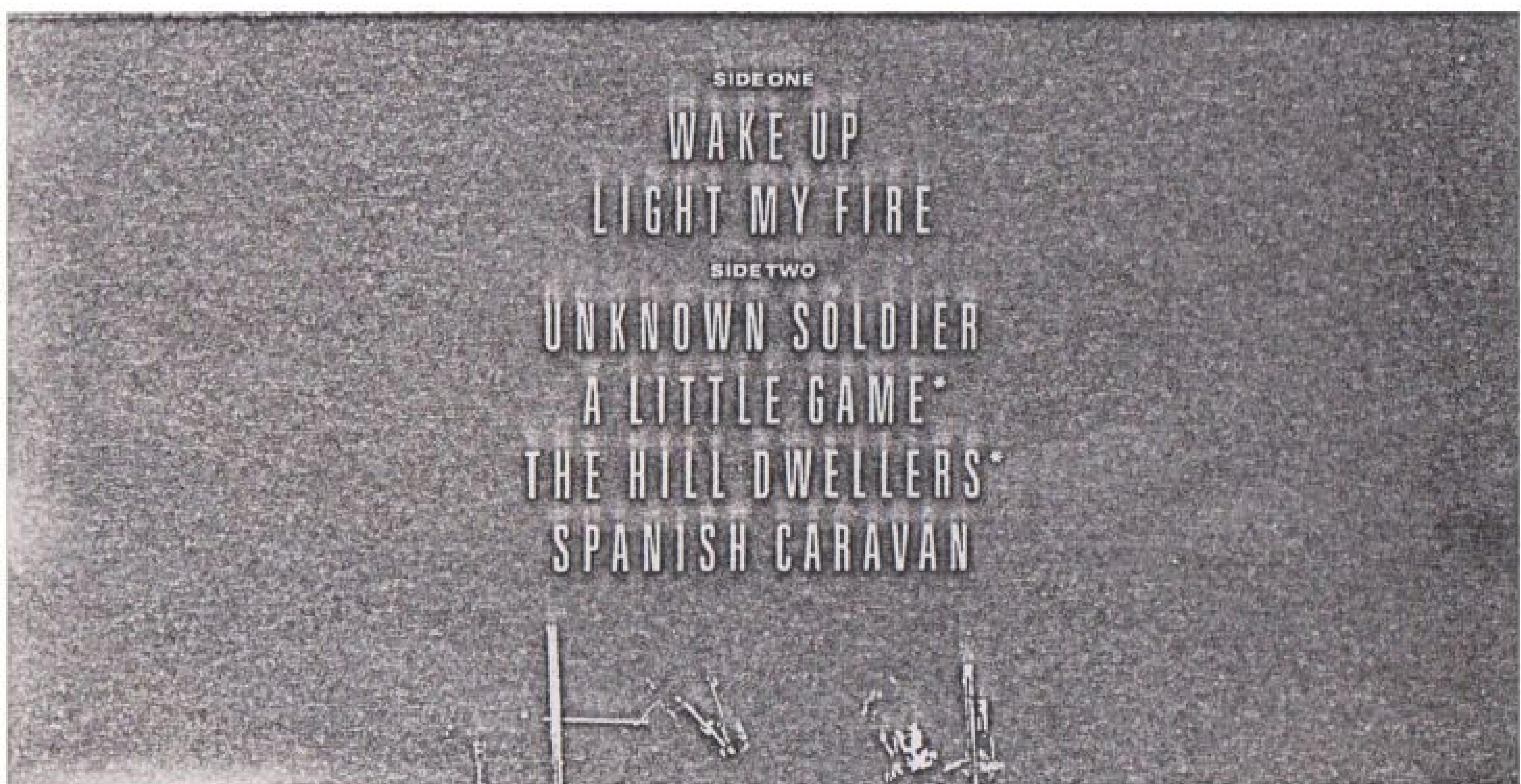


Was soll denn das?

