

THE

MAGAZINE FOR MEMBERS OF THE DOORS FAN CLUB

THE DOORS FAN CLUB
QUARTERLY MAGAZINE No 33



break on through to the other side ...

AN AMERICAN PRAYER

JIM MORRISON

MUSIC BY

THE DOORS



THIS ALBUM HAS BEEN
EDITED FOR
BROADCAST FROM
"AN AMERICAN PRAYER"
BY JIM MORRISON
MUSIC BY THE DOORS



JIM MORRISON MUSIC BY THE DOORS AN AMERICAN PRAYER

(Elektra 5 E-502 SPD)

November 1978

The record pictured above is a rare collectors' item: It is a promotional disc of the original *AN AMERICAN PRAYER* album cut down to 32 minutes only, suitable for airplay. All dirty words were cut (f.e.: "... *the chooks had written F-K on his windshield ...*" instead of "F-U-C-K"), all obscene passages were erased, and, of course, "*Lament For My Cock*" is not on there. The *kindergarten*-version of Jim's poetry album, which you could play to your little kids at home. Watch out for the two small stickers on the cover, and have a close look at the grooves in the vinyl (less than on the much more distributed usual promotional album, which used to be identical to the common album), if you start looking for this one. It's f-k-ing rare!

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

Thanks for their extra invaluable help with this issue: Jochen Maaßen, Gilles Yeremian, Ulrich Michaelis, Alex Heerkens, Thomas Schlüter and Barbara Oltersdorf. Also thanks to all who contributed articles and photos. Special thanks to Danny Sugerman and Joe Russo.

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Dear Doors people,

yes, yes, I know - this issue got delayed again but for some special reason. I was writing my second Doors book with the help of Gilles Yeremian from France and Fulvio Fiore from Italy. The book is called ON STAGE and will be distributed worldwide in English, French and Italian language - a multinational cooperation between three Doors fans and an Italian publisher. As I hope the book will be out by the time of release of this Doors Quarterly I'm sure it will be of invaluable help for you if you are a collector of illegal and semi-legal Doors CD releases. As you might have noticed from previous Quarterlys, reviews have always played an important part in this magazine, helping you to pick out the best CDs from the worst, the good ones from the ugly, and even more important - the ones everybody should consider to buy for his own collection, because they are simply excellent. My reviews were also written to tell you which bootleg CDs are a must to avoid.

So we packed all previous DQ reviews together, checked our collections for left-overs, checked all the new releases and finally got more than 200 Doors CDs from the underground. I carefully updated the "old" CD reviews, wrote about the ones which had never been reviewed in the Quarterly (there were about 80!) and about the new releases (about 25); after that Gilles and Fulvio checked all reviews for errors. Faxes and phone calls were transmitted across the continent, and we also had quite a few meetings in Paris, to swap CDs and information. Traveling to Paris every month or so took a lot of my time. But now work on that book is finished, and while writing this I can't wait to see the final product, which will feature a photo of each cover and disc including an easy-to-follow rating system for a quick check.

Because of the European Common Market laws which changed on January 1st, 1996, and which are valid in all European countries now, it will become difficult for bootleggers to produce CD bootlegs. The gaps in the copyright laws are filled. Be sure prices for Live CDs will rise, and it will definitely be much harder for us collectors to find new (and old) releases. That's one of the reasons why I consider the new book as a piece of history, not just because of the many historical moments of The Doors' career captured on those discs, but also of those (less than) ten years, when collectors like me were able to build up easily a valuable archive of Doors live material published on compact discs, material that Elektra Records, their official record company, would never consider for an official release. Now, it's up again to The Doors and their record company to feed us with something good. We can't wait for them to do so. Where's the box set?

Sorry again for the delay of this Doors Quarterly, but the book had to be done first. My third and fourth book are already in the making. Stay cool!

TALK
GOSSIP TALK
TALK TALK TALK TALK TALK TALK TALK TALK TALK TALK TALK

ABOUT the doors

... **Ray Manzarek** is preparing a movie version of the Russian novel "*The Master And Margarita*", which was written by Michael Bulgakov, who died in 1940. The novel itself was published after his death in 1967. Peter Medak (who did *Romeo Is Bleeding*) is announced as being the director. The film will be made in St.Petersburg and Jerusalem ...

... the *Hard Rock Café* paid \$ 43.700 (63.000 DM) for **Jim Morrison's brown leather pants** (double price as estimated), the ones Jim wore on the cover of *Absolutely Live*. And - as we all know - that picture was taken July 5th, 1968 at the Hollywood Bowl. Check your video archives. If you own the *Live At The Hollywood Bowl* video you are able to watch those leather pants *live in concert*. It is not known at which Hard Rock Café the pants will be exhibited ...

... just released: ***The Complete Butts Band***. As the older fans might remember, The Butts Band was Robby and John's band after The Doors - and The Butts Band was great! Both their albums (*The Butts Band* and *Hear And Now*) are on this CD (One Way Records OW 30993) ...

... the continuing story of ***The Box Set***. The Doors are still working on the box set with Bruce Botnick. No release date yet, but as rumors go, this box which was delayed for five years now, is scheduled for release either this forthcoming July (as British magazine *Mojo* says) or Christmas ...

... ***An American Prayer*** on CD: loved by the fans, hated by the press. Almost all music papers in Europe put the disc down in bad reviews except the French music papers. In tradition of their own great poets you can imagine that French journalists know what great poetry is all about ...

... Robby's son **Waylon Krieger** put out an album with his band *Bloodline* on EMI Records ...

... ***Absolutely Live*** is planned for release on a single CD with an accompanying ***limited edition book*** containing "*absolutely live photographs*" ...

... other **books** in the making: Doug Sundling's manuscript of ***The Doors - Their Artistic Vision*** finally found a publisher, and Jerry Prochnicki/Joe Russo are busy putting a photo book together featuring 98% unseen Doors/Jim Morrison photographs. Both books are planned for a June/July release. Before, on February 7th, 1996, the new book featuring more than 200 Doors Live CDs called ***On Stage*** was published, written by Rainer Moddemann with Gilles Yeremian and Fulvio Fiore (check the intro for this Doors Quarterly, please) ...

... still developing: The Doors Greatest Hits **video**. Working title ***The Best Of The Doors***. It would include *The Ghost Song* video clip, which had frequently been shown on MTV and other music channels all over the world ...

... there's a new bootleg release coming soon called ***Stages***. The Italian makers of this 4-CD-set announce it having 80% unpublished material on it, including songs from Bakersfield, the Aquarius,

Cobo Hall and Baltimore. Can't wait to hear that, although it will be hard getting a copy: there will be just 200 copies worldwide ...

... more in bootleg news: *Oil Well* from Italy is announcing a set of 6 reissues of bootleg CDs under new titles: *Shake Your Moneymaker*, *Moonlight Drive*, *Summer's Almost Gone*, *Down On Me*, *Mystery Train*, *Who Do You Love*, each CD limited to 200 copies (sounds familiar, right?) ...

... *The Soft Parade* did a successful tour in Italy last November. They played capacities up to more than 2000 people. Other parts of Europe were left untouched except one concert in Austria. The band plans to come back for another European tour this June. To catch them before here are some US-concerts: March 10th + 29th, and April 20th at the *Rock'n'Roll Café* in New York City, April 5th *Club Bené* in South Amboy, New Jersey, April 6th at the *Middle East*, Philadelphia PA. For more concerts of *The Soft Parade* in the States please phone (24 hours a day) (USA) 212-2255-0800 (Hotline) or fax 212-2290-0215 ...

... *The Creats*, a German coverband (female guitar player!) do definitely not copy The Doors' outfit and they're no look-a-likes. But this band is really having fun doing a 2 hour set of Doors songs. I watched them in Hamm last year. Their singer has a very good "Morrison voice", and enthusiasm combined with a great sense of humor could be felt throughout the show. I loved watching the bass-player doing his *Close To You* in a perfect Manzarek style. Their next concert will be in Voerde, W/Germany, on March 16th 1996 at the *Downtown* (ex-*Rolling Stone*), and if you want to get this band for a night, or if you want to have more information about this band, feel free to phone their manager for information at (Germany)(0)2381-25776 ...

... *The Audio Guide To The World Of Basketball* (Issues Records ISS CD 002), a spoken word double CD by *Bill Walton*, would get no mention in this magazine if there wasn't *Ray Manzarek* on it, too. He plays some extra keyboard parts (well, about seven or eight, each less than 15 seconds) between the topic chapters. If you love to listen to the philosophy of basketball, and get advices on tricks and techniques, and if you are a Doors fan, this is the perfect CD for you. If you are just a Doors fan (or Manzarek fan), this is the most boring CD in the world ...

... a limited edition *laser disc of Doors videos* (*Dance On Fire*, *Live At The Hollywood Bowl* and *The Soft Parade* plus some extras like a conversation between the band members and unpublished still photos) was published in the States for about 70 (!) dollars. The Doors had a party at *Virgin Megastore* in Los Angeles on Sunset Boulevard last December 8th, 1995, to celebrate the release ...

... an old super-8 movie showing a couple of minutes of *Pamela Courson* having great fun at a party of the French ambassador Didier (something, his last name wasn't mentioned) in Los Angeles was shown on French TV last year. The snippets of Pamela drinking champagne and sitting happily relaxing on the lawn (about 3 minutes) are in color and excellent quality. This movie was filmed shortly after Jim's death ...

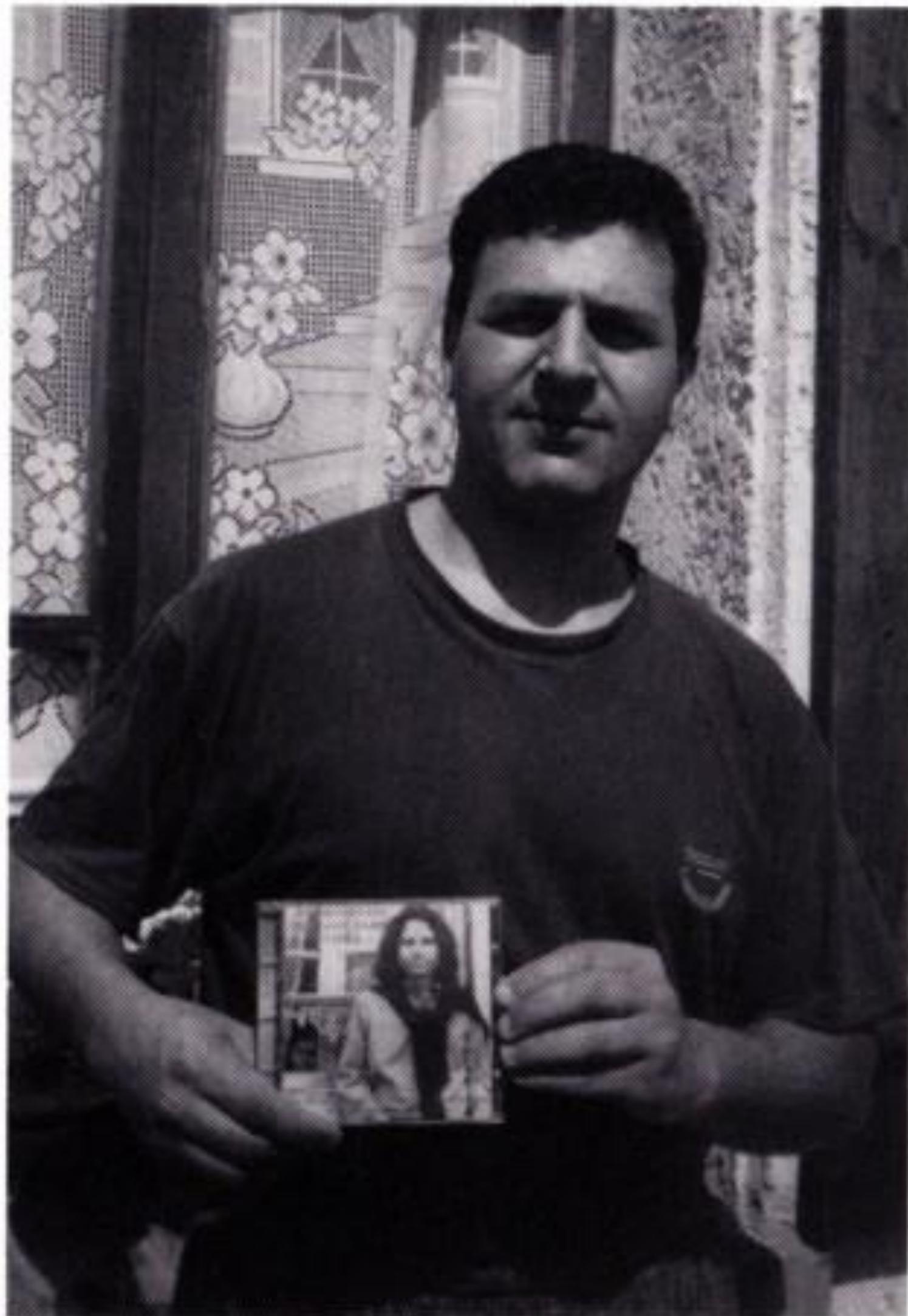
... One of Jim's closest friends, *Frank Lisciandro*, is working on a project on Andy Warhol. If you know any Andy Warhol museum, and Warhol newsletter, or fan club, or collector or anything else about Warhol, please help Frank finishing his project. Send your information to me. I will send it to Frank via fax immediately ...

... I still keep getting letters about *The Tea Party* from Canada. I must admit, their sound is definitely very "*doorsy*". About 20 people sent or gave me their albums dubbed on cassettes - well, thank you for that, but I know this band now! ...

... we found the boy who is peeping through the window behind Jim on the cover of the CD *Jim Morrison - The Lost Paris Tapes*. Just look at the following page and read the article in this DQ ...

Moussa Megnafi and his copy of *Jim Morrison - The Lost Paris Tapes*. He is the little boy looking out of the window - 24 years later.
Photo: Jochen Maassen

The CD cover of *Jim Morrison - The Lost Paris Tapes*. The photo was taken by Jim's friend Alain Ronay on June 28th, 1971.



... next DQ out this June, including all infos about Jim Morrison's 25th anniversary in Paris ...

News compiled by Rainer Moddemann

©Rainer Moddemann/The Doors Quarterly Magazine

THE QUIZ from DQ 32 was more difficult for people than I had expected. From about 90 fans sending in their postcards just about 30 had the right answers:

1. Philip Glass
2. Dorothy
3. Versions
4. Manczarek

The winners of the free CDs are **Carsten Franke** and **Roy Murphy**. The CDs (Scott Richardson with Ray Manzarek) are already on their way. Thanks again to Wild Cat Records.

CREDITS:

Page 1 shows Jim Morrison at John Densmore's birthday party, December 1st, 1969. Photo: Brendee Greene

Page 2 shows the rare US promotional album for *An American Prayer* (1978). All "dirty" parts of the album had been cut or left out. This record is just 32 minutes long.

Next to last page shows the cover of Rolling Stone Magazine, August 5th, 1971. This issue is a collectors' item of high value.

Last page shows John Densmore in Montreux, Switzerland, April 30th, 1972.

Pages 23-27 are original pages from the US magazine Pop/Rock Music, from December 1968.

WHO'S THAT BOY ... ?

written by Rainer Moddemann

That's what I was asked several times when people talked to me or wrote to me mentioning the cover of the CD *Jim Morrison - The Lost Paris Tapes*. Of course they didn't mean Jim, no - they were asking about the little boy peeping through the window next to Jim. Somebody said it was a montage but I never believed that. The beautiful shot wasn't a constructed one, I was sure about that.

When I was in Paris last July I decided to do some investigation.

The picture was obviously taken in *Saint-Leu-d'Esserent* on the same day (June 28th, 1971) Alain Ronay took Jim and Pamela to that fête near the River Oise (check *The Definite Paris Guide For Jim Morrison-Fans* in *The Doors Quarterly* # 29, page 44/45). So was there anything better to start investigation at the *Hôtel de l'Oise*, where most of the pictures were taken? Certainly not.

On our way back from Paris to Germany Jochen Maaßen and I got to that small town near Chantilly in the north of Paris and stopped in front of the *Hôtel*, which is also a restaurant. I turned off the motor of my old Volkswagen bug and we couldn't believe our eyes. To our absolute surprise there it was, right next to the restaurant: the same window with the same small iron balcony as pictured on the CD cover!

We got our copy of the CD and looked around in the neighborhood - no doubt about it. This window was the right one. We took some pictures of ourselves standing in the same position as Jim 24 years before and decided to have some lunch in the restaurant. The owner, who knew me from several other visits before, came and thanked me again for the story about his restaurant in DQ 29, of which he is still keeping his copy. But before we sat down for lunch I showed him the CD and asked him (I'm still surprised natives understand my French!) if he knew that boy behind the window.

He took a close look and said the boy had grown in the meantime but still lived in the same house next door.

I looked at Jochen and he obviously thought the same - we had never thought it would be that easy to find the guy.

The owner of the restaurant noticed our surprise and took me by my arm. We went out and he knocked on the door next to the balcony. A young woman opened, blinking at the CD the owner showed her. She shouted something backwards into the house and out he came - our boy!

