

THE DOORS

QUARTERLY

THE DOORS QUARTERLY

13

from us to you

Dear fans,

Are you superstitious?

If yes, don't read this Quarterly, because it is No. 13! But you'll miss the great news about new

Jim Morrison - poetry and about the forthcoming new live album and the new video ... but if you aren't superstitious, you'll surely enjoy this Quarterly.

My tiny introduction is for the first time in English, which will cause some trouble by our German readers, but our Fanclub is getting more and more international, and it is still going strong. Well, this is No. 13, and since we started the magazine in late 1983, our job is turning to a kind of profession, which ends up to answering fanmail for 3 or 4 hours a day, preparing the Quarterlys, sorting and checking articles and photos for the magazine, typing, putting the magazine together... many of you don't know how much work has to be done for the club, and mostly I do all things by my own. Paul Carter was right when he warned me before we started the club ... but it is still great fun, and when you get appreciation from The Doors and specially Danny Sugerman, it's getting worth.

For those of you who never could read my intro because it always was written in German language, I'd like to say that this is my little rap about everything concerning the club and little squalid stories and comments, which are not good enough for the "Talk about the Doors" section. For example: Four bootleggers had been busted this February over here in Germany, and as the stories go one of them was preparing the bootleg copy of "Three hours for magic", he's in jail now, and the bootleg probably never will come out.

Another story: an English guy wants to continue The Doors Appreciation Society, whatever this might be, which was founded some years ago and was turned down because the guy was too lazy... once I was writing to that man, but there was no answer: in fact he's too lazy!

The worst story: According to the latest pictures I saw, Jim's bust on his grave is totally covered with different colours. His face is absolutely unrecognizable, because people cut off the nose and are constantly trying to break a piece off the stone. I wrote Danny some lines about this and I think he won't be angry with me if I publish his opinion about so-called fans:

"Rainer, what you said/wrote about the grave - that's why I don't go. The only thing I have to say to the fans, and I say this from the heart, is this: My friend is buried there. I loved him. He was not able to live his life in peace, constantly hounded by the press and what we at the office always referred to as the lunatic fringe --- the fans who never knew when to back off --- now that he is dead and buried. I would hope his memory could be accorded the reverence, the respect, he always sought and deserves. Partying on a grave reeks of the exact kind of disrespect Jim always strove to rise above. He couldn't live in peace --- please let him rest in peace. If you care for Jim's memory at all, treat him with dignity."

... is a magazine for members of the DOORS FAN CLUB W/GERMANY. Our address see below. There are 4 DQs a year.

RELEASE DATE

March 13, 1987

(ugh, it's Friday)

THE DOORS FAN CLUB DOORS QUARTERLY MAGAZINE

Am Oelvebach 5

D. 4150 Krefeld-Stratum 12

W/GERMANY

phone: 02151/571862



If you don't respect yourself enough to act properly, I beg of you to respect Jim. Alcohol, I believe, was largely responsible for Jim's death. I find it incredibly offensive that people throw drunken parties on my friend's grave. Jim stood for learning and growth --- Christ, learn from his mistake! Honor him, love him, have fun, I'm not saying you have to be grave at the grave. Drink some wine, some dope, fine. All I'm saying is if you care enough for Jim to travel to his grave, take it from one that knew him, care enough to show him some respect. I would love to visit the grave on July 3 --- but even when the Doors did show up, I would not go. The only time I went it hurt too much. My best friend is buried there. Your best friend is buried there. That's what we all have in common. We have an opportunity to use it as a gathering site for strength, reassurance and communication -- instead we offend, degrade, and act obnoxiously. Jim wanted to be buried at Pere Lachaise because his heroes -- people he accorded a high degree of reverence. When Jim visited the graves of Balzac, Piaf and other buried there, he did not get drunk and write graffiti. He sat quietly with Pamela and cried. Jim knew how to honor the dead. If you want to take a tip from him, use him as an example, don't look at his drinking, look at how he behaved at the same cemetery when he visited his heroes. I'll never forget how insulted, and how sorry I felt for Jim, I was when I last visited the grave site. It's not cool what some Doors fans are doing there. I don't like it, I don't think a lot of people approve, I know Jim wouldn't have -- and Rainer, thank you for having the courage and wisdom to step forward and voice your opinion. I for one endorse it wholeheartedly.

Danny Sugerman, Los Angeles, February 1987
All Fanclub-members should learn Danny's letter by heart, to tell people at the grave how to behave on a graveyard. Thank you Danny for this letter, and I do hope that many people will read it and take it seriously. Let's hope the best.

YOURS

Danny

compiled by

Rainer Moddemann

Talk Talk - Talk Talk about the DOORS



... exclusive news for readers of our magazine: This June sees the release of a new official LIVE album!!!!!! It will be an EP containing songs from The Doors' 1968 HOLLYWOOD BOWL concert! There'll be six songs on the album including Crystal Ship and Light my fire, Danny said on the phone. Great news, eh? ...

... but it's getting even greater: Following this Live-EP there'll be a new DOORS LIVE VIDEO !!! And what will you see on the TV-screen? The DOORS LIVE AT THE HOLLYWOOD BOWL !!! Who doesn't know THE END from Dance On Fire? Well, this was taped at Hollywood Bowl, too. We can expect something good then! The video will be out in the USA on July 16 ... but I don't know how long we European fans will have to wait for that. Remember: The Europeans were waiting for Dance On Fire for more than a year! Don't let us wait that long for LIVE AT THE HOLLYWOOD BOWL!!! ...

... you'll find some press clips about JIM MORRISON's 127 Fascination strongbox in this Quarterly. Another strange story, isn't it? Hmm ... I remember the strange story about the tapes for Alive She Cried ... 6 years before the release of this album RAY MANZAREK in an interview was talking about the obscene GLORIA - version ... and RAY MANZAREK was talking about JIM MORRISON's last poems (written in Paris) in an interview in 1978. He was saying they had

plans to release them in a book called "Far Arden", well, now this story about the "sudden discovery". How can we believe such sensational news about a sensational finding, when a man who we can trust is talking about the same thing years and years before? It's true: THIS BOX IS A SENSATION, but one who is listening carefully to what the Doors say could possibly discover another thing: marketing ... anyway, the poems will be published some day as a book, and the latest news: The Doors are not going to reform ...

... this isn't that sensational: New Cover versions of Doors-songs. RAY MANZAREK recently went to Liverpool to work with ECHO AND THE BUNNYMEN on a version of PEOPLE ARE STRANGE, SIOUXIE AND THE BANSHEE did for their album "Through the looking glass" a version of YOU'RE LOST LITTLE GIRL; a group called THE ROSE OF AVALANCHE have got WAITING FOR THE SUN on their album "Always there" and LUDWIG HIRSCH, Austrian songwriter, sings in in Austrian dialect DIE GELSE, which is nothing else but MOSQUITO ...

... an official JIM MORRISON INTERVIEW picture disc will be released in England. It could be an interview taped in 1968, when The Doors were in London. The English used to publish a lot of interviews on disc, so we can be sure that this interview will be out soon. I already know the publisher, but sorry, I'm not allowed to tell. But this will be an official release for the shops, no bootleg ...

... new bootlegs out: a new DOORS PICTURE DISC bootleg containing material in excellent stereo from DANCE ON FIRE with a very nice FRANK LISCIANDRO photo from The Doors CRITIQUE show in full colour; and the same song material on a bootleg called "A CELEBRATION".

The soundquality of both bootlegs is superb. Both are very rare, because the bootlegger who made them was busted this February, and just a few copies got into dealer's racks, and of course the price rose immediately. Hundreds of copies were taken by the police, I was told ...

... DANNY SUGERMAN and STIV BATÓR, singer of THE LORDS OF THE NEW CHURCH, held a reading at the TROUBADOUR COFFEE HOUSE in London. It took place last December 26, and STIV was reading his own poetry and DANNY was reading from his new book WONDERLAND AVENUE. Unfortunately this night was unannounced, and the people who came heard what JIM MORRISON once did in Wonderland Avenue ...

... another reading from March 16 - 20, 1987 in VIENNA, Austria: RUBEN ALBRECHT is reading JIM MORRISON - poems. More about this event in DQ 14 ...

... too many news, now an excuse: No Doors- gig guide and no article about alternate takes and mixes here in this DQ, the articles are not finished yet ...

... use the poster in this DQ for your favourite bar, official pinboards, schools, concert halls, open-airs, pubs or local record-stores for promotion. A different FREE poster will be in DQ 14!! ...

... die MIAMI VICE Folge mit 3 (!) Doors songs kommt demnächst im Fernsehen bei uns. Kenne leider nur den englischen Titel: BACK IN THE WORLD, deutsch wohl ähnlich. Dreht sich um eine Vietnam Veteranen Story. Aufpassen!



SOME
PRESS
CLIPS
about the
new
discovery.

NEW JIM MORRISON WRITINGS DISCOVERED

Publisher expected to pay \$200,000 for rights

By Francisco Lomeli

SAN FRANCISCO — A treasure chest of 15 unpublished songs by 1960's rock star Jim Morrison, as well as his unpublished poetry and diaries, is being offered by two San Francisco entrepreneurs.

Representatives from Putnam, MacMillan and Villard Random House say they are examining the material, found in a strongbox marked "127 Fascination." The box contained several versions of Morrison songs, a 24-page poem called "An American Knight," diaries and other writings in the singer's hand.

Villard offered \$150,000 for the rights. Robert Stricker, an agent for the partners trying to sell the material, said other publishing houses had since expressed interest and that no deal had been made.

Morrison, who reportedly died of a drug-and-alcohol overdose in 1971 in Paris at the age of 27, developed a farabtical following. His druggy, sexually suggestive lyrics, sung in a hoarse, dark baritone, included "Light My Fire," the biggest hit he recorded with his group, the Doors.

How Grant Jacobs and his unnamed partner came into possession of the box is a murky tale that no one connected with the transaction will divulge. Jacobs, whose name was provided by several people familiar with the case, could not be reached for comment.

But two sources familiar with the situation said that the box had belonged to Pamela Courson, Morrison's common-law wife, who died in 1973, reportedly of a drug overdose.

According to the sources, Courson left the box to a boyfriend with whom she lived for 10 months after Morrison's death. The sources said the boyfriend later sold it for an undisclosed amount to Grant Jacobs and his partner.

Brian Rohan, a San Francisco lawyer who has worked in the recording industry, is representing the box's owners in their bid to cash in on Morrison's eerily enduring popularity.

One of Morrison's poetry volumes, "The Lords and the New Creatures," has sold more than 120,000 copies since its 1971 publication by Simon and Schuster. All the Doors' albums are still in release.

A 1980 Morrison biography by Jerry Hopkins and former Doors manager Dan Sugerman, "No One Here Gets Out Alive," sold 270,000 copies in its trade paperback edition and nearly 1 million in the mass-market paperback.

Rohan is said to be exploring the possibility of releasing the unpublished songs and has approached the remaining Doors to write music for the unpublished lyrics. Rohan, when reached in New York, declined to comment.

Copyright Howard News Service

the situation said that the box had belonged to Pamela Courson, Morrison's common-law wife, who died in 1973, reportedly of a drug overdose.

According to the sources, Courson left the box to a boyfriend with whom she lived for 10 months after Morrison's death. The sources said the boyfriend later sold it for an undisclosed amount to Grant Jacobs and his partner.

Brian Rohan, a San Francisco lawyer who has worked in the recording industry, is representing the box's owners in their bid to cash in on Morrison's eerily enduring popularity.

One of Morrison's poetry volumes, "The Lords and the New Creatures," has sold more than 120,000 copies since its 1971 publication by Simon and Schuster. All the Doors' albums are still in release.

A 1980 Morrison biography by Jerry Hopkins and former Doors manager Dan Sugerman, "No One Here Gets Out Alive," sold 270,000 copies in its trade paperback edition and nearly 1 million in the mass-market paperback.

Rohan is said to be exploring the possibility of releasing the unpublished songs and has approached the remaining Doors to write music for the unpublished lyrics. Rohan, when reached in New York, declined to comment.

Copyright Howard News Service

July 3rd of that year — reportedly of a drug overdose, although the official cause of death was recorded as a heart attack — Courson returned to America with the strongbox in her possession. Courson died of a heroin overdose in 1974. According to Stricker, she had entrusted the box to a boyfriend.

However, an attorney representing the Courson family is not convinced that the boyfriend had legitimate ownership of the box. "Did she give it to him to keep, or did she give it to him to own?" asks attorney Leonard Koroksin, who represents the family. "Those are two different concepts. Maybe it's up to a court to determine if he has ownership or not." In any event, that boyfriend recently sold the box and its contents for what Stricker calls "a substantial amount of money" to the present owners, businessman Grant Jacobs and an unnamed partner.

Koroksin isn't the only one questioning the legal ownership [Cont. on 53].

[Cont. from 1/1] of the material, an attorney representing the Doors is exploring the matter as well. Jacob's attorney Patrick Sarfield Hoffman, says that "We're going to be in litigation on this." I'm certain. When Koroksin was informed that Villard was going to publish some of the material, he replied, "Perhaps the most significant 'poem' is a 43-page work entitled "An American Night," that Doors spokesman Danny Sugerman describes as an "epic long opera." We were convinced it was authentic, and we really thought it was sensational," said Villard editorial director and vice-president Peter Geddes.

The bulk of the new material was written in 1971, while Morrison and his common-law wife, Pamela Courson, were in Paris. When Morrison died on December 31, 1980, the Doors' recordings, including all of the Doors' recordings,

Jim Morrison treasure of unpublished songs, diaries is being sold

By Michael Goldberg

A 127 STRONGBOX labeled "127 FASCINATION" and filled with various unpublished poems, songs, lyrics, notes and post cards written by Jim Morrison has surfaced in San Francisco. Literary agent Robert Stricker, who represents the alleged owners of the material, says that Villard Random House has agreed to pay "around \$200,000" for the rights to publish the poetry written by the late leader of the Doors. Villard expects to publish the book sometime this fall.

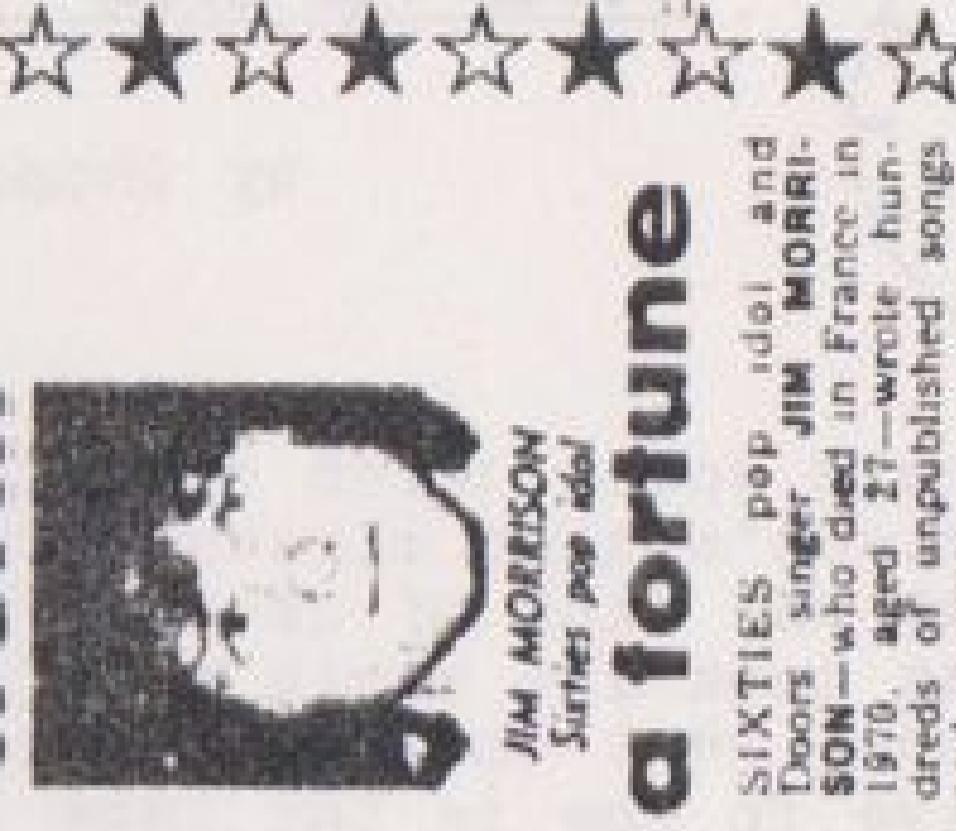
The strongbox contains some 200 pages of what Stricker calls "unpublished writing and poetry" — much of it written in pencil on yellow paper. Included are Morrison's last writing, parts of a large batch of poetry written during a few months' stay in Paris just prior to his death. There are established songs and notebooks, from Morrison's high school days, a small notebook titled "The Square of Life" and the original manuscript of Morrison's first commercially published book of poetry, *The Last Days in New Orleans*.

