

The Doors Revisited

by Staff Reviewer

The new sultans of the turned-on west coast rock set, the Doors, received a somewhat cold if not downright unfriendly welcome when they performed before Wesconn students and friends last Fall Weekend. Not so when they played before nearly two thousand fans in the East Village's Bill Graham Fillmore East Theater on Saturday, March 23.

Those who held tickets for the earlier 8:00 p.m. show missed out on one of the most turned-on concerts in east coast history as the Doors, unhampered by a time limit, played a sustained concert for nearly three hours, receiving two loud calls for encores and managed to hold the large audience captivated until 4:00 in the morning.

Two accomplished groups

preceded the Doors, but it was obviously Doors night. The crowd waited patiently through an hour and a half of the Chrome Syrcus and Ars Nova performances and then, while watching a hypnotic light show, sensed that the hour was at hand and quieted down.

An emcee introduced the group as "our friends from Los Angeles, Ray Manzarek on organ, John Densmore on drums, Robby Kreiger on guitar and... Jim Morrison on vocals... the Doors!"

The lights came up to illuminate the same faces that drew a stunned hush from the audience in Danbury, only now the Doors were among their people and the applause was somehow not so much appreciative as a voice of familiar greeting. Some shouts from the audience ordered "Hey Morrison, quit fooling around... sing," as the long-haired, cross-eyed lead singer made faces into the microphone. The audience loved it.

Breaking into "Break on Through" from their first album, the Doors established instant control over the audience. Complaints from Wesconn students that the Doors were poor showmen seemed instantly rendered invalid. The Doors are the Doors. Audiences come to hear the Doors play and sing because they are more than capable musicians. They are masters. They have mastered a medium which most musicians have left a commer-



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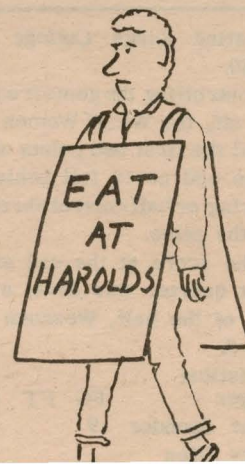
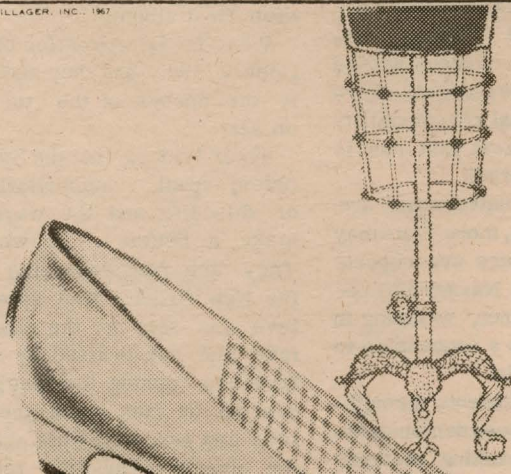
WHITE AND
WILDMAN STREETS
DANBURY, CONN.

cial wasteland and turned it into a stylized art form. Doors music is instantly distinguishable from any other group's, whether they are playing their own music or someone else's.

The group played "Soul Kitchen" and "Alabama Song," both from their first album. . . the audience throbbed along with them. Their rapport with their audience was sustained; the music did not break between songs. Ray Manzarek switched rhythms on the organ and John Densmore broke his beat on the drums. The songs flowed from one to another and the audience did not have a chance to come down from the electricity of the performance.

Then. . . a break. The audience knew what was happen-
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VILLAGER, INC. 1967



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1961, because then it would be extremely difficult for the state to deny the same right to workers. Students and police have been clashing in Spain for several years, but tensions now seem to be getting worse.

The University of Madrid was closed last week to stop a student protest against American bases in Spain and the war in Vietnam.

In recent weeks, Egypt's 150,000 students have been posing a serious threat to President Gamal Abdel Nasser's control of the government. The most widespread rioting in a decade recently forced the closing of Egyptian universities, although they are now back in session.

Student demonstrators have been calling for democracy, freedom of the press, and abolition of the Egyptian National Assembly and the Arab Socialist Union. Students also have protested the "lenient verdicts" and sentences passed on four air force generals charged with crucial responsibility for Egypt's defeat last June in the war with Israel.

Now that the universities are back in session, more riots may occur. But there are reports that President Nasser may revamp his Cabinet, bringing in 14 civilians, as a concession to student demands.

University students throughout Italy have been demonstrating for new teaching methods and more student control of the universities. Rival political groups recently engaged in a violent clash at the University of Rome, and several hundred students were arrested by police.

The students may be accomplishing something, however. In early March, the coalition government proposed new legislation in the Chamber of Deputies which goes a long way to meet student demands. The bill provides for the adoption of new teaching methods and the participation of students in the various faculty councils.

In Chile, students recently ended a 145-day student strike protesting the government's refusal to introduce education reforms. The strike ended after the government made

students recently held a massive anti-war demonstration in London. In Tokyo, the opening of a United States Army hospital to treat soldiers wounded in South Vietnam has been postponed indefinitely because of student demonstrations.

The Doors

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ing. A sharp shot to the drums and the Doors exploded into the openings bars of "Light My Fire." The audience applauded briefly and then drifted into the rising and falling swells of organ music carried by wavering notes on the electric guitar. This is THE song. To most people, the Doors are equivalent to "Light My Fire," not the teeny-bopper 45 rpm version familiar to jukebox fans, but the amazingly well-constructed composition cut on their first album.

What is the attraction of the Doors? Why are they suddenly the heroes of the turned-on set?

Their lyrics, like the Beatitudes, speak authoritatively of this life and the ways to make it better. . . or worse. They are poet laureates of the New Order. They speak of love and sex; not the shallow love and sex praised by most lyricists during the last generation or two, but a greater love and sex, somewhat akin to the deeply symbolic forces described by D.H. Lawrence. Their lyrics are deeply sensual and harshly critical of those who refuse to recognize their sensuality as "what's happening."

The light show operator showed films of Vietnam war horrors, plus a short subject filmed by the Doors themselves displaying a definitely anti-war sentiment.

As Ray Manzarek told the audience, "All you people who are with it, remember, when you meet somebody who's straight, that you were once just as straight as he is. Everybody, deep down inside, is straight. It's up to you to talk to the people who are straight and tell them where it is."

And who knows what monster now slouches its way toward a new Bethlehem?