His name is *Moussa Megnafi*. The little boy behind the window is a mountain of a man today, 29 years old, with a chest like a body builder. He took the CD which looked in his hands like a little postage stamp and was totally flabbergasted. He confirmed it was him in the picture. He had lived in that house all his life, but he had never heard of Jim Morrison before. He didn't even remember the event on which the picture was taken, which meant he didn't remember the picture being taken at all. Quite understandable - he was only 5 years old in 1971. So the owner of the restaurant told him the story. Moussa shook his head all and couldn't stop smiling. He couldn't believe his picture being on a compact disc, and he kindly agreed to some pictures. We took a few, said our good-byes and gave him the CD as a present. Still flabbergasted, Moussa disappeared back into the house.

After lunch we drove back to the *autoroute*. Must I say that we spent hours talking about Moussa's face and his total surprise and how easy it was to find him?



OFFICIAL RELEASES

... this time also called "collectors' nightmare" ...

Shortly after the release of *An American Prayer* on CD, there was the release of *The Ghost Song* on CD single, the common one including 3 bonus tracks. Two of them were not on *An American Prayer*: *Love Me Two Times* was released before on *Alive She Cried* and *In Concert*, the *Jim Morrison Interview* was never released before. This last track was not recorded in Stockholm at the Concert House in 1968 as the liner notes tell you but was taped as part of an interview with The Doors at the **Fillmore West, San Francisco, June 6th, 1967**. What about a little more investigation, guys? Why didn't anyone listen to what the interviewer said in his introduction? The complete interview is announced to be on the Italian bootleg box *Stages*, including interviews with Ray, John and Robby.

But there were also a few promotional releases which were all notably different - a *collectors' nightmare*. Here's a hopefully complete list of what is available including the regular CD singles:

JIM MORRISON - MUSIC BY THE DOORS :THE GHOST SONG (CD four track single)

WEA/Elektra 7559-66119-2, EKR 205CD, WE739

1.*The Ghost Song* (4.10)/ 2.*Roadhouse Blues Live* (5.12)/ 3.*Love Me Two Times Live* (3.18)/ 4.*Jim Morrison Interview* (1.25)

This disc was made in Germany for the German, French and British market. It is a black disc in a slim plastic case.

JIM MORRISON - MUSIC BY THE DOORS: THE GHOST SONG (CD four track single)

WEA/Elektra 7559-66119-9, WE C795, Germany 1995

1.*The Ghost Song* (4.10)/ 2.*Roadhouse Blues Live* (5.12)/ 3.*Love Me Two Times Live* (3.18)/ 4.*Jim Morrison Interview* (1.25)

This disc was made in Germany for the French market only. It is a silver disc in a cardboard cover (same artwork as regular release).

JIM MORRISON - MUSIC BY THE DOORS: THE GHOST SONG (CD four track single)

WEA/Elektra 7559-66119-2, EKR 205CD, Germany 1995

1.*The Ghost Song* (4.10)/ 2.*Roadhouse Blues Live* (5.12)/ 3.*Love Me Two Times Live* (3.18)/ 4.*Jim Morrison Interview* (1.25)

This CD was made in Germany for the Australian market and came as a black disc in a cardboard cover (same artwork as regular release, but one notable difference: small writing on disc "*Digital Audio Technologies Australia*").

JIM MORRISON - MUSIC BY THE DOORS: THE GHOST SONG (one track CD single)

WEA/Elektra EKR 205 CDDJ, United Kingdom 1995

1.*The Ghost Song* (4.10)

This UK one-track promo comes as a black disc with regular artwork but was issued without cover.

JIM MORRISON AND THE DOORS: THE GHOST SONG (one track CD single)

WEA 2046, Spain 1995

1. *The Ghost Song* (4.10)

Spanish white promo disc including just one song. Red writing on disc, unique cover with Spanish text, artist's name (... and The Doors) and a small picture of the *An American Prayer* album cover.

JIM MORRISON - MUSIC BY THE DOORS: THE GHOST SONG (two track CD single)

Elektra PRCD 9211-2, USA 1995

1. *The Ghost Song* (2.52) (edited)/ 2. *Jim Morrison Interview* (labeled as "rare interview") (1.25)

US two-track promo on black disc, same artwork as regular release. The CD comes in a normal jewel box. Surprisingly enough, US radio stations were served with the edited version of *The Ghost Song*.

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

Elektra PROP26/7559-61812-2, Germany 1995

1. *Awake*/ 2. *Ghost Song*/ 3. *Dawn's Highway*/ 4. *Newborn Awakening*/ 5. *To Come Of Age*/ 6. *Black Polished Chrome*/ 7. *Latino Chrome*/ 8. *Angels And Sailors*/ 9. *Stoned Immaculate*/ 10. *The Movie*/ 11. *Curses, Invocations*/ 12. *American Night*/ 13. *Roadhouse Blues*/ 14. *The World On Fire*/ 15. *Lament*/ 16. *The Hitchhiker*/ 17. *An American Prayer*/ 18. *Hour Of Magic*/ 19. *Freedom Exists*/ 20. *A Feast Of Friends*/ 21. *Babylon Fading*/ 22. *Bird Of Prey*/ 23. *The Ghost Song*

German full CD promo album in special Elektra promotional cover (orange color), released May 19th, 1995, with numbered track listing, but without *Thank You O Lord*, which can be found as an extra but non-credited track on the regular release after the last song, *The Ghost Song*.



Left: WEA 2046

(Spain)

Middle: WEA EKR

205 CDDJ

(UK)

Right: Elektra PROP

26/7559

-61812-2

Germany



JIM MORRISON - MUSIC BY THE DOORS: AN AMERICAN PRAYER (CD)
Elektra PRO 61812-2, USA 1995

I.Awake/ 2.Ghost Song/ 3.Dawn's Highway/ 4.Newborn Awakening/ 5.To Come Of Age/ 6.Black Polished Chrome/ 7.Latino Chrome/ 8.Angeles And Sailors/ 9.Stoned Immaculate/ 10.The Movie/ 11.Curses, Invocations/ 12.American Night/ 13.Roadhouse Blues/ 14.The World On Fire/ 15.Lament/ 16.The Hitchhiker/ 17.An American Prayer/ 18.Hour Of Magic/ 19.Freedom Exists/ 20.A Feast Of Friends/ 21.Babylon Fading/ 22.Bird Of Prey/ 23.The Ghost Song/ 24.Thank You O Lord

US full CD promo album with front cover in black&white plus printed sticker "advance music", numbered track listing on back cover. The disc has a distinctive yellow label with a different artwork. *Thank You O Lord*, which can be found as an extra track on the regular release after *The Ghost Song*, is on this promotional CD as well (see the different German promo copy of the same album), although it gets no mention on the cover.

JIM MORRISON - MUSIC BY THE DOORS: AN AMERICAN PRAYER (CD)
Elektra 61812-2, USA 1995

I.Awake: Wake Up/ Ghost Song/ Dawn's Highway/ Newborn Awakening
II.To Come Of Age: Black Polished Chrome/ Angels And Sailors/ Stoned Immaculate
III.The Poet's Dreams: The Movie/ Curses, Invocations
IV.World On Fire: American Night/ Roadhouse Blues/ The World On Fire/ Lament/ The Hitchhiker
V.An American Prayer: Hour For Magic/ Freedom Exists/ A Feast Of Friends
VI.Bonus Tracks:Babylon Fading/ Bird Of Prey/ The Ghost Song/ Thank You, O Lord (the latter not mentioned on the cover!)

US full CD promo album looking exactly the same as the regular release including the same catalogue number, but with a golden print on front cover saying *FOR PROMOTIONAL USE ONLY. SALE OR OTHER TRANSFER IS PROHIBITED. MUST BE RETURNED ON DEMAND OF RECORDING COMPANY.*

THE DOORS: GREATEST HITS (CD)
Elektra 7559-61860-2, WE 833, Germany 1995

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

This is the CD version (released September 15th, 1995) of the 1980 LP of the same title omitting *Break On Through* and *Not To Touch The Earth*, but including *Love Her Madly*, the long version of *The Ghost Song* and as the best new track the long 12"single version of *The End* (6.28!) as featured in the film *Apocalypse Now*. Some older might remember Coppola's anti-war film because of this song - in 1980 it was this film plus the release of the book *No One Here Gets Out Alive* plus the *Greatest Hits* LP that started the comeback of The Doors after some long years of silence in the 70's. The *Apocalypse Now* version is fully interesting, notably different from the usual CD version: You are able to hear Jim's background mantra "*Fuck, fuck, fuck, fuck, come on babe, fuck me babe kill, kill, kill ...*" and other noises produced by the singer being mixed into the foreground. Great version, which wasn't heard until 1980 except on the 1967 Japanese mono mix of The Doors' first album. Strange enough, my promotional flyer of this *Greatest Hits* CD shows a BLUE triangle instead of the well-known red one.

HARLEY DAVIDSON: THE AMERICAN MOTORCYCLE SOUNDTRACK (CD)

Cabin Fever Music CFM-973-2, USA 1993

1. Born To Be Wild (Steppenwolf) / 2. Love Ride (Robby Krieger) / 3. I'm A Man (Spencer Davis Group) / 4. Theme For The American Motorcycle (Robby Krieger) / 5. Ramblin' Man (The Allman Brothers Band) / 6. Harley Blues (Robby Krieger) / 7. Indian Dreams (Carl Schurtz & Robby Krieger) / 8. Free Bird (Lynyrd Skynyrd) / 9. Southern Spirit (The Marshall Tucker Band) / 10. Takin' Care Of Business (Bachman-Turner Overdrive) / 11. American Legend (Carl Schurtz & Robby Krieger)

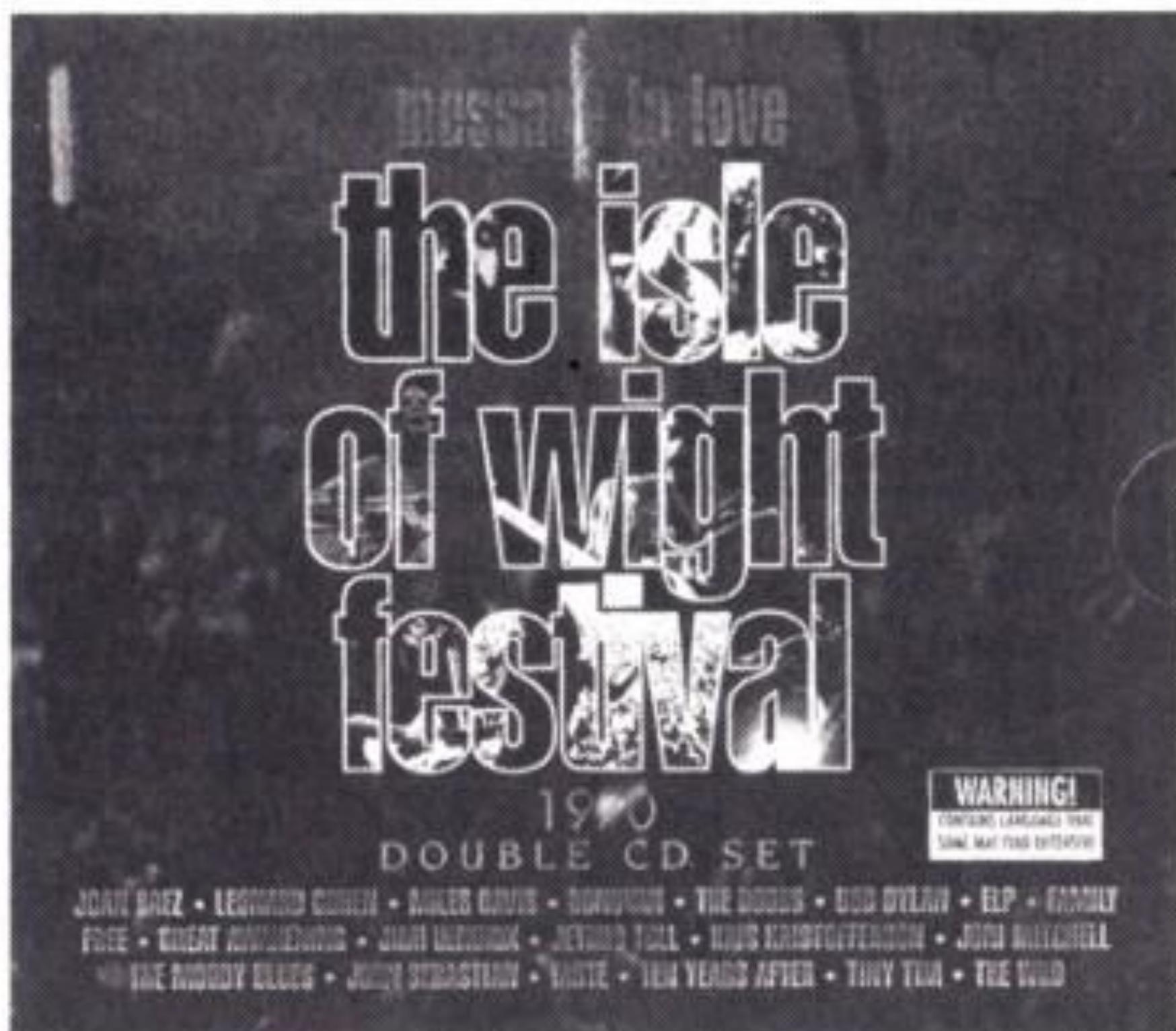
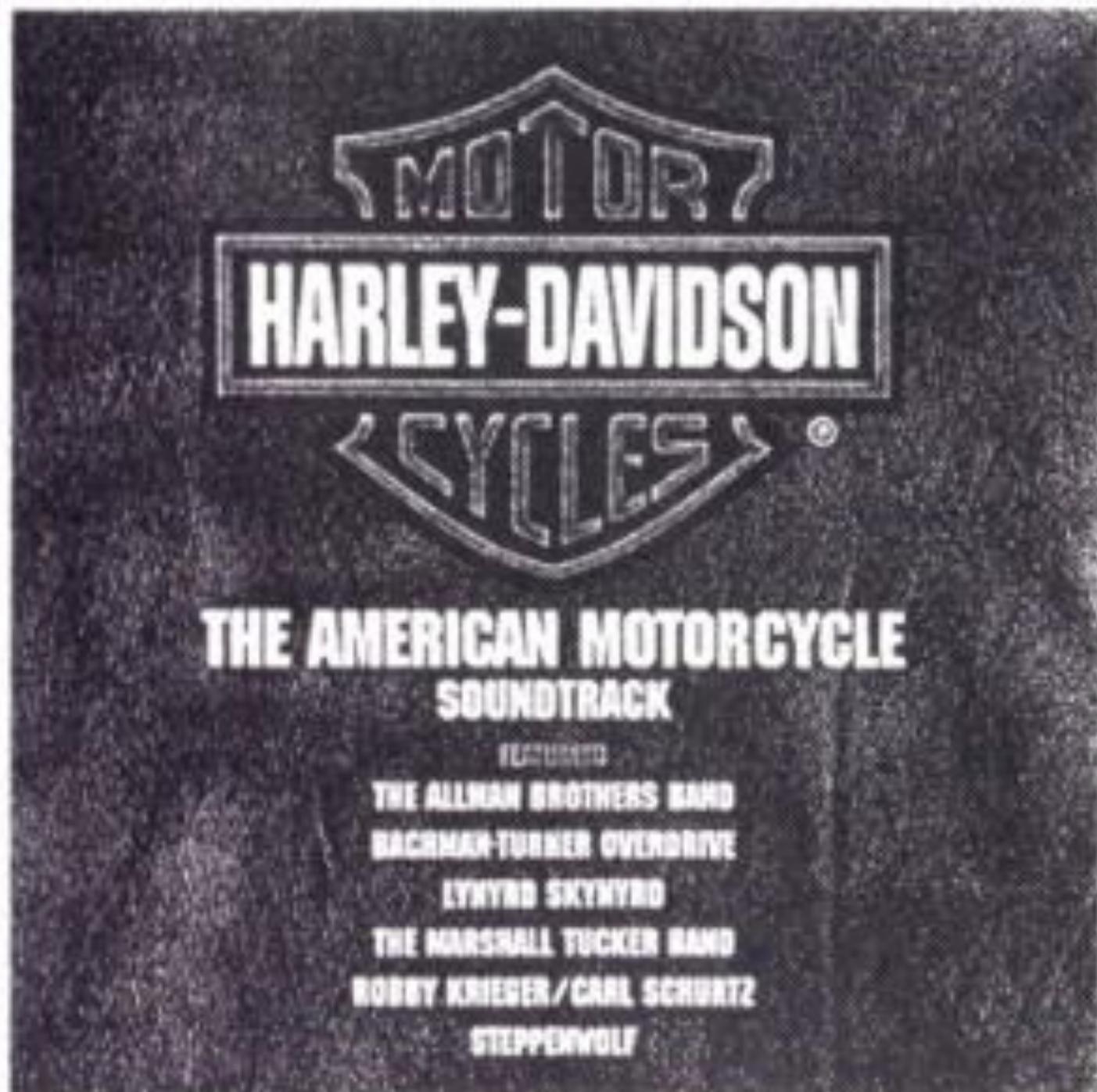
There's no doubt about it: This CD is a perfect soundtrack to a Harley driving down any American highway; it even works on your car stereo. First released on the home video *Harley Davidson: The American Motorcycle* (CF 890), they presumably felt the need to put this good compilation out on CD, too (it is available at your local Harley Davidson dealer and in record shops as well). Robby plays 5 songs with his RKO plus Carl Schurtz (keyboards) and Robert Williams (percussion). *Love Ride* (sung by Eddie Ray Wolffe) sounds like an old *Butts Band* tune, while *Indian Dreams* gives you the feeling of a wide open desert at dawn. Beautiful acoustic guitar, Rob! More of that feeling in *American Legend*, combined with some heavy guitar. Unmistakably Robby's typical sound. My favourite is Robby's solo track, *Harley Blues*. A deep and dark stomping Southern blues, done by Robby alone on acoustic and bass guitar.