Perhaps the most significant "poem" is a 43-page work entitled "An American Night," that Doors spokesman Danny Sugerman describes as an "epic long opera." We were convinced it was authentic, and we really thought it was sensational," said Villard editorial director and vice-president Peter Geddes. The bulk of the new material was written in 1971, while Morrison and his common-law wife, Pamela Courson, were in Paris. When Morrison died on December 31, 1980, the Doors' recordings, including all of the Doors' recordings,

has issue #1, "127 FASCINATION," featuring his poem "No One Gets More Than a Quarter of It in Paris." See the PREVIOUS PAGE of the DAILY NEWS AND THIS WEEKEND IN THE DAILY NEWS.

3

THE SUN. Thursday, November 27, 1986



Jim's lines worth

JIM MORRISON
Singer pop idol

a fortune

SIXTIES pop idol and
Doors singer JIM MORRI-
SON — who died in France in
1973, aged 27 — wrote hun-
dreds of pounds by
published songs
and poems

A strongbox of his materi-
al was discovered this week
and his agent, Robert
Stricker, has been offered
millions of pounds by
publishers for the
rights to it.

Top attraction is a
24 page epic called
American Knight

Eleven Ashton Kappel's obituary
leaves off the list of recordings,



FIVE TO ONE - WHAT'S THAT MEAN?

by Thomas Collier

5
1

Most people would agree that "Five To One" is undoubtedly one of Jim Morrison's most militant songs but that it contains some confusing and kind of cryptic lyrics. Hopkins/Sugerman wrote: "The song took its title from the first line, 'Five To One', a statistic that went unexplained by Jim. Paul Rothchild's theory is that 'Five To One is the same as one in six, the approximate ratio of blacks to whites in the U.S., and one in five I remember was being reported as the dope-smoking ratio in Los Angeles.'" (No One Here Gets Out Alive, New York 1980, p.152)

My own interpretation of the song is not as far out as you might expect. In my opinion Max Bell is absolutely right who wrote in the "New Musical Express" in 1975 the few following lines: "I think the song is mostly about Morrison's personal clash with the law. At the end he starts a rarely audible Sonny and Clyde type rap: 'You see I've got to go out in this car with these people.'" (The article is entitled: Doors discography, an NME consumers guide to The Doors.) Unfortunately, Bell gives no further instrumentation. But it can be done. Let me explain.

Hopkins/Sugerman say that Morrison BEGAN writing "his most militant songs" in October 1967. They refer to "The Unknown Soldier" and to "Five To One" (p.149ff.). - During November the Doors myth kept on growing: "Newsweek", "Time", "The New York Times" and "Vogue" presented extended articles about the group - "the press hierarchy were investigating and trying to define the Doors" (p.155). One magazine which undoubtedly had also been noted at the top of their "A" list was still missing: "Life". But following the general stream of public interest in The Doors, "Life" was sending a man who just a few days later became the most important witness of the famous New Haven incident: Fred Powledge. His extended article "Wicked Go The Doors" (reprinted in the "Illustrated History" in a strictly shortened version which leaves out some very interesting stuff) did not appear in "Life magazine" before April 1968. In this article Powledge quotes from an interview he did with John Densmore about The Doors' lyrics:

"He (= John, R.C.) thought a moment, and then added: 'I can think of one phrase in one of the songs that you might not get right off. Sometimes, when you're playing a gig, Jim teats from the lyrics in 'When The Music's Over', and he says, 'You got the guns, but we got the numbers.' What's that mean to you?' - I started to explain how it meant that the people over 50 had political control of the country, but that the young people are getting into the majority as far as the population's concerned. - 'Yeah', said Densmore. 'But also, in California, a number is another name for a joint, a marijuana cigarette. Just thought you might want to know that.'"

This interview was obviously done BEFORE New Haven (December 2nd '67) because after having described the interview Powledge writes: "I decided to catch The Doors' next performance at Troy, New York." This concert was received quite poorly by the audience (which, by the way, might have upset Morrison because it was his 24th birthday). Powledge: "There was speculation, on the part of the group's agent, that the audience would be more appreciative on the following night,

when The Doors played New Haven, Connecticut." So Powledge decided to visit this concert too, accompanied by his wife and his daughter.

From this you can conclude that parts of the lyrics which later became included in "Five To One" were already written (or maybe had been built up spontaneously) by Morrison and occasionally appeared in "When The Music's Over". If "Five To One" had been finished at the time of the interview and if John Densmore had known a song of that title then, he certainly would have ascribed the lines "You (they) got the guns but we got the numbers" to that song and not to a version of "When The Music's Over". In fact, Fred Powledge reported in his "Life" article that even the "Music's Over" version of the New Haven concert contained the lines "You got the guns, but we got the numbers... We want the world and we want it NOW!".

And while "Rolling Stone" (January 20th 1968) only vaguely speaks of "numerous policemen" at the concert in New Haven, Fred Powledge had testified more explicit: "Mr. Powledge said that when Mr. Morrison began his narrative of the dressing-room incident, 'the lights came on and six officers dragged Morrison off the stage'." (Article "New Haven Police Close 'The Doors'" in the "New York Times", December 11th 1967, reprinted in the "Illustrated History" p.60.) - Five or maybe six policemen against Jim Morrison: I think that the original meaning of "Five To One" leads right back to the New Haven arrest.

The part mentioned by Max Bell is good audible on the bootleg record "Bring Out Your Dead" which includes a live version of "Five To One" from 1970. Morrison sings-speaks:

"Come on, honey,
Get along home and wait for me.
I'll be there in just a little while.
You see, I gotta go out here in this car
With these people
And get fucked up..."

In the studio version of the song the last line can not be understood (censored?). The most interesting version of all (1968) can be found on side three of the "Stockholm Tapes". The speaking is slow and very clear:

"Look at here -
Baby -
You go along home and wait for me.
See - I'm gonna be there in just a little while.
Gotta go out in this car with these people
And get fucked up..."

Morrison's voice is very emotional, it seems so full of hate and disgust when he points at "these people" by which he will get "fucked up" that it is really very easy to imagine him referring to POLICEMEN. He says, in other words: Well, you see, there's nothing I can do right now, I have to follow these people out here and get with them into their fucking police-car. Probably I'm gonna get some trouble, but believe me, I'm gonna come back very soon. We gotta get together one more time...

Quite a lot of Morrison's writing shows a more or less conscious use of multiple meaning. As far as I can see, in "Five To One" Morrison connects rather dexterously at least three different levels of meaning: the song is about the New Haven arrest, revolution, and sex. The occasion and reason of writing it, New Haven, gives an organic unity to these different parts. (To get things not too complicated, I leave out the drug associations here.) Morrison used to claim that he did not consider the song political. But this should not be taken seriously. In fact he sometimes even told people that "The Unknown Soldier" was a song about sex and not about war! Of course the lines "You get yours, baby, I'll get mine" and "Gonna make it, baby, in our prime" have sexual connotations, and this clearly contributes to the aggressive appeal of the song. It is not only an alibi but fits to the entire meaning. Sexual liberation used to be regarded as an important political point of the counter-cultural movement in the sixties. And sex undoubtedly was involved in the New Haven incident too, when an unrecognised Morrison was supposed to have something like an indecent meeting with a girl in a shower-room and therefore got maced by a policeman. From this everything started.

It is possible that Morrison defiantly picks up right that when he starts the song with something like "Yeah, come on - love my girl - she looks really good" etc. and ends it just the same way. Maybe he speaks to that girl with whom he was simply talking before they were so rudely interrupted: let's get together again, don't allow these little men in their little blue uniforms to treat us so restrictively here and everywhere. It was just a symbolic situation. The girl had fled and Jim had been maced. So this girl is addressed by Morrison as a substitute for all young people, as well as he had become a substitute himself by being arrested: five policemen against Jim Morrison, it was THEM to US. And he says through the words of the song: there are at least five as much conservatives, grown-olds, restrictive-thinking people standing against us, we are just one in five, and they got the guns and the police behind them, but if we really stand together as ONE person we can really make it sooner or later. He tells them two points: we have to COME together, and we have to get OURSELVES together. Without that we'd have no chance at all. According to this, Morrison plays with the central image, the 'union': the revolutionary union will have to be like a sexual union.

So is this really meant to be taken seriously? The answer is yes and no. Yes, because what other way would there be but resignation? And no, because Morrison was not naive enough to really believe in it. In December 1967, his birthday present to himself was being a symbol and being diffuse. It does not seem wrong to me at all what Hopkins/Sugerman write: "Listened to it in its entirety, the song seems to be a parody of all the naive revolutionary rhetoric heard on the streets and read in the underground press in the late sixties" (p.152). Allright, but that is not enough, there is a bit more behind it, and this bit more is New Haven. Because that arrest confronted Jim with the need of a decision what he wanted to be. And to be a symbolic figure offered too much of a challenge to him: he could not say no. He had to accept at least a flirt with revolution. In fact he handled that challenge like some sexual challenge. And of course let the incident grow the growing publicity even bigger. He had to know that it would not be the last situation of trouble if he accepted. Despite of preferring a state of opacity and obscurity, he ironically commented the situation very well: "Your ball-

room days are over, baby - night is drawing near."

In these lines you can perceive again a play with multiple meaning and seriousness vs. cynism: "Shadows of the evening..." etc. fits perfectly to Morrison's own situation, but he seems to speak to that girl again - and, undoubtedly, to the hippies and the naive flower-power-people by saying: don't run around with flowers, don't be silly, don't pretend innocence, you KNOW what it's all about! And perfect seriously he points out WHAT it's all about basically: there must be some better solutions than "trading your hours for a handful of dime". I am quite sure that Morrison never studied Marx, but to whatelse does he refer here but to the inequality between the owners of capital and production plants and the people who have not got anything else to sell at the market but their time and their capacity for work? And that means, in other words: Don't try to tell me no one understands that there should be some changes made.

Well, in 1967/68 some remainders of optimism were okay. Now, in these days, the song seems to me almost like a bad joke. Much more than many of Morrison's songs, "Five To One" has been reduced to kind of a historical document. That's why I don't like to listen to that song much at all. It simply makes me sick to see somebody listening to "Five To One" freaking around and telling me "Oh yeah, just great"... It's history now, and it was not as easy as expected for Jim to be back home "in just a little while"... The media was the message but the message was not him. He underrated by far what it meant to be a public symbol and a commercial 'character-mask' in a capitalistic society. That was HIS naivety for too long.



Send \$1.00 US or 3 IRCs to get the next huge list of rare 60s rock LPs and books from the

UNITED STATES RECORD CLUB

Send to:

WARREN PEACE,
P.O. BOX 11752, CHICAGO,
ILLINOIS 60611, U.S.A.

Wer hat mir die Coverversion von The Touch zugeschickt? Will sie zurücksenden. RM

Who has photos of Jim's grave from 1971 or 72? Send them to Mielly op de Laak, 1e Maasveldstraat, NL 5921 Venlo-Blerick, Holland

Ich tausche Waiting for the sun, Vogue CLVL xEK 277 aus Frankreich; UND Doppelsingle Hello/Love me 2x/Ghost song/Roadhouse K-12215 UK gegen andere Doors Platten.
Stefan Krebs, St. Jakobstr. 48, CH 9000 St. Gallen, Schweiz.

Put your ad free in DQ! Anything you want to sell concerning the Doors! No bootlegs, please!
Verkauft per kostenloser Kleinanzeige Doors-Sachen, die Ihr nicht mehr braucht. Keine Bootlegs!
Mail your ad to our address!

THE MORRISON
MIRAGE
by Michael
Horowitz

PART TWO

Crawdaddy 4/69



You might as well call it a new century when you get to Jefferson Davis Highway. Whereas the center of Alexandria couldn't be a day younger than 86 years, three months, J.D. Highway is as postwar crass as a Levittown shopping center. Stretching south from Hunting Creek, the plastic pike boasts a dynamic arcade of barbecue steak houses, dial-a-mistress motels, AMF bowling alleys, and grab-a-gangbang discotheques. Hardly a month goes by when Suburban Virginia isn't sizzling with scandal about the Sins of Route One. In April, Fairfax lawyers were telling you the story about the eighteen year old secretary who underwent coitus without consent in the parking lot of a leading "roadhouse." The defense was renowned for its brevity: "If she was out on Jefferson Davis, she got what was coming to her." By the end of the month, a local rock group had turned the admonition into a country and western ditty.

Somewhere south of Penn Daw lies the highway's main attraction, a roadside rock tavern that bears a number as its name. The 1320 Club is where Alexandria's proletarian young go to dance, drink, and dilate in the *ars erotica*. Boasting an elevated dance floor, a stroberiffic light show, wonder waitresses in black tights, and live rock entertainment, 1320 is just the thing after a hard day at the fertilizer factory.

Bound to be digging the sounds in the back room are owner "Monk" Reynolds and his friend Sonny. Sonny, as it happens, was a former student at George Washington and recalled Jim Morrison. "Jim Morrison?" asked Sonny in a native drawl. "Yeah, Morrison used to go out drinking beer with us in the old days. What? Yeah, mostly in D.C. 'Course the only sounds then were The Kingston Trio and nigger music."

Just what sort of rock and soul Sonny and the boys used to groove on can be heard whenever Little Willie Downing and the Handjives decide to visit the 1320. Short, black and beefy, Little Willie calls to mind the unforgettable Fats Domino as he pounds out double octave triads on his Wurlitzer electric organ.

We'd been told that Wil Downing may have been an early musical influence on Jim Morrison. Sonny averred that his gang had known Little Willie but didn't elaborate.

And as a cautious, Southern spade, Little Willie wasn't about to sock it to us.

We caught Wil Downing during a break in the back room of the 1320.

"Hiya. Glad y'all could come down," grinned Wil in what had to be the most sugary salutation we received in Washington. "How y'all been?"

"Come on," smiled Constance Companion. "You don't even know us!"

"That's okay!" protested Willie. "That's okay!"

There is a certain uneasiness that can come over you when you're talking to an old-style Southern Negro. Somehow you feel you're being treated too nicely, that you're being doctored rather than dealt with.

We got down to tacks. "Willie, did you know Jim Morrison?"

"Jim Morrison. . . Jim Morrison of The Doors? Wow, The Doors! When they came out with that record I just said to myself 'They did it! They did it!' Wasn't that fine, though?"

