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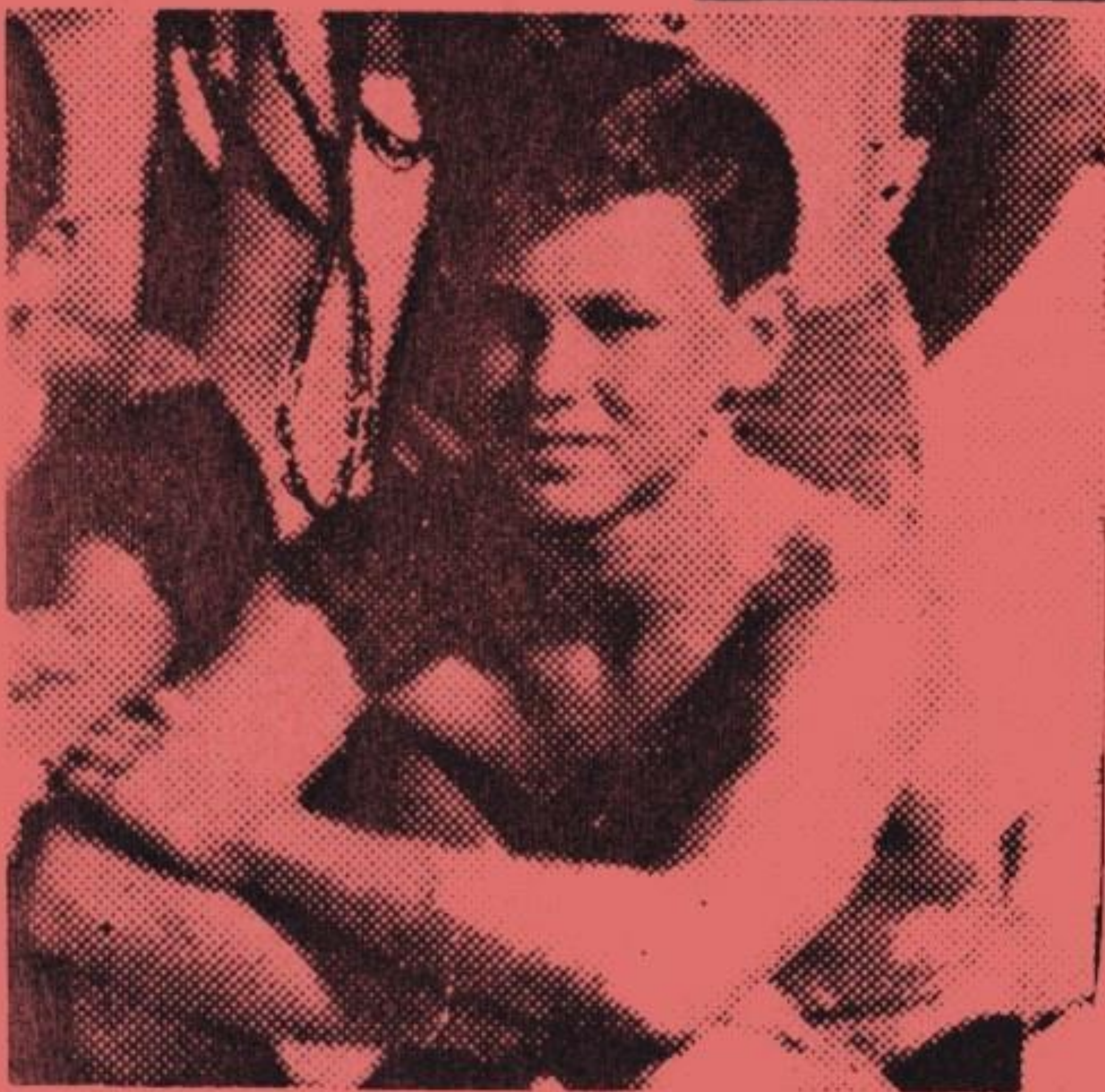
QUARTERLY<sup>3</sup>



# THE DOORS QUARTERLY

is a magazine for  
members of THE DOORS  
FAN CLUB WEST GERMANY,  
Hagenastr. 20; D. 4300  
Essen 1; W/Germany  
There are 4 editions  
a year.  
Drawing on cover by  
Jim Morrison in 1958.

## from us to you



Hi, liebe Fan Club  
Mitglieder,  
zum Todestag Morrisons  
am 3. Juli sollte es  
ein kleines Geschenk  
"from us to you" geben  
- leider wurde das Ge-  
schenk nicht rechtzeitig  
fertig. Bitte verzeiht,  
es liegt dem QUARTERLY  
Nr. 4 bei, das im Oktober  
verschickt wird. Sorry!  
Nochmals sorry: Einige  
Leute warten immer noch  
auf Sachen, die sie bei  
uns bestellt haben.  
Wegen ewig langer Liefer-  
zeiten (z.B. aus England)  
warten auch wir trotz  
Vorkasse noch auf man-  
che Artikel. Aber Geduld,  
alles ist vermerkt und  
wird sofort nach Ein-  
treffen bei uns an Euch  
abgeschickt. Danke für  
Euer Verständnis.  
Insbesondere danken wir  
für die zahlreiche Post  
die sich einerseits auf  
das DOORS QUARTERLY be-  
zieht, andererseits viele

neue Aspekte der Doors und ihres Umfeldes beleuchtet. Wir kommen mit der Be-  
antwortung der Briefe kaum nach, kein Wunder bei inzwischen 160 Mitgliedern!  
Prominentestes Mitglied: Danny Sugarman, dessen 4 Seiten langer Brief an  
uns einen Abdruck wert wäre; Auszüge aus Leserbriefen wie immer in diesem  
Heft an bevorzugter Stelle. Neuigkeiten über die Doors leider wenig, dafür  
um so mehr über Ray Manzarek, der unzweifelhaft Aktivste der Doors.  
Das erste Fan Club Meeting verlief ruhig bei den wenigen Teilnehmern, man  
erfreute sich hauptsächlich an den Videos, besonders dem für uns neuen  
"Gloria" Promotionfilm. Das nächste Meeting ist für Dezember geplant.  
Mittlerweile schreiben internationale Musikmagazine über uns, wie 'Gorilla  
Beat' und 'Format', die große Resonanz beweist, daß wir mit dem Doors Fan  
Club einen richtigen Weg eingeschlagen haben. Daran wird uns M.S. aus Be-  
chum nicht hindern, der - wie uns Mitglieder berichten- aus Neid und Miß-  
gunst gegen uns hetzt. Mit diesem sogenannten 'Fan' können wir nur das  
tun, was ein Baum tun würde, wenn ein Schwein sich an ihm kratzt...