We needn't discuss the other tracks. Each tune speaks for itself and is a part of Rock History. An excellent compilation!

MESSAGE TO LOVE/THE ISLE OF WIGHT FESTIVAL 1970 (2 CD Set)

Essential Records EDF CD 327, UK 1995

This is a new double CD set accompanying the release of the video (check the chapter *New Video Releases*). Among all the other artists from the festival there are The Doors with *When The Music's Over* (the first official non-Elektra live release on disc). This version got cut at the beginning of the song (Ray's improvisation during the intro was left off), but it is in perfect hifi stereo (!) on the first CD in the set. The band delivers a perfect but standard rendition of the song without any lyrical or musical surprises. I would have preferred the incredibly good version of *The End* or the dramatically surprising version of *Break On Through* from the same concert instead of *Music's Over*, but - again - this is better than nothing. Let's hope for a Volume Two of *Message To Love*. If you want to listen to the complete Doors performance (and to the complete *When The Music's Over* - about one minute longer than on *Message To Love*), you should try to get the bootleg CD *First Flash Of Eden* (Tangie Town Records Ltd 62002 TTR 9002).



NOTES FROM THE UNDERGROUND

ATTENTION : Grading System for the following reviews:

First Grading = Soundquality

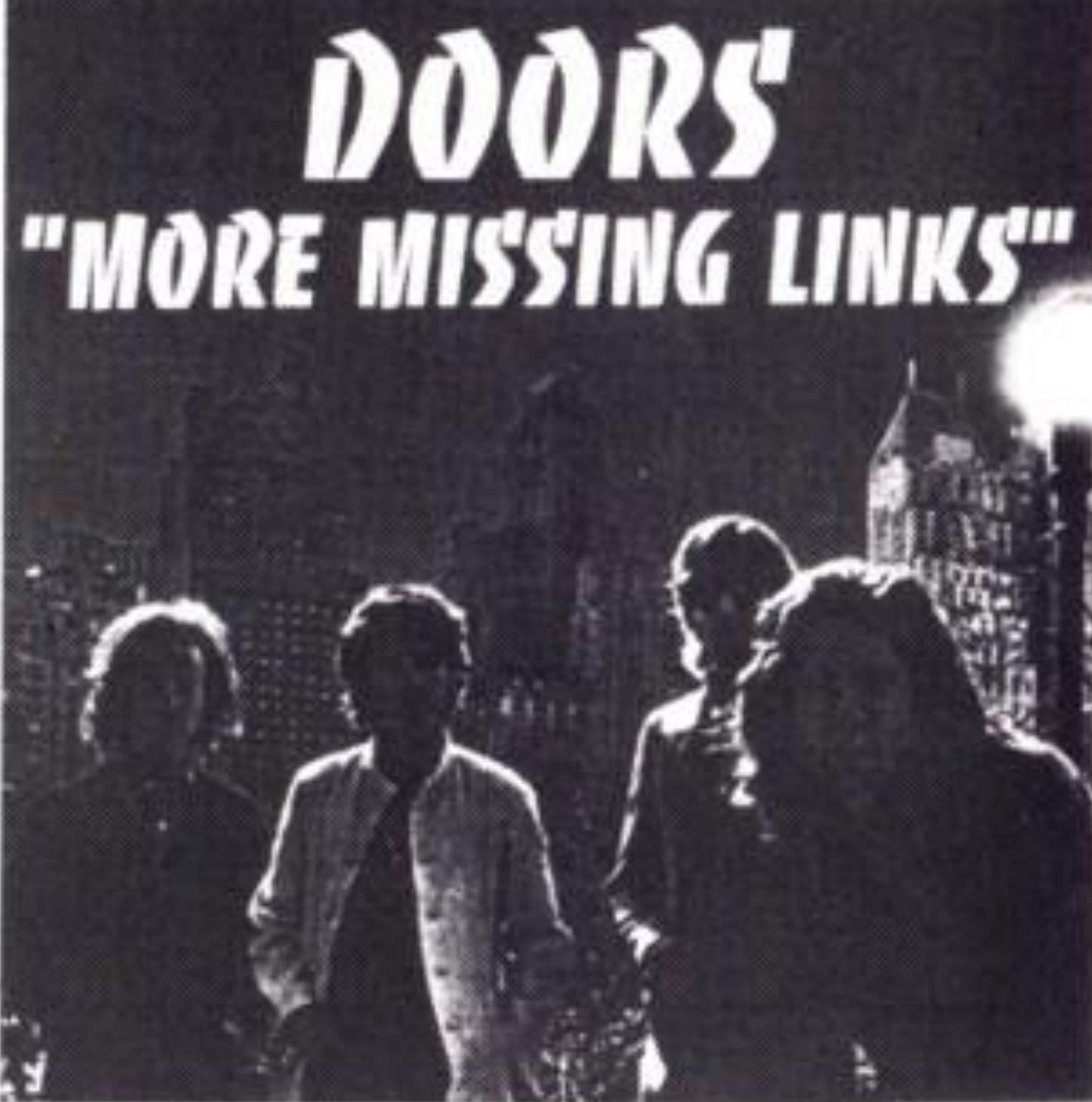
- ***** = superb (first class recording quality, truly exceptional)
- **** = excellent (nice quality of recording)
- *** = good (still good recording but flaws)
- ** = average (flawed recording but still listenable)
- * = bad (crap sound quality for hard-core collectors, caution advised)
- = piss poor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

Second Grading = Rarity Of Material

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

Third Grading = Visual Attractiveness

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



THE DOORS: MORE MISSING LINKS (CD)

On The Air OTA-002, Japan 1995

1. Soul Train / 2. Geraldine / 3. Henrietta / 4. Just For You / 5. Big Bucket "T" / 6. Rampage / 7. Wintertime Love / 8. We Could Be So Good Together / 9. The Unknown Soldier / 10. Love Me Two Times / 11. Light My Fire / 12. Who Do You Love (not complete) / 13. Someday Soon (not complete) / 14. Who Scared You / 15. You Need Meat (Don't Go No Further) / 16. Treetrunk / 17. The End / 18. Yes, The River Knows (cover says The River Flows) / 19. Gloria / 20. Do It (cover says Let It Bleed) / 21. unidentified track, definitely no Doors (not complete).

Sources: 1-6=Rick And The Ravens 7" singles; 1+2=Aura Records 4511, 1965; 3+4=Aura Records 4506, 1965; 5+6=Posae Records 101, 1965; 7=from digitally remastered US-CD Waiting for The Sun; 8+9=from US 7" single Elektra EK-45628; 10=from a Demo Acetate; 11=from US 7" single Spun Gold Elektra-45051; 12.Pacific National Exhibition Coliseum, Vancouver, Canada, June 6th, 1970 (cover says this was from Matrix 10.3.1967, which is not true); 13.Center Coliseum, Seattle, June 5th, 1970 (cover says this was a studio track from *The Soft Parade* sessions, which is not true); 14=flip side of US 7" single Elektra EK-45656; 15=flip side of US 7" single Elektra EKS-45726; 16.flip side of US single Elektra EKS-45793 (1972, no Morrison track); 17=from *Apocalypse Now* soundtrack; 18=from official album *Waiting For The Sun*; 19=from official album *Alive She Cried*, later on *In Concert*; 20=from official album *The Soft Parade*; 21=the hell knows what this is!

Tracks 1-13+16 copied from the vinyl bootleg *Someday Soon* (Do It Records 004), also the informations about those tracks; 20 copied from CD bootleg *Go Insane* (Aulica A 112.10.2); all others from official sources.

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

Most of the songs on this CD were taken from the bootleg LP *Someday Soon* (Do It Records) released in 1989 in Germany, which was a great album at the time. When I got *More Missing Links* I first thought this CD was made by a Doors fan, but then the track *Let It Bleed* told me it wasn't. No Doors fan would call *Do It* from the album *The Soft Parade* "*Let It Bleed*". When the hell does this nonsense stop? Some tracks on *More Missing Links* are rare, such as the acetate and the Rick And The Ravens singles, but those songs will be in better quality (not that many crackles!) on the Italian box *Stages*. So this CD, which was definitely not made by the people who did the original *Missing*

THE DOORS
FIRST FLASH OF EDEN



Top: First Flash Of Eden (TTR 9002)
Liberation (SDCD 001)
Bottom: TV Bleeding (ARD 01)

THE DOORS

ALL HAIL THE AMERICAN NIGHT!



Top: All Hail The American Night (TB 95.1025)
Bottom: The Doors Are Strange (TDCCD 4862)
TV Eye (Flashback 04.95.0257)



Links (Memorial Records Memorec 403), is nothing but a mediocre compilation and not worth the money. The disc was made in Japan and - astonishingly - got distributed from Holland.

THE DOORS: THE DOORS ARE STRANGE (CD)

TDCD 4862, Germany 1994

1.Excerpt from *Five To One* plus rap (cover says *Intro*) / 2.*Moonlight Drive* / 3.*Hello I Love You* / 4.*Summer's Almost Gone* / 5.*My Eyes Have Seen You* / 6.*End Of The Night* / 7.*Insane* (cover says *Go Insane*) / 8.*Roadhouse Blues* / 9.*Rap/Back Door Man/Five To One* / 10.*Do It* (cover says *Let It Bleed*) / 11.*Peace Frog* / 12.*The Chant Movement* / 13.*Who Scared You* / 14.*The Soft Parade*

Sources: Tracks 1 and 9= Dinner Key Auditorium, Miami, March 1st, 1969; Tracks 2-7= Demo Acetate, World Pacific Studios, L.A., September 2nd, 1965 (copied from a VERY scratched copy of the vinyl bootleg *Resurrection*); Track 8= Pacific National Exhibition Coliseum, Vancouver, June 6th, 1970 (copied from a VERY bad tape copy of a *Westwood One* Radio Show); Tracks 10 and 13= original *Elektra* LP versions (cover says *unreleased demo* and *12/12/70*); Track 11=Felt Forum, New York, January 17th, 1970; Track 12= from the album *Requiem For The Americas* (cover says New Orleans, *12/12/1970!*); Track 14= from official video *The Soft Parade*, recorded at the Critique Show; PBS TV, WNET, New York, May 13th, 1969. A copy of *The Killer Awoke* (Kiderian Rekords TDCD 4862).

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

A copy of one of the worst compilations ever, previously released as *The Killer Awoke* (Kiderian Rekords TDCD 4862)! This CD in a clear roundbox is another waste of plastic, and we know it is our **damn** duty to ignore those rip-off CDs. Even the black & white photos are not rare at all but copies from well-known books.

THE DOORS: ALL HAIL THE AMERICAN NIGHT (2 CD in digi pack)

Tuff Bites T.B. 95.1025, Germany/Luxembourg 1995

Disc One - 1.*Alabama Song-Back Door Man* / 2.*Texas Radio & The Big Beat* / 3.*Love Me Two Times* / 4.*The Unknown Soldier* / 5.*When The Music's Over* / 6.*Tell All The People* / 7.*Alabama Song-Back Door Man* / 8.*Wishful Sinful* / 9.*Build Me A Woman* / 10.*The Soft Parade* / 11.*Interview with The Doors by Richard Goldstein*

Disc Two - 1.*Love Her Madly* / 2.*Back Door Man* / 3.*Ship Of Fools-Land Ho!* / 4.*The Changeling* / 5.*L.A. Woman* / 6.*When The Music's Over* / 7.*The End*

Sources: Disc One - 1-5=Copenhagen TV Studio, Copenhagen, Denmark, September 17th, 1968; 6-11=Critique Show, PBS TV, WNET, New York, May 13th, 1969.

Disc Two - 1-6=State Fair Music Hall, Dallas, December 11th, 1970, first show (not complete - The End is missing, it was not taped); track 7= Toronto Popfestival, Varsity Stadium, Toronto, Canada, September 13th, 1969.

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

Visual Attractiveness: *****

A fine release by Tuff Bites, a company which is known for the characteristic drawings on their covers for their digi-packs. Many of you might already know the *Copenhagen* and *Critique* tracks, but even for those people it seems to be worth getting this set. The soundquality of both recordings is excellent, because they were taken from master video copies. The interview is really insightful and the tracks - well, we already know them, but they are still great. Finally, for the first time on CD we have The Doors' Dallas concert, which was never available in good soundquality. But compared to what is out on tape and has partly been published on some inferior vinyl bootlegs and tapes this recording of Dallas is much better than on other sources. Jim's voice never sounded so lonely

(especially in *L.A. Woman*), he makes a few interesting lyrical variations (check *Love Her Madly*) and The Doors seem to be very tired (just listen to Robby Krieger's guitar). Good to have this concert on CD now. A sad document of the end of The Doors. This is almost the complete concert, just *The End* played as an encore is missed (I doubt it was ever taped). The bonus track is a great version of *The End* recorded at the Toronto Popfestival. This song was missing from the CD *Toronto Popfestival 1969 Plus Other Rarities* (Too Drunk To Fuck TDTF 002). *All Hail The American Night* is definitely **recommended!**

THE DOORS: TV BLEEDING (CD)

Snakeskin Records ARD 01, Germany/Luxembourg 1996

1. *Hello I Love You* / 2. *People Are Strange* / 3. *Love Her Madly* / 4. *Love Me Two Times* / 5. *Riders On The Storm* / 6. *Touch Me* / 7. *Soul Kitchen* / 8. *Tightrope Ride* / 9. *In The Eye Of The Sun* / 10. *I'm Horny, I'm Stoned* / 11. *Love Me Two Times* / 12. *Verdillac* / 13. *Ships With Sails* (false start) / 14. *Ships With Sails*

Sources: 1-7=Different studio mixes from a first class tape. (1=No drums, no second voice; 2=No drums, no guitar solo; 3=No reverb, no drums, no tambourine, no guitars; 4=No drums; 5.No second voice, no echo, no drums; 6.different bass sound. The mixes were done for the *The Best Of The Doors* vinyl Quadrodisc.) 8-14=Beat Club, Beat Workshop, TV Studio at Radio Bremen, Bremen, West Germany, May 3rd, 1972, without Jim Morrison.

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

Snakeskin Records is a new firm producing Live CDs. Their trademark is their high quality of both recording and cover. Their latest CD is this new Doors disc. On it you find different rough studio mixes in **perfect stereo**, which had been done for the rare Doors Quadro vinyl album *The Best Of The Doors*. I find it very interesting to listen to these, sometimes you have the feeling of listening to totally new recordings. But they are absolutely the same as on the albums but in different mixes. Anyway, have you ever heard *Riders On The Storm* without the whispering and without drums? And *People Are Strange* without drums and guitar solo? Both open whole new categories of listening experiences. All songs with Morrison are in excellent stereo. You won't believe your ears! The second recording is one of the rare 1972 studio performances. The Doors are having a lot of fun in the studio, which makes a great listening. They play their standard material of their 1972 tour through Western Europe. This concert is presented in good mono; studio noises between the songs have unfortunately been cut. See the cover - a beautiful rare Morrison photo. In general - a CD featuring totally new and unpublished material with a superb cover sheet (yes, yes, **the** beautiful rare photo of Jim, all girls will love this!). **Recommended!**

THE DOORS: FIRST FLASH OF EDEN (CD)

Tangie Town Records TTR 9002, Germany/Luxembourg 1995

1. *Back Door Man* / 2. *Break On Through* / 3. *When The Music's Over* / 4. *Ship Of Fools* / 5. *Light My Fire* / 6. *The End-Across The Sea-Away In India-Crossroads-Wake Up-The End* (not the complete concert. The encore *Roadhouse Blues* was not taped) / 7. *Light My Fire*

Source: Isle Of Wight Popfestival, Isle Of Wight, England, August 29th, 1970; track 7=Denver University Memorial Union, Denver, September 28th, 1967.

Soundquality: ***** **Rarity Of Recording:** ***** **Visual Attractiveness:** *****

The original vinyl version is a first grade collectors' item. And so will be the CD which came out in a limited edition. For the CD the producers used the same photo and artwork but this time in colour. Great picture! My favourite record cover of all times! The sound is much better than on *Freedom Man* (Banzai Records BZBX 036/37/38) and - of course - this was a good concert. I still cannot

understand why the biography *No One Here Gets Out Alive* says it was a bad one! Notice the unusual medley during *The End*. I can't remember any other version of *The End* featuring *Wake Up*. The CD is different from the vinyl: All that guitar tuning and all those audience noises are included this time. Both the vinyl and the CD miss the encore, which was *Roadhouse Blues*. Instead of that on the CD there is a bonus track from Denver 1967 which has not been published before. The song sounds as if this was taped miles away from the stage, but it is truly a fantastic mindblowing version of *Light My Fire* and totally new to everybody. Absolutely: **Recommended!**



*Left: Mystic
Man
(OTA 005)*

*Right: Matrix
(ARC 027)*



THE DOORS: MYSTIC MAN (CD)

On The Air OTA 005, Japan 1995

1. Whiskey, Mystics And Men #1/ 2. The Soft Parade Intro #1/ 3. The Soft Parade Intro #2/ 4. Whiskey, Mystics And Men #2/ 5. Love Me Tender/ 6. Rock Is Dead #1/ 7. Me And The Devil Blues/ 8. Rock Is Dead #2/ 9. Queen Of The Magazines/ 10. Pipeline/ 11. Rock Is Dead #3/ 12. Rock Me Baby/ 13. Mystery Train/ 14. Rock Is Dead #4/ 15. Someday Soon/ 16. Orange County Suite (short version)

Sources: 1=Elektra Recorders Studios, Los Angeles, unpublished final studio version, which never got on the album *The Soft Parade*, date unknown, probably early 1969; 2-3=Elektra Recorders Studios, Los Angeles. Studio Session for the album *The Soft Parade*, date unknown, probably early 1969; 4-14=Elektra Recorders Studios, Los Angeles, February 25th, 1969. Studio Session for *The Soft Parade*; 15=Center Coliseum, Seattle, June 5th, 1970; 16=Poetry session, Elektra Recorders, Los Angeles, March 1969 (Jim Morrison only).