Willie wasn't coming clean. Rather than force the issue, we chatted with Willie about his own plans, the riots in D.C., and a certain music store in the Northeast.

"I hear Chuck Levin's is the place to go," I offered.

"Yeah, it was. . . 'fore we burned it down, heh, heh," he laughed, slapping my knee with mock sympathy.

It was Willie who brought up the subject of Morrison again.

"Who did you say you're with?" he asked.

"Crawdaddy. *Crawdaddy Magazine*."

Willie turned to one of the young black kids in his entourage. "Do you know it?" he inquired sharply.

"Sure," the kid answered. "Crawdaddy. Yeah, they're big."

Willie turned to us. "Can I take the magazine?"

I assumed 'take' referred to a guest subscription.

"Oh, by all means," I assured him. "Later you can give us your address and we'll send it right along." (There's always a price.)

[Note: the author is Whitey. — ed.]

"That's fine," he said. "That's fine."

There was a short silence.

"Jim Morrison. . . Jim Morrison," Willie reflected. "Course I didn't know him real well, you understand. Nobody really knew him. I don't think anybody could tell you much about him."

"You know, he was the kind of cat who used to run around with everybody else. He did what everybody else did — long as it was bad, heh, heh," added Willie with conspiratorial glee.

"I saw him one day when he was back in D.C."

"You mean when his hair was much longer?" I asked.

"Yeah, that's right!" laughed Wil. Pause. "He's happy now. I think he's happy. He's where he wants to be."

And then Wil Downing got up to play another set of music. He dedicated his second song to "the folks from *Crawdaddy Magazine*." It was "Who Do You Love?" a Morrison rhythm and blues favorite. Was Willie trying to tell us something?

We never did find out the whole story. Little Willie could have been indulging in a little *ex post facto* memory, enjoying the rare Virginia commodity of national attention. But it is possible that he really had known Morrison in the days before the days — Morrison, hungry for defiant modes, Downing, The Great Black Father, introducing the youth to the surly sounds of black blues.

It all seemed plausible. At school, Jim Morrison was a brilliant recluse, exploding erudition rather than working it on through. Outside, he was "one of the boys," wild and restless, though, apparently, an ambitious apprentice of spade sound. Yet one could ask "Why the brilliance?" "Why the explosions?" "Why the reclusion?" "Why the ambition?" And the answer could take you all the way home.



There are times in Braddock Heights when you'd swear you were in Arlington. You're not, you're in Alexandria, but the lawns are Arlington large and the trees are Arlington thick. The homes are modern colonial, boasting flagstone facades and pine-panelled pantries. And the streets are purposely disfigured to reduce the riff-raff to a helpless crawl.

You wouldn't want to exaggerate but you'd have to say 310 Woodland Terrace was one of the most impressive homes on the block. Sitting proudly on a huge, wooded, corner plot, the house is an august colonial collage of brick, stone and pine. It could have housed an Under Secretary, the Irish Ambassador, or the Vice-President of The

Old Dominion Bank. Instead, it served as the residence of a superstar-to-be.

For it was here that Captain G. S. Morrison and his wife brought their two sons, Jim and Andy, on their return to Washington in the late fifties. Friends remember Captain Morrison as a charming guest, always ready with a witty toast, a literary remark, and a delightful piano accompaniment. "I remember on the cruise down the Potomac," recalls one Navy wife, "the Captain sat down and played 'Swanee River' and we all sang along."

Although the father of two teenage sons, Captain Morrison could not have been much older than forty at the time. Physically, he was small but apparently took pains to keep in shape. Typical of his calisthenic zeal was the Captain's favorite exercise at the turn of the decade. Morrison, who began his career as a Navy pilot, would rise extra early to fly fifty miles before settling down to a day of deskwork. For some Wheaties isn't quite enough.

Clara Morrison, the Captain's wife, was a Captain's Wife. Warm, gracious, and just a bit plump, Mrs. Morrison was always to be found pleasantly in the background. "She was one of the nicest women you'd ever want to meet," recounted a neighbor. "Thoughtful, considerate, you name it. She'd do anything for you."

Between Clara and the Captain, one would have thought Jim and Andy had a good thing going. But there were difficulties. While the Captain could be affable enough in public, he evidently, like many officer fathers, could treat his offspring as if they were so many green recruits. Jim and Andy got a steady diet of strict discipline and, after a while, came to deeply resent it.

"Navy dads," explained one Navy mother, "are accustomed to giving orders and having their orders obeyed. You know, they're used to cracking the whip."

Does Mother stand by and watch the induration? "She has her hands full, of course. It's difficult for a Navy mom. You may have your reservations but you must keep order in the family. Most of the time you just go along with your husband."

Eventually Jim Morrison broke loose. His father looked on with increasing consternation as Jim became unruly in high school, intellectually avant-garde in college, and, finally, an explosive rock singer in Los Angeles. "You could say," Morrison once reflected, "it's an accident that I was ideally suited for the work I'm doing; it's the feeling of a bow string being pulled back for twenty-two years and suddenly being let go."

Mrs. Morrison took Jim's success in stride. "Well, I'm glad he's a success," she told a personal aide, "but I don't exactly approve of the way he did it." While she enjoys reading magazine publicity about Jim, she reportedly be-

came upset about an article in *The Saturday Evening Post*. The piece alleged that Junior was foregoing underwear.

When Jim performed in Alexandria two summers ago, two of Clara's sisters surreptitiously attended the concert. "While they enjoyed it all right," reports a neighbor, "they just couldn't believe Jim was the same little blond-haired boy they used to know."

Andy Morrison, Jim's younger brother, was rooting for his brother all the way. When Andy and Jim were kids they used to compete for affection, but later, like all brothers, they teamed up against parental authority. After Jim left for college, Andy, too, became a discipline problem, wrecking cars, flunking exams, and drinking his way to a few disorderly conduct raps. But his temperament is markedly different from his brother's. Whereas Jim was always lean and intense, Andy is kind of husky and relaxed. Andy's never gone in much for artistic rebellion and friends say he much prefers casual California dress to pretentious hippy garb.

Two summers ago, Andy went to visit Jim in New York. "Jim was real nice to him," recalls a friend. "He showed him around New York, took him to all his concerts — you know, backstage and all." Five years Jim's junior, Andy was, at the time, having to think about college. "Jim offered to pay Andy's way through college, living expenses and all, if Andy wanted to be on his own." Andy turned down the offer, deciding in the end to let his mother enroll him in an obscure Florida junior college that somehow met the family's standards. "I think he's given up," Jim recently confided to an associate. "He's younger than me yet I feel younger than him. In some ways, he's like an old man."

Ever since Jim broke with his family as a college sophomore, his father rarely refers to him at home or with friends. Public comment on the subject has always been out of the question, depriving the press of vital insight into the Morrison enigma. Yet a face-to-face encounter with the father of all the frenzy promised to be a Freudian feast and I resolved to wend my way into Morrison's office by hook or by crook.

It was by crook. Obtaining press credentials from a local university, I arranged a professional interview with Rear Admiral G. W. Morrison on the pseudo-subject of "The New Navy." Morrison had recently been promoted to executive status by the Naval Air Systems Command and could be presumably kept busy answering questions about submarines while I sized up his character.

I, meanwhile, prepared my conversion from a grubby New York hippy into a clean-cut Virginia collegian.

"Did you really come in here for a haircut?" taunted my friendly neighborhood Virginia barber.

"Look," I pleaded, "I've got this interview with an Admiral tomorrow. What can you do for me?"

The barber smiled wryly. "There ain't nothin' I can do that's ever gonna get *you* by an admiral." Wise guy.

The night before the confrontation, Connie Companion dictated to me a suitable collegiate costume: "*Tow* shoes, *plastic* eyeglass frames, *thin* tie . . ." I confided to her my qualms about interrogating the Admiral under false pretenses. "Listen," she hissed, handing me the nail clippers, "you're Chutzpah Horowitz and you've got to do your thing!"

I arrived at the Admiral's office at dusk, to find him still busily at work. Two junior officers awaited him in the anteroom. "They say the Admiral doesn't leave his desk until 1830, 1900," said one to the other with official awe. "I'm surprised at his patience," added the other, with a look in my direction. "All sorts of people wandering in to see him."

Captain Suerstead escorted me into the Admiral's office. The Admiral was standing behind his desk, looking tight and trim as a young Napoleon. He seemed to recoil a bit, however, when I approached in my corduroy jacket. "Captain Suerstead," he invited nervously in a light Virginia drawl, "why don't you pull up a chair and sort of help along? I'm a little new at this sort of thing."

Meet the fearless Navy! Ready to bomb the Russians but chicken to face a New York hippy alone! For this I got my hair cut?

I began by asking the Admiral if officer standards had remained constant. "The same basic characteristics that made success in the past," came the traditional reply, "would hold true today." Were young officers encouraged to debate Navy policy? "Young officers are encouraged to do that — but within the Navy fraternity."

The Admiral answered slow and easy but his replies were always to the Navy letter. It was a strange combination of lax pace and rigid text.

Did the Admiral regard himself as a "traditional" or "new breed" officer? "You like to feel you're a part of a long tradition; on the other hand, you like to feel you're doing things that are up to date." Navy true, Navy blue.

Eventually, the script called for the Admiral to talk about his celebrated son. I decided to lead into it slyly. "Are the sons of officers expected to enter the Academy as in the old days?"

"This question," the Admiral replied, "can only be answered on purely personal terms. I have never pressured my (pause) family and as it turns out neither one of them has shown any interest in a military career."

"I'll say this, though. If my boys wanted to go into the

service, they'd choose Navy. But they're just not interested in a military life altogether."

At the time, I did not let on that I knew that one of the "boys" Admiral Morrison was referring to was the nation's leading rock personality. Yet the Admiral couldn't be so sure of my innocence. It must have been unnerving for him to speak of his sons, uncertain of how much information I possessed.

After I thanked him for his time, the Admiral rose politely and smiled. "Well, thank you very much, Mr. Horowitz," he said as we shook hands. "Nobody's ever asked me what I thought about the Navy before." It was a generous remark. Despite sufficient cause for uneasiness, the Admiral remained thoughtful and courteous. It was Navy chivalry all the way.

As Captain Suerstead and I exited, however, the Admiral's curiosity got the better of him.

"Mr. Horowitz!" he barked.

It was a stern, rigid call that awoke the adolescent in me. I suddenly had an irresistible urge to defy it — to shout "Drop dead!" or better still to just walk on. Suddenly I was Young Jim Morrison and Daddy was yelling "Jimi! Come back here and..."

"Yes, sir," I answered automatically.

"Just one more thing," resumed the Admiral, lowering his voice to official gentility. "How'd you happen to pick on me?"

How did I indeed? "Well," I improvised hastily, "we were especially interested in the opinions of young officers. . . recently promoted. . . who might conceivably attain the Full Admiralty."

"All right then," concluded the Admiral and I was dismissed.

*The killer awoke before dawn,
He put his boots on,
He took a face from the ancient gallery,
And he walked on down the hall.*

*He went to the room where his sister lived,
And then he paid a visit to his brother,
And then he walked on down the hall.*

*And then he came to a door,
And he looked inside,
"Father?"
"Yes, son?"
"I want to kill you.
"Mother, I want to. . ."*

* copyright 1967, Nipper Music Company, Inc.
All rights reserved.

In the spring of 1968 the world expected The Doors' third album. They didn't get it. What they got instead was a three minute soundtracked film called *The Unknown Soldier*.

The work is typical late Morrison, revealing both current potential and impulsion. The film opens at the breakfast table, an archetypal family scene. The action switches to a California beach, Morrison's favorite setting. Our Hero is tied to a tree by ropes, command orders are given, and he is shot to death. After his burial, the whole world celebrates wildly, while Morrison sings hysterically on the soundtrack: "It's all over, baby! The war is over!"

When the film played at The Fillmore East, a young audience brimming with anti-war frustration broke into pandemonium. "The war is over!" cried teenyboppers in the aisles. "The Doors ended the fucking war!" The Doors' little passion play had grabbed the audience. Jimmy and the boys had done it again.

But what about that dead soldier? Morrison attains a bizarre duality in *The Unknown Soldier*. He is killed on the screen but survives triumphantly in sound. He is both victim and victor, martyr and apostle.

Unfortunately, this is a dangerous combination. It implies that for every part ecstasy, we must have one part death. You wanna end the war, boys and girls? Kill your favorite rock singer first.

For the sensitive listener, *The Unknown Soldier* is crude and depressing. Its juxtaposition of liberation and death is erotic heresy. Its repetitive martial strains resemble, not sophisticated rock symphonics, but the sophomoric musicality of "The Ballad of the Green Berets." Indeed, just at the point when one would expect The Doors to make profound contributions to the Life Force, we are presented with guns and hysteria. Has Morrison decided to saddle us with his authority hangup rather than treat us to "Nirvana Now?"

"It's a little early to be disillusioned," suggests Dr. Albert Goldman. "But my hunch is that The Doors are stalling. And they're slipping — as you must in this business when you stall — into the teenybopper circuit. Their audiences are getting younger. They'll be getting more mechanically repetitive. And it may end up with Morrison sort of peeling off and becoming a movie star."

As an Assistant Professor of English and Comparative Literature at Columbia University, Albert Goldman brings an erudition to pop culture analysis equalled only by Marshall McLuhan. After completing a critical study of Thomas DeQuincey, the English opium-eater, Goldman turned to Americana, serving as jazz critic for *The New Leader*. Last spring, the professor stunned the literati by

writing the definitive study of Jim Morrison, accenting the demonic, solitary, and sexually ambivalent aspects of the celebrity's personality.

"I worry about the militarism in *The Unknown Soldier*," Goldman complains. "Morrison has an authoritarian personality. When The Doors sit down to dinner, he sits at the head of the table. I think he's more like his father than he realizes. In *The Unknown Soldier* there is an inversion. Instead of the officer, he's the deserter. But it's the same thing."

Not that Goldman isn't sympathetic to Morrison's current artistic problem. Having posed as the rebel, the vocalist now finds himself with a measure of victory. But it is difficult to transcend rebellion and it comes as no surprise to see Morrison rehashing the theme of authority rather than following through.

"The initial vision was essentially a vision of breakthrough," Goldman recounts. "What they offered you was a coal with blue-black embers on the outside and a ferocious center leaping through. Occasionally they gash the outside of the ember and the real frenzy in the core breaks through.

"That was the spirit of the first album. That's what got us all excited. That's what raised all the sunken continents in everybody's mind, you see.

"They evangelically converted everyone. Then came the moment of truth. You've got the world on your side. But where are you at, baby? What are you going to do about it? You made the girl love you. Now, do you love the girl? Do you want to marry her?

"At that moment they really began to go into their problem. The flip side of breakthrough is estrangement. Once you've broken away, it's pretty bleak out there. The rebel cuts himself off. It's Christ in the garden."

Goldman gets out of his Kings Highway easy chair and shuffles his grey Hindu slippers to his intricate Sony amplifier. He removes an Electra 45 from the jacket, bows his balding head, and places the recording nervously on the spindle. Tipping his red rimless glasses back against his nose, he stands pensively in front of his mammoth electrosonic speakers. Morrison enters singing "We Could Be So Good Together," a recent Doors release.

"You'll notice in all his songs today," observes the professor, "he sings like a lonely crooner. He sounds lonely, man. Soft. Blue. A little boy blue."

I asked for Resolution.

"Listen, the only thing you can predict about these guys is that they'll die someday," Goldman replies sardonically. He speaks with the resignation of one who has seen them all rise and fall. "The trouble with these guys is that they stumble into art. They don't bring the character and education of a full-fledged artist into their work."