In diesem Sinne LIGHT YOUR FIRE !

*Finer*



# Talk Talk Talk about the DOORS



- ... Danny Sugerman is working on a new book, his third but non-Doors project in years. Titled 'Wonderland', after a street in Laurel Canyon where he used to live with Pamela Morrison...
- ... 'No one here' meanwhile is in its 12th printing as a pocket book and its 9th as a trade paperback...
- ... the official Doors <sup>video</sup> will be released some time next year. We can't wait, Danny...
- ... Danny and Ray Manzarek found a band called The Joneses from LA...
- ... Ray is not working with Translator, as reported in Doors Quarterly 2...
- ... He also passed on CBS act Here Today. But he is pouring all his current energy into the Doors movie project and his solo project...
- ... Ray's next LP should be the keyboard dominated instrumental everyone's always hoped and known Ray could make ...
- ... Alive She Cried and Carmina Burana are available on Compact Discs, also the Doors' first album. But there are rumours that WEA wasn't allowed to put the last one on CD and they have to collect remaining copies back from the shops. Get your copy before they are gone ...
- ... Kit Fitzgerald directed Ray's video to accompany Carmina Burana. Ray plays a renegade monk in this video clip...
- ... New bootleg releases: 'Père Lachaise' and 'Stoned Immaculate', not any copies around, so we can't say if there is new material on it, neither where they come from ...
- ... 'Gloria' video was shown in France and Switzerland, it contains exciting live clips from different concerts, plus material from 'Feast of Friends' and a little 'short story' played by actors ...
- ... Werner Reimann from Berlin is still on the outlook for his translation of the Doors' songlyrics to be published ...
- ... John Tobler's book on Jim Morrison is out, it contains many great pictures as it is reported by Jürgen Willhauk from Frankfurt. An article about that book in our next issue...







# RAY MANZAREK: INTERVIEW

-Ray, what did you do in the seventies?

-I think this last decade was a dull period. It was just disco, glitter rock and Elton John. He wrote some good songs, but he was awful on stage and he didn't seem to care in what way he affected his listeners. Well, what did I do? I made a couple of records for Mercury. One is called 'The Golden Scarab'. The songs are very intellectual and deal with the subject of being a man with a cosmic responsibility. No, it was too much esoteric to sell. The other one is 'The Whole Thing Started With Rock And Roll Now It's Out Of Control'. For that recording I had a couple of musician friends here from LA. Among others Flo and Eddie, Joe Walsh and Nigel Harris who later started playing with Blondie y'know. I myself started playing with a group called Nite City, which made one record with the same name and one more album which must be quite a rarity called "Golden Days Diamond Nights". Only a few thousands were made and it was released in West Germany only.

-You seem to be a little bit proud about your somewhat obscure recording adventures. But if you think that rock music in the seventies was bad, how do you want it like to be good?

-Well, the I begin saying that rock'n roll is a form of art. The one thing that is stopping it from becoming a great art is the musician's limited cunnings, so we must get better playing our instruments. And for the songwriters, which is true for most of them, they should get more inspirations by reading good poetry and other literature. That is what was so good working with Jim Morrison. He was educated at the university, he was intelligent and he read a lot. He also had the talent of interpreting his impressions into poetry and song lyrics. It is his kind of talent I seek in rock musicians of today. Those who can speak about the life itself in poetic and musical forms. That is the great thing about rock music, it is made for the whole human being: rhythm for the body and lyrics for the mind.

-Ray, if you'd like to compare the music of the sixties with the one today, what's good for the eighties?

-For example 'X'. John Doe, the bass player and Exene, the singer with John, are both poets beside being rock musicians and songwriters. Exene and Lydia Lunch not long ago have published a book of poetry on a New York publishing company. The first time I heard 'X' was at the legendary 'Whiskey a GoGo' in the western parts of Hollywood. At that time they were going to open for a Rockabilly band. This Rockabilly band was not good, but 'X'..., well, they were so good that I had to go backstage and ask them if I could produce a record for them. That was to become their first.

-The 'Whiskey' is the place where the Doors began, quite nostalgic place for you, isn't it?

-Yeah, we were going to do our first week in the place. In those days you played a week at the time at the clubs here in Hollywood. We were only known to a few people and we were opening for 'Them'. Oh, if there only could exist a tape recording from that last night! There was a jam with 'Them' and the Doors on stage at the same time. Imagine Jim and Van Morrison playing 'Gloria' and 'Mystic Eyes'.



After that week we became a houseband at the Whiskey. So for two dollar fifty and two drinks, you could listen to The Doors and 'Love', The Doors and 'The Turtles', The Doors and 'Frank Zappa and the Mothers of Invention', The Doors and 'Buffalo Springfield' and... well, a lot of good bands.

-But what happened backstage after the first concert of 'X' at the Whiskey? Was it you, Ray, who got them to record the Doors song 'Soul Kitchen'?

-No, actually not. When I introduced myself backstage, Billy Zoom, the guitar player, told me that they usually play one of our songs. When we later met to begin our work on the first LP they wanted to use that song, so I said: 'Okay, play it and let me hear what it sounds like.' I couldn't believe that it was the same song. 'X' had given it a totally different kind of energy and they played it in another tempo, which was at least a hundred miles per hour faster than our version. The song reached the LP, and I think it's good.