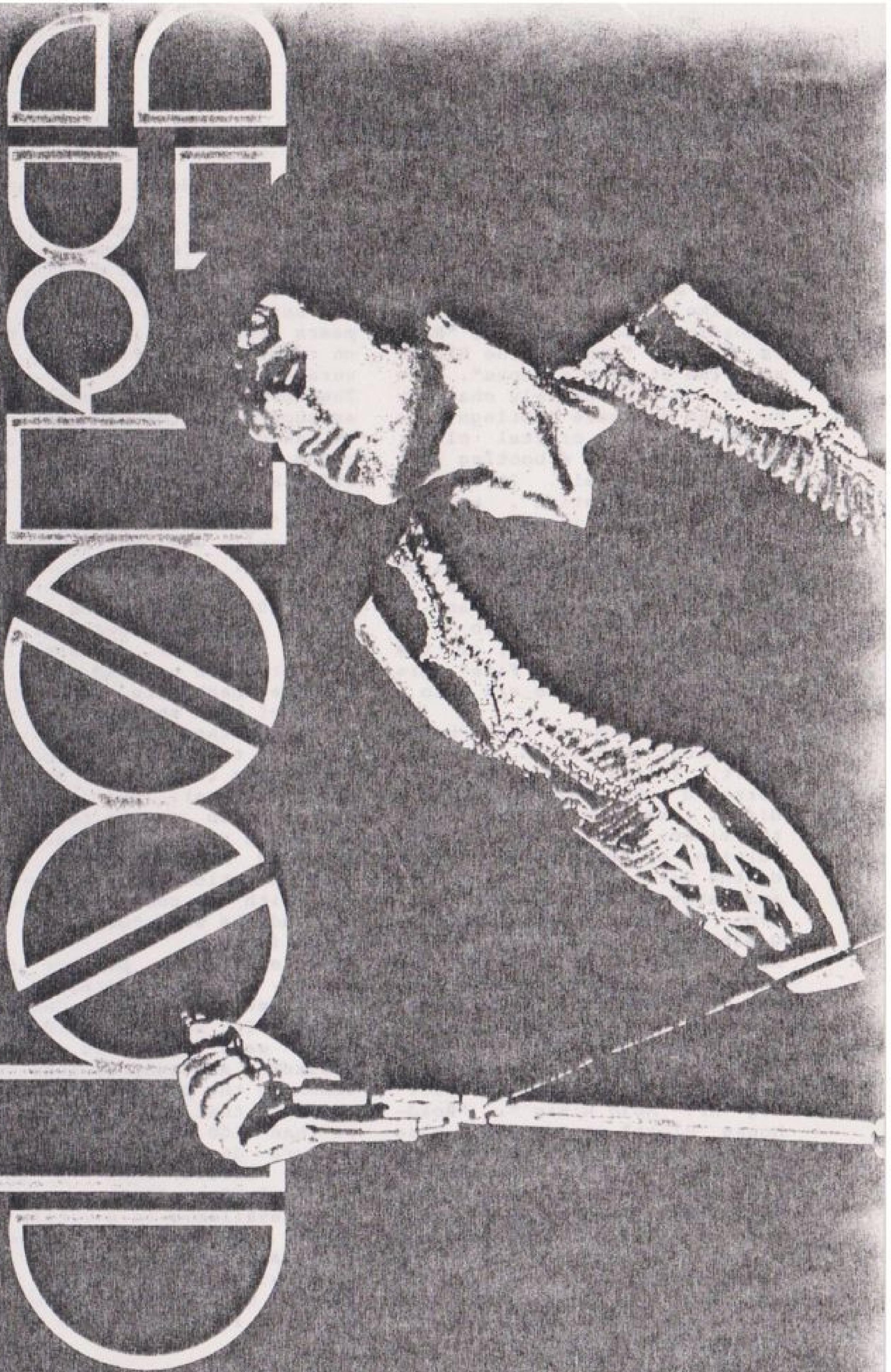
Da rumort seit 2 Jahren das Gerücht von einem neuen Livealbum, es sollte sogar ein Live-Doppelalbum werden. Vor kurzem verdichten sich die Gerüchte zur Wahrheit (siehe DQ 13): Hollywood Bowl sollte es sein, und jedermann freut sich drauf. 6 Songs sollten dabei sein, und der Video sollte parallel erscheinen. Soweit, so gut.

Welch herbe Enttäuschung aber, als ich tatsächlich mein Promotionexemplar der Scheibe bekam: Das es eine EP werden sollte, wußte ich, daß jede Plattenseite aber nur knapp 10 min. Musik bietet, war schon ein Schlag ins Wasser. Aber es sind nur 2 komplette Songs auf der Platte (unknown Soldier und Light my Fire) und praktisch 3 Fragmente aus Celebration of the Lizard sowie nur die zweite Hälfte von Spanish Caravan. An den beiden vollständigen Songs wurde (Rothchild-üblich) arg herumgebastelt. So fehlt knapp 1 Minute vom Gitarrensolo, so gibt's eine overgedubpte Sirene beim Soldier. Daß der Spanish Caravan gekappt wurde, ist schon eine arge unverschämte Verarschung. (Diesem entgegenzuwirken, ist die Platte in allen Läden für unter 10 DM zu erhalten). Mögen die Celebration-fragmente tatsächlich auch so im Konzert gespielt worden sein, so hätte ich mich über "Hello I love you" mehr gefreut, was die Gruppe auch im "Bowl" gespielt hat. Noch mehr ärgern kann man sich über Kriegers unkonzentriertes Gitarrenspiel (er fängt an falscher Stelle in Light my Fire an und spielt inspirationslos sein Solo) und das emotionslose, teilweise die falsche Tonart treffende Gesinge Morrisons ... Ne ne ne, da lobe ich mir die Absolutely Live und sogar noch Alive She Cried, da waren wenigstens noch jede Menge Überraschungen zu hören. Und das Cover von Hollywood Bowl ist auch bescheuert (bis auf das Rückseitenfoto), eingefärbt und mit dem üblichen Morrisonfoto beklatscht. Noch nie war ich von einer Doors-Platte so enttäuscht. Wer anderer Meinung ist, kann's mir ja schreiben. Heinz wollte (siehe S. 3) eigentlich einen Artikel über die Platte schicken, doch er kam damit nicht über ... nächstes Mal... Natürlich ist der Video in Europa wie üblich nicht parallel erschienen, darauf soll allerdings das komplette Konzert sein, welch eine Chance für einen Bootlegger, eine Plattenkopie zu machen (als Live at the Hollywood Bowl zu titulieren), mit der unsereiner zufrieden ist ...