It is a rainy day in May. Hilton Davis' brother has run away from home, the Morrisons are in London, and Jim Morrison is living in a motel room on Sunset Strip. Elektra says there'll be a new, fun single out next week but fidgets nervously when you talk about the third album. The word is that the cuts are on the shelf but The Doors aren't satisfied.

"Groups struggle to the top," notes Rock producer Bill Graham. "When they get there, that's when professional attitude must take over. I look for more creative staging, more visual effects, a more professional quartet."

Yet a polished vaudeville act is hardly enough to satisfy Jungle Jim. Morrison's out to play Metaphysical Roulette and, when you're bitten by that bug, even the stage of the London Palladium can give you claustrophobia. Lately he has been singing:

*We're getting tired of waiting around
Waiting around
With our heads
to the ground...
We want the world and we want it
Now!**

Will Morrison inherit the world? Through the memory of a strange Virginia past, the vocalist has managed to learn mysterious presence through mysterious being. But cultural leadership requires something more. Dr. Goldman calls it "character and education." S. Clark Pearlman calls it "the requisite technical knowledge." It is gained through study, tempered by introspection. But when it is attained a man is truly prepared—in Plato's words—"to look upwards and lead us from one world to another."

* copyright 1967, Nipper Music Company, Inc.
All rights reserved.

The DOORS in a nutshell; 64 quick questions

A lightning interview attempting to cover the entire history of the Doors; Robbie Krieger, Ray Manzarek & John Densmore.

ZZ: Before the Doors, you were in Rick & the Ravens....yes?

Ray: Right. That was me and my brothers, neither of whom are doing much at the moment - just hanging around Los Angeles.

ZZ: There was also mention of a female bass player.

Ray: She was really unknown - nobody knows who she was; I certainly never knew her name. Will the lady bass player step forward please? It's like that Russian crown princess who claims to be heir to the throne - Anastasia or something..... maybe she's the lady bass player.

ZZ: Who was on the six track record you cut at World Pacific Studios? (see ZZ16)

Ray: Me, John (Densmore), that lady bass player, Jim (Morrison), and my brothers. John: Ray was singing harmony on that record, though he was always the piano player when the Doors started. In Rick & the Ravens, his brother was pianist.

ZZ: Is that album still around anywhere? Ray: Yes, but only about 2 or 3 copies; you see, it was only a demo record, made to get us a recording contract. I have a copy, so has John, and maybe Billy James has the other. We walked the streets of Los Angeles with that - went to the record companies and said "here are six songs - we have many more". Almost every one of them said "No, that's terrible....oh no, it's just awful", but one guy at Columbia Records, Billy James, said "I dig it". He was the only one. I remember we played 'A little game' (which was later part of the 'Celebration of the Lizard') to this guy at Liberty, and he nearly exploded. "You can't do stuff like this...you can't!"

ZZ: You met John and Robbie at one of the Maharishi's meditation centres, right?

Ray: Yeah, and they already knew each other....they were in a band together.

ZZ: Was that the Psychedelic Rangers?

John: Yes, but we never recorded. I was in Terry Driscoll & the Twilighters before that.

ZZ: According to the story, you met Jim on a beach, and he said "Let's swim through the ocean, let's climb through the tide" - and you said "Wow!"

Ray: That's how it happened.

ZZ: Why wasn't that song on the first album then, instead of the second?

Robbie: Actually, that was the first song we recorded as the Doors, but it was also the weakest, so we left it off, and then re-recorded it later.

ZZ: I gather that by the time you recorded, you already had sufficient material for two albums.

John: Yes. That was because we rehearsed for 7 or 8 months, and then we went around town scrounging around for any gig we could get. We didn't go into a studio for a further 5 months, by which time we had those two albums wrapped up.

ZZ: What happened with the Columbia deal - after Billy James recommended they sign you up?

John: Well, we just stuck around, because although they didn't give us any money, it was a privilege to be with a company at all. Fortunately, we got some instruments out of them; Billy James called up the Vox man and said "I'm sending these guys over.... give them some equipment".

Ray: We got a Vox organ - that was great - and a couple of amps. But we never saw a studio or a producer in the 6 months we were with them....but maybe that was just as well, because I saw their 'drop

have a pick-up list and a drop list; there were about a dozen on the way in, and 18 or so on the way out. It was sort of like "move 'em in, move 'em out", and it got us pretty depressed to see that sort of thing happening. We were glad to get out of it; it was such a giant corporation and we were scared of being lost in the shuffle.

ZZ: Can you tell us about this club that you used to play - 'The London Fog'?

Robbie: It was about as big as this room (40'x15') and held about 75 people.

John: I'll tell you how we got booked into that place; we went down there on audition night with about 50 of our friends in the audience. They applauded frantically, of course, and the manager thought 'My God, they must be good'. He hired us, and then couldn't understand why the club was so empty every night afterwards.

ZZ: Is it right that you were doing stuff like 'Louie Louie', 'Money', 'Hoochie Coochie Man', 'Gloria', 'Little Red Rooster' and 'Who do you love'?

Ray: Yes, as well as things like 'Feel it' and 'In the midnight hour' - but even so, we played mostly our original material.

John: You see, some of the audience was straighter people who liked to gyrate about on the floor (what there was of it), and so we had to drop in things like 'Louie Louie' to satisfy them, and thereby keep the job.

ZZ: Apparently, at your last night at the 'London Fog', Ronnie Haran chanced to see you and got you booked at the Whiskey.

Ray: Yes, she came by - it was the last night because the club closed down.

ZZ: How long were you at the Whiskey?

John: We were house band there for at least 6 months.

ZZ: Who did you support? People like the Turtles, Them, Love and the Seeds?

Robbie: All those except the Seeds, who we did back up a couple of times around LA and Santa Barbara. They were pretty good, but not very popular, I believe. We had a real good time with Them, though.

Ray: Wasn't that our first gig? With Van?

John: No, I think the Buffalo Springfield was the first one, and then it was Them. We were so nervous when they came in; you see, we'd say to each other "right, we'll blow this lot off the stage" about most groups, but we approached Them with a little respect - but as it happened, we had a great time with them.

ZZ: Them went down well over there...

Robbie: Fairly well, even though a lot of them were drunk all the time.

John: They were pretty spaced out. We played 'Gloria' for about an hour - both bands at once.

ZZ: So we come to the point where Jac Holzman sees you at the Whiskey, but is not convinced until he's seen you several times.

Ray: I guess so....I don't know.

ZZ: He'd snapped up Love, but it took him longer to appreciate the Doors?

Robbie: I don't think it took him long to want to sign us - it just took a long time

interview done by John Tobler

to work the deal out to the satisfaction of both parties. I think he decided that he wanted us the first time he saw us.

ZZ: Jim said that if Elektra was good enough for Love, it was good enough for the Doors, because Love was a big band.

John: Right. We felt that if Elektra could make us as big as Love, that'd be fine.

ZZ: In fact, Love was only big in LA, because he wouldn't tour...

John: That's right, and that's my theory as to why Arthur Lee isn't the biggest thing around, because he's so enormously talented but wouldn't leave his house at all. He's recently signed with A&M and he's got a new album coming out. I saw him at A&M studios and everyone there was knocked out with his stuff.

ZZ: I read in a press release that 'Light my fire' sold 12 million. That can't be!

John: It sold a couple of million.

ZZ: It says on the sleeve of the first LP.

Ray: Yes, I played keyboard bass on every track, but it didn't record very well, which is why we didn't use it again. It works ok live, but on record it doesn't have any definition.

ZZ: Whos choice was 'Alabama Song'?

John: Ray instigated that one.

Ray: I had this record at home of Brecht and Weill songs, and that was one of them. We liked the song and gave it a try.

ZZ: I thought it an odd sort of choice for a single.

John: It wasn't a single....oh yes, that's right, it was in England. Yes, that was weird - but none of our singles did very well here except 'Hello I love you'.

Robbie: And most people thought that was the Kinks.

John: We'll crash this market...England is a challenge for us.

ZZ: To get back to 'Light my fire', was it done live or built up slowly?

Robbie: Everything but the vocals was done at once.

John: Second take. The whole album was done very quickly; it only took two weeks because we'd rehearsed for so long.

ZZ: The Single was a chopped down version of the album track...

Robbie: It had to be in order to get radio plays - we often have to do that, but we do the editing ourselves.

ZZ: Where did you get 'Backdoor Man' from?

Robbie: Funny enough, I got the idea for that from a John Hammond album.

ZZ: Who wrote 'The End'?

Ray: The lyrics are Jim's, but the song evolved over quite a long period.

ZZ: Do you have Weberman-type ~~singers~~ who analyse your songs?

Ray: Yeah, quite a few. I've seen more than one Volkswagen van with 'Blue Bus' written on the side too.

ZZ: Can you tell us who actually wrote all the songs on the first album?

Robbie: Jim wrote the words for 'Break on through', 'Soul Kitchen', '20th Century Fox' and 'Crystal Ship', and we all sort of did the music. I wrote 'Light my fire', and the rest were Jim's lyrics and our music.

ZZ: What about the second album?

Robbie: 'You're lost little girl', 'Love me two times' - they were both mine, the rest were by Jim.

ZZ: Doug Lubahn plays bass on the 2nd album - did you meet him when he was in Clear Light?

John: Yes, Paul Rothchild brought us together. He was recently in a band called Dreamis for a while, but I'm not sure what he's up to now; we've been thinking of looking him up.

ZZ: How did you get that wind effect on 'Horse Latitudes'?

Robbie: Bruce did that.... it was phasing.

ZZ: On to 'Waiting for the sun'... who's this Kerry Magness who plays bass?

John: He was in The Daily Flash.

Robbie: No he wasn't; he was in Popcorn, which was some of the ex Daily Flash.... he's from Seattle.

ZZ: Leroy Vinegar played with Shelley Manne, didn't he? What was the idea of having him on 'Spanish Caravan'?

John: Well, we're all old jazzers, dug jazz a long time - thought he'd be nice.

ZZ: The stereo gunshot on 'Unknown Soldier' was a nice touch - who's idea?

John: Paul Rothchild's - he thought of all the marching firing squad going across and firing towards the other speaker, and he got all that victory parade crowd effect and belts together.

ZZ: How did you get the gunshot on stage?

John: Dropped a reverb unit - that worked ok.

ZZ: When you were in England around the time of that 3rd album, you got the reputation of being the most awkward band to photograph.

Ray: Oh yeah? Well, cameras suck your soul, you know.

John: Trap your psychic energy.

ZZ: Let's leap on to 'The Soft Parade'; I gather it took ages to make and got out of hand.

Ray: It took a long time, yes, but we like it.... though nobody else does it seems.

ZZ: You never play any tracks live?

Robbie: We used to.

Ray: We used to do 'Soft Parade' live, and 'Wild Child' and 'Touch me'.

ZZ: Harvey Brooks turns up on bass this time - how did you know him?

John: Paul knew him, and we wanted to use him. He was really good to work with, but he was also pretty hard to track down. He's producing a bit now.

ZZ: What about this sax player, Curtis

Amy?

John: He's Merry Clayton's husband and works a lot with Ode Records. He's an old West Coast jazz player.

ZZ: George Bohanan?

Ray: He's a jazz trombone player... was with Chico Hamilton, but now he's with Curtis - working around A&M/Ode.

ZZ: Champ Webb?

Ray: He's an American English-horn player... a classical cat - did the solo on 'Wishful Sinfull'.

ZZ: Jesse McReynolds?

Ray: Oh, Jim & Jesse - they're famous country musicians.

Robbie: That shows just how ridiculous we got on that album; we imported these guys from North Carolina, just to play on 'Running Blue'.

John: We had a great time making that album though; we probably spent more than it made - 80 thousand dollars. We were making our 'Sgt Pepper'.

ZZ: Did you decide not to use any brass again after that?

Robbie: Well, after listening to the record a number of times, I concluded that it would probably be just as good without the brass - though it was fun at the time.

John: Paul Harris, who's now with Steve Stills' Mannassas, arranged all the horns.

ZZ: Then came 'Morrison Hotel' - who is Ray Neapolitan?

John: A Fender Jazz bass player - he's played with Don Ellis, Ohio Knox, and loads of other people.

ZZ: At this stage, there were rumours that Lennie Mack had joined the Doors.

Robbie: I don't know who spread them.

John: All that happened was that with him being on Elektra too, we kept running into him here and there, and he just dropped by one day and played bass on a song or two.

ZZ: Who's this mysterious G. Puglese?

John: That's John Sebastian. His real name is Giovanni Puglese.

ZZ: It's odd to have a track 'Waiting for the sun', a couple of albums after that was conceived as the third album title.

Ray: We like to relate back - it's like 'The Lizard', which eventually came out on the live album.

ZZ: Are there any tracks you feel should have been on '13' or 'Weird scenes', but weren't?

Ray: No, but we never wanted those compilation albums released at all.

John: We're not into those albums - that's Jac Holzman's little trip.

ZZ: You can't blame him - everybody else does it.

Ray: Sure, but we had nothing to do with it - that's what I'm saying.

ZZ: It was said at various times that the Doors were anxious to do a live rock'n'roll album. 'Absolutely Live!' is partly rock'n'roll, but by no means all.



Ray: I don't think we were ever pressing to do a rock'n'roll album. We wanted to do a live album, however. It took a lot longer than we thought, and came out a lot later.

ZZ: Were no live tapes done earlier?

Ray: Not really. Not of sufficiently good quality anyway. It's too bad.

ZZ: 'LA Woman' next: Why did you sever your relationship with producer Paul Rothchild?

Robbie: It was a mutual thing. We found that after 4 or 5 albums, one knows just exactly what one wants to do, and Paul didn't have anything to contribute that we hadn't already thought of ourselves. So he wasn't really a necessary factor any more - and he didn't feel he was doing enough to warrant his being called producer on the albums anymore. You see, he's one of those producers who really has to get his trip onto a record - put all his energy into what he's doing, and, as I said, by this stage, we knew just what we wanted.

John: On top of that, we didn't want to be tied down by anyone. That's why 'LA Woman' came out so fresh - because we felt a bit freer. We're still good friends with Paul; it's just good to get away for a while.

ZZ: How did Marc Benno get on it?

Ray: He's a friend of Bruce's (Boinick).

ZZ: And Jerry Scheff?

Ray: He's a studio bass player, who plays with Elvis. Really excellent musician; I'd like to play with him all the time, but he's too busy.

ZZ: And Jack Conrad's the new bassman?

John: Yes, Bruce brought him in for the 'Other Voices' album. He's real busy now; works with Helen Reddy and writes a lot of stuff.

ZZ: Is he now a permanent Door?

Robbie: Not really, but about as close as you can come. He's done the last three tours as has Bobby, our rhythm player.

ZZ: Where did he come from?

Robbie: He's an old friend of ours from Los Angeles. He played bass with Donovan for a while - was on 'Sunshine Superman', and was in the Mamas & Papas road band. Hopefully he's going to make his own solo album pretty soon.

ZZ: When Jim was in the group - did you feel your guitar had to be kept in the background? Like, you seem to have come a lot further forward on 'Other Voices'.

Robbie: Oh, I don't know....it's true that when Jim was in the group it was like the band with the voice of God up front, and everybody seemed to be overshadowed by the voice.

Ray: I think the audience felt that more than we did, mind you. The involvement of the four of us was equal; it was really very democratic the way we did everything even though Jim's voice was out front. In every relationship there is strain, but we got on well with him....there were some really great times.

John: He was a pretty smart person, which is maybe why he had so many ups and downs.