-Ray, my favourite is 'A world's mess' and I'm an organ freak, too, so I like the solo you do on it.

-Nice to hear. It's the same suite of chords there as in the Doors' 'Light my fire', so when we recorded it I said that I feel so much for this, that I have to try a solo. And the solo remained in the final mix.

-Ray, any comments on the American radio?

-There's a lot you can criticize the American radio for: that it doesn't play progressive or critical music for example, which comes down hard on 'X', but you can in any case listen to rock music at any time of the day and here in LA we have got at least ten stations which broadcast different kinds of rock music. My impression of Europe is that the politicians want control over the radio, so that no music is played that gets you high or halfcrazy. But that is exactly what you need. You guys need to go crazy. What the hell, you gave us our remains of western culture and now you need to behave a little crazy now and then. I don't mean for you to become anarcistic or make a revolution or behave politically insane. You must be free to be a little emotionally crazy. And I am not talking about a crazyness that can be diagnosed as a disease; I am talking about an ecstatic living where you bring out your dionysian needs and rights, where you open yourself and give release to all of the



RAY MANZAREK talking to fans on July 3rd, 1981; Père Lachaise, Paris Photo by Rainer Moddemann



wills and powers within you and where you get into all of the rhythms that exist on this planet. Due to your cultural and intellectual development you have missed those rhythms. You must learn to live more passionate. I think you spend your time or too much of your time on political thinking. You just switch those fossiles at power for some other fossiles, just as bad as politicians. Look at our Carter. He was an idiot as a president. Then they voted for Reagan, who is an ever worse idiot. The politicians don't use the power they get to create a better world. They use it to generate the power. As Jim Morrison said: 'They've got the guns but we've got the numbers, we're taking over.' Maybe it's time to live after the same ideals as in the sixties.

-But what do you think would happen if we stopped thinking political, if we stopped voting, for example? And the sixties didn't give us a better world, did they?

-Okay. I don't mean for people to stop voting, or to give up trying to affect the political decisions. I guess that was what really happened in the seventies. We gave up the dream of a better world and stopped living after the visions we had had of what it would look like. Thereby we also stopped trying to affect our surroundings with these visions, and the dreamworld must remain a dreamworld. We didn't realize that it had to take time, not just a decade.

-Ray, there's an expression that was stated in the late seventies: 'Give yourself a chance'. Compare that with the sixties' 'Peace, love and understanding', which one contains the most feeling and future for the individual? It is a rhetorical question, for sure, but this idea of love from the sixties, what did it really mean?

-Everybody was to be filled with the soul of the lover. I'm not talking about somebody fucking, but of a human being capable of making love to everything he does. You sit in front of your dinner and you are being filled of this feeling 'Oh, I'm gonna love this meal'. Or when you are going to the studio to do your radio show 'I love this job'. A few examples on what I mean being a lover. Live your life in a positive way and your attitude will be infectious, you will influence others.

-But how do we get rid of our dark sides?

-They are there and you must live with them, but live convincing that the positive sides are stronger. You must love life. That is what the Doors was all about: The love of life. We were passionate musicians. We tried to create music that contained expressions for all sides of life. When Jim Morrison got on stage he was no longer Jim Morrison, he had been transformed to something you could call a 'universal being', a new creature, as in his poems 'The Lords and The New Creatures'. We dared to drive ourselves into an ecstatic madness and sometimes our shows could seem to be very primitive, almost as an ancient ritual. Jim also got prose-

RAY MANZAREK drinking wine, showing how to eliminate 'dark sides'.  
Photo by Dieter Rademaker





cuted for obscenities on stage. But what we were trying to do was to take our senses back to the time before Christ, to take part of the original Power, 'the Power on Earth'. This might seem very weird, but maybe it gets more concrete if I say that it is the same power within us that Hitler tried to use in his devilish aims. That is what you must try, it strikes me. You Europeans must surrender to the primitive passion. You mustn't be content with the knowledge of what the vikings were doing, but you should try to feel the vibrations and the powers of their age. Which was their music? What did it sound like, the music of Odin and Thor? You must keep the mythology alive and get inspiration from the vikings. And why not from the Celts?

-Now I understand why you recorded 'Carmina Burana'.

-Yeah, these lyrics are telling about rebels against and escapees from the priesthood living as nomads, drinking and having an unfettered love life. They were enjoying the present and the pleasures of life instead of the meditative shut-up live of celibacy in the monastery. You can understand why I for a long time have been attracted by the spiritual power that exists in that production? Of course you're right but it is not until now that I have taken it up. And when I finally got to do it on a record, I wanted to make the arrangements more like modern music, like rock music. Today I work on a film about art and musical life in LA. It is half-documentary and also contains a simple love story between a chinese girl, living in Chinatown and being brought up by old chinese traditions, and a punk rocken. The film is illustrating the cultural collisions that are frequent in a town with so many different immigrants and groups of the population as in LA. Apart from that we are doing a documentary on the Doors and are collecting everything that is filmed, and we are planning to film some sequences with actors in order to illustrate some songs that we don't have any pictures for. We want to show the people that weren't there what it could be like going to a Doors concert and what Jim's poetry was all about.



(Taken from the Swedish magazine "Showtime" 3/84, by Janeric Sundquist)  
Thanks to Goeran for translating the whole thing!



# Jim Morrison, some people are unkind enough to say, 'thinks he is Christ'

MELODY MAKER, September 14, 1968

"IF the Underground is giving away money, not earning money, then we are not Underground. We run our own scene. I guess we qualify as businessmen," said Doors lead singer Jim Morrison in London last week.

He was replying to a question about whether the group considered themselves part of the "Underground" at a press reception at the Institute of Contemporary Arts.

The Doors, as far as America is concerned, are very much

above ground. They don't appear for less than 20,000 dollars a night and now appear on average four nights a month. Their royalties for records have passed the million dollar mark. Very good business, indeed.