Rainer Møddemann



LIVE AT THE HOLLYWOOD BOWL



Notes from the Underground

A CELEBRATION

As every bootleg collector knows, there is not too much really good sounding Doors material around. In the 80's, with the release of really extraordinary bootlegs like "Rock Is Dead", "Singing The Blues" and "The Stockholm Tapes", the situation fortunately changed, but even on these bootlegs the sound is not crystal clear. But now there is a bootleg out that tops them all. It is called 'A Celebration', and it really sounds like an official production. The material was taken from the Doors' video "Dance On Fire" (released in March 1985 in the USA), and it was remastered in superb hifi mono and stereo (most of the tracks on "Dance On Fire" are in stereo, but there are also a few in mono).

The playing time of this bootleg, about 30 minutes, is very short. That's why I can't understand why this bootlegger didn't take more material from the video, such as the extended version of "Wild Child", more of the little pieces of poetry and, above all, the Doors' version of Albiniioni's "Adagio in G minor".

Now, "Dance On Fire", and therefore this bootleg, too, doesn't contain any new (audio) material. "Light My Fire", "Touch Me" and "The End" have been previously released (in worse sound quality) on bootleg "Mr. Mojo Risin'", "Roadhouse Blues" is nothing else but a cut down version of the same song on the "An American Prayer" album, and "Texas Radio" and "Love Me Two Times" are exactly the same versions as on "Alive She Cried". The little pieces of poetry are also from "An American Prayer" LP, but with new sounds by Robbie Krieger.

by Heinz Gerstenmeyer

So this bootleg will be most interesting for sound fetishists. There are no flaws at all. The most exciting track, for sure, is "The End". It appears for the first time ever on record in a hifi stereo live version.

The cover (b/w, laminated) is as superb as the soundquality. It makes this bootleg not only sound, but also look like an official production. This bootlegger even had the face to print "© The Doors Music Co. -- licensee --" on the cover. The front, with the usual Jim Morrison foto (by Joel Brodsky, Sept. 1967), is a kind of imitation of the cover of the Doors' first LP. Doors logo and title are printed in blue. On the back are four fotos. Three of them showing Jim Morrison on stage at the Hollywood Bowl, the fourth (bottom, right) was taken Dec. 1967 (by Paul Ferrara). The recording dates given on the cover are not quite right. The record is in grey marbled vinyl with songseparation and a silver label with a comic figure of a cop and the word "GUILTY". The speed is okay.

There's also a picture disc around, which was pressed from the same plates as "A Celebration". It has been said, that there were only 300 of each pressed, and many of them were taken by the police, so it is possible that there are not more than 100 copies around. The picture disc appeared a few months earlier than "A Celebration" (Oct. 1986), so maybe it is available in a little bit bigger quantities. Although they are quite expensive: Get them without hesitation when you see them somewhere. (See also notes in DQ 13 / page 4)

The Doors / A Celebration (LP)