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

This Japanese disc (distributed from Holland) was copied from *Missing Links* (Memorial Records, Memorec 403), but this time featuring bonus tracks which everybody already knows. If you own *Missing Links*, you certainly do not need this one.

THE DOORS: MATRIX (CD)

Archivio ARC CD 027, Italy 1995

1. People are Strange/ 2. Alabama Song/ 3. Crystal Ship/ 4. Twentieth Century Fox/ 5. Moonlight Drive 6. Summer's Almost Gone/ 7. Unhappy Girl/ 8. Back Door Man/ 9. My Eyes Have Seen You/ 10. Soul Kitchen/ 11. Get Off My Life/ 12. Crawling King Snake/ 13. I Can't See Your Face In My Mind

Source: Matrix Club, San Francisco, March 7th, 1967, first and second set. A copy of *Crawling King Snakes* (Back Trax CD 04-88004), but digitally remastered and in better soundquality.

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

This 1995 CD has got a nice cover showing a couple of Morrison photos taken by Joel Brodsky, one picture of the band during their ICA Gallery interview in London, and one taken by Michelle Campbell of Jim's grave (previously published in Dylan Jones' horrible *Dark Star* book). What else? Oh yes, the songs: Another *Matrix* release. We all have those songs already!

THE DOORS: T.V. EYE (CD)

Flashback Worldproductions 04.95.0257, Luxembourg 1995

- 1.Tell All The People/ 2.Alabama Song-Back Door Man 3.Wishful Sinful/ 4.Build Me A Woman/
5.The Soft Parade/ 6.The End 7.Moonlight Drive 8.Back Door Man 9.Light My Fire/
10.Moonlight Drive

Sources: 1-5=Critique Show, PBS TV, WNET, New York, May 13th, 1969 (cover says May 23rd, but this was the day of the broadcast); 6=Now Explosion, CBC TV Show, O'Keefe Centre, Toronto, Canada, August 8th, 1967; 7+8=Matrix Club, San Francisco, March 7th, 1967, cover says Avalon Ballroom, San Francisco, April 15th, 1967, which is not true and makes sure these two tracks were copies from the CD *Toronto Popfestival 1969 Plus Other Rarities* (Too Drunk To Fuck TDTF 002); 9+10=Jonathan Winters TV Show, CBS Studios, Los Angeles, December 27th, 1967, cover says US T.V. "Smothers Brothers" 1967, which is not true.

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

This 1995 CD has got a beautiful booklet, indeed! Nice colour photos (mostly taken by Frank Lisciandro) show that bootleggers are really able to care about a nice outfit for their discs. The CD contains an excellent recording of the Critique show, the Toronto track is almost perfect, too. Despite the poor mistake about the Matrix tracks (no TV performance, of course!) this is a fine quality product for those of you who haven't got the tracks on other CDs available from the underground..

THE DOORS: LIBERATION (CD)

Strange Days Records SDCD 001, Germany 1995

- 1.Build Me A Woman/ 2.Wild Child/ 3.Wintertime Love/ 4.Wishful Sinful/ 5.The Soft Parade/
6.Texas Radio And The Big Beat (cover says *The WASP*)/ 7.Love Me Two Times/ 8.Alabama Song/
9.When The Music's Over/ 10.The Unknown Soldier/ 11.Mystery Train/ 12.Someday Soon/
13.Frederick/ 14.Insane (cover says *Not To Touch The Earth*)/ 15.The End

Sources: 1,4+5=Critique, PBS TV Show, WNET, New York, May 13th, 1969; 2=recording session, spring 1968 (exact date unknown); 3=official CD *Waiting For The Sun*, digitally remastered version with just one vocal track; 6-9=Copenhagen TV Studio, Copenhagen, Denmark, September 17th, 1968; 10=from the official album *Waiting For The Sun*; 11+12=Center Coliseum, Seattle, June 5th, 1970; 13=*Feast Of Friends* movie, 1968; 14=Demo Acetate, World Pacific Studios, Los Angeles, September 2nd, 1965; 15=Now Explosion CBC TV Show, O'Keefe Centre, Toronto, Canada, August 8th, 1967. Tracks 1,2,4,5,10+13 were copied from the official video *The Soft Parade*; track 6+7 are from the official albums *Alive She Cried* and/or *In Concert*; all other tracks copied from other bootlegs.

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

A professional design and a good sound does not necessarily mean an interesting content. The material on this CD has been published before, and for a bootleg there's too much official stuff included. Far too much! All fans have *In Concert*, and most fans have the video *The Soft Parade*. That's why (of course) the guys from Strange Days Records intentionally did not mention the sources. Pity! I know that many of you have bought the CD because of the nice design. It looks interesting, indeed.

THE DOORS: LIVE EXPERIENCE (2 10" Picture Discs)
Cosmic Communications LV 119/1 and LV 119/2, Italy 1995

Disc One - Side One: 1. *Universal Mind* / 2. *Unknown Soldier* / 3. *Spanish Caravan* / 4. *The Celebration Of The Lizard*

Disc One - Side Two: 1. *Close To You* / 2. *You Make Me Real* / 3. *Wake Up* / 4. *When The Music's Over*

Disc Two - Side One: 1. *Little Red Rooster* / 2. *Build Me A Woman* / 3. *A Little Game-The Hill Dwellers* / 4. *Light My Fire/Graveyard Poem*

Disc Two - Side Two: 1. *Moonlight Drive-Horse Latitudes* / 2. *Soul Kitchen* / 3. *Who Do You Love* / 4. *Break On Through #2*

Source: All tracks copied from the official Elektra album *In Concert*.

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

A new picture disc set from Italy, this time in the unusual 10" format (Lps are 12"; singles are 7"). Everybody already has the songs on this set, but the design is nice. The set comes in a clear plastic double folder.

Right: *Live Experience (LP One)*
(LV 119/1)



Left: *Live Experience (LP Two)*
(LV 119/2)

NEW BOOK RELEASES

JERRY HOPKINS/DANNY SUGERMAN: NO ONE HERE GETS OUT ALIVE (revised)

Warner Books, New York 1995, ISBN 0-446-60228-0

Finally, an updated version of a well-known book. Updated means they squeezed 12 new photos right into the middle of the book (good idea!), Danny wrote a new foreword (Jim is no God anymore, good!), Jerry wrote a new epilogue updated with facts everybody has known for years (could have been done better!), and there's also an updated discography which is terribly incomplete (the albums *Other Voices* and *Full Circle* do not exist; no list of 7" singles, bad!). What remained untouched but definitely should have been re-written are some of the original chapters of the book (the Paris chapter, the Miami chapter), because a mass of new facts and stories have been put out in other books and articles during the past 15 years after the first release of NOHGOA. So the infamous New Haven concert (according to this book) happened in 1968 (actually it was in 1967!) and therefore the chapter on this concert still is in the wrong place in this important book. Gilles Yeremian took the picture on page 353 (not Hervé Muller) - will the guy ever get credits for his photo? Check the new picture section: there's one photo allegedly taken at Copenhagen airport (no, it's Frankfurt, actually). In general, for such an important book many people believe in, there should have been a more careful revision of the content for this "revised" edition; "to revise" means "to read through carefully, making improvements and putting mistakes right"; and "to change opinions, intentions, etc. because of new information or more thought", not "to add", am I right?

CHUCK CRISAFULLY/DAVE DiMARTINO: STRANGE DAYS

Edition Olms, Zürich 1995, ISBN 3-283-00293-2 (Hardcover)

CHUCK CRISAFULLY/DAVE DiMARTINO: MOONLIGHT DRIVE

Carlton Books, London 1995, ISBN 0-7119-5056-3 (Softcover)

Published under two different titles, it is the same book using exactly the same content and size. But the title of the hardcover had to be changed because of Patricia Kennealy-Morrison's book *Strange Days*. So collectors, hurry to get a copy of the rare hardcover of Chuck Crisafully's interesting book. The book, subtitled *The Stories Behind Every Doors' Song*, does not reveal all facts and stories behind songs. Therefore the author should have checked more Doors books, more articles and - of course - he should have checked band members' knowledge by interviewing them. There are certainly more stories to tell about *The End*, *When The Music's Over* or *L.A. Woman*. There is more about *Soul Kitchen* and *The Crystal Ship* than Chuck Crisafully wrote. But on the other hand Crisafully's book is full of the author's own ideas combined with all those well-known stories from the most common Doors books and articles including other people's interview excerpts with The Doors and their relatives, a concept for a book which I really enjoy. In most parts, the book really digs deep into mythology and literary sources, and above all, it does not rip Jim's lyrics into pieces, and it does not tear the lyrics apart from the music as some other books do, but keeps it all together. It does not exclude *Other Voices* and *Full Circle*, and it even succeeds in analyzing *An American Prayer*.

Strange Days/Moonlight Drive also includes many rare photographs, the best of them in color, which were unseen before; a short but very useful chronology of the band's career; and a short incomplete discography including 7"singles (he misses some flip sides and some UK-singles; also: *In Concert* was released on vinyl, too). I myself find the introduction - a prologue combined with a couple of interviews - very interesting. The coffee-table-sized book is fluently written and will give

you an enjoyable time while reading. I'm sure you will also use it as an encyclopedia of Doors songs for many years. **Recommended!**

JON E. LEWIS: JIM MORRISON

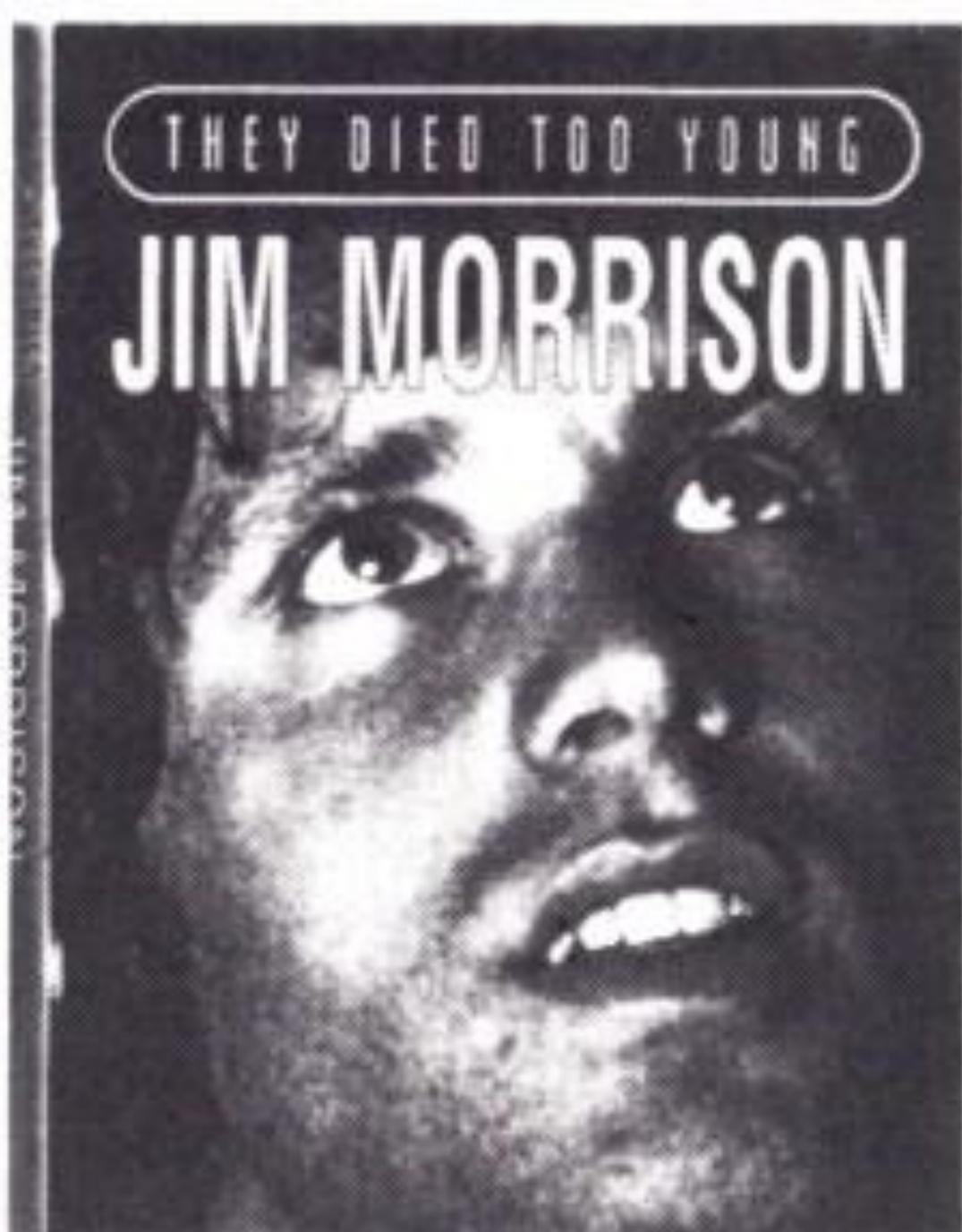
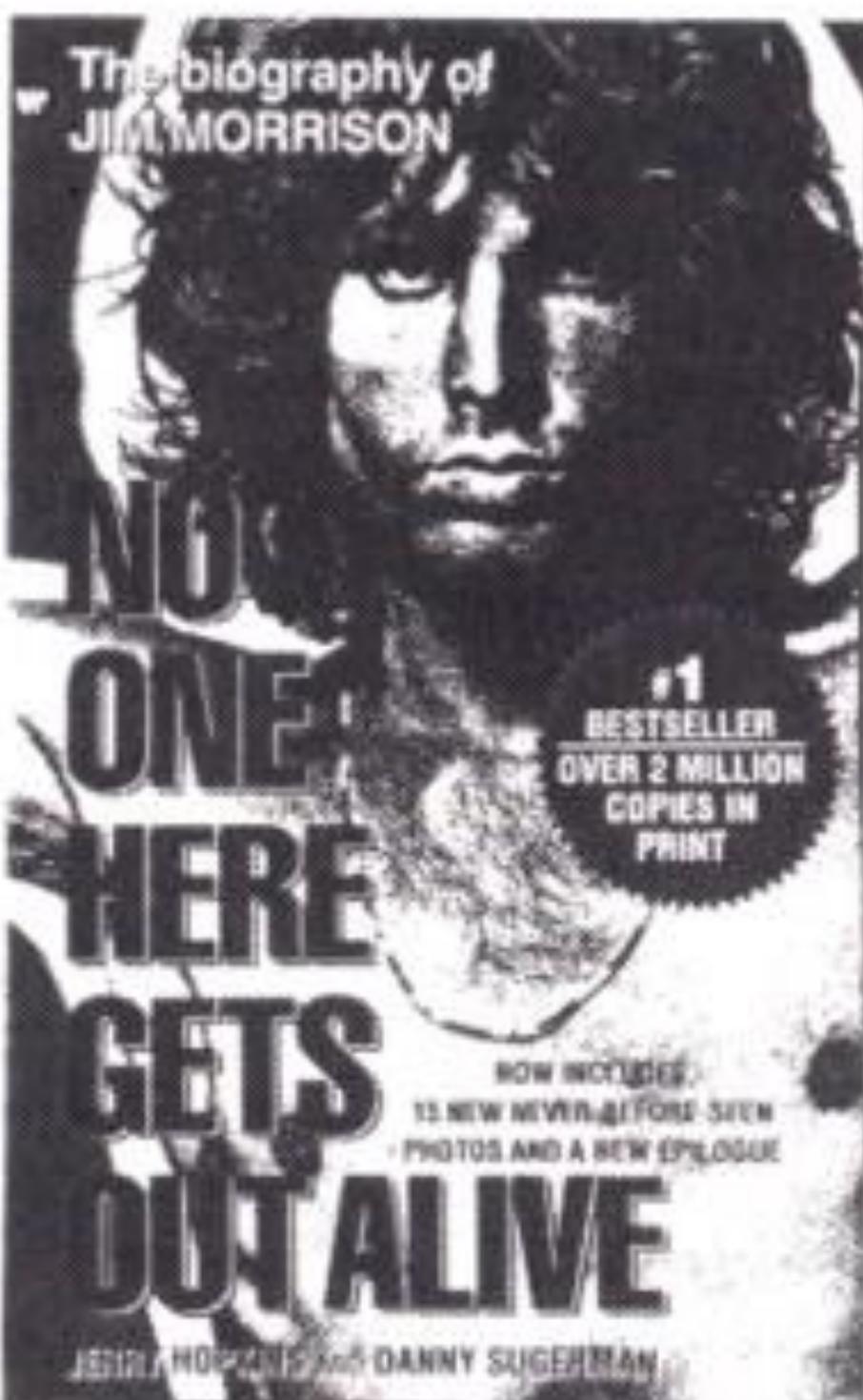
Parragon Books, London 1995, ISBN 0-7525-0705-2

This small book (its size is just 9x11cm) tells Jim's story on just 58 little pages plus 16 pages with color photographs. Far too short for details! If there wasn't the photo of Robby posing bare-chested with the L.A. Woman album cover (funny!) and two new Morrison photographs from well-known photosessions, nobody would buy the book. It just looks cute, this tiny book from a mini series called *They Died Too Young*, that's it.