In 1967, "Light My Fire" topped the U.S. charts and their latest single, "Hello, I Love You," which apparently they don't like too much, has just slipped down from number one in the States. Their three albums, "The Doors," "Strange Days" and "Waiting For The Sun," have been best sellers and all have sold a million, as did "Light My Fire" which makes them the Elektra label's hottest property.

In Britain they have yet to make the charts, although "Hello, I Love You," the seventh single to be released on the British market, looks like shaping up to be the first chart entry in Britain for the Doors.

Although they are not part of

the free concert scene in the States, the Doors' individual members, Morrison, Ray Manzarek, organ, John Densmore, drums and Bobby Krieger, guitar, sit in with other groups.

"There's a lot of room to improvise," said Morrison, when the group paid a visit to the Roundhouse last week. "We have a form that we are very familiar with, and we know it well enough to vary it."

"It's always different. I guess I don't like it if people laugh. If somebody yells out in a dramatic moment, it breaks the mood and it's hard to get it back."

The Doors' music often seems to carry undercurrents of violence and strong sexual overtones. Morrison denies, in fact, "They are love songs," he insisted.

"I know there is a lot of violence about but I haven't seen much apart from what I've seen on television and movies. I think that if someone is standing up singing and playing an instrument, what has this to do with violence?"

But what about "Unknown Soldier," with its traumatic firing squad sequence? Again Morrison denied any violence in this particular song and stated that it was a love song. "The violence is just a metaphor. It's about sexual intercourse. The firing squad is just a metaphor for what's going on."

As well as the songs, the Doors' act features Jim Morrison's poetry. "The organ, drums and guitar improvise and I do the same with words and voice," he said.

Morrison is the focal point of the group. Their leader and sex symbol, often pictured

naked to the waist or in leather long, dark brown hair curls down to his shoulders and frames his almost good-looking face. He has been accused of being deliberately sexy on stage and in Newhaven, Connecticut occurred the now historical arrest of Morrison on stage at the end of a show.

As a policeman approached Morrison, Jim calmly held the mike towards him and said "say your thing, man." A minor riot ensued and police arrested people almost indiscriminately.

Morrison himself was charged with breach of the peace, indecent and immoral exhibition and resisting arrest. He was placed under a bail of 1,500 dollars. Later, however the charges were dropped.

Off stage he is slightly distant. He precedes answers with a great amount of thought and is not verbose in replying. He has a tremendous self-assurance and coolness. Occasionally one gets the impression he is sending up the questioner with his answers, but it is not obvious.

At the ICA reception he stood amidst a crowd of reporters, cameramen and film technicians controlling things with ease. The hustle brayed other people's nerves but he maintained his cool. There were no signs of irritation at the shower of questions about his sexiness, the group's political or revolutionary position, or what he thought of British groups.

If anything, he was bored by the whole carry-on. He certainly confounded reports that he was rude or unapproachable. Reports which at their harshest said of him that "he thinks he is Christ."

## ACHIEVING THE IMPOSSIBLE AT MIDDLE EARTH M.H. 14.9.68

THE rumours were flying. Doors drummer John Densmore was missing. The groups were arguing as to who would go on first. There was some speculation as to whether they would go on at all.

The Friday night Doors/Jefferson Airplane concert was scheduled to start at 9.30 pm. The audience, over two thousand of them, had been sitting patiently since 7.30 and they had to wait a further two hours before the action began. DeeJay Jeff Dexter kept things moving with records and Pete Drummond gave him a hand.

Then the stage darkened and the audience cheered as dim figures appeared and took up positions behind drums, organ and guitar. The stage lights went up and as John Densmore, Ray Manzarek and Robbie Krieger launched into "Back Door Man" to herald the arrival of the front Doors man, Jim Morrison.

He walked majestically on stage clad in a tight black leather suit, white shirt and brown shoes. The crowd applauded him and Morrison, taking up a stance at the mike, smiled briefly and belted into his first song.

His singing is every bit as powerful as the Doors' albums suggest, while the backing trio of organist Manzarek, drummer Densmore and Krieger, guitar, are really together and play with precision and timing that are quite remarkable.

Wasting little time, Morrison went on to "Break On Through," "When The Music's Over," the Nacht-Weil "Whiskey Bar," "Hello I Love You" and "Natural Child" breaking into a knock-out version of "Money."

For the ritualistic "The End," Morrison asked for the lights to be put out. Eventually after

pleading, and finally shouting, he got the lights off and the Doors became vague, shadowy figures with a backdrop of red dots formed by the lights on the group's bank of amplifiers.

The song began and a dramatic effect was building up when a spot light suddenly came on, killing the whole thing. Understandably, Morrison walked off but the group kept on playing. The light went out and Morrison returned to finish the song.

During "Light My Fire," he leapt down into the fenced-off space between the stage and the audience, which was being used as a TV camera run. This caused confusion with the cameraman becoming tied up in Morrison's mike wire. Morrison screamed into the mike and then held it into the audience for girls to scream into.

"Unknown Soldier" became a real production number with Morrison acting out the part of the prisoner facing the firing squad. Densmore played a roll and then Morrison crashed to the floor, "dead." He lay on the floor and it seemed as though he had knocked himself out but then he leapt up and finished the song with its triumphant "The war is over!" last line.

The Doors are undoubtedly one of the most professional groups on the scene anywhere. Everything hangs together well and there is an underlying feel of calculation and presentation which projects the music to its full.

Densmore, Manzarek and Krieger are very good musicians and Morrison, with his great sense of showmanship and stage presence, provides a dynamic quality to the act.

When he saw the Roundhouse for the first time he said, "This is going to be fun. This is the

place for us." After the show on Saturday, he commented, "This is the greatest audience. It was just like starting again."

The six-strong Jefferson Airplane, second on on Friday, first on Saturday, lost some impact because the vocals were often inaudible against the strong backing.

Like the Doors, the programme for each of their four sets followed pretty much the same lines each time. The Airplane's presentation is looser and more casual, but any lack in visual effect was more than made up by their amazing light show.