ZZ: Is your relationship with Elektra a good one?

John: Yeah; as far as record people go, Holzman is one of the better. We can talk to him.

Robbie: Jac is as far as you can go with being a big executive and still being able to talk to the guy and get on well with him.

John: He digs the music.

Robbie: That's one of the reasons we signed with Elektra - Jac always had taste....always the best folk acts.

ZZ: How much longer are you with them?

John: It's a three year contract.

ZZ: Do you like LA - feel happy there?

Robbie: I can't stand the oxygen level, but yes, I live there because I love it....*LA Woman* is a kind of compliment song.

BOOTLEGGING THE DOORS

A series written
by RAINER MODDEMANN

Introduction:

Bootlegs (disques pirates in French, witte platen in Dutch, Raubpressungen in German, discos piratas in Spanish ...) --- what a nice word in the real collector's ear, what a disgusting word in the record company's ear, what a strange word in the artist's ear and what an eye-opening word in the police's ears! Can you imagine: more than 1450 different BEATLES bootlegs were made? The ROLLING STONES got about 900 different bootlegs, and BOB DYLAN can recall on 780 different bootlegs! Since 1969 more than 11000 different bootleg records of all known artists found their way into the collector's collections! And the business is getting more and more spread out. Did you know that the first bootleg record ever was recorded in 1901 (!) in the Metropolitan Opera on a Edison cylinder recorder?

However, the vast "black market" is still going strong till then, and in 1969 for the rock record collector everything started with BOB DYLAN's GREAT WHITE WONDER, and this album sold more than 350000 copies. Classic bootleg albums like THE BEATLES AT SHEA STADIUM are now collector's items you have to pay a lot of money for.

Back in those days bootlegs were THE alternative records. They were cheaper than all original albums and I remember the Amsterdam fleamarket in 1974, when I got my copy of THE DOORS THE SCREAM OF THE BUTTERFLY for only 10 DM... They were in a white cover, just with a big stamp or a simple papersheet on it saying the artist and the tracks, with no certain artwork or a printed label. They even made their way into the record shops, and in 1976 you still could buy THE LIZARD KING in Cologne's largest record store.

Before I continue with the history of THE DOORS bootlegs, let's listen to a guy who knows everything about bootlegs, Kurt Glemser from Canada: "A distinction had ... be made ... between bootleg, pirate and counterfeit records. A bootleg consists of unreleased material recorded at concerts, studio outtakes, and radio or TV broadcasts. A pirate album consists of released material without attempting to make the LP look like an original. A counterfeit album is an exact copy of an officially released album."¹⁾

You know what he means? Right: the record companies don't lose revenue from a bootleg recording, which they never released or never would release in the future. But then: why are there so many busts in the USA and in Europe? Last year the police busted 4 bootleggers and 13 dealers in Germany. More than 12000 bootleg records had been crushed, also the plates. Pressing companies had to open their archives and noticed that they had pressed more than 10 % bootlegs compared to 90% original albums. But: more and more bootlegs find their way into the hands of eager fans, and wherever one bootlegger is busted, two new start their business.²⁾ So what's the problem? Sure it is the copyright, which exists in all songs performed by an artist. The JIM MORRISON PUBLISHING company which owns the rights of Jim Morrison's words, will not get any cent from any bootleg of The Doors. Bootleggers don't pay for publishing their music and his words. Copyright even exists in songs written by the Doors, which they never put out on an official record, such as ROCK IS DEAD. ... for fans this isn't a problem. We are glad to get a new bootleg, with new live songs, with new versions of original songs or with unpublished studio tracks. And we are even happier if there is a new official album with new songs. To stop this rap: we are tired of compilation albums with all the tracks we own for years and years ... but we still can't wait for another new release, and above all: the collector who buys bootlegs, has got all official albums in his rack, too... Here's part one of the history of DOORS bootlegs...

WHAT do you think about bootlegs in general or Doors bootlegs specially? Tell us your opinion!

Was haltet Ihr von Bootlegs generell oder Doors Bootlegs im besonderen? Schreibt uns Eure Meinung für das nächste QUARTERLY.

The first Doors-Bootleg ever came out shortly after their Isle of Wight-concert using six songs of their performance. The album was called "The Doors - Isle of Wight", had a white cover with nothing but a blue rubber stamp on it and the record had a white label. According to certain sources, the record was made by a commune of hippies in the Netherlands called the Kralingen commune, and they pressed only 100 copies of this album. This record probably is the rarest Doors-bootleg in the world, and just once I was talking to a guy who owns a copy and described it to me as above. Unfortunately I didn't get his address to check Matrix numbers etc. Early 1982 tape collectors were lucky to get a tape of this ISLE OF WIGHT bootleg, and in April 1982 a reprint came with a deluxe b/w cover by Tangie Town Records called "First Flash of Eden", on this reprint they cut the tuning of the instruments before "Ship of fools" and "The End". Both albums don't represent The Doors' complete gig. According to people who saw the Doors at the Isle of Wight the group also performed "Roadhouse Blues", "Alabama Song" and "Soul Kitchen", which are not on the album. Here are the tracks of this first rare Doors bootleg:

Side one: Backdoor man	Side two: Light my fire
Break on through	The End (all rec. 29/8/70)
When the music's over	
Ship of fools	Matrix (Pressing) numbers unknown probably only 100 copies made

There was another "Kralingen" bootleg, which features just one Doors-track. It was a triple album called "KRALINGEN/ISLE OF WIGHT", a compilation album featuring artists such as Ten Years After, Jimi Hendrix, Bob Dylan, Donovan and many others. On one side The Doors track "Break on through" can be found. The album had a blue rubberstamped lettering, a bit blurred, and had six tiny photos (from a contact sheet) showing audiences of both popfestivals glued on the cover. More than 500 copies of this triple album were made, and if you're lucky enough you still can get a copy but for an incredible price.

Here we are with the first two illegal records featuring the Doors. Both never were reprinted using the same covers and labels, so it might be easy for you to see which album you've got. For most of the following albums it isn't that easy because they have been reprinted by other bootleggers many times using the original plates or simply using a previous released bootleg record for their copy. This article might help you to find out which edition you've got in your collection.

In late 1973 a legendary bootlegger from the USA made his only Doors bootleg. He called his label TAKRL (The Amazing Kornfone Record Label) and produced about 120 bootlegs of different artists such as The Beatles, Groucho Marx, Frank Zappa, Rolling Stones, Neil Young and so on³⁾. His only Doors bootleg was released with the catalogue number 1954 and was titled THE DOORS MOONLIGHT DRIVE The Scream of the butterfly Recorded Live at the Matrix 1967. For the cover he used a Guy Paellert drawing showing Jim Morrison in a gay bar. One of the people in the bar can be identified as Roy Orbison. There were three reprints of the

K R A L I N G E N



I S L E O F W I G H T

cover of KRALINGEN/WIGHT triple

THE DOORS
MOONLIGHT DRIVE
THE SCREAM OF THE BUTTERFLY



cover of MOONLIGHT DRIVE (Takrl)

original album. Here's a list-up to identify the different pressings:

- First pressing: Cover - green paper insert with darker green printing
(late 1973) Label - yellow with small printing SIDE ONE and SIDE TWO
Notable for the first pressing is the 3,5 radius circle groove around the hole!
Matrix - TAKRL 1954 -A and TAKRL 1954-B. Notice that on Side one the matrix number first was misfiled as 1945, but scratched over to 1954 afterwards.
- 2nd pressing : Cover - pink/multicoloured/yellow or brown paper insert with blue printing
(summer 1974) Label - white with black writing WORLDS RECORDS SIDE ONE and SIDE TWO . Five nonsense tracks are listed on each side, they've got nothing to do with the songs on the album.
Same groove as First pressing, so this second pressing was made from the original plates.
Matrix - Same as first pressing.
- 3rd pressing : Cover - white cover with printing in black
(1976) Front: same as paper inserts of pressing one and two
Back: HOW IT ALL CAME TO BE, a nonsense story about the TAKRL label, written by hand including drawings and a photo of T. A. Edison.
Label - yellow with small printing SIDE ONE and SIDE TWO but a smaller 1,5 radius circle groove around the hole!
Matrix - Same as first and second pressing. The original plate was used.
- 4th pressing : Cover - white cover with printing in black
(1977) Front: same as 3rd pressing
Back: REVELATIONS FROM THE VERY MIDDLE, another nonsense story including a drawing (this was also used for labels on other Takrl bootlegs)
Label: same as 3rd pressing
Matrix: same as 3rd pressing

You see, for all pressings they used the original matrix. Quantities of all 4 pressings are not known. Usually US bootleggers make about 2000 copies of one edition, that we can add all four pressings up to 8000 copies.

In 1975 the Takrl-people were busted by the police and most of their original plates were taken away. Just a few came into the hands of other bootleggers, who used the original Takrl label for their copies. Anyway, The Doors' MOONLIGHT DRIVE 3rd and 4th pressing is not an original Takrl pressing but the work of someone else, although the original matrix was used for both reprints. The first two pressings are in a better quality, because high quality vinyl was used. Pressing 3 and 4 were made out of recycled vinyl.

(continues in DQ 14!)

1) see HOT WACKS Book XI, page 4 2) a notice in a BPI news magazine
3) a complete list of all Takrl records in HOT WACKS Book XI, appendix II

The Robby Krieger Interview

by Harvey Perr, May 6th 1970, Hollywood (H. = Harvey; R. = Robby)

H. : I'd like to know what you think of the criticism The Doors have been getting lately?

R. : Well, there's been a lot of criticism; I don't know why, but it seems that we've had more than our share of bad publicity and criticism. I think that part of the reason is that we were like the big underground group and all the kids, everybody, associated us with underground freakness, you know, when that whole thing first started (Psychedelic - Rock Era). We were really the main underground group, along with the "Airplane", I guess, and then that whole commercial success thing happened with AM radio getting on to us; I think most of the underground people resented that a lot. And so you find most of the criticism coming from the underground. I think they resented our success with AM radio and the teenyboppers. Musically the criticism was, anything that we'd do, they'd knock. The first album everybody liked, because it was underground. Then after we were above ground the second album was released; they said, "well that's just like the first album!". The third album came out which was totally new, and they said, "We wanna hear some of that good old Doors' stuff some more, where's that old stuff we used to hear, 'Music's over', for instance?" And it seemed we just couldn't do anything right.

H. : Did it concern you?

R. : Well, it did at first, but after a while we just got so used to it that we were really surprised at a good review.

H. : How do you feel personally though about the progress the group has made?

R. : I feel pretty good about it. I think we have progressed musically just as much or more as any group on the scene today, and I think that is one of the reasons why we are still together, after five years.

H. : What prompted the decision to return to Rock'n Roll on 'Morrison Hotel'?

R. : We were never far away from Rock'n Roll. But if you mean by Rock'n Roll just the four of us playing ... is that what you mean?

H. : Yeah, I guess that's where it's at.

R. : Well, the 'Soft Parade' album we all thought was great, although nobody else liked it ...

H. : Well, that's not altogether true ...

R. : (Laugh) Yeah, well some people liked it. I think we sort of did our thing with adding musical accompaniment and that whole trip, and after, we were ready to get down to come more jamming again. We were sort of sick of production, overproduction, and we just wanted to do something simple.

H. : Which album were you the happiest with, personally?

R. : I was happy with all of them right after we finished them. Each one I would love, you know, and then ... it changes, you know. Right after we're done with an album I'd hate it, because I'd have listened to it a thousand times during the mix-downs. Maybe a month later I'll start to really like it, and after that I'll get kinda sick of it again. Then, maybe two years later or so I'll pick it up again saying "Hey that's pretty good!". I wouldn't say that any one album sticks out as being my favourite.

H. : Why is that only on the one album 'The Soft Parade', that individuals got credit for writing the songs, otherwise it's always "The Doors"?

R. : Well, actually 'Morrison Hotel' was the same thing. I don't know really, I guess it's just an Ego trip. On 'Soft Parade' we were all doing our own thing, more or less, you know, we weren't writing together as much; like, I'd come in with a song and it'd be completely arranged and everything, you know, and I'd know just how it was to be played. Whereas with the other albums, a lot of times the songs would be arranged by all of us, and in the studio they'd be changed even

more. But on 'The Soft Parade', for some reason, the songs were more or less finished before we all got together on them. As far as that goes, every song we do is really a Doors' song, it's hard to say who wrote it. I think in these days especially, a song is fifty percent arrangement and fifty percent writing. Whereas before, it was all the song and the arrangement didn't have that much to do with it, but now it really does.

H.: What do you think of 'Rock' as 'Theatre'?

R.: I don't think much of it myself.

H.: Do you think that this image was forced upon you, or do you think you did something to help create that image?

R.: Well, we did, but it wasn't theatre really, it was real life. Like when we were playing at the 'Whiskey' the first year or two, and in New York sometimes, people would think it was theatre, like they'd say, "Oh, Rock Theatre", but actually it was real life being lived on a stage, and it wasn't an act. But it's not theatre, I would say it was realism, you know, because a lot of times it would actually be like a matter of life and death on stage . . .

this guy (Jim Morrison) got pretty heavy . . .

H.: But do you feel that what you were doing was different than what other groups were doing?

R.: Oh, definitely! Yeah, it was!

H.: It was theatre in the sense that the 'Living Theatre' is theatre, or wouldn't you agree with that?

R.: Yeah, I suppose you could say that.

H.: In terms of performance, when do you feel the group was performing best?

R.: Uh, well best, I dunno, I'd say we were always performing well. It's exciting now, but like a couple of years ago it was almost terrifying to be on stage. A lot of people in the audience would sense that, but most people would try to block it out.

H.: Maybe what I mean by theatre, in a sense, is that you were one of the first groups to insist upon everyone listening to the words, you were creating a lot of images that were very graphic and very unique, and yet it was at a time when people really only wanted to dance to whatever group they had come to hear.

R.: Uh, that's what you mean by theatre, these graphic images . . .

H.: Well, I mean you were forcing an audience, in a sense, to be an audience, although I think your success was due to the fact that you were also playing music that they could dance to as well.

R.: (Vaguely) Yeah I guess that's true. Yeah, well that's funny because like at the Fillmore, for instance, they never danced up there, hardly at all, but they'd move around. Mostly they'd just sit or stand in one spot. I guess they were what you're talking about, a listening-type audience. Whereas in New York, all they want to do is dance.

H.: Do you think many groups were influenced by what you were doing?

R.: Oh yeah, definitely. I'd say most of the American groups today are. None of them are doing that great of course, but a lot of groups, I think, were influenced by . . . especially by Jim, but it's not the same thing! But as far that goes, I'd say yes. Musically I dunno, I'd say that our music was so different, that it would be sort of hard for anybody else to play it, really, that type of stuff. 'Light my



fire', but you never hear groups playing any of our other songs. I'm not talking about big well-known groups. Like, when there's a band playing at a party, you never hear any of the other Doors songs.

H : Do you think that's good?

R. : Mhm, I don't think it's bad.

Editor's note: This interview was never published somewhere else. It was only penned down using the original tape, and ended up in the archives. I just got a very bad xerox-copy of it, and here it is, for the very first time, exclusively in THE DOORS QUARTERLY MAGAZINE. (R.M.)



THIS
SATURDAY

DODDIPS

NIGHT

\$3.00 COVER

AT
**BUCKY'S
BAR & GRILL**

FEATURING
"WILD CHILD"

FULL BAR
Guys 21 - Gals 18

114 N. CITRUS, COVINA

(213) 332-0252



Dave Brock

THE DOORS connection



Photo courtesy of WEA

A continuing debate since 1977 has been the supposed similarities between The Stranglers and the late '60s LA based band, The Doors. Critics have, since **No More Heroes** invaded the airways in '77, consistently strived to pinpoint doubtful comparisons, but that in general is the messy format of contemporary music criticism.