JOCHEN MAABEN: 8th DECEMBER 1993 IMPRESSIONS OF AN ANNIVERSARY

Strange Daze Productions, Krefeld 1995 (private publication)

This amazing book was put together by Doors fan Jochen Maaßen, who thought it would be a good idea to combine his memorabilia and photos of that exciting day (Jim's 50th birthday) with French poetry by Charles Baudelaire, little stories and rare photos (donated by Frank Lisciandro and Patricia Kennealy Morrison). The final product looks brilliant, an invaluable memorial book for everybody who was there and who was dying to be there but couldn't go. The outstanding color photos of Robby Krieger joining The Soft Parade on stage, the beautiful pictures of Jim's grave and the whole bunch of memorabilia items capture the mood of that cold winter's day way back in 1993. The book is available in several shops and kiosks in Paris or at the Doors Quarterly address (see page 3 of this DQ).



The next Doors Quarterly will talk about some obscure publications such as a Morrison biography from Russia, probably another one from Japan (**hey Japanese readers - I need someone who is able to read and review this Japanese book! Any interest?**), a very interesting but far-out book "written by Jim Morrison" from France, another kind of "Jim Morrison: I'm Alive" book from Italy, a new philosophical analyzes of Jim's popularity from France, a great unpublished manuscript in the works from Holland, the Isle Of Wight book and other rarities.

STRANGE DAYS

THE STORIES
BEHIND EVERY
DOORS' SONG

CHUCK CRISAFULLI

CONSULTANT EDITOR: DAVE DiMARTINO

MOONLIGHT DRIVE

THE STORIES
BEHIND EVERY
DOORS' SONG

CHUCK CRISAFULLI

CONSULTANT EDITOR: DAVE DiMARTINO

OH NO: NOT ANOTHER

QUIZ!

But, yes, here's another fabulous quiz for you to join in! Here are the questions (tough ones, this time!):

1. Who are the five people on the cover of Pop/Rock Music magazine pictured on page 23 in this DQ?
2. Name the two other musicians who are members of Robby Krieger's RKO.
3. What was the name of the guy who met Jim Morrison at the Rock'n'Roll Circus in Paris and took him away to a friend's apartment?
4. Each member of The Doors has got a middle name, like James Douglas Morrison. Write down the middle names of the other three Doors!
5. Name the title of Ray Manzarek's second album with Nite City and the only country of its release!

Win:

- A. An original unpublished *autographed photo* of Robby Krieger!
- B. A rare vinyl copy of *The Golden Scarab*, *autographed* by Ray Manzarek!
- C. A cassette single *Riders On The Storm/Love Me Two Times (Live)*, rare edited version!

Write the correct answers on a postcard and send it to *The Doors Quarterly, Am Oelvebach 5, 47809 Krefeld-Stratum, West Germany*.

Your postcards should be at this address until May 1st, 1996. Good luck!

Left: The two different covers of Chuck Crisafulli's book. The content is the same.

NEW VIDEO RELEASES

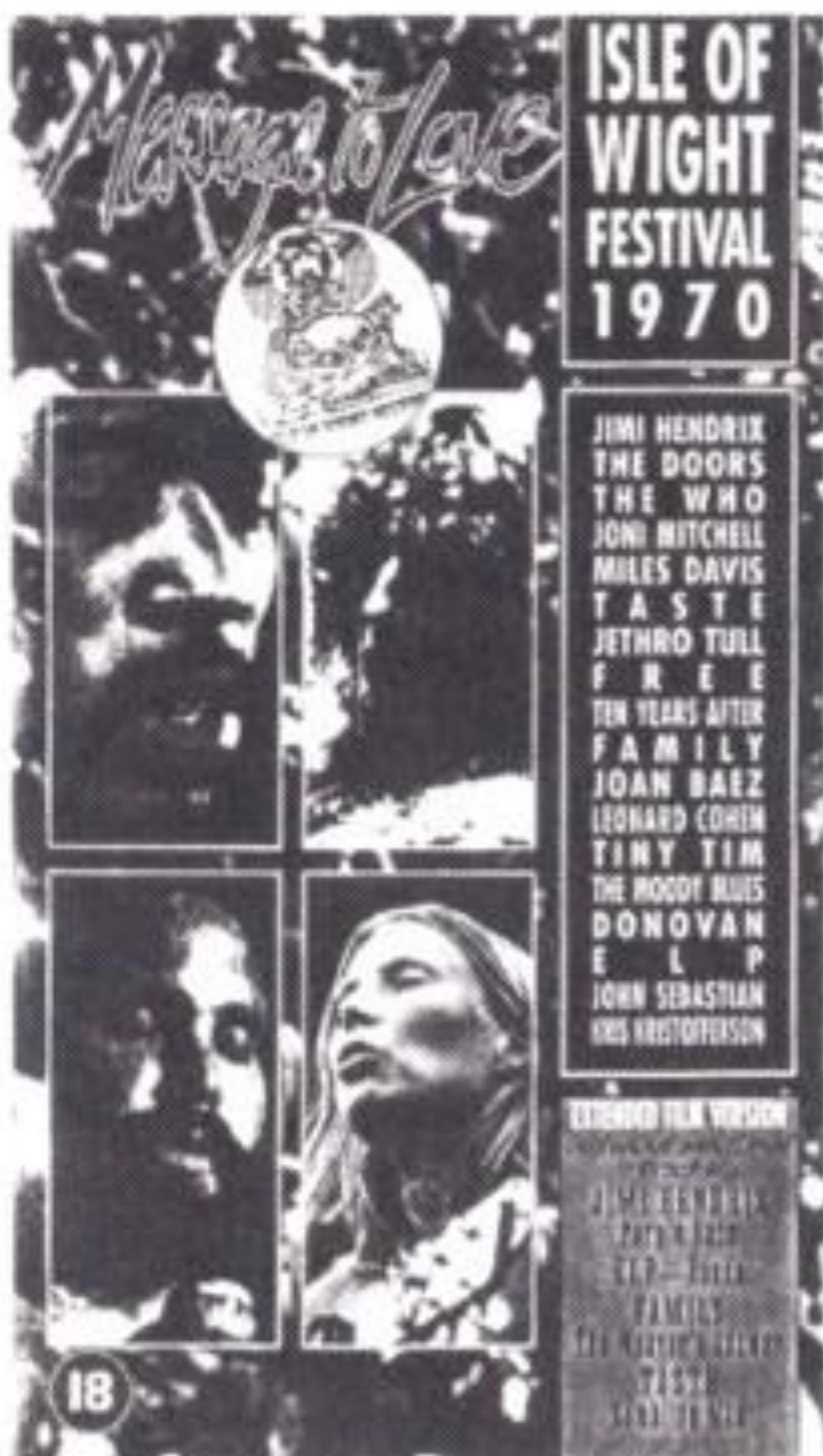
MESSAGE TO LOVE - ISLE OF WIGHT FESTIVAL 1970

PNE Video (Castle Music Pictures) PNV 1005, United Kingdom 1995

The Doors: *1. When The Music's Over/ 2. The End* (both versions were drastically cut) among other artists like The Who, Jimi Hendrix, Jethro Tull, The Moody Blues, Free, ELP, Ten Years After, Kris Kristofferson and many others.

Wow, here it is! Much better than the Woodstock film, much better sound and visual quality (the entire video is in hifi-stereo), this Isle Of Wight video! A couple of years ago, there was the first announcement of a film like this, they promised it to be a 5 cassette video set, including many complete performances. The Doors' performance was to be complete on the cassettes, featuring clips of Jim Morrison "*telling jokes in the beer tent*". It was a bit of a disappointment to finally watch just about 9 minutes of The Doors performing *When The Music's Over* and *The End*, but we should be happy at least that The Doors **are** on this compilation with two cut but representative songs. The Doors performance is very moody in the dark, and the visual quality is absolutely perfect. Play it on a hifi stereo VCR: The sound is amazing. This cassette is a MUST for all fans, because it represents the incredible mood of the late Sixties/early Seventies, you know, the bands, all those backstage fights, the fans' comments, the sheer hedonism of hippiedom, and - as the liner notes remark - "*the final passing of an age of innocence*". Kris Kristofferson is drunk and he leaves the stage in the middle of *Me And Bobby McGee* - totally pissed. Free was on the peak of their career, and this was one of Jimi's last concerts. This video 137-minute (!) trip back in time. **Recommended!**

Message To Love
Isle Of Wight Festival 1970
PNE Video PNV 1005
(cover)



Bottom: Original advertisement for The Doors' Imperial College gig May 12th, 1972. The songs the band played were: Tightrope Ride/ In The Eye Of The Sun/ I'm Horny I'm Stoned/ Love Me Two Times/ Verdillac/ Close To You/ Ships With Sails/ Good Rockin'/ Light My Fire/ The Mosquito/ Hoochie Coochie Man-Close To You. For an article on this gig, please read pages 28 and 29. (RM)

IMPERIAL COLLEGE
GREAT HALL

Friday, May 12th

DOORS

Tickets £1.20 on door, £1 in advance

Saturday, May 13th

ROY YOUNG + FLASH

Tickets 60p on door, 50p in advance
from I.C. Union
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or Virgin Records
Enquiries
589 2963

Buses to Albert Hall
Tubes to South Kensington

POP /ROCK MUSIC

Price 50c

Dec. 1968

The Pop
Explosion

The New
Aristocracy
of Rock



The Doors

Strange days of poetic drama



WILLIAM BLAKE spoke, "There are things that are known and things that are unknown; in between are doors." Aldous Huxley titled his book on mescaline experience, *The Doors of Perception*, and a then smalltime group of musicians continued the tradition by calling themselves *The Doors; Open and Closed*. It later proved to be apt.

Ray Manzarek was playing with his two brothers in Rick and The Ravens and attending the UCLA film school when he met Jim Morrison who was also involved in the cinema department. Upon graduation each went his separate way. They later ran into each other in Venice, California, and found they both shared an interest in rock. Morrison had been thinking of forming a rock duo with a college roommate, Dennis Jakob—a duo that would consist of a repertoire of two

songs. But Morrison had been writing lyrics all the time and showed them to Ray who decided right then and there to get a rock group together. He had never heard lyrics like Morrison's sung to rock music.

With the plans still in their heads, Ray and Jim found John Densmore in one of the first meditation classes on the West Coast involving UCLA students. He was mainly a jazz drummer and didn't particularly care for the group's lyrics but quit his short stint with the *Psychedelic Rangers* to step into the *Doors*. In 1966 six of Morrison's songs were ready for a demo. He, Manzarek and Densmore recorded *Moonlight Drive*, *Summer's Almost Gone*, *End of Night*, and *Break On Through*, with a backup aided by Ray's brothers on guitar and an unidentified girl on bass. The last



Drummer John Densmore



Organist Ray Manzarek feels that musical audiences are getting smarter



Morrison falls into an emotional heap while Manzarek takes a chorus (Continued on next page)



The Doors

three split for Redondo Beach because they didn't like Morrison's lyrics and along came guitarist Bobby Kreiger, who had met the other three at the meditation center. He too was from UCLA and a lyricist. He had done short stints with a jug band and a folk and blues group. Kreiger, not Morrison, wrote *Love Me Two Times* and the historic *Light My Fire*.

Still in need of a bass player, the Doors opened a wide search but then turned to one of their own. Manzarek found a piano bass and now plays it with his left hand and the organ with his foot and right hand.

The Doors, a little rough around the edges, began practicing in a house behind the Santa Monica bus depot and made an early debut playing the film score to Manzarek's design film, *Who I Am and Where I Live*. They got their first real date at a now defunct club playing blues and rock n' roll classics because their own repertoire wasn't varied enough. But all they needed was the chance to play together.

Morrison began reversing his stage-shy style to something more flamboyant. Their music was getting harder and faster and more their own when they were mysteriously fired. They were about ready to slip into the quiet fate of small time bands when a girl connected with Whiskey A Go Go remembered their wild evenings of sound. It took her a month to locate them, and they were hired as the house band at the Whiskey A Go Go to play every night. Breaking through to an elite group of enthusiasts, they began gathering a following and signed their first record contract a while later. They then broke with the Whiskey and were off on the San Francisco ballroom track and national tours, all because of the notorious oedipal ending of *The End*. Since then, their singles and albums have caused widespread ravings and cries of obscenity. Others have labeled his show a "poetic drama of the slow, nervous calm of a madman."





Drummer John Densmore and guitarist Robby Kreiger in San Francisco



THE DOORS

AT THE IMPERIAL COLLEGE, LONDON 1972

Memories of a Doors concert minus Jim

written by Dave Uren, England

It was in 1971 a few days after Jim's death that I was handed a small piece of paper of two lines from a National Newspaper. It read, Jim had been found dead in Paris. I was stunned with disbelief that the indestructible Jim could have died and secondly, that as with most things in England The Doors, only, ever seemed to attract a brief two or three lines at most.

The subject of his death was treated even more miserably! Over the next few days, I frantically tried to find out more and avidly read all the music papers from the 7th July onwards ... justice was only done with the Rolling Stone feature and at last I felt the questions had been answered and recorded properly.

After many months, I spotted news that The Doors as a 3 piece were to continue and would be touring. They would be playing a couple of dates in London. I was determined to see them, even if Jim wasn't going to be there, and I admit I was really quite excited by the thought of these three superb musicians playing together and producing their pounding, rhythmic intricate patterns. It began to grab me more and more! My three friends began to get infused with the fever and readily agreed to come ... one was a professional photographers assistant.

The night arrived (with overcast rain in the region and not a purple legion), we were high up towards the back, but had a good view.

The support band *Squeeze* seemed to done on for ever! It seemed like 90 minutes to me, the numbers were instantly forgettable and straight forward. I began to think each number was the last, but no! They actually thought we wanted more and would then proceed to start up again!

My mind was wandering all the time ... if this has what it was like without Jim around the tension when he was about to appear must have been terrifying, tensing in anticipation!

Finally, after a long interval Manzarek, Krieger and Densmore quietly filed out onto the stage. There was a huge roar.

I think the first number was *In The Eye Of The Sun* and it was clear that the jerking, pulsing sound was still essentially The Doors, even if Ray's voice was a lot thinner and as one paper described later "*hurdy gurdy*". Krieger soloed effortlessly and everything was in synch!

They were mixing in some old blues as well, *Hootchie Cootchie Man* was really one of the best they played all night, Ray really threw himself into a growling vocal, that even Jim, the old blues man would have been proud of! *Down On The Farm* and the upbeat *I'm Horney, I'm Stoned* followed with a corkscrew slide guitarsolo from Robby, his guitarizing is simply 'simple' but incredible - the notes were almost visible as they seemed to fly off stage and deep into the night! They were making a conscious effort to keep away from the usual Doors stock and were playing mostly tracks from the *Other Voices* album and the just released and terminal *Full Circle* album. Ray handled most of the vocals but Robby sang a few. It's clear that Ray's phraseology was almost identical in a lot of ways to Morrison's but he lacked the soulful growl and clever wordwrapping in a musical meter, that Morrison was so clever at! Most of all, just like Morrison himself, he lacked surprise.

Ships W/Sails followed and was an extended delight of solos, especially by John on drums. The Doors had added three extra musicians now in concert and they were mostly playing percussion based instruments, cowbells, blocks, maracas etc. On *Ships W/Sails* they really came into their own and the pounding rattling sound was amazing, everything was in unison!

Finally, Ray announced, they were going to play a Krieger song. *Love Me Two Times* came out and Robby's guitar came really to the fore! It is a unique song and one of my favorites. You could see how Jim used to get carried away with this one and Ray sang it with feeling right down to his "cowboy shoes".

Verdillac, a bit of a hotch potch followed and then a lacerating *Tightrope Ride*, a real crashing rocker ... Krieger again excellent and that solo still in the memory.

During the concert my friend had gone down to the stage perimeters, had got out his, then expensive Pentax camera and began masquerading as a press photographer. He was taking close ups of The Doors and all sorts of poses.

Another blues followed and Manzarek got up and stood on top of his grand piano for that one.

The crowd was really responding and applauding every number. The Doors came back for three encores, finally relenting and Densmore's drum echoed the single beat around the auditorium for *Light My Fire*, complete, not with Graveyard Poem, but a request for Jim to signal to the gathered. Well, maybe he did after all! Several weeks later I got the photos - I've still got them to this day!!

Several years later I personally met Robby, walking in Kings Road, Chelsea. We shook hands and spoke. He was trying to set up *The Butts Band* then. His wife and son Waylon were in a push chair! He was very friendly and self-effacing, as any rock star could be ...

I'm really glad I saw The Doors that night but would give anything to see them at the Fillmore in '67!

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Am Oelvebach 5, 47809 Krefeld, West Germany

LETTERS TO THE EDITOR

Dear Rainer, since my visit at your home in Krefeld, West Germany, I could see my Doors passion increasing, so I would like to know if it is possible to meet other Doors fans on my travels all over the world by putting an ad in your fabulous Quarterly Magazine.