The Airplane were swamped in colour as slides and film clips created a restless, soothing backdrop to their music. Two guitars, bass and drums built up layers of sounds against the hard vocal work of Grace Slick, Marty Balin and Paul Kantner.

Lead guitarist Jorma Kaukonen plays thoughtful, well-constructed solos and doesn't rely on speed for effect. Bassist Jack Casady and drummer Spencer Dryden underpin the whole thing very well. Dryden is a particularly fine drummer who drives things on well on the faster numbers.

It's been said that it is impossible to get the Doors and Jefferson Airplane together on the same stage in the USA. Last weekend, Middle Earth achieved the impossible.



One more article about The Roundhouse concert!





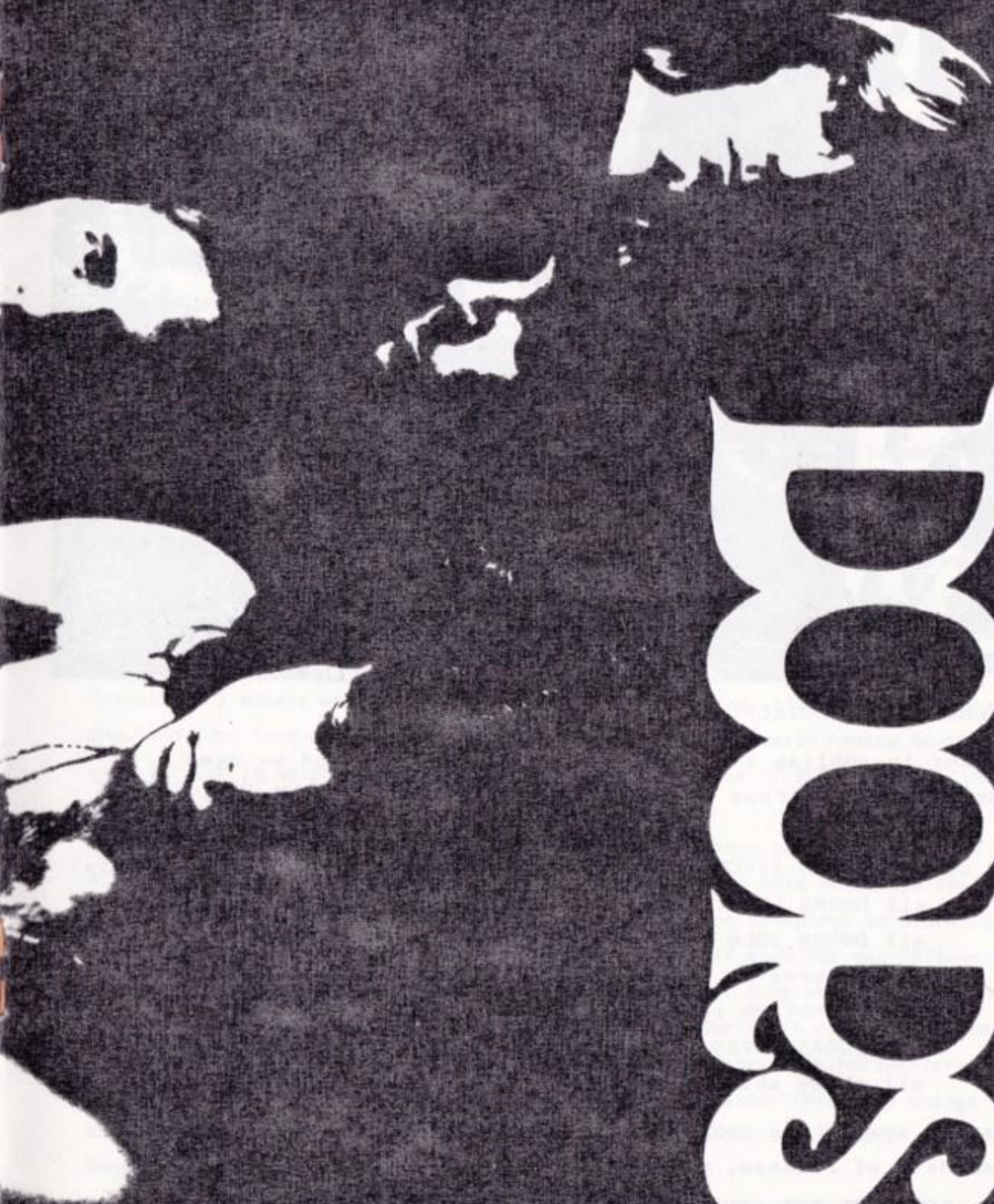
SAT  
MAY 11

JAMIE'S COTTON BLUES  
BAND  
CRAZY WORLD OF ARTHUR BROWN  
COBO ARENA

— GARY GRIMSHAW —



# Dogs





Mr. Mojo Risin'



REMEMBER OUR PROJECT?

We want to publish a complete DOORS DISCOGRAPHY and we need your help, Doors Fans all over the world!

So please:

Add up all DOORS SINGLES that you've got or know of (even Bootlegs)  
all DOORS LPs that you've got or know of (even Bootlegs)  
all DOORS SOLO records that you've got or know of  
all records on which one of the Doors performs with other musicians  
all PROMOTION records you know  
all DOORS COVER versions performed by other artists  
all songs which MENTION one of the Doors or the Doors

List up everything you know about the records or the songs,  
even: date of release, country of release, order number, picture  
cover or not, pressing company or record company.

THANKS FOR YOUR HELP! THANKS TO ALL WHO ALREADY HELPED US WITH THAT!



Die 'andere Seite' des Rock-Stars Jim Morrison war der Poet James Douglas Morrison. Der Bühnen-Schamane, dessen "ironisch gemeinter" Lizard-King-Mythos (vgl. das letzte Interview; Rolling Stone März 1971, wieder abgedruckt in Doors Quarterly No. 1) am Ende gegen ihn selbst zurückschlug, sah seinen eigenen 'Durchbruch' schon immer mit dem Wunsch verknüpft, als Dichter ernstgenommen zu werden.