Evaluating rock music is an art still evolving. It is much easier to compare and look smart than to think and look ridiculous. One argument exists that The Stranglers, to be blatant, are a modern day version of The Doors. Inasmuch as Boy George is the best today can offer to match an early David Bowie, it is there with the potential image that comparisons must stop. Comparisons in rock music have no ending. The Doors' Jim Morrison admired Mick Jagger, who

Boy George is the best today can offer to match an early David Bowie.

copied Elvis Presley, who in turn borrowed old blues tunes from negroes, who imported them into the US from a shamans' supper dance somewhere in Central Africa. Music's lineage. The Doors' debut album in 1967 is a renowned

classic, with Ray Manzarek's melodic keyboards and Morrison's Rimbaudian lyrics unprecedented in the 1960s. Later that year they rush-released their second album, **Strange Days**. Exactly a decade later The Stranglers adopted a similar attitude by releasing their first two albums in one year.

The above mentioned Doors albums were apocalyptic in outlook and two themes bore through — sex and death. The same



cannot be said for the first two Stranglers albums because, initially, the US in 1967 was not the UK of 1977. It is The Stranglers' third album, *Black and White*, where images of death surface. *Tank*, *Death and Night and Blood*, *Enough Time* and *Threatened* are all songs with reference to death, but with a Stranglers' attitude that is idiosyncratic to the group itself. The Doors' obsession with death is in the best tradition of European and Greek theatre, nightmarish but tragic. With The Stranglers' lyrics, 'Bring me a piece of my mummy, she was quite close to me', death appears a natural absurdity. The classic Doors sound is primarily a carnivalesque keyboard playing fused with Robby Krieger's guitar and applauded by Morrison's groans, grunts, yeahs and sometimes fascinating poems. Bass appeared occasionally, usually played by session men. The Stranglers' peculiarity was Dave Greenfield's Wagnerian keyboards dissected by Jean Jacques Burnel's bass and stitched back together again by Jet Black's percussion. Hugh's guitar is the icing on the cake. Albeit there was a definite Doors sound, the cohesive factor was Jim Morrison. After his untimely but ironically explicable

death in Paris in 1971, The Doors' collateral fell apart. If he alone sold Doors records, the same cannot be said that individuals and not the group sell Stranglers discs. In a 1984 Old Grey Whistle Test chart of the best selling albums of all time, *Rattus Norvegicus* was in the Top 20, ahead of the reputed rock album of all time, The Beatles' *Sgt. Pepper*. Testimony to The Doors' brilliance is that a decade after Morrison's death *The Doors Greatest Hits* sold two and a half million copies.

It is much easier to compare and look smart than to think and look ridiculous.

Similarity between both? Lyrically there is none, musically there are quite a few. The Stranglers 1978 version of *Walk On By* resembles in structure a Doors 1967 composition entitled *Light My Fire*, with its opening verse, long musical accompaniment and repeated intro verses to end. It was a Doorish approach. The Stranglers were not to use again. A coincidence was that solo efforts from a

member of each group had in theme an affiliation with Germany pre-Hitler. Ray Manzarek's *Carmina Burana* was a contemporary improvisation of Carl Orff's *Carmina* — better known as the Old Spice ad on TV. Hugh Cornwell's *Nosferatu* derived its inspiration from Murnau's German film of the same title in the 1920s and, for the record, it was released years before Manzarek's.

Influences, similarities or whatever became more apparent after the 1981 release of *La Folia*. The Stranglers' pace had slowed down significantly since the 1977-79 days. Burnel's bass assumed a lazy pace, and Greenfield supported, rather than complemented, the overall sound. It is questionable whether *Golden Brown* is reminiscent of The Doors' 1967 track *Love Street*. A Morrison composition, *Your Lost Little Girl*, was resurrected in The Stranglers' *Strange Little Girl*.

Listen for yourself. If some find it difficult to tell one Duran Duran number from another, then listen to the intros of The Doors' *Gloria* and The Stranglers' *Punch and Judy*. Now that's as far as similarities go.

Tommy Mooney

Letters from you to us

Ich habe mich besonders gefreut, das DQ 12 auf dem Tisch zu haben. Die Idee des Posters war großartig und hat bestimmt viele Herzen erfreut. Bis auf den Leserbrief Roli Schurters, der so dick aufgetragen war, daß ich mich wirklich ärgern mußte, was für Menschencharaktere in Jim ein Idol sehen, hat mich das DQ 12 aufs Neue bereichert.

Rainer Lenk, Österreich

Eine Bemerkung zum Poster in DQ 12. Viele Freunde haben dieses Poster gesehen und gefragt, ob das alles sei! Sie meinten damit die schlechte Qualität des Posters (find' ich eigentlich auch).

Ich bin enttäuscht deswegen, weil Ihr (vor allen Dingen Arno!) mein selbstgemachtes Heft "Memory to J.Morrison" stark kritisiert habt, es sei schlichtweg miserabel und die Kopien seien kaum erkennbar. Dazu kann ich nur sagen, daß das gesamte DQ 1-12 nur 1 oder 2 Bilder "deutlicher" als meine hat! Ich möchte Dich, Rainer, nicht kränken oder einfach blöd tun, sondern es ist eine Feststellung, die ich gemacht habe. Du, Rainer, bist nett und anständig zu mir, das muß ich an dieser Stelle mal sagen. Danach kann ich von Arno F. Bednorz leider nicht behaupten. Er ist der einzige "Doorufan", den ich nicht besonders gut mag, obwohl er einen netten Eindruck auf mich macht, ich sag das, weil ich denke, daß ich mich wehren sollte, das ist doch mein Recht.

Und - sooft, wie der Andreas das sagt, stehe ich auch nicht im DQ. Das Heft ist ja unter anderem dazu da, daß Mitglieder ihre Meinungen und Gedichte, Zeichnungen usw. einschicken und im DQ erübrigen lassen. Ich habe viele Gedanken und mehr oder weniger gute Ideen zum Thema DOORS.

Wenn ich eine Arbeit geschrieben habe, schicke ich sie dem Club und wenn der Bericht oder was auch immer es ist gut genug ist für Gesprächsstoff, dann wird er gedruckt. Die Artikel von Collmer und Gerstenmeyer sind nun ehrlich einzigartig gut, daß sie ganz einfach ins DQ müssen. Hiermit ein spezielles Lob meinerseits an die beiden.

Stefan Krebs, Schweiz

Ich sehe jetzt schon, daß ich mir doch mal die 'Other Voices'- LP ruhig zu Gemüte führen sollte, was ich bis heute noch nicht getan habe. Wieder mal ein wirklich guter Artikel von Heinz Gerstenmeyer.

In dem 'Unknown Soldier' Artikel hat sich ein kleiner Fehler eingeschlichen: Die Beatles waren nicht die ersten, die einen Promotionfilmclip gedreht und geschnipst haben. Die Stones hatten schon 1966 zu ihrer Single 'Have You Seen Your Mother, Baby....' einen Promofilm produziert, der dann auch Ende Oktober '66 in der BBC gezeigt wurde.

Jürgen Engler, Lahnstein

I went to a Doors-Meeting over here in Holland, in a place called Hilversum. They promised to have a band playing Doors songs, a shop with Doors albums and even an exhibition, but the organisation promised too much. Nevertheless they played Doors music all evening and showed some videos: 'The Doors Are Open', 'Jim Is Alive' and 'A Tribute To Jim Morrison'. I never saw the last one, and because of all the bad critics it did look great to me, especially some Doors-shots I never saw before. Someone, I met at school, told me that in a little place in Southern Holland they organize regular Doors-evenings like that.

Marjolein v.d. Berg, Holland

Zunächst vielen Dank für das neue Quarterly.

Das hervorragende Poster habe ich selbstverständlich sofort aufgehängt. Auch über die Extrabeilage habe ich mich sehr gefreut, das übersetzte Morrison-Interview ist hochinteressant.

Thomas Wojciechowski, Haltern

I see the next *Doors Quarterly* will include an article on outtakes and alternate takes. About 3 years ago, I ordered from a guy in USA an outtake from list LP-Session called "Luther & The Apostl.".

However, he never delivered the tape and had gone "underground" since then, so I really don't know if it really exists. Do You have any idea?

Lars Fyledal, Sweden

I have been busy writing to many other *Doors* fans who I met at Père Lachaise and we shall stay in touch with each other. It's very nice to be able to communicate with people who feel the same way about Jim as what I do - helped change my life - my attitude to many things and I suspect he has managed 'posthumanisly' to do that with many more of his 'emerging' and 'old-time' fans alike.

I think he said it all in the song 'Shamans Blues' from the *Soft Parade* album: 'You'll be dead in hell before I'm born - sure thing'.

I feel that the level of Jim appreciation in the world is definitely growing and people are at last beginning to see what it was he was on about. I discovered him a mere 4 years ago - but he has stayed with me ever since. Mr. Mojo Risin' is still here. He was and is - a healing force - and through his eventual suggestions helped people like me to lead a better more rewarding life - to get in touch with our own spirituality and search for our own realities - not take things for granted. Like we always seem to - but to get to where we really want to be and find out who we are - for me only get one chance on this earth I know what was at the centre of his 'apocalyptic vision' and that we are all doomed if we don't try. He (Jim) tried, but unfortunately he got there too quickly - and couldn't turn back. We have to love him for that. Most people who are millionaires in Paris would think of nothing but going out and having a good time. Apparently, Paris was the most despairing time of Jim's Life. I sometimes wished I could have met him for I would like to think, just like all those of us who he means/Meant everything to, that I could have saved him - but that was not the way it was meant to be - and it has to be said too, that had he still been alive today his message would not mean as much as what it does now, nor would his memory have brought so many of us closer together - for there would be no memory - just a handful of concerts, a handful of arrests, and a stung of albums. Jim would have dried off into obscurity and he dearly didn't want that. He wanted to achieve immortality by getting us all behind him when he was gone so that he could live forever in our minds and our hearts. He dearly succeeded.

The inside cover of 'Weird Scenes Inside The Gold Mine' also says much:

'He never wanted to show us what he could do, but what we could do ...'

You know, knowing that there was once someone like Jim Morrison in the world has given me a lot of hope and a lot of encouragement. I try to spread the word as best I can about him. Some people call me crazy - some not. I recently met up with a girl who became my girlfriend - and she'd never heard of him before - but now she says, if there was one person in this world who could come back to life and allow her to meet then it would be him. Obviously we have a lot in common. We lay in bed just thinking of him sometimes. He 'got' to her the same way he got to me. The memory of a dead man has helped cement our friendship/relationship, because it is through Jim that both of us know where each other is at. Jim lived for us all and we as fans, and as ordinary people owe him everything. I miss him terribly.

Richard Fletcher, England

This is to inform You, that I am no longer collecting The DOORS and do not wish to receive anything on them anymore.

All my records, videos, tapes, letters, correspondence and catalogs were taken by the police and I may face some kind of charges.

I do not wish to collect anything on The DOORS anymore.

TIM, USA

Editor's Note: Please read my article "Bootlegging The Doors" in this DQ to know more about TIM's case.

Rainer Moddemann

Thanks a lot for the last numbers of The Doors Quarterly, as always they were just great and I'm always looking forward to receive a new no. of The DQ. I couldn't get a better start of the day. I must express my appreciation of the brilliant all of You are doing for the club.

A Happy New Year! And all the best for a still going strong DOORS CLUB.

Susanne Medby, Copenhagen

Habe heute das Quarterly erhalten. Ich muß sagen: echt stark!

Am meisten interessieren mich natürlich die alten Berichte, da man an sie sehr schwer herankommt. Bis jetzt habe ich nur alte 'Bravos' (eine mit Todesanzeige von Jim) und einige 'Musik Express' auf Flohmärkten gefunden.

Doors-Fan bin ich jetzt schon seit mehr als 10 Jahren, aber mein 'Hunger' nach den 'Doors, besonders Jim, ist noch lange nicht gestillt. Durch die Mutter meiner Freundin bekomme ich öfters Sachen für meine Sammlung. Sie hatte Ende der 60iger Jahre die Leitung im Metronome Büro in Hamburg und ihre damalige Mitarbeiterin hat die Doors betreut, während sie in Deutschland auf Tournee waren (Frankfurt). Mit ihr habe ich mich schon mal unterhalten und die Story, die ich zu hören bekam, war echt Wahnsinn.

Der Stolz meiner Sammlung ist eine Originalausgabe von 'An American Prayer'. Ich würde mal ganz gerne wissen, wie hoch der materielle Wert ist. Habt Ihr da eine Vorstellung? Ansonsten, weiter so! Auf das es noch viele 'Quarterly' geben wird.

Oliver Lüth, Flensburg

Editor's Note: Lieber Oliver, schreib' uns doch mal diese 'Wahnsinns-Story' der Tourneebegleiterin der Doors.

Arno F. Bednorz

Then, maybe something for the club paper. Han Diepemaat and I have organized a Doors-Meeting in Holland, 10th october 1986. We showed some videos and played a lot of Doors-Music. Because of the short preparation time, we didn't reach enough people, but 15 people showed their interests by coming; and it was a very exciting evening. You must imagine, Haakslegen is a tiny village, but The Doors are getting more known, week by week.

Ronald Lankheet, Holland

Liebe Fan-Club-Freunde!

Nach kurzer Absenz vom Geschehen rund um den Fanclub, hat mich das DQ 11 in hohem Maße begeistert, mein Interesse an den Doors aufs neue gesteigert. Wie ich den 'Letters from you to us' entnehmen konnte, wurde der 1. Teil des Thomas Collmer Artikels bereits hochgelobt, somit bleibt mir nur, der ich einzig den 2. Teil dieses hervorragenden Artikels gelesen habe, mich den Lobeshymnen anschließen, um aber im gleichen Atemzug zu erzählen, daß ebenso alle anderen Artikel im DQ 11 brillant verfasst sind. Besonders gut finde ich die Idee, mehrere Artikel aufgrund deren Länge in 2 Teilen zu bringen, da zum einen die Möglichkeit gegeben ist, mehrere Themenbereiche in einem Quarterly anzuschneiden, zum anderen Eure Leser bereits beim Lesen des einen Artikelteils von der Vorfreude auf das nächste DQ erfasst werden. Abschließend möchte ich bemerken, daß ich nicht annahm, daß Eure Fan-Club-Zeitung in derart kurzer Zeit ein solch hohes Ausmaß an Niveau und Information zu übermitteln fähig sein würde; weiter bin ich überzeugt, daß nun endlich auch die letzten Lästermäuler und Zweifler verstummen werden.

Rainer

Noch ein Nachtrag zum 03. Juli 1986:

Von der Bullenaktion hab ich 'ne Reihe Fotos gemacht. Mir schlotterten zwischen - durch einmal die Knie, als ich gesehen habe, wie die Bullen auf einen Typen, der auch Fotos gemacht hat, mit Knüppeln losgegangen sind. Zum Glück wurden die von anderen Bullen noch zurückgehalten. Trotzdem hätte es beinah noch ein mittleres Massaker gegeben, als ein Typ auf die Bullen losstürzen wollte, aber 3 Mann konnten ihn schließlich bremsen.

Am Haupteingang konnten wir noch mitkriegen, wie ein Bulle plötzlich seine Knarre zog und entsicherte, weil wohl einer von uns nicht gleich auf seine "Befehle" reagiert hat. Man muß aber auch sagen, daß einige ruhige Bullen dabei waren, die ihre Kollegen und auch Typen von unserer Seite beruhigt haben.