Doors Music Company
Germany

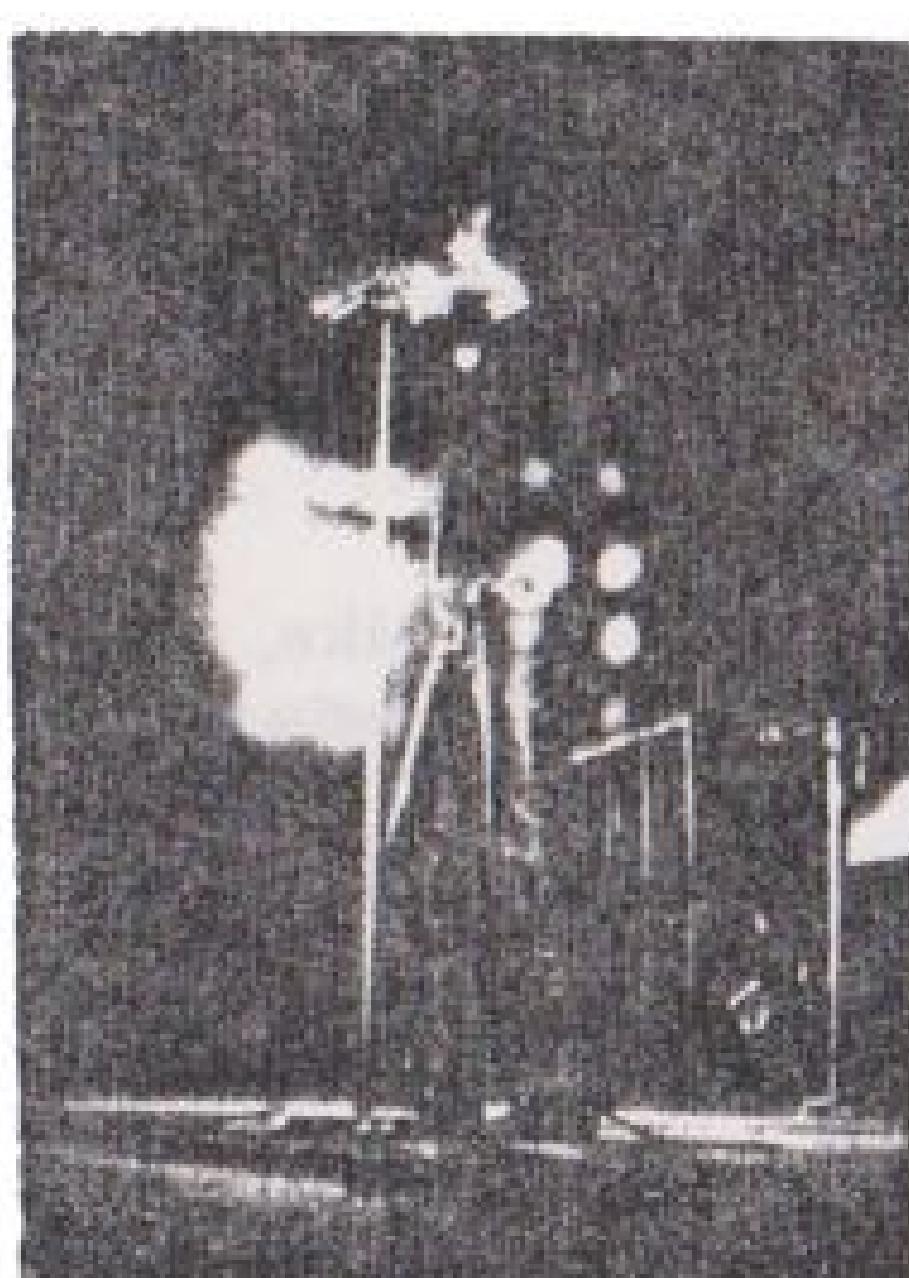
DOOCE
January 1987

Side 1:	1}	Curses, Invocations (excerpt) 0'24	A
(16'52)	2}	Light My Fire MONO 2'52	B
	3)	Roadhouse Blues STEREO 3'30	C
	4)	Backstage Dialogue: Morrison and a girl 0'46	D
	5)	Texas Radio & The Big Beat STEREO 1'52	E
	6)	Love Me Two Times MONO 3'17	E
	7)	The Movie (excerpt) 0'36	A
	8)	Touch Me MONO 3'10	F

Side 2:	1)	Stoned Immaculate (excerpt) 0'06	A
(14'49)	2)	The End STEREO 14'35	G

Excerpts from the video 'Dance On Fire' (March 1985)

- A: Village Recorders / Los Angeles / 8.12.1970
- B: Ed Sullivan Show / New York City / September 1967 -- live
- C: Detroit / Cobo Arena / May 1970 -- live
- D: New York City / Singerbowl / 2.8.1968 -- after the concert
- E: Copenhagen / Denmark / TV Studio / 17.9.1968 -- live
- F: Smothers Brothers Comedy Hour / USA / 15.12.1968 --
music: playback / vocals: live
- G: Los Angeles / Hollywood Bowl / 5.7.1968 -- live



Fotos: The Doors at the Hollywood Bowl / 5.7.1968



by Arno F. Bednorz

Part Two
continues
from DR 13

Frank Lisciandro: "Look out for this guy. He's picked upon the best parts of it!"

Manzarek: "Oh yeah?" (he doesn't sound too convinced ...) It takes a moment before I realise Frank is talking about me, precisely when I begin to think that my preparation of the interview hadn't been too well: here I am, talking to a good friend of Jim's, a person who knows his poetry through and through ... and I haven't had the time to absorb "An American Prayer" as I should have! But now it seems these people, who have worked for three years on this project, didn't have to answer other questions than: "How many are The Doors?" and "Why do you play music?" and "Do you like The Beatles?" ... Or else they're just laughing at me, pretending they are utterly baffled by my totally irrelevant remarks ... Frank Lisciandro for one seems to be serious but I can't tell what Ray Manzarek is thinking. Pretty soon I experience that this is his normal self. So this big guy isn't going to cut me into pieces after all!

Frank Lisciandro: "He knows these words!"

Ray Manzarek: "Ah?! What's your name, man?" He sounds like an FBI-investigator ...

Ray Manzarek: "Antoine ??? OK, then." I seem to have given the right answer!

Frank Lisciandro: "This is Ray Manzarek and here's John Densmore. And Robby will be here in a minute." To Ray: "I have been given some background on the beginning and he's asked some very difficult questions about the poems ..."

Ray Manzarek: "Right !!!" ... I do not agree, but I'm not saying it ...

Frank Lisciandro: "... like, you know his favourite line? 'Plan a murder, start a religion'! It's amazing !!!"

Ray Manzarek is grinning. Even this he does in a very loud manner.

Ray Manzarek: Airingt! He's a FREAK!" Frank starts laughing.

Ray continues: "We are tool!" Everyone's laughing now.