Joao Nunes, Portugal

Editor's note: Here is his address if you want to meet him - Joao Alberto Nunes, Rua n.2, Penedo, Viv.Pardilho, 2765 S.P. Estoril, Portugal.

Hallo Rainer, vielen Dank für das letzte Doors Magazin. Auch wenn das lange Warten immer etwas schwerfällt, ist die Belohnung immer doppelt so groß. Schade ist nur, daß man durch den Erscheinungsrythmus bei den Bootlegs immer etwas im zeitlichen Nachteil ist, denn eue Cds sind immer nur relativ kurz bei Versandfirmen im Angebot. Meistens merke ich dann zu spät, Welch ein Schrott teilweise dahintersteckt. Hätte ich schon vorher davon im Quarterly gelesen, hätte ich bestimmt schon einiges Geld sparen können. Vielleicht sollte man einen monatlichen Newsflyer einrichten, der sich ausschließlich dem Thema Bootlegs widmet. Ansonsten bin ich froh, durch das Quarterly eine neue Informationsquelle über die beste Band der Welt zu haben. Und der Abopreis von 25 Mark ist wirklich mehr als fair.

Heiko Meyer, Germany

Editor's note: Leider kann ich mir ein paar tausend Mark pro Monat extra an Porto nicht leisten, lieber Heiko. Überleg' nur einmal, was ein monatlicher Flyer (so gut die Idee auch ist) allein an Porto kosten würde! Wer will, kann mich gerne anrufen, um telefonisch Auskunft über die neuesten Platten zu bekommen, sofern ich sie schon besitze. (RM)

Dear Rainer, your magazine makes a fantastic read and is very interesting. Gabriele Pagel's article was very funny. I myself had often wondered about strange translations, in most cases I got angry about them. Gabriele's article made me laugh about her own comments to those strange mistakes in translation and interpretation of Doors songs.

Evelyn Barth, Germany

Dear Rainer, I was recently in Paris at the Père Lachaise to see Jim's grave where I met some lovely people from America who had actually seen Jim perform at the Roundhouse in London. You do meet some lovely people there! I also bought a few Doors CDs, one named *Lizard King - A Tribute To Jim Morrison* - Wave and Electro Cover Versions. Have you heard of it? Please warn Doors Quarterly readers of this massacre of The Doors. It is complete shit!

Shaun Lister, Scotland

Editor's note: The CD you are talking about was reviewed in DQ 30, page 52. (RM)

Dear Rainer, thank you for the latest issue of the Quarterly. I always enjoy hearing news of the surviving band members, but was sorry to hear about the death of Paul Rothchild. I visit Paris every year to pay respects at Jim's grave, but don't stay long, as the guards make me feel uncomfortable. As I know that Jim would have liked to have toured Australia, I leave W.A. wildflowers on his tomb, which seem to be removed quickly. I also have great admiration for Patricia Kennealy and hope to hear more about her in your magazine.

Angela Don, Australia

Editor's note: So do I. (RM)

Dear Rainer, thanks for my copy of the DQ (brilliant as per usual). Very interesting articles on Miami which is a period I know little about. I've just finished re-reading Patricia Kennealy's book as well. I love her honesty and frankness and the recollections of her witty and intellectual conversations. It's for sure the Jim I would have liked to have known.

Alicia Bolton, France

Dear Rainer, the last issue of DQ (32) was great. That back photograph you took of John Densmore jamming at Saxon Lee Gallery is a great composition with Van Gogh in the painting!

Doug Sundling, USA

Lieber Rainer, ich bin sehr begeistert vom DQ und dessen Inhalt. Habe manchmal etwas Mühe mit der Übersetzung, da meine Englischkenntnisse doch nicht unbedingt top sind, aber es gibt ja ein Wörterbuch. Es ist immer

schön, etwas Neues über Jim oder die Rest-Doors zu erfahren.

Andreas Wilhelm, Germany

Dear Rainer, I'd like to say that it is a pity Jim died so early. That's what made him miss that *Keys To The Kingdom* article in DQ 32, page 69-73. Poor Jim, Miss Pagel might have told him what he really wanted to express with his *An American Prayer*. Congratulations, Gabriele!

Ole Kock, West Germany

Dear Rainer, I am writing to tell all the DQ fans (for those that do not know) just how kind you are. In August I sent a letter to Rainer for information on The Doors Quarterly, with a small note explaining that I was due to go to Paris within 10 days to visit Jim's grave. To my surprise Rainer kindly sent me information on how to join the DQ, along with *The Paris Guide For Jim Morrison Fans* he wrote. I wish to thank him dearly for this and let people know that even though I was not a member he treated me as a true fan. While on my trip around Paris of Jim Morrison, taking pictures of Jim's apartment, I met up with Vieran (mentioned in the Paris Guide), from the Le Beaufreillis restaurant. He was forcefully rushing us to go into "Jim's room" and wanted to know what guide I was using. When I showed him he told me that I should keep away from Rainer and he was a big business man making profit from Jim Morrison and The Doors. What I want Doors fans to know is that Vieran obviously does not realise that cheap disfiguring Jim Morrison postcards, "Jim's room" and various Doors projects, including a book he had written that he was pushing me into buying, is making a profit and that he does not dedicate his time to the memory of Jim Morrison and The Doors as Rainer and the DQ do.

Sarah Dixon, England

Dear Rainer, during his interview in your Doors book Ray Manzarek complained about a German rock encyclopedia having a wrong date for his birthday. This mistake also occurs in other encyclopedias based on product facts put out by the record company. On the radio they even played a Doors song to pay tribute to Ray's sixtieth birthday! Ray should check

the product facts put out regularly by the German branch of WEA Records ...

Lars Ninke, Germany

Dear Rainer, you asked why Doors were still popular. The Doors are timelessly great. Their music is independent. The words and the lyrics of Jim Morrison told stories, in which many people can find themselves. In addition there was the absolute powerful performance of Jim Morrison. Moreover I think that Jim's fantastic appearance and his early death made him a legend. The music of The Doors is filled with passion, pain, gladness, desire and sexuality. The music spoke of things you can find in your heart, in your body, in your soul. The Doors exhibit things you are carrying inside your soul. The Doors say, "*good morning*", to have a great day. Today The Doors are still popular, and in the future The Doors will be popular. It's a great band, forever!

Britta Meier, West Germany

Dear Rainer - why are The Doors still popular? Jim Morrison lived for 27 years, did what he had to do and died, creating this unbelievable legend which exists until today. I don't think The Doors would be so popular if Jim hadn't died. No wonder why *Other Voices* and *Full Circle* failed. Jim had this unique personality nobody else had, and I'm sure he intentionally had his poems recorded so that he could give the world something to remember him after his death. The Doors will always be popular because they are different. That's the difference!

Victoria Psara, Greece

Dear Rainer, I want to write some things about the question "*Why are The Doors still popular*". Music never gets old if it is somehow different and if it gives something to people. What do The Doors mean to me? They give me everything, all I need and all I want, something I can't find in any other band's music. Where else can I find a voice like Jim's? Such a soft, effective voice? Where else can I find such music? I feel the guitar and organ talking together. Especially on *When The Music's Over* on *In Concert* after the line "*We want the world and we want it now*", the organ begins complaining and screaming. Then, at the end of it, it begins groaning and

the guitar is trying to calm and help it ... I feel this. Their music is magic, a kind of magic, I think. It all comes together in The Doors' magic music.

Nur Polat, Turkey

Dear Rainer, The Doors ravaged through the late sixties and early seventies, setting the night on fire. During that time Jim Morrison was a charismatic icon. He was mystic, who has said to have attracted the soul of an Indian spirit from dawn's highway, to enter his soul. He was Dionysos, he was a poet, he was dead. His life of chaos began to be worshipped whether he whipped the horses' eyes or peacefully indulged in mystic heated wine. The band set the stage in an eerie execution of excellence that engaged the listeners in an eclectic evolution. Together they were a source of force. The world today is possessed with mysticism. It is focused on Armageddon (the end of laughter). It is obsessed with angels and the death experience. Morrison once stated, "Death makes angels of us all ..." He was a visionary. The words and the music of The Doors, has linked decades for the young in search of heroes and anti-heroes, mysticism and dynamism. Gone are the sports legends. Gone are the screen legends. Alive, they cry ... is the Lizard King!

Robert J. Savino, USA



Ray Manzarek in Japan, August 1st, 1995
Photo by Yokota Masaru, Japan

Treated Like A Door Mat

written by Brent Turner

Perhaps the biggest aggravation confronting a philosophical apologist for The Doors is having to contend with the brain-dead bottom-feeders who idolize Jim Morrison for all the wrong excuses. The reason such uncritical worship causes so much grief is that these 'Morrisonistas' make no distinctions between the values espoused by The Doors and the cognitive 'prostheses' that they used during their "evaluations".

This in turn confuses the general population (who are never very smart in the best of circumstances, anyway) by convincing them that The Doors are celebrated by a class of cretins caricatured by Beavis and Butt-head. Due to the pathetic visual and verbal presentations of certain derelict 'advocates', average persons become convinced that 'Me Doors (and Jim Morrison especially) are the harbingers of dissipation and corruption. The "cinematic vision" of Oliver Stone has only added to their contempt for the band and its music.

The distinctions between the ethical premises of The Doors and the alleged 'tools' that they used to achieve these values is, however, crucial. The principles of liberation from social oppression and autonomy of action for the individual are integral to The Doors' philosophy. That these principles are indispensable and indisputable requirements for human existence is attested by the

historically recent liberation from the scourge of collectivist dogma known as Socialism.

But the methodology of "better living through chemistry" chosen (and to some extent, promoted) by The Doors (among others) is, put simply, completely wrong. Human existence, which includes self-actualization, is attainable (and maintained) only by the application of rationality.

Rationality is the ability to choose between alternative courses of action (in compliance with the observable, operational principles of the physical universe) in pursuit of specific goals which are valued by (evaluated as good for) a subject, the evaluator. The ability to recognize different alternatives (as well as the ability to discern and to observe 'universal' principles) requires that the tool for such recognition the mind, not be compromised.

[The preceding qualification contravenes any correspondence with Rimbaud's specious "rational derangement of the senses". In fact, this latter is sophistry as meaningless as are the expressions "going nowhere", "learning to be stupid", and "fighting for peace".]

Civilization itself is only now emerging from over two centuries of anti-rational crippling resurrected by the 'philosopher' Immanuel Kant with the publication of his leprous tome, *The Critique of Pure Reason*. This book represents Kant's reaction and response to the philosophy of the Enlightenment (and its instrument, reason) which threatened to undermine the uncritical acceptance of nonempirical arguments that are essential to Kant's bogus phenomenology.

In *Critique*, Kant 'argues' that rationality is an unreliable method for understanding the universe. (Rationality is certainly inadequate for understanding the gibberish which characterizes Kant's writing). From this opinion, Kant (like Plato before him, among others) contends that only non-rational techniques, such as mystical revelation, provide the correct understanding.

But if anti-rational revelations could resolve the mysteries of the universe as effectively as Maxwell's field equations for electricity, Rock'n'Roll music would have been attainable in the eleventh century. This is because Kant advocates the same mystical nonsense (no sensory data) that predominated during (and condemned European civilization to) the Middle Ages, which he wistfully regards as "*the good old days*".

[Note: the field equations were not formulated until the nineteenth century, in the wake of the Enlightenment. Rock'n'Roll music requires electric instruments, which in turn require electricity. It has not been established, however, whether James Clerk Maxwell even had (much less used) a silver hammer. Now, continue with tirade.]

With the ascendancy of a New Middle Age (or New Age, at least socially if not scientifically), civilization has contracted symptoms of "social schizophrenia": loss of contact with the reality of the universe by large segments of the population due to their contradictory and mutually destructive assumptions. It is as if there are two species (only one of which is rational) grappling for control of civilization.

Scientific advancement has made possible the devices and prosperity without which postindustrial society (which includes Rock'n'Roll) is not possible. Science, of course, requires rationality to acquire the necessary knowledge for such advancement; indeed, science is impossible without rationality.

That science (and coextensively, rationality) is a paramount "value" to all humans is attested by the assiduous technological development made possible by science. Not even the most virulent opponent of rationality is willing to abandon all technological conveniences beginning with the wheel, the first machine. (Such "abandonment" is absolutely necessary for an

"anti-rationalist" to refute all accusations of being a hypocrite).

But at the same time, the received "social wisdom" has maintained that 'true' knowledge is not attainable by undistorted (rational) perception. From this 'wisdom' (an abomination considering the Enlightenment which preceded it) has arisen such 'distorted' atrocities as: Impressionism; Expressionism; Cubism; Dadaism; Surrealism, Salvador Dali, and Jackson Pollock; existentialism and Jean-Paul Sartre; deconstructionism and Jacques Derrida; junk and William S. Burroughs.

In the realm of political 'thought', the scribblings of Kant provided both 'the disease' and the prototype for the articulated hallucinations of Charles Fourier, Georg Hegel, and Karl Marx. The rise of socialism (both the national and international forms of this pathology, with the accompanying worldwide, century-long havoc these have wrought), could only occur in cultures which are neither receptive to rationality nor responsive to rational discussion.

In his ruthless satire *Brave New World*, Aldous Huxley depicted the peril of socially-engineered oppression for a society vitiated by drug-induced docility. Ironically (and perhaps subversively), he later unleashed on the world a transcript extolling his "mescaline-enhanced" experiences, *The Doors of Perception*.

Carlos Castenada added his feculence to this sewage with tales of the Yaqui shaman Don Juan. Thus, cognitive-negation through chemically "altered states" of consciousness (first warned against, then embraced by Huxley) became a 'legitimate' (hence, 'acceptable') mainstream 'technique' to allegedly attain 'mystical insight'.

Tossed into this cultural cesspool and subsequently arising from it, The Doors (whose moniker derives from Huxley's book title), both as individuals and as a group accepted the ludicrous methods of their contemporaries for attaining "metaphysical awareness". But still retaining that vestige of rationality which made the United States the greatest achievement of the Enlightenment, The Doors championed the ethical values of individual sovereignty and self-determination.

This is all the more remarkable when you consider that all around them, cultural spokespersons were advocating sacrificing one's individual interests to fight in Vietnam or to set up communes, anything and everything to "fit in" with one group or another, be it the military, the Students for Democratic Society, or Woodstock. The Doors (and Morrison particularly) were among the very few agents who seriously practiced the principle to "do your own thing" (rather than everyone else's 'thing').

The Doors could plausibly be excused for their naiveté regarding "the doors of perception" in that they simply chose the wrong cleansers. This, as has been explained, was not entirely their fault. Rather, as twenty-somethings The Doors demonstrated remarkable intelligence for their comparative youth and despite the corrupting influences of their culture, especially when contrasted with the 'achievements' of their peers (or even twenty-five-year olds today).

Jim Morrison himself was the most outspoken opponent of authority in Rock'n'Roll music at that time, if not for all time. He was notorious for castigating his minions, calling them "a bunch of fucking slaves" even to his own detriment (especially in Miami).

Further, he adamantly refused to accept the role of leader that his 'admirers' kept trying to foist upon him. He tried, unsuccessfully, to demonstrate to Doors' 'enthusiasts' the methods for achieving autonomy through self-improvement, which include reading, writing, and critical discussion.

Ever seen any of these so-called 'fans' (who are ever ready to guzzle some ethanol-laced beverage to embalm their reputed brains) read a book to expand their knowledge, as Morrison has even been photographed doing? Have you ever seen any of the 'disciples' (always willing to inhale some licit or illicit substance to anesthetize their 'consciousness') write a coherent (much less cogent) statement, or at least attempt the effort that Jim so abundantly demonstrated? Can any of them converse for more than three minutes, using words with more than three syllables?

Instead, what is typically observed of the 'faithful' is thrall-like imitation of the controlled substances' abuse for which Morrison is infamous. The tools of mysticism which he naively employed have buried the ideas of individual liberty which he so passionately defended.

Apparently, all that is remembered by most 'followers' is that The Doors wrote 'psychedelic' music, by which Morrison, even though alcoholic (and to their 'minds', perhaps because of it), became legendary. If Jim Morrison and the other Doors are supposedly so significant to the lives of these maggots, why don't they struggle to liberate themselves from social oppression, as did The Doors, instead of merely detaching their 'minds' from reality?

The explanation (both simple **and** infuriating) derives from the practice of "hero idolatry". Morrison himself commented on this phenomenon when he observed that "*We are obsessed with heroes who live for us and whom we punish*".

In designating certain individuals to be 'idols', idolaters ultimately regard the 'heroic' (persevering) actions of these select-few as beyond ordinary human achievement, whether or not their actions really are. By regarding themselves as "ordinary people", the hero-worshippers then relieve themselves of the responsibilities of self-actualization and the extraordinary efforts required to achieve this value.

Living vicariously through their 'heroes', the masses do not bother trying to behave "heroically". It is "beyond their capabilities", as these wastrels are only eager to admit in their cheerfully embraced impotence.

But still wishing to achieve (without effort) the "exaltation" of their idol, the herd chooses the most easily emulated, 'human' behavior of their role model. The herd members delude themselves into believing that by behaving 'humanly' (self-indulgently) rather than 'heroically', they will reach the state of Grace attained by their Paradigm.