Did he have a good world when he died? Sicherlich "enough to base a movie on". Doch Morrison hatte sich dafür mehr erhofft, als eine Neuauflage von "Feast Of Friends". Seine literarischen Ambitionen, mögen sie äußerlich häufig wirken wie der "fast schon krankhafte Ehrgeiz" eines dilettierenden Elektrikers (vgl. B.Gockel, Musik-Express 7/1991), entsprangen dem ehrlichen Bedürfnis nach kreativer Selbstverwirklichung: "There will never be another one who can do the things you do". Nur Wunschdenken? Morrisons Äußerungen und Texte zeigen ein sehr differenziertes Verhältnis zum Schreiben mit auffallend 'absoluten' Ansprüchen. Ich möchte dies kurz andeuten.

Der "Durchbruch zur anderen Seite" ist für Morrison wesentlich ein Durchbruch zum Unbewußten, d.h.: die Ermöglichung eines Durchbruchs des Unbewußten selbst (= des unbewußten Selbst); die Erschließung seines ebenso destruktiven wie kreativen Potentials, welches sich (wie wir seit Freud wissen) auf eine sinnvolle rekonstruierbare Weise in Fehlleistungen, Träumen und neurotischen Symptomen äußert sowie (nicht erst seit Freud bekannt) in vielfältiger Form in künstlerische Gebilde Eingang nimmt. Bei solchen Anlässen 'spricht' das Unbewußte, es zeigt sich "strukturiert wie eine Sprache" (J. Lacan). Entsprechend bezweckt Morrisons künstlerische Utopie den "Diskurs des Anderen" (wie wiederum Lacan es nannte; vgl. Rimbauds "Ich ist ein Anderer") in einer Art von "automatischen" Schreiben: "I always wanted to write, but I always figured it'd be no good unless somehow the hand just took the pen and started moving without me really having anything to do with it" (so im Gespräch mit Jerry Hopkins; Rolling Stone 7/1969). Das sei jedoch nie geschehen.

Immerhin machte Morrison es sich zur Gewohnheit, ausgehend von einem gewissen rhythmischen Gefühl "to make up words as fast as I can just to hold on to the feel", und es ist interessant, daß zahlreiche zunächst unverständliche Metaphern in seinen Songs und Gedichten geläufige Traumsymbole reproduzieren. Das gilt auch für das "Öffnen der Tür": lt. Freud ein Sexualsymbol für Entjungferung, mit C.G. Jung aber auch in einem nicht bloß sexuellen Sinn als Verlust der Unschuld und Unbedarftheit einerseits, als Zugang zum unbewußten Kern der eigenen Persönlichkeit andererseits, als Horizonterweiterung zu verstehen (eben im Sinne des bekannten William-Blake-Zitates: "There are things that are known and there are things that are unknown; in between there are doors", das bei der Benennung der Gruppe Pate stand).

Morrison hat nun diesen 'Durchbruch' auf eine doppelte, scheinbar krass widersprüchliche Weise verstanden: es geht ihm um reine Intuition, um eine unverstellte, naiv-passive Erkenntnis der "things that are unknown". Objects "not falsified by seeing", heißt es in "The Lords & The New Creatures" (New York 1971, S.80) - das 'Auge', Machtsymbol, Symbol



Symbol des Lichtes und des Bewußtseins, aber auch der Verstellung, soll sich dem 'Sinn' öffnen, ohne ihn zu vergewaltigen. Morrison: "It is a search, an opening of doors. We're trying to break through to a clearer, purer realm" (crawdaddy 12/1967). Die "Unschuld des Werdens" (mit einem Ausdruck Nietzsches), das frei spielende Leben ("free activity that seems to have no meaning") bleibt freilich Utopie: als wenn nicht die Sprache des Unbewußten gerade die Entfremdung, die Diskontinuität, den normativen Eingriff der symbolischen Ordnung sichtbar werden ließe. Morrisons Schlüsselsatz lautet: "When play dies it becomes the game" (The Lords S.13). Nur durch das kontrolliert inszenierte "Game" läßt sich der 'Durchbruch' ansteuern: diesseits des "pure realm", doch als Abstreifen der FALSCHEN Unschuld, der gesellschaftlich vermittelten Bewußtlosigkeit. Fern jeder reinen und gewaltlosen Intuition sucht das Ritual (Morrison: "It's like a game"), die "Gefühlsathletik" eines "Theaters der Grausamkeit" (A. Artaud), den gewaltsamen Durchbruch über die "road of excess" (W. Blake), über eine programmatische "Verwirrung aller Sinne" (A. Rimbaud) zu erzwingen. Auf der Ebene des Schreibens figuriert als Gegensatz zur Unmittelbarkeit der unbewußten Äußerung einerseits und der begriffslosen Anschauung andererseits die inszenierte Konstruktion, die gerade bei Rimbaud stets nur der Rekonstruktion der Intuition dient, der begrifflichen Annäherung an ein ursprünglich 'Erschautes'. Hier scheint Morrison eine Art Kompromiß zu vollziehen. (Rimbaud war sein großes lyrisches Vorbild, während er sich in puncto Theater an Artaud orientierte.) "You cannot touch these phantoms" (The Lords, S.46) – und die konstruktive Imagination (aus dem Verlust der Einheit, also aus Mangel geboren: "born of loss", S. 44) sieht sich bei der Nachdichtung des sich Entziehenden angesichts der Verblendungszusammenhänge, denen sie zu begegnen hat, nun darauf verwiesen, eine "Gegenwelt" aufzubauen, "to rival the real" (S.42). Schreiben wird zum Ritual der endlosen "Metamorphose" (vgl.S.78): "The world becomes an apparently infinite, yet possible finite, card game. Image combinations, permutations, comprise the world game" (S.47). Die Unabschließbarkeit dieses Spiels, die Notwendigkeit seines Scheiterns "contains the idea of death", wie alle "Games" (vgl.S.14).