Riff: "So it's going to be a lot more difficult now!" Happily they don't seem to understand what I mean by that ... Will I ever get out here alive? Frank's still laughing.

Riff: "I've been reading what Lester Bangs wrote in "Rolling Stone Illustrated History of Rock'n Roll". A fine piece of literature in itself ..."

Ray Manzarek: "Yeah ... Yeah ..." He says this reluctantly. He knows as well as I do that the article by Bangs isn't all that positive about The Doors, quite on the contrary!

Riff: "... but, er, it describes the slow decay, the seemingly inevitable decline of Jim ... How did you experience that at the time, personally? Did you feel it that way?"

Ray Manzarek: "Well, that's one aspect of it ..."

John Densmore: "AT that time we felt it that way ... Later it's easier to be more objective and see that Jim was just meant to have a full 27 years of life, make a big impact and ... be gone !"

Ray Manzarek: "Good point there, yeah ... Yeah ... That's what's nice about the time we've been away from Jim: we can now view Jim's overall life and contribution. While we were living it at the time, it was hard to stand back from it all. You COULD do it all times, but it was hard to get distance from it. But that's exactly what's happened: Jim was like a shooting star. He said it himself, right from the beginning. He said: I like the image of a shooting star. Goes through the heavens at night and everyone looks up ... HEY ! Look at that, beautiful ! A bright light ... and then, pow, it's gone ... I think tha's how he saw himself and tha's how he lived his life ..."

Riff: "You were the first to recognize Jim's literary qualities ?"

Ray Manzarek: "Yes, I discovered Jim Morrison ..." Everyone bursts into laughter ! Applause.

Ray Manzarek: (continues earnestly now): "Yeah, I was the first one to say: WOW ! Whether you can call that a discovery or not, I don't know ... I think he discovered it himself. I was simply the first one to say: wow, heavy ! Good poetry ! Wow, incredible !!!"

Riff: "Well, that's what I've read: the story about being on the beach ..."

Ray Manzarek: "Yeah, right, that's how it happened, that's the story, on the beach in Venice: he was going to ... You know the story: he graduated, he was going to New-York, bye-bye, and ... two months later he comes walking the beach in Venice. I was on the beach getting some sun. Hey Jim, how you're doing ? Ok, man, I've been writing songs ... Well, sing the song ... He sang "Moonlight Drive" and, wow ..."

Riff: "Ray, I want to ask you a personal question, about your talents as a keyboard player. You had a classical training: how did that match with your rock ambitions ..."

Ray Manzarek: "Yeah, well. I feel I was very lucky, I was in the right place with Jim. Right place, right time, growing up in Chicago. The blues, Muddy Waters, classical training and, well, this training was: good music, but it left no room for improvisation and that's why I didn't continue with classical music. I felt that it had no sense of rhythm and there was no real, heavy, insistent, tribal African rhythm. I think that's what classical music needs: African rhythm. That's what attracted me to the blues. And then I found the harmonies in the blues, the minor overtones (Ray begins to hum some minor overtones- I haven't tried to reproduce these !) ... that blues is in a melodic sense, minor, were very similar to a lot of classical music and especially the Russian music. The Russian music hat that same kind of strange minor, except that it wasn't in a blues sense ..."

Riff: "You mean that slavonic sense ?"

Ray Manzarek: "Yeah, slavonic feeling, that's what it was and so was the blues in Chicago, and, boy, could I empathise with that ! And all I dind was take the two and put them together: that sense of Russian minor put in some

American energy, some good old power from the USA !!! And that's rock'n Roll."

Riff: "Well, they say that the first few months as The Doors, it was paying dues, it didn't go that easy to get somewhere ..."

Ray Manzarek: "Yeah, yeah" (again grinning loudly)

John Densmore: "Yeah, overnight succes after a year and a half of dues. But then you have to do that, you have to. To home down the arrangements of "Light my Fire" etc., it took months. Because you try every way of doing it and then you get to the best, or the most concise ..."

Ray Manzarek: "Yeah, good point, man, and then you put that on the record. You take that choice. You've got all these ways of doing the song and then you say, OK, which way shall we do it on the record ? Well, this one seems to work the best and ... that's the way we will do it."

John Densmore: "That's why this album, "An American Prayer, took forever. It has no precedents, It's not just a pop album, it's different. So we had to try all kinds of experiments ..."

I probably hadn't listened too well to what John was saying, because I continue as if he was talking about the first Doorsalbum ...

Riff: "Wasn't that first album some kind of a burden, afterwards ? I mean, you had to match up with every new album, to the high standards you had set yourself with "The Doors ?"

Ray Manzarek: "Yeah, kind of ..."

John Densmore: "Well, actually we had the first two albums in our minds, some eight months even before we started recording."

Ray Manzarek: "We used to play the music over and over, before we even got a record contract, songs as "Light my Fire", "The End", maybe "Love me two times" ..."

John Densmore: "... "Moonlight Drive" ..."

Ray Manzarek: "... "Moonlight Drige" for sure !"