Bernd Marwitz, Münster

Mir scheint es, daß es an der Zeit ist, mal etwas über den "Door-Fan-Club" zu schreiben. Viele Leute, auch Club-Mitglieder, scheinen zu glauben, daß es sich hier um einen kommerziellen Club handelt, der darauf aus ist, Profit zu machen. Auch die lästige Diskussion um die "Clubgeschichte" deutet darauf hin. Bei Gesprächen mit Clubmitgliedern hieß es zum Beispiel "Werft mir" Waren nicht Ihr nicht 5 bis 10 Mark mehr und übersetzt die Artikel?" Man kann es ganz einfach sagen wie es ist: Dies ist keine Kostenfrage, sondern eine Frage der Arbeit. Hier sind keine Leute angestellt, die Ihnen jeden Tag nichts anderen zu tun haben, als für den Club zu arbeiten. Der Club wurde von Rainer Moddemann gegründet. Er fragte ein paar Fans, die er im Laufe der Jahre kennengelernt hatte (darunter auch ich), was sie denn von einem Fan Club hielten. Nachdem seine Idee bei mehreren Leuten Zustimmung fand, investierte er 'ne unzählige Stange Geld und setzte die Sache in die Tat um. Ihm gebührt die größte Hochachtung, denn vor allem er ist es, der sich die Arbeit macht, die Hefte zu drucken, zu heften, Artikel auszuwählen, Schreibarbeiten zu erledigen, Post von Clubmitgliedern zu beantworten, die DQs Quarterlys zu verschicken, usw., usw.. Auch schaut er sich ständig nach Platten, Postern, Büchern um, um diese interessierten Leuten anbieten zu können, die sonst keine Möglichkeit haben, an derartige Dinge heranzukommen. Die Kohle, die er dabei investiert, stammt ausschließlich aus seiner EIGENEN Tasche. Profit gibt es dabei nicht. Wer zum Beispiel wie ich, seit Jahren nach derartigen Dingen Ausschau hält, der weiß, daß man nirgendwo die Sachen billiger kriegt als im Club, wenn man überhaupt etwas kriegt. Das Konzept des Clubs wurde bei der Gründung festgelegt, und es gilt nach wie vor: Der Club soll von Beiträgen von Clubmitgliedern leben. Bislang sieht es damit noch nicht allzu rosig aus. Da z.B. mein Name in den meisten Quarterlys steht, entsteht der Eindruck, ich würde hier viel Arbeit leisten. Dem ist jedoch nicht so. Meine Arbeit besteht darin, ab und zu neue Artikel zu schreiben und sonst nichts. Ich bin sozusagen (wie alle, die Artikel für den Club schreiben) ein "freier Mitarbeiter" (honorarlos, versteht sich).

Jedes einzelne Mitglied kann sich in dieser Weise betätigen. Nur bitte ich darum (das ist meine eigene Meinung!), nichts aus Standardwerken wie z.B. "Keiner Kommt Hier Lebend Raus", "Illustrated History", "An Hour For Magic", usw., abzuschreiben, sondern eigene Gedanken zu verfassen, auf Artikel einzugehen, Kommentare zu Bootlegs, Büchern, Videos, Tapes, Platten, Songs usw. zu verfassen.

Das Betätigungsfeld ist in dieser Weise fast unbegrenzt. Den Leuten, die den Club als anonymen Verein ansiehen, empfehle ich, zu den Clubtreffen zu kommen, oder zu Ostern, bzw. zum 03. Juli nach Paris zu fahren. An diesen beiden Terminen sind immer Clubmitglieder zugegen. Rainer erteilt euch sicher gerne Auskunft, ob etwas Sache ist. Hier gibt es viele Leute kennenzulernen, Erfahrungen auszutauschen, einen zu haben oder einfach nur dummes Zeugs zu labern. Was aus den einzelnen Treffen wird, hängt immer von den Leuten ab, die zugegen sind. Hier wird nichts großartiges organisiert oder dergleichen. Auch finden hier keine "Gesichtskontrollen" statt. Jeder ist erwünscht. Dann geht es zwangsläufig auch recht heiß her, wie letztes Jahr zu Ostern ("Berk-Berk" - jeder der dabei war, weiß, was ich meine!). Wer natürlich lieber seine Quarterlys liest und sonst gar nichts - auch recht. Nur weiß er nicht, wie er verpasst.

Nachtrag: Ich freue mich über diesen Brief, möchte aber dabei betonen, daß Heinz diesen Brief ohne mein Wissen oder Auftrag geschrieben hat.

Rainer Moddemann

Das Poster ist wirklich schön gemacht. wäre toll.

wenn sowas öfter möglich zu machen wäre, aber klar, das ist natürlich auch 'ne finanzielle Sache, aber gut wärs. Das neue DQ ist wirklich wieder sehr informativ. Wenn's mir möglich wäre, würde ich auch mal was zum DQ beisteuern, aber es ist schwer, alte Artikel u.a. zu finden. Ich bin halt zu jung, und Ihr 'Alten' habt die ganzen Sachen schon abgestaubt; na ja, Pech, Pech, Pech!

André Vehres, Bonn



(From left to right: German SPD-Leader Willy Brandt,
Arno F. Bednorz and Ex-Minister of Transport Volker
Hauff during Press-Conference 'Rock Gegen Atom',
Loreley, August 16th 1986, W-Germany
Photo: Dieter Schillo)



by Arno F. Bednorz

Perhaps some of you may remember my first backstage article (DO No. 8/9). It started like this: "Backstage you can get in touch not only with people from the glamorous world of pop and rock music, but also with representatives of record companies, music magazines and often radio/TV people. As well as any other Fan Club, we need these connections to those different kind of media, because it's important to get any information from 1st hand and backstage we can be more effective to give publicity for our Doors Fan Club."

Well, of course it's exactly what I also would say today, but I must complete this description: Backstage you can get in touch not only with people from the glamorous world of pop and rock music, but also with representatives of record companies, music magazines and often radio/TV people and ...even politicians.

Yes, it's true! Look at this Loreley photo above! I've got the pleasure to meet the Leader of the German Social-Democratic party, Mr. Willy Brandt, and Ex-Minister of Transport, Mr. Volker Hauff, backstage a rock-festival in St. Goarshausen at the Loreley last year. We've

got a nice little drink (as you can see, Mr. Brandt is really delighted with his beer) and first talked about politics, later on about music.

Willy Brandt (after some more little drinks): "I really love music, especially Wagner and Jazz! ... The Doors? I don't know the Doors, but I do like them!"

Wasn't that a damned good politician-answer?!

Incidentally, Volker Hauff didn't want to speak about it: "No comment!"

Believe me, it was an unforgettable evening and we had lots of fun with Willy, Volker, Rüdiger from Blitz Musik (thanks for your friendly invitation to that festival) and all the other guys at the Loreley.

Most of you may know that 'ROCKPALAST', germans' most famous TV/rock show isn't on the air anymore. Editor-in-chief and initiator of 'Rockpalast' Peter Rüchel, who made it possible to show "The Doors Are Open" for the first time on german TV (shown on Westdeutsches Fernsehen, Sept. 9th, 1980) is now thinking about new projects. In his latest letter Peter wishes us all the best with our work for the Doors Fan Club.

When I met him after a Van Morrison Concert in Düsseldorf (Van did an incredible good Doors-orientated version of 'Gloria' that evening), Peter told me about a rock-festival in Bonn with Cassandra Complex, Tuxedomoon and The Mission.

The first time I ever saw The Mission playing live on stage was in Belgium at the 'Seaside Festival' in Veurne, Aug. 2nd, 1986. Two members (Adams and Hussey) stem from the Sisters Of Mercy, the notorious and sinister post-punkband from Leeds (England). In Bonn, playing at the Biskuithalle, October 7th 1986, Wayne Hussey (g., voc.) told me that his first rock idols were Marc Bolan (T. Rex) and Jim Morrison: "They were such a big influence for me!" He also told me about one of his favourite Doors' songs 'The Crystal Ship' nearly the same as you can read in Melody Maker (Page 28, from February 21st this year): "The Crystal Ship, it's just such a beautiful song. He had a good crooning voice did Jim. He had a good groin on him too, but we won't go into that. He was lovely when he was younger. This song just hangs in the air gloriously. I like a lot of Doors' songs, but every time I hear "The Crystal Ship", however many times, it just gives me goose-pimples. It humbles me and there's very little that does that these days. Our agent used to be The Doors' agent when they were in Britain. He told me the other night about how he went out for a drink with Jim one night and ended up going home four days later. That guy was destined to kill himself. What an attitude."

If you ever get the chance, go and see The Mission live. They're really a great band.

I met lots of friends backstage again last year and most of 'em think that we're still an unusual Fan Club, releasing quite a good fanzine. That's a good feedback and verification for our work, I think. I hope we can answer those expectations as long as we exist.

At the 'Seaside Festival' my friend Luk Michiels (editor of Backstage Muziekmagazine, Antwerpen) introduced me to Antoine Légal, a Belgian who had done an interview with Frank Lisciandro and The Doors in Brussels during their promotion tour for the 'An American Prayer'-album in 1979.

Antoine promised to get me a copy of that interview. And in fact he did. After listening to that tape, I knew it would be interesting for our Doors Quarterly Magazine and so I asked him to write it down for us with a little introduction and some personal notes/impressions from that day.

I also know that Antoine is very busy these days, so I'd like to thank him very much for his friendly contribution and effort his spending with the following interview.

INTERVIEW: FRANK LISCIANDRO

Introduction

by Antoine Légal

At the end of 1978 I was writing for a music periodical called "Riff". This was a daring enterprise of a guy called Patrick Terryn (whom we informally addressed as "Mosez"). He was an excellent young photographer, who was eager to team up the best

young rock writers in Belgium. He succeeded alright (I don't say this because I joined up with them, but because several contributors are now well established journalists), but alas, due to continuous financial penury, "Riff" disappeared in the early eighties, giving way to different new ventures. As I was already the "elder" of the company at that time and as I possessed a bit more experience and knowledge than the others, it came as no surprise that Mosez asked me if I was interested in doing "something else than the latest punk band" (we were at the brink of 1979!).

Oh well, what's it this time? The Doors...The Doors?! Didn't even know they still existed! Not that I was opposed to making an interview, quite on the contrary, but for me The Doors ended with Jim Morrison. Now it seemed that they had made another record...and with Jim this time. So he WASN'T dead after all! Or was he? Soon after I received a copy of "An American Prayer" I started listening, reading, drawing up questions.

When the day of the interview broke I went to the editorial office of "Riff", to pick up Mosez. The office was just a stone's throw away from the Hotel Amigo, where the interview was to take place. This hotel was and is located near the well known Market Place of Brussels and is one of the most expensive and sumptuous hotels of the Belgian capital...Quite impressive when you know you are to be taken to the Grand Suite of such an establishment! Frankly I still didn't know what exactly to expect when I entered the corridor leading to the suite. The Combined Forces of the Belgian rock press were gathered there, making big noise as usual. I was very soon to experience that all who passed before us hadn't made a terrible impression on the Doors. It wasn't the first time...and certainly not the last! Although I must admit that the quality of interviewing has since then risen in Belgium. The interview I am going to type out now and that you're about to read, was duly published in "Riff" No.8 of January 1979.

When I met Mr. Arno F. Bednorz in the summer of '86, he asked me to listen to the old tape again and to reproduce it wordly for "The Doors Quarterly Magazine", with a little note here and there...As I was unable to trace back Mosez, you are to miss the excellent photographs of Manzarek, Krieger and Densmore he made at the time...

*) Editor's Note: we insert photographs from archieves, they're not taken by Patrick Terryn "Mosez" and also not taken during that press-conference in Brussels.

Part One: Interview with Frank Lisciandro, Hotel Amigo, Brussels, January 1979

"*He's a good man, Herman ...*" Frank Lisciandro says as the tape starts. Frank, co-producer with The Doors and intimate friend of them, alludes to Herman Schueremanns with whom he had just been talking to. Schueremanns is the organizer of Rock Torhout/Rock Werchter, the big summer festivals in Flandres, that attract about 120.000 people nowadays. At that time he was also PR-man of the Doors' record company and, as everything else, he did his job remarkably well, which hadn't eluded a sharp viewing man as Lisciandro: "*He's really, probably one of the best people we've met in Europe, so far. He promotes concerts and works the record company at the same time, which is very, very unique. I've never seen that before. He stays in touch with what's going on, what the young people are doing, what they're listening to and at the same time he can influence the record company, very impressive...*"

Riff: "*Yes, he's a hard worker indeed, sometimes he's doing too much...*"

Frank Lisciandro: "*Probably is.*"

Meanwhile Ray Manzarek, Robby Krieger and John Densmore were chatting in a corner of the room, having drinks, ostendibly exhausted by the continuous questioning.

Riff: "*Well, maybe we can already start the conversation? I'm sure you know as much about the project as they do...*"

I was getting a bit nervous about their attitude, not knowing what the source of this disinterest could be, so my Doors interview started without them...

Riff: "*When I first listened to the record, I was immediately impressed by the way it was done, with care and skill. How did the idea to make 'An American Prayer' grow?"*

Frank Lisciandro:" It began with Jim, the idea. He wanted his poetry to be on a record.

In fact, eight years ago, on December 8th 1970, on his birthday, he went to the studio and started to read his poems, in a regular studio situation, just him and an engineer, and I was there as his friend. He read his poems hopefully hoping that some day, perhaps, he would put out a poetry album. Well, he died too soon. About three years ago, Robby Krieger, called up John Heany, the man who was the engineer when Jim was recording that night. Robby said: "Can we listen to some of that material?". John Heany answered: "I've been waiting five years for this telephone call!" So they got together. Then they called me, the second time that they got together and they asked if I wanted to help them putting this together, as they knew I'd been his friend and I was familiar to his poetry.

So I came and joined them. We began to meet two times a week for about a year and a half, listening to all the material that we could find: five inch reels, mono, stereo and live tapes, cassettes, anything that we could find with Jim, because we wanted to tell the story of Jim's life in his own words, with his own poetry. When we began to listen we realised there was enough material to do that. So we began to organize the material, to try to find a plan or a form for it, to knit it together, to make up a story out of it, to make it more than just entertainment, to make it theatre... We always thought about it as a movie soundtrack without the visuals. The visuals happen in your head. That's how it began... After a year and a half we began to work in the studio. We'd spent a year in the studio working. They (=The Doors) wrote new music for it. After we had assembled all the poetry we started to find music that would express the words of the poems. That gives you some background on how it was done."

Riff:" It's quite clear the band is still as good, as tight as ever... But it most of all gave me the impression to be an album by and with Jim Morrison, as if he was actually there while making the record... Not a rip off job at all."

Frank Lisciandro:" Our purpose was to do, to finish something Jim started. He was a very close friend of all of us. He was the person in my life that I knew best, who was a genius. Very rarely in anybody's life do they come and meet someone like that and get to know them and work with them - I made two films with Jim also - and so he influenced all of us. When he died we all were really in shock, obviously. When we had the concept of this album, our main consideration was how to make the best possible record that we could and how to be true to Jim's ideas and wishes, what he wanted. When they began to play the music to the poems, it was just like the four Doors getting together again, because they had Jim... He was on tape! It was just the way they used to work anyway: Jim would write the words, you know, they'd get together some time, Jim would write the melody too, and so they felt very secure about doing it also."

Riff:" Is there still some material left?"

Frank Lisciandro:" Quite a lot, quite a lot."