"Door of passage to the other side, the soul frees itself in stride", heißt es am Ende von "The Lords" (S.90) – gefolgt von dem Hinweis, daß 'Befreiung' von Spiegel-Welt und Spiegel-Selbst hier 'Tod' meint: "Turn mirrors to the wall in the house of the new dead". Jim Morrison wollte (noch) nicht in diesen letzten Spiegel schauen, den er da beschwor: "I will not go. Prefer a feast of friends to the giant family" (Schluß von "An American Prayer"). Doch hatte er nicht angedeutet, daß jener "brandnew friend", den er brauchte, nur "the end" sein konnte (vgl. "Hyacinth House")? Er wollte sich weiter wandeln, als "Changeling", als Wechselbalg (der Song endet jedoch: "I'm leaving town, on the midnight train...gonna see me change..." – Abreise ist ein Todessymbol), wollte immer ein "word man" sein, "better than a bird man" – und mußte längst wissen, daß er wiederum nur etwas vorspielte, wenn er Alkoholismus, diese "slow capitulation" anstelle des Selbstmords, und das längst verselbständigte, sinnleer gewordene Bühnen-Ritual (seine Games) kommentiert, als sei das "all pretty playful" (vgl. J. Hopkins-Interview). Play had died a long time ago. And the player was going to die too. An actor out on loan.



# Letters from you to us

Congratulations to issue 2 of DQ, it was even better than No 1. I thought that was impossible. My personal opinion is that DQ should be printed entirely in English. I think the whole idea of the Doors demands knowledge of the English language. To understand Jim's poetry you will have to have a complete mastery of English. I don't want to say that the Doors only can be listened to by people understanding English. But for those who don't, there is a hell lot more about the Doors to enjoy! Now, is there any better place than in the Quarterly you can improve your English? English is most certainly the main language of the Doors. Why not change the club into the European Doors Fan Club?

Goeran Nystroem, Sweden

Euer Fan Club ist echt super und das Quarterly sehr interessant!  
Gerhard Schieder, Wien

Das Quarterly gefällt mir wiederum sehr gut. Problematisch scheint es nur zu werden, weil ja ausländische Mitglieder im Club sind, und diese können ebensowenig immer Deutsch wie die deutschen Mitglieder immer Englisch können. Vielleicht wäre es möglich, das Quarterly zweisprachig herauszugeben, entweder alle Sachen in Englisch und Deutsch, oder eine englische und eine deutsche Ausgabe. Beides würde aber wohl mehr Arbeit und mehr Geld kosten, eine Erhöhung der Beiträge wäre u.U. unvermeidlich.

Christian Stede, Lahnstein

Obwohl mich Jim Morrison am meisten interessiert, finde ich es öde, den anderen Fans gegenüber, die vielleicht mehr über das jetzige Schaffen und Tun der Doors wissen wollen, daß der Rahmen Eures Hefts bzw. die Titelseiten mit Jim gespickt sind. Sonst finde ich Eure Aufmachung ganz gut. Nach einem Jahr, unter Berücksichtigung guter Arbeit, wird der Fan Club und die Zeitung sich bestimmt gut entwickelt haben.

Peer Andresen, Sylt

Thanks a lot for the 2nd Quarterly, and very good it was, too, if there only was no bloody German!

Paul Carter, London

Besten Dank für das Quarterly 2, ich finde es echt gut, besser als das erste. Ich mache fast jeden, den ich kenne, auf den Club aufmerksam.

Stefan Krebser, Schweiz

Vielen Dank für das letzte Quarterly. Die Sache läuft ja prima an!  
Jochen Brandau, Düsseldorf

Good to hear from you - what you are doing is fantastic - I only wish the various attempts to form a fan club were half as successful... I'd love to incorporate the memberships we've received with your project. Your magazine is wonderful. Can I contribute?

Danny Sugerman, Hollywood

Ich glaube, man kann Euch zum gelungenen Start des Clubs gratulieren. Die Resonanz auf eine der interessantesten Gruppen der Rockgeschichte ist da und inzwischen ist eine neue Generation von Fans nachgewachsen, die die Doors als eine 'neue' Gruppe entdecken. Kompliment auch für die sehr schön gestalteten Sticker und für das informative Quarterly, an dessen Layout aber noch gefeilt werden müßte.

Peter Brumbauer, Ohlstadt

Ich würde es begrüßen, wenn das Heft in Offsetdruck erscheinen würde. Ich würde dafür auch mehr Beitrag zahlen.

Andreas Wulf, Halle



Ich bin der Überzeugung, daß eine gesunde Mischung von Englisch und Deutsch im Quarterly wohl das Beste ist, es wird wohl weder unseren der englischen Sprache mächtigen europäischen und außer-europäischen Mitgliedern, noch uns deutschsprachigen Freaks von Nachteil sein, sich die jeweils anderssprachige Lektüre eben mal in Ruhe auseinander zu klabustern, sei es nun unter Zuhilfenahme eines Wörterbuches und/oder 'with a little help from my friends'! Das ist das Fairste gegenüber der Gesamtheit aller Mitglieder.

Frank Weber, Kronshagen

Ein dickes Lob für das Quarterly 2. Es hat mir sehr gut gefallen.

Hartmut Kuska, Jüchen

Ihr weist Euch ja ausdrücklich als Fan Club West Germany aus, infolge dessen... Aber andererseits finde ich, daß englische Texte wohl vertretbar sind, da anscheinend einige skandinavische und andere nicht deutschsprachige Leser vorhanden sind. Und überhaupt: die meisten der deutschen Mitglieder werden doch wohl ein wenig Englisch beherrschen?! Sonst fragt man eben jemand in nächster Umgebung, ob er nicht mal helfen kann, oder?