John Densmore: "The burden comes when you have such acceptance that you don't have time to experiment anymore. You have to make another record, you go out on the road, they wanna hear the, the ... "

Ray Manzarek: "... the hits! That's what they (= the public) wanna hear! They wanne hear the one's they're familiar with. And we always liked to experiment. That was what the fun was all about at the beginning. We had so much fun experimenting, we always tried something different. And if it didn't work, it didn't work, so what ?! But when you are playing in front of 18.000 people and the audience are all going like this ..." (Ray claps in his hands rhythmically) "... you don't have time to go: hey, wait a minute, let's fuck around a little bit here, a little bit there; if it works, if it doesn't, it doesn't ... Well, we still did it from time to time ... but not as much as we would have liked to !"

John Densmore: "That's what was so special about Jim, in many ways. We never quite knew what he was going to do sometimes, and that was sort of dangerous: we could fall on our face, but, er, we had a freedom to go off in the middle of a song ..."

Ray Manzarek: "Our shows, er, actually, in a way, what I just said is completely invalid as compared to today: I saw Queen last year. Their show was ... a great show, but it was THAT show from beginning to end and each thing you knew exactly, or they knew exactly what was going to happen. That goes also for the lightman, the soundman, and you do that show one night and then you pic that thing up and carry it to another city and you do exactly the same things ..."

John Densmore: "That's what wrong with the seventies: it's too "format", too slick."

Ray Manzarek: "And the object of doing it that way is because you hit on idea that people like and you keep doing it over and over and over to make money ..." He adds: "... TO MAKE MILLIONS OF DOLLARS ! People aren't satisfied in America, and in the whole world with making enough money to get along, to live comfortably, people wanna make THE KILLING, REALLY, (gigantic GRUMBLE). That's what's going on. And when we would play, we'd plot out the first three songs and after that, make it up, whatever we felt like doing ..."

Riff: "A question for you Ray: I always wondered how you could play organ and foot bass at the same time ..."

Ray Manzarek: "Oh, I didn't ! I had a separate organ; I had a Vox organ and a Fender Rhodes keyboard bass. It was rather small and had 32 notes. I played the bass with my left hand. One foot was for volume on the organ and the other foot was for ... tapping time !" (laughs loudly while he taps on the floor with his foot) "So that's what I would do."

Riff: "Wasn't that difficult, playing without a bass player ?"

John Densmore: "Well, it was different, we wanted that. Oh, we tried a bass player or two, but then we sort of sounded like a blues band. We wanted to be unusual and so ... It was a little risky, though, but it opened up holes in the music for experimenting."

Ray Manzarek: "I think John and I were able to communicate in really a good sense ... It became instinctive on my part to really listen to him. Where John was taking the beat, I would try to go with him. If at a certain point he would speed up or slow down, I would try to stay right with him. He would try to stay with me, when I'd go crazy, because when I took a solo, it was really hard to keep the two ... But for the most part, I'd say 90 % of the time, we were just really nicely locked in. We could follow each others dips and rises really well ... Then !" (everyone laughs) "The other night!"

John Densmore: "We were tight enough, so we didn't need the bass."

Riff: (Suddenly I realised we were drifting from the original intentions of the interview, so I tried to bring the subject back ...) "Being a Door and having Jim in front of you, didn't that sometimes reduce you to backing musicians, or did Jim try to avoid that ?"

Ray Manzarek: "Oh ... Okay. Let's make that two questions. The first part: being a Door, being on stage behind Jim Morrison, that was I-n-c-r-e-d-i-b-l-e-. It was the most fun I ever had with a musical aggregation. The four of us together had more fucking fun on stage than ... God, I had a good time !!! The people out there screaming, the lights flashing, us on stage rocking away ... Boy what fun! And that would finish the gig, get into the limo and ... off to the hotel or out on the town for the evening, what a life! God, a rock'n roll life is great ! Now the second part of the question: did we feel as a back-up band ? Er, we were never that in the beginning more aware of Jim Morrison ... Well, that was the press and the public. Our working relationship stayed the same as it always was. It was all four of us together making songs. Hey man, let's do something. Right ? You take it there, I'll take it here, and so on. That's how it always worked."

Riff: "Well, the question came to me when I thought of Jimi Hendrix. The pressure from press and public on him seemed so urging, so devastating. The public expected something from the artist, always more and more ..."

John Densmore: "Well, Jim felt that pressure."

Ray Manzarek: "Yes, he did".

John Densmore: "Towards the end".

Ray Manzarek: "Towards the end, yeah."

#John Densmore: "Definitely ... But this album shows that we were more of a group than Jimi Hendrix and his side musicians, you know."

Riff: "Come to think of it, Jimi Hendrix was alone ..."

Ray Manzarek: "With all that sound he could be all by himself, actually!" (round of laughter) (Ray imitates a screaming Jimi ... Very convincing !)

John Densmore: "Noel Redding and Mitch Mitchell were good musicians, but, er ... I think "An American Prayer" is special because it shows that we can actually still make something valuable seven years later; that's incredible."

Robby Krieger: (finally mixes into the conversation) "The Doors songs were made by all of us together. Jim was not a musician, but we had a sense of musical knowledge and all the songs were arranged by all of us. Either Jim or I might come round with the initial idea of the song and we would all work it out. On stage, I don't think we felt slighter at all, because we knew that Jim was the focal point and we directed our energies through him to the audience, you know."