Riff:" Can it be used?"

F.L.:" Well, again, if this was another situation, perhaps the record company would want to bring out as much as possible. But they (=The Doors) have control with the record company. The record company can not release anything without the Doors' okay. That's why you haven't seen seven or eight rip off albums between Jim Morrison's death and now. The only way another record or



anything else could happen is, if in fact a good project with a lot of ideas, a worthwhile project happens to come about and can be made together. But there's not going to be any release of material just to make money. There's no way that this ever is going to happen."

Riff:" The record seems to be made up as a kind of 'final statement'..."

Frank Lisciandro:" Yeah. The only other thing that might happen is hopefully some day we'll make a film together about them and about Jim, a film that uses documentary footage done in England, some in the states, whatever footage we can find, that we can use. If we can come up with a project that we're happy to work with and be proud of, you know..."

Riff:" So there's a chance new material pops up with another soundtrack?"

Frank Lisciandro:" With another soundtrack, yeah, but utilising, hopefully, some of the poems we couldn't use in 'An American Prayer', because there were a lot of poems that we loved. For instance a poem that Jim tells, a story - it's a poem but it's like a story - of being in a cemetery when he was a young kid in school. He and his friends climbed over the cemetery wall...A beautiful poem! We wanted to have it on the album, but we couldn't really make it work, so it would be part of the flow...So that could be a part perhaps that would come out in the movie."

Riff:" The record indeed gives the impression to be a constant, perfect flow. There also appear to be some ideas, some images that constantly come back. There's that striking story about "Me and my - ah mother and father...were driving through the desert, at dawn, and a truck load of Indian workers had either hit another car...there were Indians scattered all over the highway, bleeding to death, etc.." Is it a true story, by your knowledge, or is it just a dream of Jim's or..."

Frank Lisciandro:" I think that's a true story: he told me that story. I was sitting around with two other friends and Jim in a small room, actually it was our editing room, when we were making a film. We had a Nagra-recorder and we used to tape some of our conversation because we were talking about films and about our film project. We wanted to have a record of some of that conversation, so we had the tape on. We were talking about some of the personal experiences in our life that were meaningful to us. Jim told us the story. That's how we came to have it on the tape. Just by coincidence: the tape was running, the machine was working. Actually, it was a terrible tape and we had to do a lot of work to make the sound clear. As a matter of fact, that tape went through a computer to make the sound clear. We thought it was a very significant story. We spent a lot of time with it, because there's no doubt in my mind that that happened to Jim.

That's why we even put it in the beginning of the album. I fully believe, from everything he said, that happened to him. Then he put that concept in a song: "Indians scattered on dawn's highway bleeding/Ghosts crowd the young child's fragile eggshell mind". And then there was a poem that he also wrote. So this experience that happened to him reflected itself later in a poem, in a story and in a song. So it must have been meaningful experience for him. That's why in this part of the album we tried to show that as, perhaps if that did happen to him..." (Frank doesn't put an end to his phrase because here, he jumps into another idea) "...as he imagined it, whether or not the actual event happened, I mean, I don't particularly believe that souls jump into other bodies, I don't, er...But he BELIEVED that and so it was meaningful for him and he acted as if that happened to him."

Riff:" I wouldn't want to go into this too deeply, because this is of course highly personal, but could the incident as a whole account for Jim's obsession to death?"

Frank Lisciandro:" I for one used to think that he was obsessed with death, too. And then, after listening to all these poems, and reading his note-books, I realized that Jim was a philosopher considering the question of death. I mean, most renowned philosophers find the question of death, and life after death or no life after death, to be the most significant question we can pose. Jim was constantly occupied with that, because as a philosopher, as a writer, as a poet he was in fact talking about the ultimate questions.



Hamburg, 6/12/78: Ray Manzarek is giving Rainer Moddemann his address. In the background: Frank Lisciandro.

He was a universal philosopher and a universal poet. I think the poems that he wrote have a meaning now, they have a meaning in the past too, and in the future they will continue to have a meaning. He's not talking about one event in our history like the Vietnamese War, he's talking about universal questions: sex, death, experiences of souls."

Riff: "Maybe that accounts for the visionary things one can find when carefully reading his work? Like the phrase that struck me with the 'Indian-fragment' in mind: "We could plan a murder/or start a religion." It's such a beautiful phrase, suggesting a range of deeper feelings..."

Frank Lisciandro: "You know, the funny thing, that poem to me is a poem of a sexual experience of a young man and at the end of it he says about that experience - he feels that experience so deeply - he says: "We could plan a murder/or start a religion", in other words the deepest experience of sex, of violence, of religion have the same deep seeded kind of place where they spring from in a human being. All three are profound experiences. That's one of my favourite lines in his poetry."

Riff: "I haven't had the opportunity yet to get a close look at the album; there was no time (as I only got the record at the beginning of the week) to reflect on it, but at the end of the first side Jim says: "I'll always be a word man/Better than a bird man". These words, by their placing at the end of that side and by their mere strength couldn't but attract my attention..."

As Frank, sunk in deep thought, doesn't respond immediately, I refer to the lines at the close of the second side, where there's an obvious parallel: "I will not go/Prefers a Feast of Friends/To the Giant Family" (At that time I didn't connect this sentence with the title of the film Jim Morrison made, called "A Feast Of Friends").

Frank Lisciandro: "To me personally I think this is the summation of Jim as a poet. It's one of his highest points, this poem, 'An American Prayer'. He talks about death, he talks about life. At the end he begins to say: "Do you know how pale & wanton thrillful comes death on a strange hour unannounced, unplanned for...". So he's considering the question of death. He then says: "Death makes angels of us all." He's considering it as an event that perhaps would be of significant meaning to him and perhaps something he could look forward to. Then he reflects on that a little more deeply. Now this is my interpretation:(mine may not be his, I can only give you what I feel)" No more money, no more fancy dress". Death thus makes equals of everyone. He continues with "This other Kingdom seems by far the best", obviously meaning the Kingdom of Death. And then: "Until its other jaw reveals incest/& loose obedience to a vegetable law". In other words, to me he's saying: death makes us all equal but it makes us all atoms, it destroys the human personality, it destroys one's creative life, it makes us all vegetables as it were. You become matter at that point, or energy. And then he says: "I will not go", he doesn't want death: "I prefer a Feast of Friends", that is the life, "To the Giant Family", which is the family of all souls. To me this is the highest point of his poetry, to me this is the most significant thing he ever wrote...It amazes me sometimes, I knew him so well and didn't appreciate him as a poet as much as I should of. He was my FRIEND, you know! It's hard to consider your friend a genius when you're hanging out with him all the time.

After three years of working on this, my God! I see myself as a blind man in the past! And I've always been interested in literature and poetry, I've written poetry myself, but...now I understand Jim more as a poet. I see his place in American poetry, his place in American literature more clearly. THAT's what this album is about: it's our attempt to show the world that Jim was a poet and to present him as a poet to the world. As a memorial to Jim we made this album."

Riff: "What's his place then, in contemporary American literature?"

Frank Lisciandro: "He's been an influence, I think, on Patti Smith for instance. I think he will continue to be an influence on other poets. Hopefully kids will listen to this album and say: "Hey? Poetry is great! Not like in school where they make you do it. This is great, this is entertaining, this is theatre...I LIKE IT!! I can WRITE it, I wanna try..."."

At this very moment Ray Manzarek screams through the room (I was soon to find out that his screaming is his way to whisper...) :" GOD, I NEED A BEER!!! Someone else says: " Me too!" Manzarek:" Six beer, maybe some ice, Perrier, lemon..."

I conclude he must be thirsty. The Doors now enter the play.

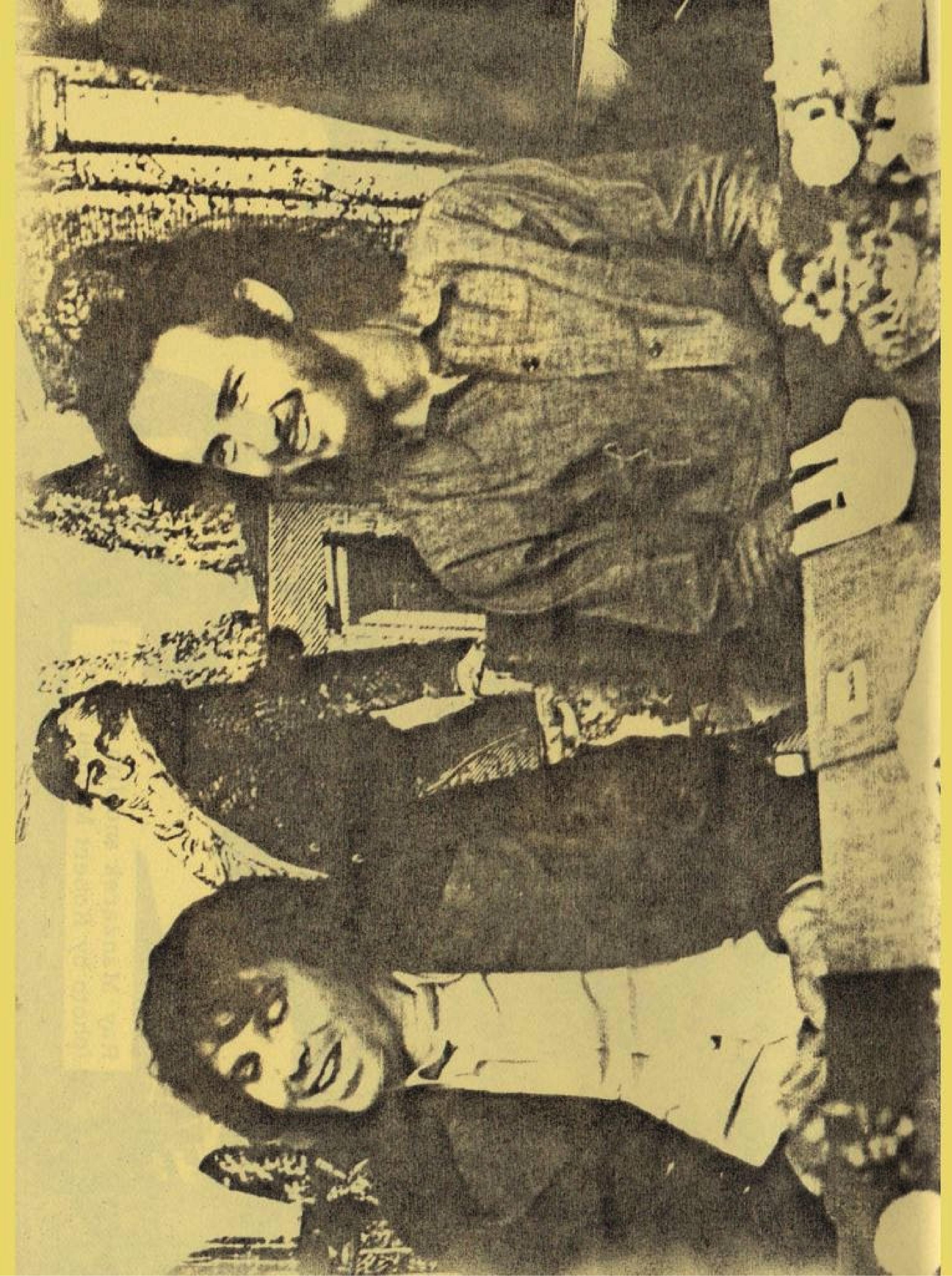
- Read Part Two of this interview in our next Doors Quarterly (No. 14) -

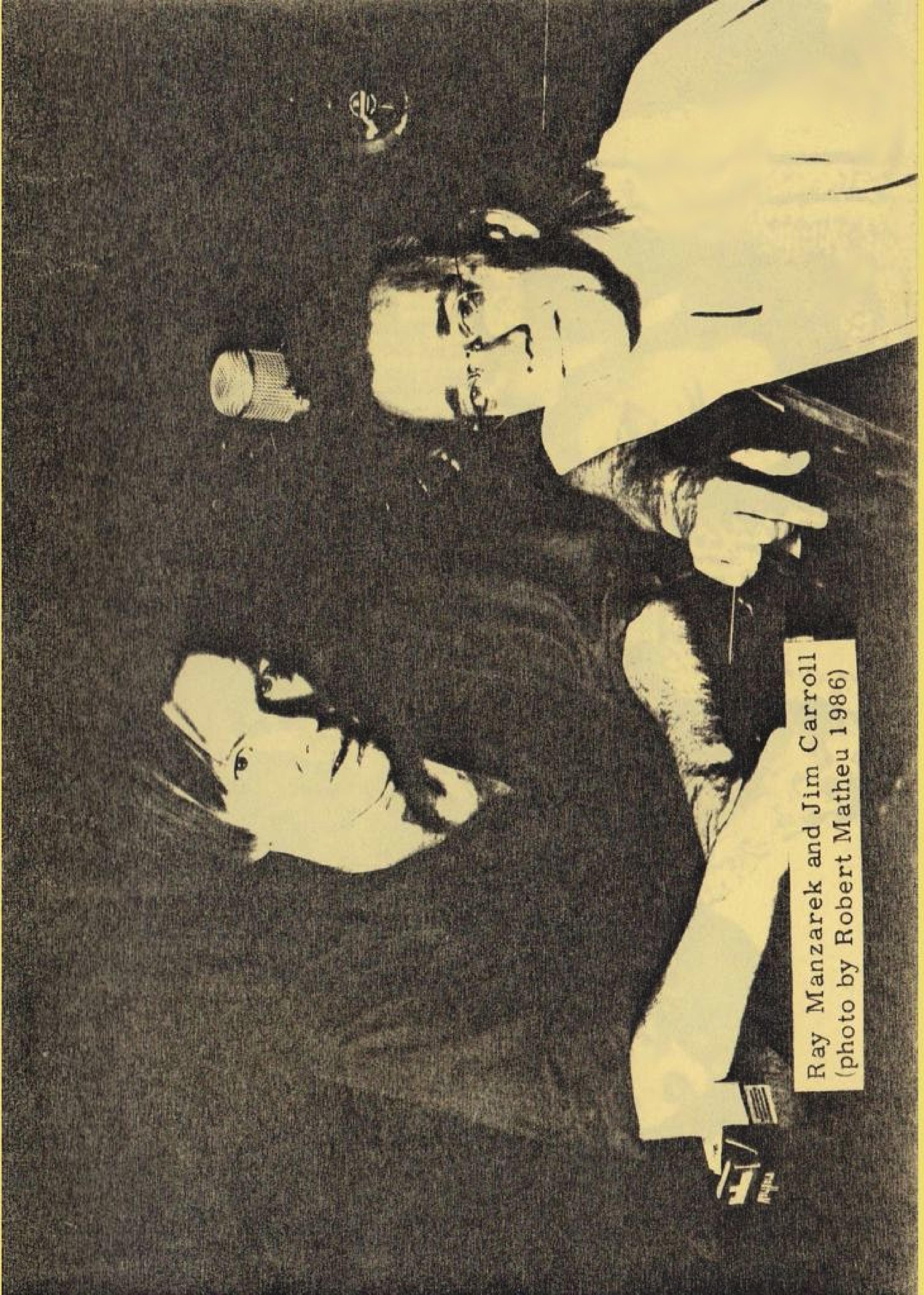
*) Editor's Note: The poem Frank Lisciandro mentioned here is called:
" We Scaled The Wall "

(You can hear the original version read by Jim Morrison on the bootleg 'Rock Is Dead - An American Poet'.)

We Scandal The Wall

(James Douglas Morrison)





Ray Manzarek and Jim Carroll
(photo by Robert Matheu 1986)