

# CINÉMA À TERMINAL 2F STRANGE DAYS (LOVE)

Editor Marcus Doverud

The Doors are an amazing group. Each of them are highly competent and talented musicians, yet music is only secondary to what they are doing. They are violently anti-commercial in their stance and their approach, and yet the finished product is highly commercial. And it would also appear that the vocalist Jim Morrison is making a direct appeal to the pubescent market, but upon closer examination, it turns out that he is not.

As musicians, the Doors are very good. Their excellence of musicianship, however, is not seen as individuals, because they do nothing really new or different as soloists. Their excellence is together as a group — the total effect they achieve. The group is original and highly evocative.

Many of the chord progressions and figures are easily recognizable from their first album. Except for the addition of an occasional bass, the instrumentation is nearly identical to the previous LP. Through very logical development, they have improved their original methods and techniques with more effective instrumentation (a variety of keyboard sounds, a lot of slide guitar, and strongly musical electronic bridges). They have not attempted to make any big changes in direction or music (like so many groups mistakenly feel obligated to), but have refined and enriched their previous efforts. Consequently their new album has all the power and energy of the first LP, but is more subtle, more intricate and much more effective.

On a track like "Unhappy Girl," the various instrumental pieces and the vocal combine perfectly. The effect is overwhelming. "I Can't See Your Face in My Mind" is the only disappointing song on the record; it's mild without justification.

"My Eyes Have Seen You," "Strange Days," and "Love Me Two Times," all have the same commercial potential of "Light My Fire." They are heavy, evocative and climactic pieces.

As was strongly hinted in their first album, the Doors conceive their efforts primarily in terms of drama rather than in terms of music. The music is not meant to be particularly virtuosic or experimental. It is played to be dramatically meaningful. Before they formed as a group, the Doors were, individually, students at the UCLA drama school.

It was a unique qualification. Beginning with long hair and patterns of dress, rock and roll has become increasingly visual. Jimi Hendrix and the Who seem practically primitive next to the Doors. Rock and roll has become theatre.

Many people don't care to see Jim Morrison making it with his microphone in the manner of Mick Jagger nor do they especially want to watch him writhing on the floor. If they don't, then they suggest he is selling out to commercialism, has an old-fashioned concept of rock and roll or something. However, what's actually taking place on stage, and what Morrison is doing, is about 3000-years old fashioned and very contemporary in approach.

Music is very sensual and it is particularly obvious in rock and roll. Morrison is just not making any bones about it. He's just doing what comes naturally.

One must think of the Doors in a theatrical rather than a musical way. Their whole album, individual songs and especially the final track are constructed in the five parts of tragedy. Like Greek drama, you know when the music's over because there is catharsis. And, as the Doors suggest in their closing song, "When the Music's Over," you "turn out the light."

Originally printed in Rolling Stone, 23 November, 1967

## ENUMERATED 4 (LOVE)

By Maayan Danoch

Simulated preparation  
Consideration for the sake of consideration  
Something suspected  
Expected

Damage  
A fly around honey  
A butterfly "Go"

But they stood

Maybe just cruelty remains in the end

Such a thing as moral  
A form

Behind there is the real show going on  
Fake book  
Quiet performance  
Something concrete  
Something stimulating

Thank you for the fish and sorry

They didn't know the wrong they did

## HOROSCOPES QUOTIDIENS (LOVE)

Jules Herrmann

want need desire space you

## SENTIMENTAL VALUE - DELETED LAST SCENE (LOVE)

By Jules Herrmann

Somewhere on the Côte d'azur in summer. The sky is blue, the marine water smooth as glass. Some yachts and smaller boats are idling away in the midday heat. Their owners and some tourists are enjoying a coffee or early lunch in the marina cafés.

Patricia, Natalie and Thierry arrive. They seem to have an informal dress code - white shirts, safari trousers. Natalie is checking her ipad-like laptop and points to one of the cafés. He must be there. Patricia says she sees him. They go over to a man around 40, dressed in a casual but expensive sailor's outfit. He's having a drink with his wife and young kid.

As they go over, one of the yachts explodes. Noone is particularly interested. Some marine officers are getting ready to inspect the event. It seems routine. Patricia shows the man in the café her badge like a detective in a crime series.

Hello, my name is Patricia Hecker. Are you Jackson Savage, born May 4th 1977 in Brighton? The man nods. He knows what's coming. I am chief commissioner of the IFP. The man's wife interrupts Patricia. She thought the IFP didn't destroy material assets. Patricia says, that's right, they don't do it. This must be the green brigade. She continues her speech: You have violated paragraphs 7,8 and 13 of IR act 763 in the amount of 11 million Euros. According to international existing law we will now reduce your capital by five times that amount. After the deviation of the capital your network will be destroyed. My colleague Natalie Petersen will implement the action, deputy Thierry Marin is attesting witness on behalf of the EU. The action will be recorded. You may watch the action. Jackson Savage says yes, please. (He is hoping they did not find out about the whole network). His son has no idea what this is about. He wants to watch, anyway. The family hovers over the ipad-laptop Natalie puts in front of them. Natalie asks: code or animation? Jackson wants animation. Natalie asks: sound? Jackson's son cries Yes, please! Natalie presses the touch screen. As we hear the sizzling sound of the animated network and capital flow, we see the Savages' reactions: Jackson is shocked at the extent of the IFPs knowledge, his wife is worried and his kid thinks the animation is great fun. Cut to the recording which is done from the laptop's internal camera: Behind the Savages stand Patricia, Natalie and Thierry with friendly faces. The image looks like a living family picture. The sizzling cumulates to the sound of an explosion. The screen turns black. Credits.