Ray Manzarek: "Yeah."

John Densmore: "Through him. We made him dance ... and he made them go crazy."

Ray Manzarek: "Right. But then they demanded more and more of him, they demanded more. That's what he said in Miami; he said: "You want more, don't you ? You're not here just to see a rock'n rollshow, you're not here for the music, you're not here for that, you want more ... What do you want, what do you REALLY want ? You wanna see my cock ? Is that what you're here for ? You

want more, come on, tell me the truth ! Well, maybe I'll show you my cock!'and he started teasing the audience that way and they went absolutely crazy, Jesus Christ ! God, they had religious hallucinations, they saw the devil had come into Miami, from California ..."

Riff: "Makes me think of something from the album ..."

Robby Krieger: "Lament for my Cock ..."

Riff: "No. Not particularly that, but at the beginning of the second side, he says: "What was that? I don't know. Sounds like guns ... Thunder' and then the live fragment of an audience going crazy at the start of a Doors concert ..."

Robby Krieger: "Yeah ... yeah, I see ... Maybe that's Jim or any one of us hearing: 'here comes Fame !'

Ray Manzarek: "But an ominous premonition of the end of the piece, the gun shot. Just what you hear in the beginning: thunder, the roar of the crowds, gun shots. It goes very soft at the beginning and then ... It ends that way." (Knocking at the door, Ray gets up to meet the person coming in)

Riff: "When Jim left for Paris, did that come to you as a surprise ?"

Robby Krieger: "No, we knew he was going to Paris after we'd finished "L.A. Woman". That was our last album for the Elektra-contract. We all got so sickened of the performances, because, they (= the public) always went crazy, as on the album at the end of "Roadhouse Blues", when everything goes bersek. That's how we all felt. So we diclided to take three or four months maybe and we planned to get back together to do another album, because we really liked "L.A. Woman". It was a good experience for us ... "

Ray Manzarek: "I was thinking that, had Jim not diend, man, I wouldn't have been surprised that we now would been doing stuff very much like this. This is exactly the kind of thing we would have been doing."

Riff: "There are so many legends about Jim going to Paris in search of the atmosphere the French poets inhaled, people like Arthur Rimbaud, Paul Verlaine ... "

Ray Manzarek: "Yeah, that's what he went there for. He went in search of the Muse. The Muse had left him ... Not left him, but it been blocked out by the noises of his trial and rock'n roll and he needed to be quiet again, that's what he needed. He'd been living so insanely, burning the candle at both ends, as we say. Just singing, writing, drinking, fucking, drinking, drugging, drinking, drinking. Just that at twenty-seven he blew up. That's what happened: he exploded. He didn't get a real chance to be quiet again. He just needed to be quiet. That's what he'd been doing after U.C.L.A. ... He was quiet when I saw at the beach in Venice. I said: 'I thought you were going to New-York and it's two months later and you're still here. What have been doing ?'and he said: 'I've been doing nothing. Been up on a roof top in Venice. 'He had a little couch to lie on and he was up there, just on someone's roof top, getting stoned and writing poems and singing songs to himself. He went up to this time of isolation, but instead of going to the desert, he went up on his little mountain, mountain overlocking the sea, a three story building. He came down from the mountain like Zarathustra, to preach his gospel, to spread his word, to share his experiences with the world. And then he just went like that shooting star, paw ... and then he

was gone ... Too bad. In a way it's a great classic story, the classic story of a poet. But for us it's too bad, because, if he would have had his moment pf peace and quiet in Paris, the Doors would've gone on to a whole new thing. That would have been great, that would have been very interesting. But it didn't happen that way. It's an American Tragedy, an American Prayer."

Riff: "Did the Miami trial affect Jim personally ? Did it confuse him ?"

Ray Manzarek: "It scared the hell out of him !!! It scared us all ! He was up for seven years, if they had convicted him, in a prison called Raftord, down South ... (not sure of the name RAFORD !!) If you've seen those American movies, "In the Heat of the Night" or "Cool Hand Luke", you've seen everything ... An American chain gang in the South ! Those southern jails, man, they would have killed him !!! We were all terrified and he was the most terrified, 'cause he was going to have to go in there! So it was very upsetting, naturally. God, it was scary, man ..." (changes tone) "We know it wouldn't happen, I think, in the back of our minds. We knew that even if he was convicted, we'd have an appeal, and we'd have another appeal and another after that, so that, eventually, he'd be let off and he probably wouldn't have had to do time ... Nonetheless the possibility of Jim Morrison going to jail existed ..." From then on the conversation turns to the Butts Band and solo projects by the band members, of no interest for this interview. But while I'm typing out these lines many different questions pop us, questions I didn't think about at that time, but that I would like to be answered. But I guess that's what Doors Quarterly Magazine is all about, isn't it ?! During the rest of the talk, there is one more question that seems to be fitting here. The answer rounds it all up ...

Riff: "Would you like to dram another rock' n roll dream ? Or is it all over ?"