Christin Gumpert, Kiel

Etwas mehr Doors, etwas weniger Jim! Überlaßt diese Heldenverehrung den Teenieblättern, oder will sich der Club incl. Quarterly mit denen auf eine Stufe stellen? Dann diese vielen englischen Zeilen! Ich brauchte zwar kein Wörterbuch, aber ein zügiges Lesen war auch bei mir nicht drin. Kein Englisch ins Heft, und wenn, dann vielleicht die wichtigsten Sachen auf ein Blatt unter dem Titel 'International Side'. Und: Quarterly im Offsetdruck! Die 40.- Beitrag würde ich ohne mit der Wimper zu zucken überweisen. Die Frage ist jetzt, ob die anderen Mitglieder des Clubs ebenso bereit wären, für ein besser gedrucktes Quarterly mehr auszugeben.

Horst Krispien, Syke

Zum Leserbrief von Walter Nowicki möchte ich bemerken, daß Ihr keinesfalls eine "alberne Heldenverehrung" betreibt. Zwar bestanden die Doors nicht nur aus Jim, aber er prägte die Gruppe in einem entscheidenden Maß. Und daß die Doors ohne Jim nicht mehr die Doors waren, zeigte sich schon darin, daß nach seinem Tod der Erfolg ausblieb. M.E. steht ihm die Stellung, die er im Quarterly einnimmt, sowie eine gewisse "Verehrung" durchaus zu.

Claus Hüttner, Hof

Weil die Quarterlys zum Teil in Englisch geschrieben sind, muß ich's halt übersetzen, mit Wörterbuch und so...

Karin Setschödi, Elsenfeld

Liebe Fans, unsere persönliche Meinung über die Zukunft des Quarterlys deckt sich mit der von Frank Weber. Wir glauben, daß mit Hilfe eines Wörterbuches (wie es Paul aus London sogar immer schriftlich macht) englische und demnächst auch französische Artikel zumindestens dem Sinn nach verständlich werden, wenn auch mühsam. Eine Extraausgabe würde reichlich mehr Zeit und Geld kosten, die wir nicht haben. Zudem wollen wir den Jahresbeitrag nicht erhöhen, um zu vermeiden, daß jetzige Mitglieder nur aus Kostengründen abspringen. Und wir glauben, daß wir für dieses jetzige Geld den Clubmitgliedern schon sehr sehr viel bieten. Der Doors Fan Club bietet auch weiterhin viel Doors (+ Morrison, siehe C. Hüttner) für wenig Geld. Die Beilage im nächsten Heft kostet reichlich (finanzieren wir aus Überschüssen unserer letzten Auktion), mehr wird aber nicht verraten. Nur - schreibt weiterhin Eure Meinung zu allem, was Euch zu unseren Themen einfällt!

Rainer & Arno, die 'Leiter' des Clubs



John Henshaw

William



Paul Henshaw

John



# Notes from the Underground

Another bootleg record, friends, not the ultimate one, but quite an interesting collector's item. This record comes from Italy, and as every collector knows, Italian bootlegs cost a lot of money. It is called RUN FREE made by 'CLEAN SOUND RECORDS C.S. 1002, USA'. But be sure it's an Italian record.

The cover is a very nice full colour picture of the Doors standing somewhere in the desert on a stoney road, wind is blowing through their hair. This picture could be found as a page in The Doors'

Creem Special edition. On the back-cover one live pic and a nice Jim Morrison photo in black and white. Side one of RUN FREE starts with the famous Aura Studio Demo in a rather good soundquality. The songs are: 'Moonlight Drive/Hello I love you/Summer's almost gone/My eyes have seen you/End of the night' and 'A little game' (the early excerpt from 'Celebration of the Lizard'), here indicated as 'Not to touch the earth'. After that someone is reading some absolute rubbish. Then 'People are strange' from Murray the K, but the single version (mentioned in DQ 2) is in much better sound quality. Side one ends with 'Break on through', recorded in Toronto, Canada. Pity, this concert is just in fair quality (the tapes I know are not that bad), but it is the Doors appearance at John Lennon's Peace Festival. Side two opens with a medley of blues songs: 'Backdoor man/Maggie McGill/Roadhouse Blues' and ends with 'Crystal Ship' and 'Light my fire'. Recorded on September 13th, 1969 even these few songs show the "sombreness of the Doors", as a magazine wrote those days. If you find this record somewhere, you have to pay 35 - 40 DM for it, as Italian bootlegs exist in very limited quantities. It is a rare record already.





# The Poetry Section

CAUGHT BETWEEN THE TWO FULL MOONS  
CAUGHT BETWEEN THE TWO FULL MOONS  
IN A DISTANT RAGE  
I WAS CONSUMED  
NEVER AGAIN TO KNOW THAT TASTE  
BUT DRAPED IN DOOM  
BEGIN EACH DAY

WHILE UNBELIEVABLY SO FAR AWAY  
YOU SPRAWLING JUNGLE-ANGEL  
WHO FELT THOSE NIGHTS  
I'VE BROKEN FREE WITH EASE  
UPON YOUR BEACH  
THE ONE I THOUGHT I'D NEVER LEAVE  
(FORM THE TRANSFORMATION  
OF MY SEASONS)  
IN PAIN-RIDDLED EMOTIONS  
SCARING THE TRAILS  
OF MY VISIONS  
FOREVER LOST  
SINCE THE PAST  
SIX YEARS

I POSSESS  
A HEART  
THAT KNOWS NOWHERE  
CLOSER, FOR NOW  
THAN HERE

FOR THAT ENDLESS STORM  
WHICH GREW FROM OUT OF  
ADVENTUROUS BLISS

NOW FINDS ME  
MELTING INTO THE VOID  
TIME'S LEFT ME WITH  
JUST HANGING ON FOR ONE  
LAST HIT AS HIS VOICE AGAIN  
BREAKS OPENED MY NEVER  
HEALING WOUND  
I'M CAUGHT BETWEEN  
THE TWO FULL MOONS

Poem by  
Ilona Winkler  
Illustration by  
Rainer Moddemann  
1977/1975