Listen up, shitheads: drugs are **not** a tool for intelligence; they do **not** make you creative **or** intrepid. If drug use could endow a person with everlasting, profound wisdom, all of you today would revere the music of

such bands as The Strawberry Alarm Clock, Vanilla Fudge, The Electric Prunes and Moby Grape, which almost none of you have even heard of, much less heard (and for very good reasons!).

[These are the same reasons that 'nobodies' will celebrate the groups Runs'n'Hoses, Snoop Deputy Dogg, Clone Temple Pilots, and other populist *artistes* thirty years from now. Because the music of these current bands (unlike that of The Doors) will, like that of most groups, be culturally irrelevant in the future, the doggerel they spew forth is as intellectually and aesthetically worthless now as it will be in a Generation.

The Doors, however, did not incorporate to produce "music for the ages". Like Shakespeare and Mozart before them, the members were just trying to create good work that both they and their contemporaries would enjoy.

But also like Willie and Wolfie, the "artistic vision" of The Doors is nonetheless timeless because the ethical principles and values on which their music is based do not merely pertain to the historical period during which these concepts became transcribed as music. Instead, the ideas of The Doors will be as pertinent in a hundred years as they have been for the preceding twenty-five.

Unfortunately, very few (if any) of you will be alive at that time to confirm that the aesthetic legacy of The Doors will have transcended the opprobrium of Jim Morrison. But I have no doubt regarding the outcome, and I shall be even more insufferably self-righteous, when this fact becomes incontrovertible, than I am now. See you there, zombies.]

The "doors of perception" do not become cleansed by barricading the entrances. One

does not "break on through" by crippling one's mind and body.

The only (**the only**) remote advantage of ingesting "mother's little helpers" is the artificial, temporary alleviation of anxiety and/or pain which might otherwise prevent or 'paralyze' an individual from executing a plan of action rationally formulated **prior** to drug-use (assuming that such "assistance" does not itself result in "paralysis"). Drugs are "chill pills", "thrill pills", "ill pills", and "pain-kill pills", but **not** "writer's tablets".

Personally I don't give a damn if someone chooses to get high. I can (and **do**) defend the political principle that one's life is one's own, derived from the doctrine of individual sovereignty articulated by the British philosopher John Locke. This means that an individual has absolute, unqualified rights to its own life, liberty, and property.

As such, individuals are morally circumspect even when they are killing themselves chemically. My principal regret is that the so-called 'postulants' of The Doors have not **all** attained "moral perfection", thereby putting themselves out of **my** misery.

Keep in 'mind' (or whatever you use for 'thought'), however, that Jim Morrison's travels on "the road of excess" apparently resulted more from a desire for perceptual "annulment" than "enhancement". He has written (page 207 in *Wilderness*), "*I drink so that I can talk to assholes. This includes me.*"

Considering the quantity of alcohol that he consumed, Morrison must have been besieged by such orifices. I'd be willing to bet *tatsächlich Geld* that the sphincters against whom he felt it necessary to anesthetize himself are the same species of vermin who today claim to honor his memory by getting trashed, thereby degrading themselves and embarrassing the long-suffering, genuine acolytes of The Doors.

You will **never** achieve greatness from a pill. Drugs (including alcohol) are **not** what made The Doors great: they are what kept The Doors (with Jim's death) from becoming even greater.

If junk could destroy the genius who was James Douglas Morrison, try to guess what its effect will be on those mediocrities who

surrender to it. (Even the most "vanquished" among you ought to be able to figure out a "no-brainer" like this).

But if you are committed to self-annihilation, don't let me discourage you. For all I care, you can destroy yourself (**but only** yourself) by any method that you find convenient.

Should you choose to do so by "slow capitulation", however, don't even **think** of representing yourself as an "heir apparent" to the legacy of The Doors. I **promise** you that, if you live long enough, you **will** regret any such "thought". (You might even prefer death to such it "regrets").

I intend, with the help of rational others, to present the philosophical ideas of The Doors to a wider audience, where they are currently ignored and/or grossly misunderstood. I will tolerate no moronic 'fans' who abuse the reputation of The Doors by their unsupportable assertions of (and puerile behaviors advocating) "fidelity through self-obliteration".

Be aware that if any amongst you defame The Doors even **once** by **any** indiscretion, such *personae non gratae* will encounter "extreme prejudice". Consider yourselves warned.

DID DON HENLEY MEET PAMELA COURSON AT THE HOTEL CALIFORNIA? An analysis of an Eagles-song written by Dan Salomon

In a recent Doors radio special, it was stated that Pamela Courson, on her return to Los Angeles in July, 1971, spent a night at the Beverly Hills Hotel before going to Northern California where she would reside for many months.

Don Henley came to Los Angeles from Texas approximately 1970. Before forming the Eagles he often hung around the Trouba-

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dor on Santa Monica Boulevard (The "Sad Café" was Henley's homage to this club) down the street from the Doors office. Jim Morrison and Pam were often seen at the "Troub" around this time.

In the early 1970's the Eagles played the Topanga Corral, the "roadhouse" of The Doors' *Roadhouse Blues* - a stone's throw from Pam's cottage.

Is it possible that Henley knew Pam? Is it possible that he saw her the night she returned from France at that famous hotel pictured on the cover of *Hotel California*?

Glen Frey has been quoted as saying that the word "*steely*" in the line "**stick it with their steely knives**" was inserted in honor of the band Steely Dan. Might not there be other references to another band in

the Eagles' most famous song??

There can be no question that Henley, as a great lyricist, is familiar with Jim's words. In a recent book about Los Angeles FM radio, Jim Ladd's *Radio Waves*, Henley quotes a Morrison line in his introduction.

Let's take a look at "*Hotel California*".

Even before the first words the sound of maracas can be heard, Morrison often used maracas.

"On a dark desert highway ..."

The opening line provides a picture of the California desert - a theme important to Jim. HWY (Highway) is the name of Jim's movie. The words "feast"

"... They gathered for big feast ..."
and "friends"

"... she calls friends ..."
appear later, *Feast of Friends* being the other Doors' movie project.

"... rising up through the air ..."

Perhaps this is a reference to *Mr. Mojo Risin'*.

"... as she stood in the doorway ..."
An obvious reference?

"... this could be heaven or this could be hell ..."

The famous "doors of perception" line comes from William Blake's *The Marriage Of Heaven And Hell*.

"... then she lit up a candle ..."
Does this refer to *Light My Fire*?

"... there were voices down the corridor ..."

In a 1968 interview with Life magazine, after mentioning the "heaven/hell" quotation, Morrison said, "We are the Doors, because you go into a strange town, you check into a hotel. Then after you've played your gig, you go back to your room down an endless corridor lined with doors until you get to your own. But when you open the door, you find people inside and you wonder: Am I in the wrong room? Or is this some kind of party?" This seems oddly similar to the

mood created by Henley throughout his song. Perhaps he had read Jim's words.

**"... her mind is Tiffany twisted
She got the Mercedes-Benz
She got a lot of pretty pretty boys
She calls friends ..."**

Pam was known to go on huge shopping-sprees, perhaps even to the famous Tiffany jewelry stores. And, for a time, she drove a Mercedes-Benz that Jim bought her. She also would often surround herself with gay men.

"... and still those voices are calling from faraway ..."

This is similar to a line in Jim's poem, "Dry Water":
("... the voice comes from faraway ...").

**"... They're living it up at the Hotel California ...
... Mirrors on the ceiling
Pink champagne on ice
She said, 'We are all just prisoners here
Of our own device' ..."**

The song "Unhappy Girl" contains the line "... you are dying in a prison of your own device ...". Perhaps Henley found Pam living out that lyric that night at the Beverly Hills Hotel.

One of the last lines finds Henley
"... running for the door ..."

Henley's song seems to be about the passing of the decadent decade of the Sixties. If he used Pam and Jim as symbols for this he was tragically accurate.



The cover of The Eagles' *Hotel California*

RETROSPECT ...

... is a new series in *The Doors Quarterly Magazine* featuring reviews written by fanclub members. If you have any book/record/video/article/person or anything else related to The Doors that you love or hate, or just want to comment, please feel free to write down a review and send it to us. The product you are writing about should be at least 2 years old, no matter if it is still available or not. Make clear what your opinion is - we will print it. If you are not able to write in English language - don't worry, we'll find someone to translate your article. We start with two book reviews, *Dark Star* by Dylan Jones, and *Strange Days* by Patricia Kennealy. Both reviews were written by subscribers of *The Doors Quarterly Magazine*.

RETROSPECT DYLAN JONES: "DARK STAR"

written by Thomas Ebke, Germany

As far as I know there are sufficient authors and especially journalists who have written terrible articles about Jim and/or The Doors. But I just cannot imagine a book which is more arrogant than Dylan Jones' lampoon "*Dark Star*". When my mother bought me that book (I must say that she is not at all interested in The Doors' music and above all Jim's poetry; she rather worries about my feelings and lifestyle, my long hair and black garments which are all connected with Jim's message ...) I only had read about it in a few other biographies. And I was really looking forward to Jones' comment on Jim. Therefore I started reading it right after I had got it and looked at those very nice photos (one of the rare positive aspects). The first three chapters are averagely written and repeat that old stuff about Jim's youth and colleagues, his passions and personal attributes.

"Nothing special", I sighed when I recognized all those dates, names and rehashed Sugerman/Hopkins anecdotes. But the fourth chapter (ironically called "*Dance On Fire*") actually annoyed me and certainly any other Morrison fan. While Jones describes Jim's life quite critically and occasionally subjective, he starts a very unfair campaign against Morrison's behavior on stage and even in private life. Well, I suppose we can all accept a particular critical text (we learn to classify material about Jim and The Doors), but to my mind

a book which tells horrible lies about a person's life and reproduces well-known clichés and prejudices (perhaps Danny Sugerman or Peter K. Hogan might give their opinions on that topic, too) cannot be praised and esteemed at all. Jones constantly presents Jim as a stinky alcoholic and mad anarchist whose only aim in life was to shock the audience and drive everybody mad. Of course you can't deny that Jim was a very ill man. In fact he was "possessed" (wasn't he, Ray?), and he certainly was unable to defend himself against drugs and alcohol, but I think that Dylan Jones merely leans on the comments of persons Jim didn't really love. If you read Jones' statements and opinions you almost believe that Danny Fields and Steve Harris must have hated The Doors. The chapter "*Dance On Fire*" really hurts. Dylan Jones offends Jim terribly, and even Danny Fields proves he hasn't understood Jim's message ... he calls Morrison's theater "airs", he imputes him trying to capitalize on the emotions and love he experienced. Furthermore Dylan Jones names Jim Morrison a "drunken spastic" and a "philosopher of the pub table". He also asserts that Jim only pretended to be a poet, a man who had to perform in order to survive. Jones calls him an exhausted rock star who only utilized his celebrity. I do not have to say anything else, right?

So what is my message, my final comment on "*Dark Star*"? It is easy, man. A fucking, cheap offense like this book is nothing but a huge pile of bullshit! It stinks from beginning to end and tells those smelly clichés all the time. This is character assassination, guys! Keep away from that shabby book!

RETROSPECT PATRICIA KENNEALY: "STRANGE DAYS"

written by Larissa Bendel, Germany

After having read "*Strange Days*" I was totally sure of owning a picture of Jim, that had already existed in my mind before reading the book, which had been confirmed by doing so, and which satisfied me.

The way Jim came across to me through all these years being a Doors fan seemed to have been true.

Loving the Doors' music for almost 17 years (I am 22 by now), I could not keep myself away from trying to look closer at this complexcontradictingfascinatingstrongweahap pysuffering living and dying character called Jim, and this research for information built up a certain picture of him inside of me, and through all this time I have also been thinking about important women in his life, who I have often wondered about, as Patricia Kennealy and Pamela Courson seemed to be totally different persons, who don't have much in common except for their commitment to Jim. I had no idea, whom of them, if one, I would like best, but to be honest: I had some problems with imagining Jim and a "witch" and had some doubts, if I should really read her book (let me apologize for my prejudices now!!!), probably afraid of being disillusioned or of getting a picture of The Lizard King that would not be able to get along with mine, and which could have influenced my attitude towards him and The Doors.

But after beginning to read, I experienced "*Strange Days*" as a very well done, honest, direct, emotional, alive book written by a sensitive and strong woman, whose feelings and expressions are very intensive, whose points of view go quite close together with mine, and whose attitude towards Jim is probably the most objective/subjective one can have. Patricia has probably been the only woman who could take Jim as he was, not by behaving as someone inferior or idolizing him, but by facing him equally minded and truly loving him.

In my opinion this book is the final work on Jim's life that could be done. This is the one that was missed, and this is the one that will make any other tries of documenting the Doors' history and the life of Jim Morrison meaningless (sorry, a few others have done a good job as well - John Densmore, Frank Liscandro and Rainer Moddemann, you are meant, but "*Strange Days*" just **closes** the circle).

All of us, who understood this book, its intention and message will keep Jim in mind as a human, rockstar, poet and real character of our days, that should be respected and loved,

by taking into consideration all his positive and negative character-trait, all his strengths and foibles- thanks, Patricia.

MIAMI

The Testimonies Part 2

(continued from The Doors Quarterly 32)

In the previous Quarterly you've read what Jim Morrison was asked in the courtroom and what he answered. This time you can read the testimony of Robby Krieger, dated **September 16, 1970**. The complete testimony appears in print for the first time. It had been computer-scanned from the original full-length documents in order to make a better reading for your eye and to compress it for a suitable appearance in this magazine. It is unabbreviated. John Densmore testimony will follow in DQ 34, Ray Manzarek's testimony will follow in DQ 35. (R.M.)

THEREUPON: ROBERT KRIEGER

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

DIRECT EXAMINATION BY MR. FINK:

Q: Would you state your full name, please.

Robby: Robert Krieger.

Q: Where do you live, Mr. Krieger?

Robby: Beverly Hills, California.

Q: Did you arrive here in Miami last night?

Robby: Yes.

Q: You are a member of the group known as The Doors, is that right?

Robby: Right.

Q: Do you play an instrument?

Robby: I play guitar.

Q: Are you also an author and composer of music?

Robby: Yes.

Q: What is your education?

Robby: Two years of college.

Q: Your family, your father and mother live in California?

Robby: Yes, they do.

Q: What does your father do?

Robby: He is vice president of a corporation.

Q: What is the name of it?

Robby: Planning Research.

Q: What does Planning Research do?
(objection, sustained.)

Q: Mr. Krieger, do you recall the appearance The Doors made at Dinner Key Auditorium in Miami, Florida on or about March 1 of the year 1969, that would be last year, do you recall that?

Robby: Yes.

Q: Did you perform with your fellow members of the group on that evening?

Robby: Yes, we did.

Q: Were you on stage at all times during that performance?

Robby: Yes.

Q: Was Jim Morrison, the defendant in this casesitting here, was he on stage at all times during the performance?

Robby: Yes, he was, except during the end, right at the end.

Q: You came down to court here this morning to the cafeteria downstairs; you have

been with Mr. Morrison and your associates this morning?

Robby: Yes.

Q: By the way, how long have you gentlemen had this group known as The Doors and performed professionally?

Robby: About three and a half years.

Q: Have you performed together in the United States as well as abroad?

Robby: Yes.

Q: Foreign countries?

Robby: Yes.

Q: Do you also make records?

Robby: Yes.

Q: Compose music together?

Robby: Yes.

Q: Now, calling your attention to the night of this Dinner Key performance, did you observe Mr. Morrison during the entire time that he was on stage?

Robby: Yes. Well, I wasn't looking at him all the time.

Q: To what extent did you see him?

Robby: Well, whenever I wasn't looking down at my guitar, I was looking at Jim, I guess.

Q: Did you at any time during the time that you observed Jim, did he at any time lower his pants or trousers?

Robby: No, he didn't.

Q: Did he at any time expose any private part of his body?

Robby: No, sir.

Q: Did he at any time while you were observing him pretend masturbation?

Robby: No.

Q: Do you gentlemen as a group, have kind of an act that you perform generally when you make public appearances before crowds?

(objection, overruled.)

Robby: Well, we don't have a definite act but we ...

Q: There are certain things you do routinely?

Robby: Well, yes.

Q: For example, do you, in your performance, take a guitar solo?

Robby: Yes, a number of them.

Q: Do you recall taking the guitar solo at a time at the Dinner Key Auditorium when Jim Morrison was on his knees?

Robby: Yes, vaguely I remember that.

Q: Can you tell us, how did it happen that Jim was on his knees?

Robby: Well, when I was taking my solo?

Q: Yes.

Robby: Well, he sometimes does that.

(objection, sustained.) (motion to strike, granted.)

Q: How did he happen to do it that night among others?

Robby: I was taking my solo. He went down on his knees and was like looking at what I was doing, meaning to call attention to the fact I was playing the solo. Otherwise the light man wouldn't know to put the light on me, you know.

Q: Was this part of the routine of your solo?

(objection, sustained.)

Q: Did Jim at any time pretend oral copulation during the course of that show that night within your view?

(objection, sustained.)

Q: While you were observing Jim during the concert we are referring to, did Jim at any time pretend oral copulation?

Robby: No.

(objection, overruled.)

Robby: No, I didn't see that.

Q: Was there anything unusual that occurred when Jim was on his knees right near you as you were playing your guitar solo facing you?

Robby: Nothing out of the ordinary I wouldn't say, no.

Q: Now, before you went on stage that evening, were you up on the balcony of the building, the dressing rooms?

Robby: Yes.

Q: Did you look out and see the crowd?

Robby: Yes.

Q: What observation did you make of the crowd?