John Densmore: "Well, I think we're all kind of sick of it at the end, but lately I've thinking about it ... Maybe it would be nice ..."

Antoine Légal.

THE POETRY PAGE

To Jim

Walk with me along my word-time stations
I can feel those golden copulations
Touch me with energy hands, I don't believe
in those of bone
and cover me with kisses when I'm always alone
Your limitation in matter, I've never felt
I want your space, don't need your belt

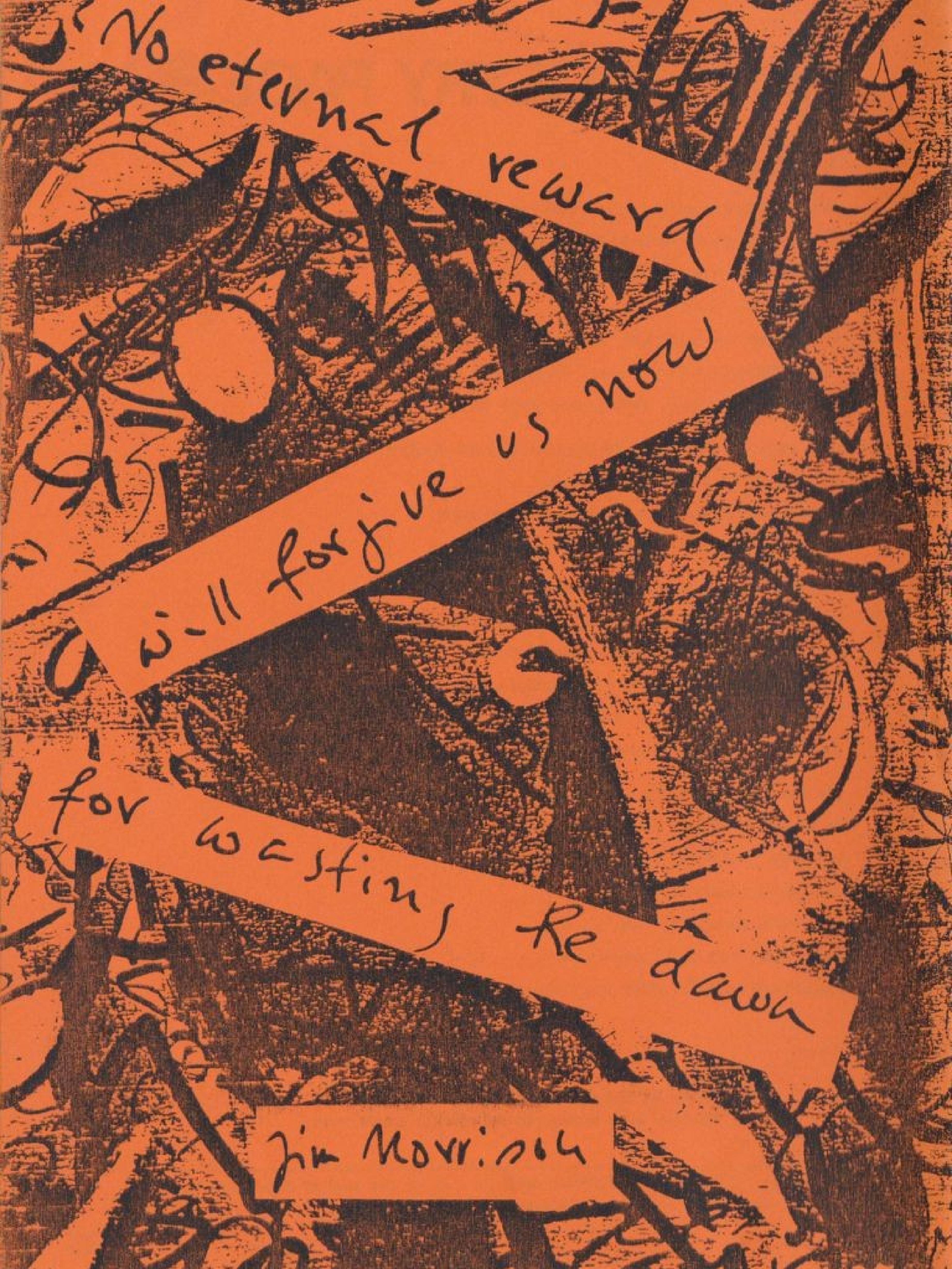
In a crystal ship beyond the harbour of desire
we'll float to horizons of dawn
where poetry and beauty is the only wire
and the ocean our flower-covered lawn

I call your presence night and day
in my silky pillow bed of solitude and peace
oh, death is not the final dissolution
it's just the transformation to the other side
Break on through . . . this was your kind of revolution
And there are so many hearts where you can still reside

We all can dance the road to the end of the night
no death in death, no hell in hell
one day, we'll all just be alright
and we'll touch the earth
and we'll touch the sun
and I kiss you and I want you -
sanctuary to hide after your crazy run

poem by Sybille Grelling
Sybille also designed this DQ's backcover

The next DOORS QUARTERLY will be out by the end of September.
Have a nice summer and take care! All of you!



No extenuat reward

will forgive us now

for Westing Re Dawn

J. Morrissey