Robby: Well, it was just a mess out there. It looked like they were just about to riot any minute. It was hot and crowded. There were thousands of people jammed into this big barn with no seats or anything and we didn't know whether we should go out and play or not.

Q: Did you take some time in arriving at a decision whether to go out or not?

Robby: We knew we had to go out or there really would be a riot, you know.

Q: When you got down to the stage and during your performance did you hear any catcalling from the audience?

Robby: Yes, quite a bit.

Q: Were they using vulgar and profane words?

Robby: Yes.

Q: And during the course of the performance did people throw things on stage?

Robby: Yes.

Q: Can you tell us what, if anything, for example, they threw that struck Jim?

Robby: The exact objects, you mean?

Q: Well, did any color or paint hit him?

Robby: Yes, toward the end of the concert. I think it was red paint got on him.

Q: During the course of the concert was somebody just off the side of the stage that was catcalling and screaming, yelling up?

Robby: Pardon?

Q: During the performance was there someone just off the stage who you particularly noticed screaming or catcalling?

Robby: No. There was a lot of catcalling but I didn't notice one person particularly.

Q: As the performance went on did the audience tend to move about or move down towards stage?

Robby: Yes.

Q: At the time the performance was about over, did people come on stage?

Robby: Yes. They tried to get up there on the stage.

Q: Did some of them come on stage?

Robby: I think so, yes. In fact, the stage was just about ready to collapse. That is when I left.

Q: Was that the reason you left?

Robby: Yes, pretty much. I mean, the concert was over, anyway.

Q: Who left first?

Robby: You mean in the group?

Q: Yes.

Robby: I think John left first.

Q: Then Jim left?

Robby: I don't really remember. I think I might have left next.

Q: Were they still on stage when all four of you had left?

Robby: The people?

Q: Yes.

Robby: I guess. I didn't look back.

Q: In leaving the stage that night, you, John, Jim and Ray, were you escorted by the police or assisted through the crowd by the police?

Robby: Yes, there was some policemen there that helped us off.

Q: Were the police on stage and around the stage at all times during the concert?

Robby: I didn't see too many but I think there was some around the stage. I don't know if there was, any on the stage. I don't seem to remember that.

Q: After you were assisted through the crowd to go back to your dressing room, did you return to your dressing room?

Robby: Yes.

Q: Did the other three fellows also all return to the dressing room?

Robby: Yes.

Q: Were there other people there?

Robby: Yes, our friends were there.

Q: Do you recall approximately how long you stayed there after the concert was over?

Robby: About an hour and a half, maybe two hours.

Q: Did any policemen come up there during the time you were there?

Robby: Yes, a couple of policemen came up to get autographs. One policeman who lost his hat came up and our manager paid him for the hat.

Q: Going back to that hat, Mr. Krieger, I show you here Exhibits F and H which depict Jim wearing a hat. Do you remember that hat?

Robby: Right, yes.

Q: What happened to that hat, if anything, during the concert?

Robby: I don't know. It went out in the audience.

Q: Who threw it out?

Robby: I forget who threw it out.

Q: I will show you here as part of Exhibit No.3 a picture supposed to be Jim wearing a policeman's hat. Do you remember that?

Robby: Yes.

Q: What happened to that hat?

Robby: That hat went into the audience, too.

Q: You say the policeman came up and your manager paid him some money?

Robby: Yes.

Q: Did anything happen or was anything said at that time? Did you talk to him; did he talk to you?

Robby: I didn't talk to him but I heard them talking. He thought it was pretty funny, the policeman did.

Q: Did you shake hands with him?

Robby: I didn't but I believe he shook hands with Jim and Bill, our manager.

Q: Did they have any laughs about it?

Robby: Yes, it was very funny.

Q: By the way, do you recall seeing an animal on stage that night?

Robby: Yes.

Q: Will you describe what you saw in that respect?

Robby: Well, it was a little lamb. One of our friends from Los Angeles had brought this little lamb to the show and he had it up near the stage.

Q: Did Jim ever have the lamb in his hands?

Robby: Yes. Jim, during one of the songs, he held it up for a few minutes.

Q: So you remained upstairs in the dressing rooms after the show was over for about an hour and a half or two hours, you told us?

Robby: Yes.

Q: You say some of your friends were there, visitors?

Robby: Yes.

Q: And some police came, you say, for autographs?

Robby: Yes.

Q: Did others get autographs, too?

Robby: Yes, I think a promoter guy who owned the hall or something came back and got some autographs.

CROSS EXAMINATION
BY MR. McWILLIAMS:

Q: Robby, do you follow the philosophy that there are no rules, there are no laws?

Robby: No.

Q: Do you agree that that is Morrison's philosophy?

Robby: No, not especially.

Q: Well, do you personally feel that you have the right to disobey a law that you don't think is proper?

Robby: No, I don't feel that way.

Q: I can't hear you.

Robby: No, I don't feel that way.

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

Robby: How much of the beer did I have?

Q: Right.

Robby: I don't remember.

Q: Did you have any of the beer?
(objection, overruled.)

Robby: I don't remember how much beer I had.

Q: Of the two six-packs, how many cans did you drink?
(objection, sustained.)

Q: How many six-packs were there back in the dressing room?

Robby: I have no idea.

Q: More than two?

Robby: I don't remember.

Q: You don't remember any beer being back in the dressing room?

Robby: I remember beer, yes. I don't know how many six-packs.

Q: Do you remember Morrison demanding that he would not go on stage until he had more beer; do you remember that?

Robby: No.

Q: You don't remember that?

Robby: No.

Q: Do you remember a discussion about having more beer before going on stage?

Robby: No, I don't.

Q: Do you remember any champagne being in the back room before going on?

Robby: No. It is pretty hazy.

Q: You don't remember?

Robby: About what happened?

Q: You don't remember too clearly?

Robby: No.

Q: How much beer did you have?

Robby: I told you I don't remember.

Q: Did you have anything else other than beer that night?

Robby: I don't think so.

Q: Did you smoke anything that night?

Robby: No.

Q: Your memory isn't too clear of that night, is it?

Robby: Not too clear. It was about a year and a half ago.

Q: How long were you in the dressing room that night before going on stage?

Robby: I think about an hour, I would say.

Q: What took so long to go on stage? You were all there, weren't you?

Robby: Jim came in late because he missed a plane and we, the other guys, were there about an hour earlier and, you know, we had to wait for Jim to get there.

Q: Do you remember seeing Jim Morrison drinking beer back in the back room, don't you?

Robby: Not especially.

Q: Who else was drinking in the back room?

Robby: Don't know.

Q: Was Ray?

Robby: He might have been.

Q: How about Bobby Densmore, do you remember seeing him drink any of the beer?

Robby: You mean John Densmore?

Q: John Densmore.

Robby: No, I don't remember.

Q: How much of the champagne did you have on stage?

Robby: I don't remember any champagne at all being in the dressing room or on stage.

Q: Do you remember a bottle being on stage, a green bottle about this big, about a foot high?

Robby: No.

Q: That doesn't stick out in your mind at all?

Robby: No.

Q: Would it be safe to say you didn't have any champagne on stage that night then?

Robby: Would it be safe to say that?

Q: Yes.

Robby: It might be.

Q: You say you heard catcalls from the audience, is that right?

Robby: Yes.

Q: You heard people call Morrison a fag, didn't you?

Robby: Yes, I think I remember something like that.

Q: It appeared to bother him, didn't it?

Robby: No more than usual.

Q: It appeared to be an insult to his manhood, didn't it?

Robby: Well, it would appear that way.

Q: What did you think Morrison meant when he said, "*Do you want to see my cock*"? (*objection, sustained.*)

Q: You heard Morrison say, "*Do you want to see my cock*," didn't you?

Robby: No, I didn't hear him say that.

Q: What words did you hear him say when he called for nakedness in the audience? (*objection, overruled.*)

Robby: I didn't hear him call for nakedness in the audience.

Q: You didn't hear him say, "*I want to see some nakedness in the audience*"?

Robby: I don't remember hearing him using that word.

Q: You don't remember him saying, "*I want to see some barenness in the audience*"?

Robby: No.

Q: You don't remember hearing him say, "*Do you want to see my cock*"?

Robby: No.

Q: Do you remember him saying, "*I will show you mine if you will show me yours*"?

Robby: Yes.

Q: You were on stage?

Robby: Yes.

Q: You heard people call him a fag?

Robby: I'm not sure I heard that but I think I heard that among other things.

Q: When he had the lamb on stage, did you hear Morrison say, "*If it weren't so young I would fuck it*".

Robby: I don't remember that.

Q: You don't remember hearing that?

Robby: No.

Q: Did you think it was funny when he had the lamb on stage?

Robby: I thought it was nice, yes.

Q: Did you get a few laughs over that?

Robby: That was kind ..., it wasn't funny, really. It was actually beautiful, you know.

Q: You enjoyed what he did with the lamb?

Robby: Yes.

Q: Do you have any children?

Robby: No.

Q: Are you married?

Robby: No.

Q: You say you live in Beverly Hills?

Robby: Yes.

Q: Do you have your own home there?

Robby: Yes.

Q: You have been working with Morrison for three and a half years?

Robby: Yes.

Q: How many thousands of dollars do you stand to lose if he gets convicted?

Robby: If he gets convicted?

Q: That's right.

Robby: Nothing compared to what we have lost already because of this whole thing.

Q: Your entire musical success depends on what happens to Morrison in court, isn't that a fact?

Robby: I wouldn't say that, no.

Q: You have some other occupation?

Robby: No.

Q: You are by profession a musician, aren't you?

Robby: Yes.

Q: By your profession you depend on the leader of your organization, don't you?

Robby: To a certain extent.

Q: You have for three and a half years, haven't you?

Robby: Yes, to a certain extent.

Q: To your knowledge, did Morrison have any medical ailments the night of this concert; was he sick?

Robby: I don't think so.

Q: Do you remember whether he had some kind of fungus or itch that night?

Robby: I don't think so.

Q: Do you remember seeing him with his hands in his pants on several occasions on the stage?

Robby: No.

Q: You don't remember that?

Robby: No.

Q: You never saw that, is that right?

Robby: I might have seen something like that but I wouldn't remember it especially.

Q: You wouldn't remember that?

Robby: No.

Q: That is something normal to you, to have someone's hand in his pants all the way down to his crotch?

(objection, question withdrawn.)

Q: Were you in front of or behind Morrison during most of the performance?

Robby: To the side, really.

Q: I show you State's Exhibit No.1 and ask you if you remember seeing that.

Robby: I would be standing over here so I wouldn't have seen that.

Q: You weren't able to see that, is that right?

Robby: I don't remember seeing it. I might have been able to see it.

Q: Where were you when the crowd surged forward and the people began coming up on the stage?

Robby: I was on the stage.

Q: Where on the stage; describe your location.

Robby: I was on the stage left.

Q: What were you doing?

Robby: Playing my guitar.

Q: Paying attention to your equipment?

Robby: Yes.

Q: You weren't watching Morrison, were you?

Robby: I can't say who I was watching at that time. I don't ... I am sure ... you mean when everybody started to come up on stage, there was a lot of excitement. There was a lot of confusion at that time.

Q: You don't know what was going on at that time, do you?

Robby: Not really. I can't remember exactly what happened.

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

Robby: In some of the songs.

Q: Was he stoned or was he drunk?

Robby: I can't answer that. He might not have been either.

**REDIRECT EXAMINATION
BY MR. FINK:**

Q: Was Mr. Morrison drunk that night?

Robby: Was he drunk?

Q: Yes.

Robby: No, he had complete control of his faculties.

Q: Mr. Krieger, I call you Bobby at times, how long have you known me?

Robby: How long have I known you?

(objection, sustained.)

Q: Robby, are you a member of ASCAP, American Society of Composers, Authors and Publishers?

Robby: Yes.

Q: Do you compose and write music?

Robby: Yes.

Q: Lyrics?

Robby: Yes.

Q: I don't want you to brag about yourself, but will you tell us whether or not you are internationally known as a guitarist?

Robby: I would say so.

Q: And able to play with any group who requires anyone who authors, composes music and needs a guitarist?

Robby: Yes.

Q: Insofar as Jim was concerned, while he was on stage and while you were observing him that night, did he continuously move about, move his arms, his legs, his body?

Robby: Yes.

Q: The picture counsel showed you, if that picture had been taken one split second or one fourth of a second later could you tell us where his hand might have been?

Robby: It could have been anywhere.

Q: So far as your memory of the events of something more than a year and a half ago, Robby, you say you aren't clear on some of the little details at this time insofar as the performance of the Doors is concerned that night. Was that any, particularly different than any other performance?

(objection, sustained.)

Q: Was there anything significant about the performance of any one of you fellows that night that would create some special memory or special mark in your mind?

(objection, overruled.)

Robby: It was a pretty good show, I thought. The kids had a good time and, you know, I wouldn't say we played the best we have ever played or anything like that.

THE COURT: If you intend to answer the question, please do it. Otherwise ask your next question.

Robby: What was it?

Q: Was there anything remarkable that impressed itself on your memory that night that would cause you to remember it in detail?

Robby: No.

Q: Robby, would you tell a lie from the witness stand to me to help anybody, Jim or anyone else?

(objection, overruled.)

Robby: No, I wouldn't lie on the stand.

Q: Are you an American citizen?

Robby: Yes.

Q: Are your parents American citizens?

Robby: Yes.

Q: Born in this country?

Robby: Yes.

Mr.Fink: That is all.

The photo below shows Jim and Robby next to the courtroom. The photo was first published in Entertainment Weekly.
Photo: Miami Herald



A Door Nailed

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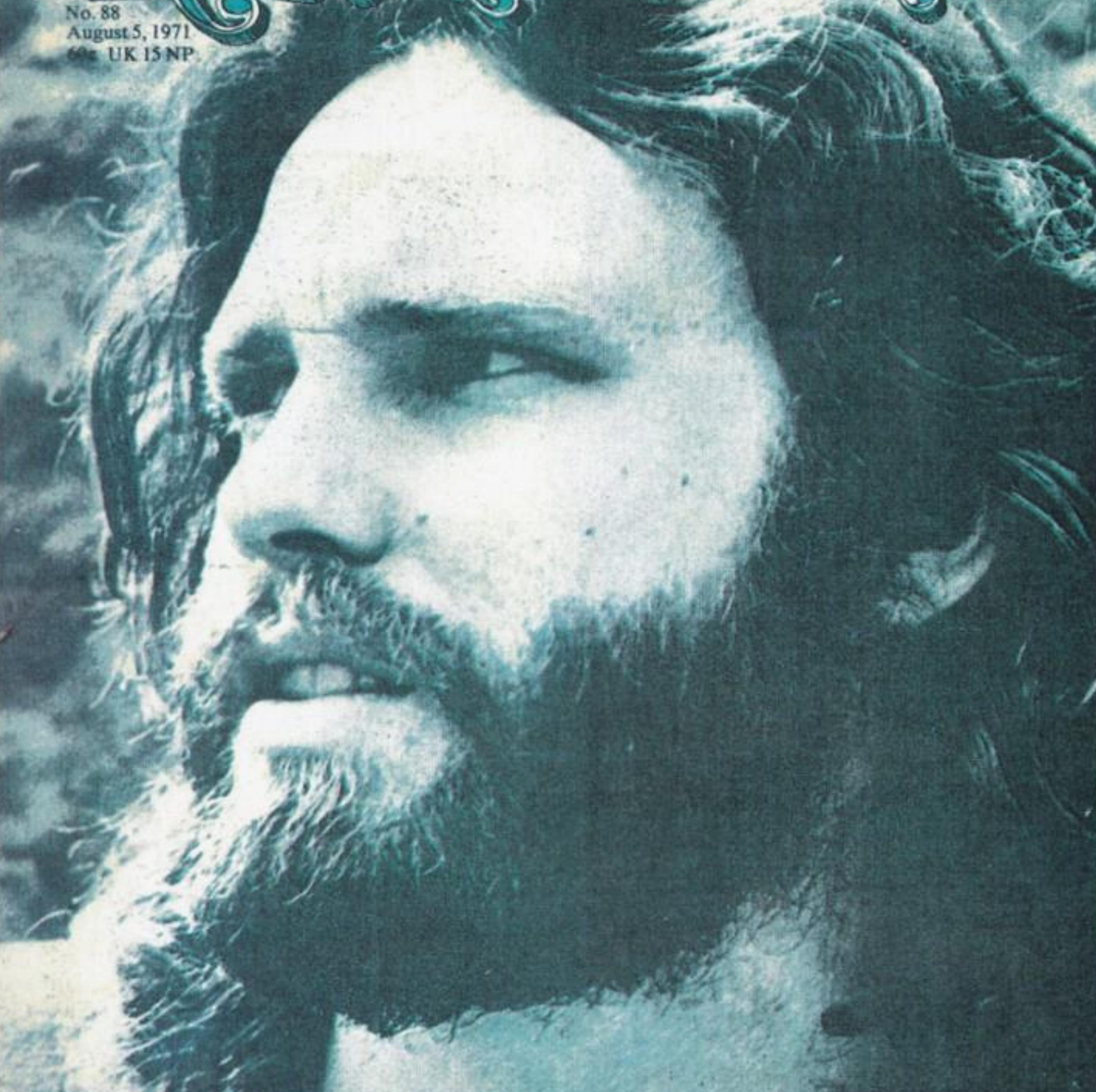
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ROLLING STONE

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Jimi Morrison
1943–1971

